

SAN DIEGO'S WEEKLY

# Reader



Being choked with extension cord

## We Fight Dirty and They Love It

*But God Help Us If Things Get Out of Hand*

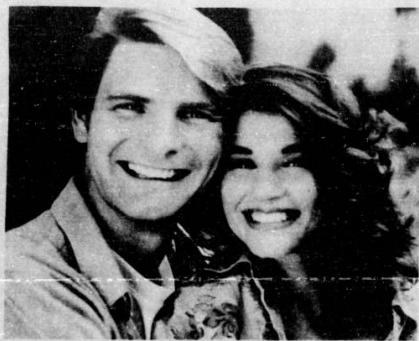
**S**unday nights at the Lagunilla wrestling gym at Calle Primera and Niños Héroes in Tijuana have not been designed to seduce the pacifist or the coward. Already from the street — that sloping section of Niños Héroes cluttered with tape stalls, shawled beggarwomen, and mini-skirted whores gobbling palm-sized tacos — the frenzy in the hall is audible. It is seven o'clock, and children are pouring up the dark flight of stone steps between the dank walls of Lagunilla, past the hole-in-the-wall shampoo shop and hairdressers where an old woman with a clotted eye sits on a stool, and into the Lagunilla itself — a bare concrete room with smashed, glassless windows and tiered wooden benches. This is *Lucha Libre* night, popular Mexican wrestling, and about 200 tiny urchins, grandmothers, and sundry fans have turned out to watch the likes of Pulpo Sagrado, El Coyote, and Pensamiento Negro beat the daylight out of each other in one of Tijuana's favorite but least commercialized gyms. (continued on page 24)

By Lawrence Osborne • Photographs by Sandy Huffaker, Jr.

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C

3

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



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#### About The Person You Are Seeking

Age ☐ From ☐ To ☐

☐ Does not matter

Smoker ☐ Yes ☐ No ☐ Does not matter

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

Education ☐ Advanced Degree ☐ Master's ☐ Bachelor's ☐ High School ☐ Other ☐ Does not matter

Occupation ☐ Professional ☐ Managerial ☐ Technical ☐ Skilled/Office ☐ Other ☐ Does not matter

Athletic Interests ☐ Very Active ☐ Active ☐ Does not matter

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

Religion ☐ Traditional ☐ Catholic ☐ Jewish ☐ Other (Please specify) ☐ Does not matter

Children ☐ None ☐ Does not matter

Marital Status ☐ Never married ☐ Divorced ☐ Does not matter

Cultural Interests ☐ Theater ☐ Music ☐ Film ☐ Does not matter

#### About Yourself - Preliminary Profile

My Social Situation Is As Follows ☐ I am new to this area ☐ I do not meet enough quality people ☐ I am too busy to look for people ☐ I have not been dating in \_\_\_\_\_ months

I Have Heard About GREAT EXPECTATIONS ☐ A great deal because (please specify) \_\_\_\_\_

My Education Level Is ☐ A little bit ☐ Not until now

Occupation ☐ High School ☐ College ☐ Technical Degree ☐ Master's Degree ☐ Skilled/Office ☐ Other ☐ Does not matter

I Am ☐ Not seeing 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 ☐ To date ☐ A steady relationship ☐ Marriage ☐ I have ☐ Never been married ☐ Been divorced \_\_\_\_\_ years ☐ Been separated \_\_\_\_\_ years ☐ Been widowed \_\_\_\_\_ years ☐ My Annual Income Is ☐ Under \$10,000 ☐ \$10,000 to \$15,000 ☐ \$15,000 to \$20,000 ☐ \$20,000 to \$25,000 ☐ \$25,000 to \$30,000 ☐ \$30,000 to \$35,000 ☐ \$35,000 to \$40,000 ☐ \$40,000 to \$45,000 ☐ \$45,000 to \$50,000 ☐ \$50,000 to \$55,000 ☐ \$55,000 to \$60,000 ☐ \$60,000 to \$65,000 ☐ \$65,000 to \$70,000 ☐ \$70,000 to \$75,000 ☐ \$75,000 to \$80,000 ☐ \$80,000 to \$85,000 ☐ \$85,000 to \$90,000 ☐ \$90,000 to \$95,000 ☐ \$95,000 to \$100,000 ☐ Over \$100,000 ☐ Does not matter

Are You Planning to Move In The Next Six (6) Months? ☐ Yes ☐ No ☐ If yes, where? \_\_\_\_\_

Name \_\_\_\_\_ Phone - Home \_\_\_\_\_ Work \_\_\_\_\_ Cell \_\_\_\_\_ Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Occupation \_\_\_\_\_ Height \_\_\_\_\_ Weight \_\_\_\_\_ 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 325-3015; 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.

### Hate Groups Linked To Antique Trolley Snafu

I read with interest the response from a number of individuals who believe members of the disabled community are "selfish" to oppose the use of antique trolley cars in San Diego unless they are accessible to wheelchair users and other people with disabilities ("Letters," November 19). My guess is that none of those who signed that letter are disabled, have been denied the right to vote, have been forced to sit at the back of the bus, or have been the target of a hate group. The reason for discrimination matters not; it is ugly and it is wrong! It is not those who are disabled who are selfish or mean-spirited, but rather those who would deny any minority their civil rights.

Bruce Hoffman, Ph.D.  
Pacific Beach

### Comet Apologist Seeks To Clear Cosmic Snowball's Good Name

I was simultaneously elated and disappointed with your "Local Events" article on Comet Swift-Tuttle entitled "The Slowpoke of the Universe" (November 19). However, given the dearth of science-based articles in this country's media, I must applaud your efforts to present newsworthy science subjects in a non-sensational manner. After all, you could have announced the headline "Earth Doomed, Astronomers Say!" The essence of good scientific journalism is to impart, in a real sense, an accurate feeling about the scientific phenomenon being presented.

Traveling at 57 miles per second, Swift-Tuttle can hardly be called a slowpoke! Apparently Jerry Schab was attempting to focus on its 130-year period, admittedly the longest period of any comet yet discovered. But what he failed to convey is that it has the longest period not because it is slow, but because its orbit is the largest and most eccentric (965). This means that the ellipse of its orbit, while having a semi-minor axis of only one astronomical unit (AU), has a semi-major axis of 26 AU's long. An AU is the average distance of the earth to the sun or about 98,000,000 miles. The comet

travels over 11 billion miles per orbit.

A comet's speed varies throughout its orbit but is fastest nearest the sun. You can get a good feel for the quickness of this comet by focusing on the amount of time it will be in our vicinity. Its great speed becomes obvious when compared with that of a slower yet more famous comet, Halley. Remember, Halley lingered in the sky for almost three-quarters of a year as it cruised past the sun. Since Swift-Tuttle will zip by in a mere three- to four-month period, one-third of Halley's time, your article might better have been entitled "A Brief Encounter with the Long-Hauler of the Universe."

Gary Allen Smith  
Poway

### Longstanding War Of Words Over Eleanor Roosevelt Continues

Margot Sheehan had it wrong in her long, long piece on Clinton McKinnon ("The Making of Mac," November 12). In calling Eleanor Roosevelt "La Boca Grande," she was both curiously mean of spirit and patently inaccurate. Not "La Boca Grande," Ms. Sheehan: Eleanor Roosevelt, that most compassionate of first ladies, was "El Corazon Grande."

Mickey Miller Regal  
Idylwild

### Reader Seen As Veritable Godsend To Nostalgic Youngsters

I am writing to compliment you on the Truman Water article that ran November 12 ("...Alternative Rock Scene Franny"). The Reader is an important part of the San Diego scene, and any support that the Reader can give would be greatly appreciated. This includes not only hands, but also local (college) radio like KSCR and KSDT. So please, keep putting local stuff in.

Bruce Butler  
San Diego

### Family Jewel

My name is Annette Van Arsdale-Lucas, and I am one of Burt Van Arsdale's sisters. In response to the article "Wave Gangsters" in the November 5 issue of the Reader, many unfounded statements were made.

I do not care to begin to justify the many mistakes, but in my opinion, a few must be cleared up.

Burt was not a "gangster" — maybe a "gem" — but he had so many facets. As a big brother, he was the best — very protective and caring. I can remember such things as him borrowing the family car to take me out to dinner — oh, what a treat!

As a waterman, Burt was second to none in many people's eyes. His record as a

## Reader

SAN DIEGO'S WEEKLY



Page 4



Page 50



Page 64

DECEMBER 3, 1992

## TABLE OF CONTENTS

### NEWS & FEATURES

#### We Fight Dirty and They Love It

Archetypal symbols of good and evil do battle amid the lusty cries of blood-thirsty tots. By Lawrence Osborne

24

#### Letters

3

#### City Lights

From Love Canal to deadly litigation, an attorney's career takes an unusual detour; and City Lights Shorts

4

Coast Cab gets roughed over by the city

5

A high-roller cracks up

14

#### Straight from the Hip

What do the Queen of England, prune-like appendages, and religious snacks have in common? They are all areas of expertise for the inimitable Matthew Alice

22

#### A Family Consumes Its Son

When home and hell are interchangeable. By D. Woodward

38

#### It's a Gas

The O.B. that used to be. By Carol Bowers

50

#### San Diego Confidential

All about the life and death of your favorite Rancho Santa Fe spook

52

### ENTERTAINMENT

#### Movie Review and Guide

Duncan Shepherd adds his two cents to the Malcolm X mix

56

#### Upcoming Events

Highlights: San Diego Hardware celebrates a busy century of success; a pro-choice animal rights activist writes murder mysteries with the differently-same in mind; and helpful hints for sun-bathers who crave white powder

63

Guide: Baja, outdoors, dance, film, lecture, in person, radio/television, sports, special, for kids, museums

66

#### HeiLa

Adam Parfrey, a Jew, fails to recognize a gesture commonly made during Jewish liturgical blessings, and watches a baby scream at gas jets

76

#### Theater Review and Guide

Jeff Smith offers some judicious advice to the Grove Playhouse's production of Shaw's masterpiece, Heartbreak House

78

#### Art Review and Museum & Gallery Guide

Young Art '92 at the San Diego Museum of Art, viewed by Jonathan Saville

83

#### Classical Music and Guide

Jonathan Saville admires the Lindsay String Quartet, while deploring Sir Michael Tippett's latest contribution to the string quartet repertoire

92

#### Restaurant Review and Guide

Eleanor Widmer is gaga over the new Pacific Grill and Rotisserie. Also, the strange saga of La Lolla achieves an unlikely denouement

94

#### Pop Music

From the Little Prince of Dakar to the Beastie Boys, David Stumpson and his sidekick survey the African Sound

105

Johnny D. records the madcap misadventures of San Diego musicians abroad in the great world

111

### CLASSIFIEDS

Including specialized display advertising: Help wanted, instruction, services, Phone Matches, sports and fitness, rental/real estate, and automotive

126

#### The Sporting Box

173



**A little La Jolla glow in Oklahoma**  
Six days after a leak exposed 26 people to toxic gas, San Diego's General Atomics announced last week that it was permanently closing its uranium processing plant in Oklahoma. The plant, about 60 miles southeast of Tulsa, is owned by the Sequoyah Fuels Corporation, a company purchased by General Atomics in 1988. The Nuclear Regulatory Commission began monitoring the plant in 1980 after workers there discovered water containing up to 35,000 times the official radiation limit. Earlier this year, the NRC blamed troubles at Sequoyah for causing safety violations at GAV La Jolla headquarters. In February, the company was dismantling a small factory in Sorrento Valley, which made nuclear fuel rods, when federal inspectors found that worker radiation levels had not been properly monitored and recorded. The company stopped the demolition for three months to make the required corrections. An NRC spokesman later said the San Diego situation, which he called "more than a minor concern," resulted in part because the company's health physics manager was distracted by problems at the Sequoyah facility. In conjunction with last week's shutdown, General Atomics also said it was merging its uranium processing operation with Allied Signal Energy Services. Allied Signal owns an Illinois plant, which is the last in the United States to turn uranium ore into nuclear reactor fuel. The new combined operation will make its business headquarters in San Diego, according to GAV.

—T.K.A.

**She can't be bought for canned goods**  
Mayor-elect Susan Golding is throwing herself a \$60,000 inauguration party — with a little financial help from builders and San Diego Gas & Electric. Next Monday's fling, set for 5 p.m. under the convention center's rooftop tent, will be paid for by private donations under a program quietly authorized several weeks ago by the city council. According to city hall sources, **Karenly Dorese**, Golding's campaign fundraiser, has been hitting up a list of mostly corporate donors for big-time cash. Among the first to chip in: Nielsen Construction and SDGE, each with \$5,000. Another \$5,000 has come in from fast-food magnate and Rancho Santa Fe resident **William E. Trotter II**, founder of the Rolly's hamburger chain. (In a recent divorce settlement, Golding hauled **George Gortson** disclosed owning a \$25,000 Rolly's stake.) Although the city has budgeted \$500 for the event, those funds probably won't be used, says Golding spokesman **Dan McAllister**. Among the expenses: \$500 for decorating and entertainment to Sterling Productions, a corporate party planner, and \$5521 to Irv's Print Shop for 10,000 invitations. Most were sent out by the Golding camp, except for 200 dispatched through interoffice mail to city officials and department heads. But a big cash donation supposedly doesn't guarantee admission; all who attend are requested to bring five cans of food for a city charity drive.

—T.K.A.

**The art of being a scion** **David Copley**, heir-apparent to the newspaper chain owned by his mother, has resigned his voluntary position as a member of the city's Commission for Arts and Culture. The 40-year-old Copley, known for his extravagant taste in antiques and interior design (his flashy second home in Mission Beach is known as "Casa de Bananas," and a lavish patio at his main house in La Jolla is called "Carmen Veranda"), was appointed to a three-year term on the commission in August 1988 by Mayor **Maureen O'Connor**. David, the president of Copley Press, did not return phone calls but in a resignation letter said, "Corporate affairs and other newspaper commitments make it impossible for me to give you my full participation." The commission meets once a month and advises the mayor and city council on public art issues. Chairwoman **Sandra Pay** says the publisher's attendance was "spotty." "I assume he had a lot on his plate," she says. "He had not been very good at getting the meetings as often as he would have liked. I spoke to him at a social event, and he told me he felt very bad, but because of his schedule he always had something conflicting on that day."

—T.K.A.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440. Or fax your tip to 383-2951.



Victoria Stewart

"They said, 'The clients are coming over. It's guaranteed...'"

## Promise Her Anything

By Melinda Powelson

**V**ictoria Stewart, now a San Diego attorney, faced a tough decision back in 1988, when the New York law firm of Jackson & Nash asked her to head its new environmental law department. Many companies, realizing they would be held responsible for dumping toxic wastes, were out shopping for legal help. With the promise of big clients and a lucrative legal business, Stewart picked her color accenting her gray hair and joined the firm. But today, rather than a reputation as a top environmental lawyer, she hears another label.

"I never, never thought I would become known as the woman who sued her employer," she says. But that's what happened when she charged Jackson & Nash with fraudulent inducement for failing to live up to its word. Now

a lawyer at San Diego's Sullivan, Hall, Lewin & Markham, Stewart has won a publicist's victory in a New York appeals court. The decision will likely prompt lawsuits from other professionals who believe they were misled.

Stewart has always been an ambitious woman seeking a high-paying, high-profile career as an attorney. She wears her hair tightly pulled back into a ponytail, and her color accenting her gray hair and joined the firm. But today, rather than a reputation as a top environmental lawyer, she hears another label.

One day take her to the partnership of a downtown New York law firm, giving lectures and acting as a consultant on environmental law. And if it wasn't for the fiasco at Jackson & Nash, she believes she might have made it.

Since her childhood in Chattanooga, Tennessee, Stewart dreamed of becoming an attorney for years she watched Perry Mason on television. "Perry Mason knew the law," Stewart says, "and being a minority, race was a big issue, and Perry Mason always did what was right." As a result, she took great care in positioning herself for a law career. She attended the best schools: Dartmouth College and later the University of Michigan, where she received her juris doctorate.

Following law school, she

was recruited by a large Washington, D.C. firm to do general litigation. But because she wanted to spend her time trying cases rather than doing research, Stewart left the D.C. firm and accepted a position at the district attorney's office in Manhattan.

After three years at the D.A.'s office, Stewart was hired at a small New York law firm, Hall, McNichol, Hamilton & Clark. She worked in general litigation, often putting in 16-hour days, and was offered a partnership within her first year. "The usual rule was you have to be at a firm for three years. My getting offered a partnership at the end of the year was a great help," she says.

Ron Herzog, a partner with Hall, McNichol and Stewart's mentor, told her that while the partnership offer looked attractive, the firm was financially unstable, she says. Herzog was a distinguished attorney who served as a mentor

(continued on page 7)

"Despite our heart-to-heart talks, despite our warnings, despite the fines, they haven't been able to keep their company under control."

## Blue and White Now Black and Blue After Official Trouncing

By Thomas K. Arnold

**I** haven't been a good year for Parviz Ebrahimi, who runs the Coast Cab company. In February, an uproar broke out among local independent cabbies when they discovered that a group insurance policy Ebrahimi had arranged left their taxis with no liability coverage for the first \$35,000 in damages. Now, the entrepreneur faces the wrath of the Metropolitan Transit Development Board, which is threatening to revoke operating permits for all 66 of Ebrahimi's ubiquitous blue-and-white Coast cabs.

How did Coast get into such a fix? It wasn't easy, according to Rubra Lupro, the transit board's chief taxi regulator. Over a period of just one year, she alleges, the cab company chalked up at least 52 complaints, "an unusual number for the size of [Coast's] fleet." The violations ranged from rudeness, bald tires, and overcharging to refusing to carry a Seeing Eye dog and hazardous driving. Lupro also says that a full 42 percent of the company's vehicles failed their safety inspections, the worst rate of any cab fleet operating here. (The industry average is 11 percent.) And the company pleaded no contest to a criminal complaint by the city attorney.

As a result, the taxi regulator effectively put Coast, the city's second largest cab company, on operational probation last month and established a point system to keep track of future transgressions. "They had more violations than anybody else," says Lupro. "They effectively exceeded our penalty schedule, so we came up with the point system that quantifies their numerous violations. If they accumulate so many points, we revoke their permit for their entire fleet — and revocation is permanent."

Ebrahimi did not return phone calls, but Shannon Evans, an attorney for San Diego County Transit Management, a Coast parent company, pledges her client's complete cooperation with Lupro's latest crackdown. "At this point, we're trying to do everything we can to get along," she says. "We're doing our best to be cooperative with MTDB."

Lupro, however, says her records tell another story. As of last week, a little more than a month since the point system was instituted, two of Coast's vehicle permits have already been revoked and the company has racked up nearly half of the 2500 points needed for the permanent loss of its operating permit. "It just goes on and on and on," says Lupro. "Despite our heart-to-heart talks, despite our warnings, despite the fines, they haven't been able to keep their company under control. They continue to accumulate violations. I've never seen anything like this before."

Under transit board guidelines, fines range from \$25 for vari-



Business, bald tires, overcharging, and no Seeing Eye dogs

ous first offenses — like not giving a receipt or not displaying the driver identification card — to as much as \$500 for refusing to transport a passenger on two or more occasions. Under the specially imposed "point system," Coast Cab is assessed one point per dollar of the fine for minor violations and up to 500 points for more serious offenses, regardless of the dollar amount. Among the violations logged by Lupro since Ebrahimi's company was placed on the point system:

- Unsuitable vehicle. "Instead of having the taxi identification number on the left rear of the body," Lupro says, "the car had the number 911. The complainant told us that he asked the driver about it, and he told him he was part of an undercover police operation." \$25 fine, 25 points.

- Unsafe and unsuitable vehicle. A field compliance inspector, performing a routine inspection of a Coast cab, discovered the right front tire was bald and the car had a faulty suspension system. \$25 fine for each violation, 500 points, revocation of the vehicle permit.

- Incorrect registration. A Coast cab was registered to someone other than the permit holder. The vehicle had been sold, Lupro says, but the sale had not been reported to the transit board. \$50 fine, 500 points, revocation of the vehicle permit.

- Unlicensed driver. \$25 fine, 25 points.

Adding to the company's problems — and, potentially, to its point tally — is the outcome of a recent criminal case involving a complaint filed by the city attorney's office. On November 9, San Diego County Transit

Management reached an out-of-court settlement with the city attorney's office. The company pleaded no contest to a single misdemeanor count of failing to deliver a taxi meter to an inspection site, a violation of the California Business and Professions Code. Under the terms of the plea bargain, "other charges against the company for the same offense were dismissed," says deputy city attorney Patricia Johnson. The penalty: a \$500 fine and a \$100 donation to the state's Crime Victim's Fund. The company was also placed on three years' probation.

"As soon as I get confirmation from the city attorney's office of the plea," Lupro says, "we intend to revoke the vehicle permit and assess another 500 points, which will bring their total up to 1700."

Coast attorney Evans insists the company isn't as bad as the statistics might make it appear. A number of the violations, particularly refusals to pick up passengers, are unconfirmed, she says, adding that some of the recent violations will be appealed to the

(continued on page 12)



T.K.A. cartoon





# MOBILWORKS *Holiday* SALE

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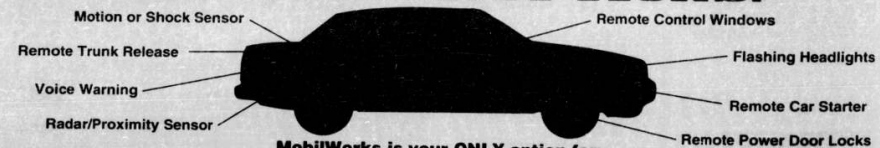
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# MOBILWORKS *Holiday* SALE

EARLY SHOPPERS

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continued from page 6

earning was greatly increased. I had the opportunity to focus my legal abilities in a different area, and, as luck would have it, I ended up in the perfect position," she recalls.

Stewart spent just a few months at Phillips, Nizer when Herzog called her again. Because he was impressed with her earlier performance, he wanted Stewart to join him at his new firm, Jackson & Nash. Herzog and the other partners made several promises to Stewart that included making her the head of what was to be a newly formed environmental law department.

Stewart says Herzog told her that the firm "had secured big environmental law clients." He went on to say that the new job was "basically a no-risk situation. They said, 'The clients

are coming over. It's guaranteed. All we need to do is establish the department..." Although Stewart was skeptical about changing jobs so soon after joining Phillips, Nizer, she was eager to climb the ladder. "In my mind, I was going from being just a low person on the totem pole to being the head of department, where I was essentially calling the shots."

But almost immediately after she stepped into the offices of Jackson & Nash, Stewart says, everything changed. The promised environmental department never materialized. "I started asking questions as to when can we expect the first case in. Each time I made a request for information, I was told to ask someone else."

After one and a half years of doing general litigation

work for the firm, Stewart was fired in December 1990. "I was told basically that I no longer had a position at Jackson & Nash, while I was out [in California] on vacation." According to Stewart, Ron Herzog finally disclosed that the law firm never believed it had the environmental work in hand when it offered her the job. "I think they were taking a chance that it would all fall into place, and they would never be in a position where they had to be accountable for their misrepresentation."

Faced with no job and a poor economy in New York, Stewart began to look for work in San Diego. She liked the area, and her sister lived nearby. "Fortunately, I had taken the California bar many years ago while I was at the [Manhattan] DAs office," she says. Stewart first tried for

another position as an environmental lawyer but found it difficult to get a job with that specialty. Except for having two years of environmental law under her belt, Stewart's only experience was in general litigation. If she had stayed at Phillips, Nizer, her career in environmental law would have been set. "By the time [Love Canal] is actually litigated, the people on that case will have made names for themselves."

"They [Jackson & Nash] set up the circumstance that made it impossible for me to continue to practice," she says. "I knew that I had the basis of a suit, but I wasn't sure that I would sue because I knew that suing your employer was not good on your résumé," she notes. "Let's face it, now environmental lawyers are in demand. [But] you can't get into the field now; you can't

cross over. I had my opportunity, and I thought I was really going for something better. That, however, is not where I am today, is it?"

Despite the possible risk to her career, Stewart filed suit against Jackson & Nash two years ago, alleging fraudulent inducement and negligent misrepresentation. A federal district court judge threw the case out in December 1991, saying that legal precedent gives employers wide latitude in choosing whether to fire someone. But this September, the Second Circuit Court of Appeals reversed that ruling. The appellate court concluded the alleged injuries to Stewart stemmed not from her firing but from her "reliance on the defendant's false statement." The decision received widespread publicity, with articles in the Washington Post,

the Wall Street Journal, and the New York Law Journal. "I was afraid when the publicity started," she admits. "I was really worried about what my present employer would say."

Stewart's attorney, Neal Friedman of New York, says the case establishes a new precedent in his state. "It's the first time, that I know of, where the court has allowed a terminated-at-will employee to charge her employer with fraud," he said.

"My case is the only one that really defines the issue," Stewart says. "To the extent that it may help someone else, I'm very glad. I may not get anything out of the case, but at least I made an argument, and the court found that I was justified," she says. "I can never be compensated for the environmental law practice I lost." She does hope, however, to be

continued on page 12

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continued from page 10  
compensated monetarily. When asked how much she hopes to receive, Stewart says, "That's up to the experts to determine. They need to find out what my income would have been over the next several years if I had remained in environmental law."

Stewart says she also feels bad about losing the relationship with her mentor, Ron Herzog. "He was a man I trusted and respected, but I don't keep in touch with him anymore." Ironically, Herzog now represents Jackson & Nash in this case. He did not return calls seeking comment. But in court filings, Jackson & Nash denies Stewart's claims and says the firm only told her it would attempt to establish an environmental law department. It admitted that a year-long effort to acquire

environmental work failed. To this, Stewart responds: "He and I both know the truth."

Stewart's case against her former law firm isn't over. A trial will be set for later next year. In the meantime, Stewart says many attorneys have indicated interest to both Brickman and Stewart about the case. "There are lawyers calling me every other day. They have this client, and they want a copy of this opinion. And I'm very happy it's there for them."

"It is really interesting, because as I understand it, with the recession that we are in, employers have been making a lot of promises, sort of the 1980s promises. Apparently, a number of employers have gone back on their promises, so that people who one day are offered positions

and who have moved their families halfway across the country, find that even before they walk in the door, their offers have been revoked."

Today, Stewart is primarily litigating mortuary cases. "Lawsuits concerning the mishandling of bodies or human remains," she says. "There are times when people don't like the way the service was done, or they don't like the way the music was played or the incense that was put on the guest book. People sue for anything these days."

### Official Trouncing

continued from page 3  
transit board. "Anyone can call up and complain anonymously

that a cab refused to pick them up," she says. "In these cases, the cab company can't even respond. Sure, we have paid all the fines. But the MTDB has a lot of discretion, and some of these [violations] just aren't worth fighting. Just because we pay the penalty doesn't mean we're admitting guilt."

San Diego County Transit management's problems with the MTDB can be traced back to 1989, when the agency took over the taxi-regulation chore from the city, according to Lupro. "We immediately let the community know that we wanted to hear their comments on taxi service, and we encouraged the public to contact us if they had problems," says Lupro. This encouragement, she adds, included developing a complaint recording system with the

San Diego Convention and Visitors Bureau training transit board staff members "in investigative procedures," and contacting hotels, dial-a-ride programs, and airport personnel to pass on complaints.

As complaints came rolling in, Lupro says, one name kept appearing, over and over again: Coast Cabs. "Within two years," she says, "it became quite clear that we were having an alarming number of problems with that one company." It wasn't until last March, however, that Coast was sent its first warning letter—a delay Lupro attributes to the transit board being "short-staffed." The letter, dated March 30, was quite succinct. "We are concerned about the volume of complaints filed against Coast Cabs summarized in the attachment," Lupro wrote. "Your

permit may be in peril."

The attachment listed no fewer than 98 complaints that had been received between January 15, 1987, and March 2, 1992 (violations prior to 1989 had been tracked by the city and were subsequently passed on to the MTDB). Among them were: fare refusals, 16 complaints; about rude drivers, 6 instances of overcharging, 6 cases of long-hauling, 3 charges of hazardous driving, 8 attempts to discourage passengers from taking a ride (presumably short hops, according to Lupro), and 2 failures to give passengers an exclusive ride. Also on the list were 6 failures to show up for vehicle inspections, various equipment violations, 3 complaints about calls to other cab companies getting intercepted (known in

continued on page 14

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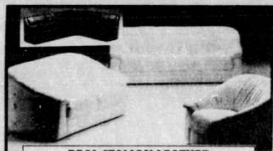
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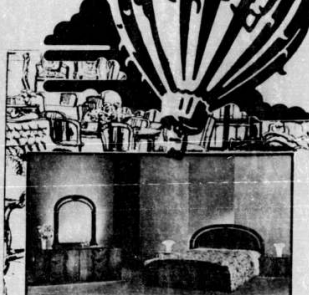
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continued from page 12  
the business as "soliciting," Lupo says, and one driver assault.

The alleged assault took place in August 1991. "The complaining passenger said the driver approached him at his home and demanded \$5 for a fare not paid the previ-

ous day," Lupo says. "He said the driver grabbed him. When we talked to the driver, he denied it, so we did not prosecute him. But we warned him that if we received a second complaint, we would take some sort of action."

Despite the letter and list of violations, Lupo says, the

complaints continued. "They were paying the fines," she says, "but there was no improvement." On August 25, Lupo sent another letter, slapping the company with a \$2350 penalty — \$25 for each of the 94 cabs then in operation — for failing to provide proof of insurance from

June 29, 1991, through February 21, 1992.

That problem began back in 1988, when Ebrahimi arranged a group insurance policy for himself and most of San Diego's small independent cab companies — accounting for 613 of the city's 688 registered taxis. The policy was

approved by the transit board. But last year, according to a report in the *Los Angeles Times*, changes were made in the insurance policy that left the cabs with no liability coverage on the first \$35,000 of damages, a violation of transit board rules calling for no deductible up to \$300,000.

In June of this year, the MTDB threatened to pull the owners' operating permits and fine them heavily unless the situation was rectified. And angry cabbies began demanding an accounting of the \$1.4 million in premiums they had paid after it was revealed that the insurance plan had been charging different premiums for different cabbies.

In August, the situation was finally resolved when the policy's deductible was retroactively restored to the level set by the MTDB, and Ebrahimi agreed to pay the \$2350 fine.

Coast's other problems, however, continued. "Our staff reported that even though [Coast] represents maybe nine percent or ten percent of the industry, we were spending half of our time on them," Lupo says. "So finally, because of all these factors, we decided that since they were not changing their behavior significantly and were exceeding our penalty schedule, we would have to do something else."

That was the point system, which so far hasn't proven too effective either, according to Lupo. She now wonders if Coast may be on the verge of getting out of the cab business. Since the MTDB imposed its point system, the company has voluntarily surrendered 20 vehicle permits. "I think that by surrendering their permits they are acknowledging that they cannot control the company," Lupo says.

"I think they are no longer interested in the overall part of our business, which is providing service to customers," she adds. "It appears they are trying to sell out while there is still time. The vehicle permits they have turned in may or may not have violations against them; if they do, and there are transfers pending, the points won't count against them." Coast attorney Shanon Evans, however, dismisses that idea. "Any vehicles being sold are being sold for business reasons and have nothing to do with [the MTDB crackdown]."

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"I got sloppy, my wife found women's phone numbers in my clothes, coke and booze in the car. I didn't care."

## Reckless Gambler

By Patrick Daugherty

Lawrence Robinson is 36 years old, 6 foot 3, lanky, maybe 185 pounds. It's Friday night, and he looks like Friday night, just out of a shower, hair wet and combed, formal blue shirt and dress jeans, a gray sports jacket. There isn't a callous on either of his soft, white hands, an effect that complements a childlike, smooth face. This is not a guy who is going to get your car started at six in the morning.

I'd been asking around, trying to find someone who had a good gambling story. Eventually, through several intermediaries, I'd found Lawrence, who agreed to speak on condition that his name and place of employment remain vague. Lawrence teaches high school in San Diego County. After school he helps students put together the high school yearbook, "Best part of my job," he says.

We met at the Grant Grill for drinks. Lawrence takes his first up and begins. Thirteen years ago he headed south from Humboldt State College, his clothes, tools, diploma, and teaching credential in the back of his banged-up Chevy truck. He was traveling to San Diego with his new wife Marcia, hoping to find a teaching job. "I always wanted to live in San Diego, ever since I was a kid."

Lawrence had an uncle who lived in L.A., owned a big house in the hills above Hollywood. That summer, Uncle

was working in Saudi Arabia and had invited the couple to stay over while he was away. Lawrence and Marcia thought it would be fun to spend the summer in L.A., hit the beaches, take their first vacation together, enjoy themselves before they entered a lifetime of work.

"We were young; I was 23, she was 22, and it was a great place: swimming pool, tennis court, even had a maid that came around once a week." So Lawrence and Marcia moved in, began to taste L.A., go to clubs, hang out at the marinas, took a little coke, smoke a little pot. "We weren't big drug consumers, it never got out of hand." And in the course of that summer, at a houseboat party, Lawrence met an older, middle-aged man. The following Saturday the pair went deep-sea fishing together. When they came ashore that evening, Lawrence had been offered a job. In management. Managing an adult book store that specialized in adult video rentals, sex paraphernalia. In Hollywood, no less. The kicker was, the job paid twice the money Lawrence could have made teaching in San Diego—that's if he could find a job teaching in San Diego.

Lawrence went home, talked to Marcia. They decided to try it for six months, get a nest egg together, save for a down payment on a house in San Diego. "The store was owned by the mob, of course, but they never bothered me. I

kept good books, never stole, they never asked me to do anything except manage the place." Six months passed, then a year, and another. Lawrence and Marcia moved into a sunny, two-bedroom condo by Marina del Rey, bought a used Mercedes, took sailing lessons.

It was along about here when Lawrence began betting professional football. "I'd always followed football, was a running back in high school, tried out in college. I knew a lot about the game. There was a bookie right across the street from where I worked, and he'd come around every Monday with the betting sheet, and I started betting fifty bucks here, hundred bucks there. By then I was making 50, 60 grand a year, so a hundred bucks was pocket change."

Now, in gambling stories, Lawrence is supposed to wager more and more until he loses his wife, his job, his condo, his car, stumbles along Santa Monica Boulevard casing garbage cars, sleeping in alleys, urinating in public parks. This continues until he enrolls in a 12-step program, where he will drink 10,000 gallons of black coffee, dress in cheap shiny suits, skinny dark ties, and spend the rest of his miserable existence in an overly clean studio apartment staring at 1-405.

It didn't happen that way. The first year Lawrence bet football, he found, at the end of the season, he was up \$7,000. "It got my attention. I made some parlays in the playoffs, in fact, I don't think I lost three games over the whole playoff season." It was exhilarating. There was a sense of power, but they never bothered me. I



Photo by Mark A. Hovavsky

(continued on page 18)

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2188, 2190, 2192, 2194, 2196, 2198, 2200, 2202, 2204, 2206, 2208, 2210, 2212, 2214, 2216, 2218, 2220, 2222, 2224, 2226, 2228, 2230, 2232, 2234, 2236, 2238, 2240, 2242, 2244, 2246, 2248, 2250, 2252, 2254, 2256, 2258, 2260, 2262, 2264, 2266, 2268, 2270, 2272, 2274, 2276, 2278, 2280, 2282, 2284, 2286, 2288, 2290, 2292, 2294, 2296, 2298, 2300, 2302, 2304, 2306, 2308, 2310, 2312, 2314, 2316, 2318, 2320, 2322, 2324, 2326, 2328, 2330, 2332, 2334, 2336, 2338, 2340, 2342, 2344, 2346, 2348, 2350, 2352, 2354, 2356, 2358, 2360, 2362, 2364, 2366, 2368, 2370, 2372, 2374, 2376, 2378, 2380, 2382, 2384, 2386, 2388, 2390, 2392, 2394, 2396, 2398, 2400, 2402, 2404, 2406, 2408, 2410, 2412, 2414, 2416, 2418, 2420, 2422, 2424, 2426, 2428, 2430, 2432, 2434, 2436, 2438, 2440, 2442, 2444, 2446, 2448, 2450, 2452, 2454, 2456, 2458, 2460, 2462, 2464, 2466, 2468, 2470, 2472, 2474, 2476, 2478, 2480, 2482, 2484, 2486, 2488, 2490, 2492, 2494, 2496, 2498, 2500, 2502, 2504, 2506, 2508, 2510, 2512, 2514, 2516, 2518, 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2852, 2854, 2856, 2858, 2860, 2862, 2864, 2866, 2868, 2870, 2872, 2874, 2876, 2878, 2880, 2882, 2884, 2886, 2888, 2890, 2892, 2894, 2896, 2898, 2900, 2902, 2904, 2906, 2908, 2910, 2912, 2914, 2916, 2918, 2920, 2922, 2924, 2926, 2928, 2930, 2932, 2934, 2936, 2938, 2940, 2942, 2944, 2946, 2948, 2950, 2952, 2954, 2956, 2958, 2960, 2962, 2964, 2966, 2968, 2970, 2972, 2974, 2976, 2978, 2980, 2982, 2984, 2986, 2988, 2990, 2992, 2994, 2996, 2998, 3000, 3002, 3004, 3006, 3008, 3010, 3012, 3014, 3016, 3018, 3020, 3022, 3024, 3026, 3028, 3030, 3032, 3034, 3036, 3038, 3040, 3042, 3044, 3046, 3048, 3050, 3052, 3054, 3056, 3058, 3060, 3062, 3064, 3066, 3068, 3070, 3072, 3074, 3076, 3078, 3080, 3082, 3084, 3086, 3088, 3090, 3092, 3094, 3096, 3098, 3100, 3102, 3104, 3106, 3108, 3110, 3112, 3114, 3116, 3118, 3120, 3122, 3124, 3126, 3128, 3130, 3132, 3134, 3136, 3138, 3140, 3142, 3144, 3146, 3148, 3150, 3152, 3154, 3156, 3158, 3160, 3162, 3164, 3166, 3168, 3170, 3172, 3174, 3176, 3178, 3180, 3182, 3184, 3186, 3188, 3190, 3192, 3194, 3196, 3198, 3200, 3202, 3204, 3206, 3208, 3210, 3212, 3214, 3216, 3218, 3220, 3222, 3224, 3226, 3228, 3230, 3232, 3234, 3236, 3238, 3240, 3242, 3244, 3246, 3248, 3250, 3252, 3254, 3256, 3258, 3260, 3262, 3264, 3266, 3268, 3270, 3272, 3274, 3276, 3278, 3280, 3282, 3284, 3286, 3288, 3290, 3292, 3294, 3296, 3298, 3300, 3302, 3304, 3306, 3308, 3310, 3312, 3314, 3316, 3318, 3320, 3322, 3324, 3326, 3328, 3330, 3332, 3334, 3336, 3338, 3340, 3342, 3344, 3346, 3348, 3350, 3352, 3354, 3356, 3358, 3360, 3362, 3364, 3366, 3368, 3370, 3372, 3374, 3376, 3378, 3380, 3382, 3384, 3386, 3388, 3390, 3392, 3394, 3396, 3398, 3400, 3402, 3404, 3406, 3408, 3410, 3412, 3414, 3416, 3418, 3420, 3422, 3424, 3426, 3428, 3430, 3432, 3434, 3436, 3438, 3440, 3442, 3444, 3446, 3448, 3450, 3452, 3454, 3456, 3458, 3460, 3462, 3464, 3466, 3468, 3470, 3472, 3474, 3476, 3478, 3480, 3482, 3484, 3486, 3488, 3490, 3492, 3494, 3496, 3498, 3500, 3502, 3504, 3506, 3508, 3510, 3512, 3514, 3516, 3518, 3520, 3522, 3524, 3526, 3528, 3530, 3532, 3534, 3536, 3538, 3540, 3542, 3544, 3546, 3548, 3550, 3552, 3554, 3556, 3558, 3560, 3562, 3564, 3566, 3568, 3570, 3572, 3574, 3576, 3578, 3580, 3582, 3584, 3586, 3588, 3590, 3592, 3594, 3596, 3598, 3600, 3602, 3604, 3606, 3608, 3610, 3612, 3614, 3616, 3618, 3620, 3622, 3624, 3626, 3628, 3630, 3632, 3634, 3636, 3638, 3640, 3642, 3644, 3646, 3648, 3650, 3652, 3654, 3656, 3658, 3660, 3662, 3664, 3666, 3668, 3670, 3672, 3674, 3676, 3678, 3680, 3682, 3684, 3686, 3688, 3690, 369

## Reckless Gambler

continued from page 16  
too, of being able to foretell the future. "Sometimes I'd look at the betting line and I'd know, absolutely know, which team was going to cover."

That spring Lawrence was talking about this new life to an old buddy from Humboldt, Fred Pepper, who had also moved to L.A. and worked as a stockbroker at one of the big discount brokerages. Fred was a football nut as well. On Fridays, when Lawrence's wife went out with her girlfriends,

Lawrence would select two of the newest porno movies from his office and invite four or five guys over to the condo. The fellas would drink beer and grade the flicks. "We had mimeographed sheets made up, about 30 column headings. Stuff like best production values, best acting, directing,

special effects, best blow job. We'd sit around, bullshit, watch the movies." One Friday that spring, Lawrence was talking to Fred about his football betting. Fred came up with an idea: "Why don't we do this as a business?" Lawrence laughed in his face.

But it was irresistible. To have one's own business, to win at football. There are about 100 people in this nation of 250 million inhabitants who do this. They have legal tip sheets; people subscribe. They have 800 numbers, people call in. They appear on radio sports shows, people listen. One or two or three of them make it to TV, appear on NFL pre-game programs, earn a semblance of respectability and a fat salary. But oh, my sweet lord, the odds of having that happen to you. It makes happening into motion pictures seem like a trip to the grocery store.

Also, how knows no odds. Lawrence and Fred were profoundly in love, in love with the vision, the career, the TV shows, maybe a newspaper column, all of it simply by saying that Washington would beat Dallas this coming Sunday.

But being in love and being blind didn't mean they were blind to all things. What they needed was a system, what they needed was a track record, most of all what they needed was a reputation. And so that whole spring and summer Lawrence and Fred studied everything ever written on football. Wednesday evenings would find them at the downtown L.A. library reading newspapers from every NFL city. They read every magazine, every book, devoured every bit of information they could scrounge. The pair developed a betting system that was a variant on the power system, rating every member of every team by 12 categories and every game by 12 categories. It was elaborate, took 25 hours a week just to gather information and log it. "See, we figured if we could take the emotion out of it, that alone would make us winners. Even giving bookies 10 percent you only need to win 55 percent of the time to be a winner. We didn't see how we could miss."

Here was their plan. They were going to bet one sure lock every week, double their money, and go seven weeks. If it worked, deducting the standard 10 percent bookie's fee, they would make \$221,559, move to Vegas, rent a suite, and get on with it. They each chipped in 1250 bucks for week one.

They won the first three weeks. Won easy. By the fourth week, they had, minus the 10 percent vig, \$17,147. "We bet in Vegas. You win two weeks with an illegal bookie and they won't take your action, and we wanted to score Vegas anyway. We put all the money in a suitcase, threw it in the back seat, hit Vegas Monday morning, caught the early line, went home, then drove back Saturday to check the late lines. We'd heard that if you bet less than \$2000, Nevada sports books didn't keep track of it

for the IRS, so we went to sports books all over southern Nevada and bet \$1900. It was an all-day commute, all over Paradise Valley down to Laughlin, all over hell and back playing bets."

Things were getting tense at home. What started as two trips a week soon merged into one. Lawrence and Fred left at 6 a.m. Monday, returned Sunday in time for the 10 a.m. games. "I was a young male. After a few weeks I had a suitcase filled with \$100 bills. All we did was study the betting lines, go to sports books, and party. I got sloppy, my wife found women's phone numbers in my clothes, coke and booze in the car. I didn't care."

Lawrence won six games in a row. He and his partner made \$116,610. More importantly, "We knew we had found the key, the magic key to the kingdom. Our system worked. We never planned to win 100 percent of the time, we weren't that dumb, but we figured we could win 75 percent of the time, which is better than anyone, anywhere, has ever done. That streak was our ticket into the heavenly club. We figured career. In our minds we were already there."

The seventh and final week arrived. "We had gone over to Vegas early, placed our bets. It took forever to bet \$116,000 at \$1900 a pop, and because of all the bickering at home, Fred and I planned to watch the game at my house. We invited our friends over, maybe 25 people, Marcia made this elaborate dip, sandwiches, champagne. It felt like a coronation."

"It was a Dallas-Washington game. The Washington starting quarterback was out as well as their star receiver and two out of five starting linemen. They're playing at Dallas on a Monday night, which is worth six points to Dallas right there. Bookies are 8 and 4, this is a must game for conference first place. And here was the best part, the Cowboys were favored by 16 points. They should have been a 10 1/2-point, arguably a 13-point favorite. Dallas was at least two scores underdog. The game was a lock, the proverbial lock of the year."

"I wasn't even there during the first half. I moved around pouring drinks, chatting. Dallas came in at halftime with a 17-14 lead, just about as we figured. Remember, the betting line was 3 1/2 points, Dallas was short of the spread by a half-point, but from now on they would grind down the second string Washington team. I'd seen it done a million times. You can play your head for a quarter, maybe two quarters, but you can't keep it up for four quarters in the NFL."

"And that's exactly what happened. Dallas opened the third quarter with two touch-

continued on page 16

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# CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

continued from page 18

downs in their first two possessions. It's 31-14. I'm sitting in the big easy chair accepting congratulations. It felt like, for the first time, it should be lived, the way it was meant to be lived.

"The game bogged down, which was fine with me. I was way ahead. Midway through the fourth quarter, Washington intercepted a Dallas pass in the flats, ran it back for a touchdown. I was still 6 1/2 points ahead of the spread, but I was terrified.

"Dallas' received, went three downs and out. Washington three downs and out. Dallas kept it for two series and punted. Washington sets, throws a long bomb, and connects for a touchdown. I spilled a glass of champagne on the floor. I remember my

armpits began gushing sweat. The score is now 31 to 28 Dallas. Dallas was still ahead, but for a half-point down according to the spread. Dallas would have to score again.

"It got real ugly. Washington kicked off. Dallas almost fumbled, started their drive on their own 18. Coaches had been playing coach games all day, taking time-outs to rattle a field goal kicker or just to let the idiot quarterback know what to do. Halfway through the fourth quarter, both sides had used up all their time-outs, which is unusual.

"That last drive was endless, everything came hard. Dallas passed short twice, almost intercepted each time, then called a dumb run up the middle, and the running back made exactly ten yards. Or they'd run twice, get nailed at the line of scrimmage, throw

to a receiver, who would hobble it but tack the ball in, be tackled exactly ten yards ahead. They marched the whole length of the field like that. I felt like the heart of a hummingbird.

"Finally, Dallas arrived at the Redskins' 15-yard line just as the two-minute warning hit. I took a deep breath, calmed down.

"It had been a lot closer than it should have been, but we were there now. Plenty of time left, a full two minutes. Dallas only needed a chip shot for a field goal, and my point spread is covered, or hang it in with a run. I win either way.

"The teams line up for the last two minutes. Dallas sets, the quarterback counts cadence, the ball is snapped. Lawrence's eyes drift to the ceiling, there is silence. One

beat, two beats, three beats. I lean forward, "Lawrence, for Christ's sake, what happened?" "Nothing. Not a goddamn thing. Zippo, zero, nothing. Dallas snapped the ball and the quarterback fell down on it."

"HE DID WHAT?"

"He just fell on the fucking ball. I stood up and screamed, 'NO, NO, NO!' My eyesight changed, I could only see in tunnel vision, could only see the center of the television. I had no peripheral vision. See, all the time-outs had been taken. Under the rules a team has 30 seconds to begin a play, so Dallas took all those 30 seconds, then fell on the ball for four unbelievable plays in a row. It was like being butt

fucked in a K mart parking lot. There was nothing anybody could do. Those bastards didn't even try to score. Dallas was ahead 31 to 28. So they just sat on their goddamn lead, ran the clock out. The spread was 3 1/2 points. We lost by a half-point to a team that had the ball on their opponent's 15-yard line and refused to score. Just... refused... to... score. That half-point was worth \$221,559."

"Jesus."

"The world caved in. I was severely emotionally disturbed for a month. I had trouble walking, my balance was all fucked up. I began to speak with a stutter. I'd quit my job works before, my wife left me two days after the game, took the credit cards, wiped out our bank account. The worst part was the absolute humiliation, the kind you get when you've been crazy, crazy for a long time and something happens that in one moment makes your insanity clear to you and

everyone you give a shit about. Our whole fantasy was nuts. The way I'd been living was nuts. The strutting was nuts. Even the betting was nuts. I'd bet football for a whole lifetime, I'd never hit six games in a row again."

"What did you do?"

"I still had the Mercedes. I got my clothes and drove to San Diego. It was like 4 o'clock in the morning when I got here. I lived in the car for eight months, began substitute teaching, eventually found a high school job."

Lawrence finishes his drink. I thank him for the story. There is another pause as we look for a graceful way to part. I reach for the bill, look into clear blue eyes, ask, "Lawrence, one last thing. Who's going to win the Super Bowl this year?"

Laughs. "Dallas."

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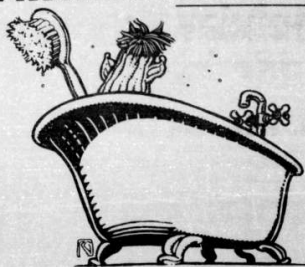
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## STRAIGHT FROM THE HIP

BY MATTHEW ALICE

Illustration by Rick Conroy



Dear Matthew Alice:  
In the bathtub the other day, while contemplating the universe, it suddenly occurred to me that I have no idea why my fingers and toes get all wrinkly when I contemplate the universe in the bathtub. I'm sure you can set me straight on the details.

—All Pruned Out, San Diego

Let me prove those comic wrinkles for you, Prune. That delicate body you're soaking is actually covered with a thin but tough layer of cells known in the skin game as the stratum corneum. It's all over you like white on rice, like hype on Madonna. It protects your juicy insides from ugly assaults by the forces of nature and cheap clothes. Anyway, if you check the skin on your knees, say, or your arm, you'll find about a hundredth of a millimeter of these scaly cells, but your palms and your soles are buffered with about 50 times that thickness of stratum corneum, perhaps suggesting that early man once walked on his hands before the discovery of feet.

Dunk the old stratum corneum in water and that normally dry hide absorbs some of the fluid and expands. The thicker that cell layer is, the poodier it gets. And the smaller the body part, the more noticeable the wrinkling is. Fingers and toes come immediately to mind; you may find others.

So it follows, then, that while you're lounging in the tub, you're a slightly larger person than you were before you got in. However, if this question is an example of what ordinarily slides past that had haircut, through your stratum corneum, and into your brain pan while you're meditating in the bath, I'd suggest all that soaking is not time well spent.

Matthew:

I know Queen Elizabeth has plenty of her own troubles right now, but none of the tabloids have told me the one crucial bit of information I've always wanted to know about Her Majesty. What the heck is her last name? Do queens even have last names?

—Wendell, Serra Mesa

Seems to me the only good thing about being queen is having the right to say "Gimme that" and have your subjects hand over the goods. She is the richest woman in the world, after all, so I suppose she can have whatever she wants. Though, in addition to charming children and good-looking hats, the other thing that seems beyond even her grasp is a surname. Since she's a so-called "royal," she's known simply as Queen Elizabeth. On official documents and her notes to me, she signs her name "Elizabeth R." (Elizabeth Regina, as in Elizabeth the Queen).

Truth of the matter is, Lu's family does have a surname. Until 1960 or so, it was Windsor. But the queen formally changed the family's name to combine "Windsor" with her husband's last name, so now the whole lot of them are the Mountbatten-Windsors. Andrew and Charles, also royals like Elizabeth, are known simply by their given names plus perhaps any inherited titles (Prince of the Royal Blood, Prince of Wales — that kind of junk). Any monoroyals in Elizabeth's family, however, would be known as, say, Percival Mountbatten-Windsor or Gwendolyn Mountbatten-Windsor, people who are probably no fun to party with.

Dear Matthew Alice:

Someone told me that croissants are shaped like the letter C for a reason, but I can't remember what the explanation is now. Does the C stand for croissant? That sounds likely, but maybe there is some other explanation.

—A.A., San Diego

Thanks for the Q. A. As for the guess about the letter C, U get a D. Maybe a D+ just for knowing that the shape of a croissant is rumored to have any significance at all. Curious pastry fact number one: Croissants weren't originally French. They're the invention of those other bakers, the Austrians. Like a lot of other folks in the late 1600s, the residents of the fortified city of Vienna spent a lot of their spare time fending off the invading Ottoman Turks. The crescent-shaped croissant was first baked in that city to honor a successfully repelled siege in 1683. You see, one of the symbols on the Turkish flag is a crescent, when Wolfgang and his pals ate the croissants, they were symbolically devouring the Turkish hordes.

Curious pastry fact number two: Pretzels were invented by a medieval Italian monk as a reward for children who learned their lessons, and the traditional shape was supposed to represent the kids' arms and hands folded in prayer. And we come full circle by adding curious on the city. The Turks cleverly began digging a tunnel under the city's walls at night, not knowing that pretzel bakers worked in the wee hours to make sure the product was fresh in the morning. The bakers heard the digging, alerted the city, and were the heroes of the day. No, not the sandwiches.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 5803, San Diego, CA 92166-5803, or fax your questions to 231-0499.

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Shoppers' Guide on page 30



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# Fight

(continued from page 25)

benches ready to admire some masculine hardware; the grandmothers form a large contingent, menacingly armed with umbrellas and walking sticks. By the wrestlers' doors, a couple of groupies in tight sequined skirts wait for the hulk to come forth in their strutting splendor. Everyone is screaming and shouting. The children overhead sound like a demented school bus on the last day of school, breaking out now and then into wild choruses of whistles and stamping feet. A brass bell begins clanking, and a small, ponderous referee in a vertically striped shirt clatters into the ring.

"Welcome to the Lagunita," he bawls through a megaphone. "Welcome to the Sunday match. The first bout on tonight's menu will be... [everyone falls silent for a second]... Pensamiento Negro... [screams, boos]... and the one and only... Pulpo Sagrado!" [Screams, boos.]

Pulpo Sagrado, the Sacred Octopus, in a tight cerulean mask with silver orbits and hip-length matching cape, like

**"Wrestlers are so important in this society now. We can't forget that for a moment. They are actively shaping the citizens of tomorrow."**

something from a Captain America comic, circa 1950, comes bounding through the audience in dainty blue booties, waving his muscles and menacing excess fat in all directions to infantile shouts of "Pul-pul! Pul-pul!" He soars into the ring (it is the only word) by means of a spectacular two-handed leap from the ropes and twirls about in his fancy cape, bowing and baring a set of pugilistic teeth. He looks pretty invincible. "Pulpo Sagrado!" the referee repeats through the megaphone.

But Pensamiento Negro is now on the scene. From the *técnicos* door, a brooding dark figure in fur-lined cape and black boots has started his prou— the Campeón Completo de California, Dark Thought, is out for the kill, and he has his eyes set on Sacred Octopus in the ring.

"Pen-sa-mien-to Neg-ro!" "Pul-pul! Pul-pul!"

The adolescent connoisseurs on the benches are more than happy to explain to bewildered *turistas* the differences between *técnicos* and *rudos*.

Hugo Jesus, 16, rooting for Pensamiento, while occasionally blowing

through a tin whistle and throwing the odd piece of detritus into the ring, explains. "A *rudo* is a completely different kind of wrestler from a *técnico*. A *rudo* is a tough guy, a real warrior, a real bad boy. He's unpredictable and moody. We call wrestlers *gladiadores*, *gladiadores*, and a *rudo* is a kind of Dirty Harry gladiator. We love to hate them."

"Take La Parca, one of young, upcoming *rudos* at the moment... He's up with the dirtiest of them — Fishman, Blue Panther, you name it. One of La Parca's most



Kid Noriega on ground

Yeah, he's gonna be a tough nut to crack for the *técnicos*, all right.

Then there's the team Superbowl Quarterback, Magnate, the great



Crowd involvement

Killer, and Fuerza Guerrera. The *rudos* are usually heavier, about 90 or 95 or even 100 kilos, and more brutal, more macho. They can't do the fancy stuff,

leaps and somersaults, which is where the *técnicos* come in. Even a real muscular *técnico* like Kid Boxer, a great guy from Veracruz, will weigh only about 80 kilos.

"See, the *técnico* pits his acrobatics and his charisma against the brute force and cunning of the *rudo*. That's like everything in life — which is why we re-

spond to it in the way we do. It strikes a chord. It's more complicated than just Good and Bad. The *técnicos* show us the beautiful side of wrestling. It's beautiful to watch — an art form. But the *rudos* bring us back to earth.

"It's all a game, of course. No one really gets hurt. The blood you see isn't real. It's pig's blood in pellets that they smash against their faces when you aren't looking. But we still get excited by the violence of the *rudos*. And some *rudos* stand for definite things. Magnate, for example. He's a gold-digger. He wears black and loves to humiliate everyone. He struts about in gold chains and medals, showing off his dollars. Arrogance itself. He wears black to emphasize his elegance. On the front of his mask, which kind of shows off his economic power, he has all these glittering gold dollar signs. Down the sides of his legs, too. We call him a *ricachón*, which means several things — a fabulously rich guy, a nouveau riche, a slick bourgeois, a dirty capitalist. He's all these things. So we feel toward him the same way we feel toward rich people. Hatred, contempt, envy — and a little fear. With his shiny black mask and black vest, he also looks like an executioner.

"So the violent feelings we have towards these *rudos* isn't surprising. Everyone likes a real bad guy, don't they? It sort of cleans you out emotionally. You get to have a kind of revenge on the real bad guys."

(continued on page 28)

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## Fight

(continued from page 27)

Jesus displays a picture of his favorite rudos team, the notorious Los Hermanos Maldad — Doctor Maldad y Mister Maldad. Doctor and Mister Evil wear white shirts and leotards offset by black latex masks with white eye holes veiled with silver gauze. Their mouths are covered with the fixed white teeth of pre-Hispanic ceremonial skulls. Like La Parca, their garb deliberately evokes the imagery of Mexico's populist death cults — the skeleton masks in traditional dances, La Parca himself. It seems, comes into the ring accompanied by a half-naked woman with wild blond hair who is dressed in a black hat. One side of her face is painted to imitate the grinning rictus of a skull. "She's more scary than La Parca himself," Jesus says and then gets up to blow his whistle in disapproval.

The bout has begun with a deafening smack of copious flesh on canvas, and having described an incredible cartwheel that has sent him spinning across the ring like a dervish, Pulpo has just been laid on his back by Pensamiento Negro. The kids are in an uproar. "¡Miedo! ¡Miedo!" they are screaming. "Fear!" Pensamiento shakes his fist at the gallery, and the fans cheer. It is difficult at this point to see who is the good guy and who the bad. But octopuses have a dim reputation, and



Street kids as wrestlers.

so when, a moment later, Pulpo Sagrado grabs Pensamiento Negro's foot unawares and twists him into a fall, the fans squeal with delight. Pulpo is a sneak. A

slippery mollusk. And for the next five minutes, Pensamiento is thrown like a rag doll from rope to rope, groaning, lolling, and wobbling.

"¡Miedo! ¡Miedo!" The *Lucha Libre*, even as far up as the Triple A, the premier league of Mexican wrestling, is carefully choreographed.



Thunderbolt (left), Joni Bayoni (on mat).

The moves are balletic, executed almost in slow motion. A feint, a pass, a complicated arm-twist, or a somersault are all visible well in advance. You can see

These ceremonial, eerily beautiful dances go on and on as the battle swings from one side to the other and back again. Of course, most wrestling, in-

cluding that in the United States, is a game arranged in advance in which protagonists act out the latent hysteria and emotion in the audience itself. But in *Lucha Libre*, the game is even more elaborately contrived than usual. Pulpo Sagrado and Pensamiento Negro are collaborating in a dance with clear roots in the occult, in the myriad supernatural cults of the Mexican underclass and in the demonology of the pre-Columbian world.

As soon as the striped referee has declared Pensamiento the victor, the crowd dissolves into laughter and sarcasm. The wrestlers troop out, pursued by tiny autograph hunters and the beam of a spotlight, and the referee announces the second bout of the night — Johnny Bayoni ("come to avenge his insult at the hands of Pensamiento Negro") and Thunderbird. People rush out to buy soft drinks and tacos on Niños Heroes. They talk about the match to come later in the evening between the violent Blue Birds and Faraón de Oro. And when the spectators return to the arena, the hairy and redoubtable Johnny Bayoni, *rudo* extraordinaire, will be throwing his fan-

tastical weight around the ring.

So, how do you like the fight? A massive silhouette has deposited itself on the bench next to the only gringo in the house. The sombered guy who sells nuts in crystal-bright polythene bags has a few things to say about Pensamiento Negro.

**Blood flies everywhere. Johnny's face is streaming with it, and it has run down into the fabulously tangled doormat on his chest.**

He owns virtually all the taco stalls on Niños Heroes. A really good *técnico*. See that cartwheel he did? Incredible. Wait till you see the Blue Birds, though. They really let rip. Since there is an interval of about ten minutes, his suggestion that we go backstage, as it were, and seek out the Dark Thought himself seems a good one. At the Lugañilla, everybody knows everybody. The secretive changing rooms are crude cubicles of bathroom tiles with the stubs of defunct taps and pipes still protruding from the walls. The gladiators use them as coat hangers. Folding metal seats, opened suitcases, and scraps of showbiz clothing clutter the floors. The wrestlers are not at all keen to be interviewed here, since few people are ever allowed to see them putting on or taking

(continued on page 32)

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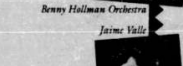
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## Fight

(continued from page 35)

itary rank. You could rise to be 'tiger knight' or an 'eagle knight' with the appropriate mask.

"Now, the magical, pre-Hispanic uses of masks definitely continued in the Mexican countryside for centuries. It's a deep folk memory. Popular masks are still produced beautifully in Chiapas, Michoacán, and Guerrero. In actuality, masks are now part of our people's spiritual makeup. They're a profound part of our 'pagan-religious' celebrations. There's the combat between Christians and Moors, played out with masks and the combat between angels and demons. Most of our folk dances use masks. If you look at Inca dances in Peru, you'll be amazed to see that the masks used are almost identical to the ones used in *Lucha Libre*.

"I suppose you could say that with a mask, the human individual supplants and dislocates himself. He becomes part of a symbolic drama bigger than himself. Life by itself is monotonous; we nourish ourselves with myth. The mask makes the spectator feel that he or she is protected by a kind of patriarchal order. And the masked person converts himself into angel or demon, into a 'galactic being,' a limitless protector, a fiction of flesh and bone."

It is doubtful whether any of this makes sense to the hefty *luchadores* slugging it out in the ring in their black tights and glittering latex helmets. For them, the *Lucha* bout is like a humorous gangster movie in which some actors like to play criminals and others private detectives. They are the folklore of modern Mexico, its underground media stars, and every fantastical exaggeration is permitted them.

At the end of the evening, after the Blue Birds have messed with the Diabólicos—a veritable melee resembling some chaotic medieval battle, complete with blood, "broken" arms, head butts, screamed oaths, and fistfuls with the audience—Pensamiento Negro's prediction comes true and the kids come pouring down from the balcony to invade the ring. They start hurling themselves around in perfect imitation of the *gladiadores*, turning somersaults, executing cartwheels, arm locks, and scissor kicks. The arc lamps die out, and the hall slowly empties as the children fill the ring in ever greater numbers.

When most of the audience has left, Johnny Bayoni comes out in a clean T-shirt and winks at the men in shades who run the *Lagunita*—members of a family who also run several bars and clubs in Tijuana. Before making for the back exit into the parking lot where the groupies sometimes wait, he says, "I

really did Thunderbird in, no? How d'you like my drop kick? See my last jump? You wouldn't think 100 kilos could move that fast, would you?"

The wrestlers are now all in the parking lot exchanging notes and analyses. They seem pleased with the performance. Their gaudily painted pickup trucks and minibuses will soon disperse them in all directions, but not before Pensamiento Negro has made one last gesture of munificence towards his fellow supermen.

"These are all extraordinary people," he says, indicating the *luchadores* with a sweep of the hand. "Where else in the world would you see wrestlers like these? We're more than wrestlers; we are artistic heroes! That's all. Good night."

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# A FAMILY CONSUMES ITS SON

**D**ysfunctional is the word they use these days. But I'll tell you what it's really like, how the memories really feel. Forget the jargon.

This is what it's like: once, I was caught in a stinging swarm of wasps near the cold trout streams above Bishop, California. Though I was just a boy, I still cringe when I remember the sound they made — it was a motor of anger engaged in high gear, the pure distillation of rage.

We were hiking along, my best friend, his father, and I. My own father wasn't there. He had avoided taking part in my activities, especially hiking or camping. When I joined the Boy Scouts, he surprised me by reacting with such shame that he refused to join me in the yearly father-son campout. "Boy Scouts are pussies," he told me. I asked a man I barely knew to be my father for the weekend.

My friend's dad was ahead of me, breaking trail through a tangled deadfall of old branches. Amid the crisp snaps of dry wood cracking under his boots there came a stranger, thicker crunch, almost wet. Then that rising insectile screech. I heard his voice say, "Oh shit." Later, he would explain that he'd put his foot through a yellowjacket nest. Right then, though, there were no explanations — he just came tearing out of the bush and elbowed me aside as he ran. Behind him, seeming to hang in the air unmoving, were hard yellow dots. They looped up, seemed to grow, and drilled in at my face, aiming unerringly for my nostrils, eyes, and ear-holes.

They hit with startling power. It was what I had imagined being shot would feel like. After seeing *Bonnie and Clyde*, I knew that being machine-gunned was how I wanted to die. I mentally replayed my death in the ultimate slow-motion, extending the dance forever. It was utter, relentless obliteration. And the bullets I imagined felt like those wasps: cold, solid smacks, then the burning.

It is common knowledge that wasps, unlike bees, can sting you repeatedly. Their stingers are smooth, free of the barbs that cause the bees' stinger to be torn out. The wasp can give multiple injections of venom. What people might not know, unless they grew up like me or the others who lived through similar family systems, is that the physical wasp isn't the only wasp there is. The visible wasp's sting is not the most destructive.

When she was pregnant with me, my mother discovered my father in bed with

another woman. This information came to me after many years; you are getting it easily. It is the key I could never find, the trigger for the lifelong chess match of anger and resentment that was played out in my parents' home.

I never saw my parents share a bed. I never saw a single hug, kiss, or touch of the hands. When I stumbled across some photographs of them embracing — dated 1954 — I was astonished. My parents were never able to say, "I love you." We drifted through San Diego's neighborhoods, each one made bleak by their hate; each new home fading a dull gray and crumbling in memory to choking dust.

She was an East Coast society lady, possibly sexually abused as a child, certainly neglected by her eccentric and intellectual family. She never knew her real father; her uncle committed suicide. She married once, before my father; the man was an alcoholic, and the marriage ended in violence. Due to the violence, she miscarried what would have been my sibling.

Father was an immigrant who had wooed her with his position in the old country. However, through some unnameable failure of spirit, he let his standing slip away. Once he came here, he settled for menial, blue-collar jobs. For most of my life, my father worked in the greasy shadows behind rows of heavy machinery. She always took pride in her relentless campaign to get him to amount to something. This may explain, in the long run, his refusal to succeed.

Any family therapist could point out the myriad ways in which my family malfunctioned. (Such a technical, mechanistic word, yet it's particularly apt: these damaged families are like complex machines with a series of built-in flaws. As the machines run, the flaws grow worse, the machines overheat, go off balance, start to scream, explode.) It's easy, now, to see how they mistook victimization for romance, resentment and sick interdependency for love. Once you have paid the terrible price of learning what a therapist means by codependence, dysfunction, it becomes a kind of pastime to hunt through your own tortured history, catching and identifying every instance of madness. But when you're in it, caught, you not only have no way of knowing there is an answer; you don't even know what is happening to you.

Of course, no family starts out planning to be destructive. Our parents don't have us in the hopes of causing

My  
father still  
worried  
because I  
was too  
sensitive,  
too fat,  
too easy to  
make cry.

BY D. WOODWARD  
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## FAMILY

(continued from page 39)

us spiritual harm. Still, it would have been better for many of us if they had decided to buy a dog.

Mine was an alcoholic home without the alcohol. At least, I have no conscious memory of liquor abuse, though my mother often joked that she'd survived menopause with a bottle. (Where was I? I thought when I heard this why didn't I see the bottle?) They limited their liquor to one glass of wine — or Thunderbird — before supper. My father, in fact, had a horror of alcohol so complete that when he caught me drinking beer, he agonized. "What kind of human being are you?" (Yet, at parties, he drank — always stopping at the threshold of giddiness. I never saw him even "tipsy.") After he and my mother separated, he indulged in the childishness of telling all our relatives that she guzzled a fifth of whiskey every night. Of his former wife — a woman who had thrown him out for exactly the same adulterous behavior my mother had discovered — he had often said equally scabrous things. That she was so filthy, for example, that she could pick the lice out of her hair and would pop them with her nails.

His main substance was sex. Sex permeated our home, both in the form of his fascination with it and her ab-

horrence of it. And the sexual abuse, the destruction of my personal boundaries, began early.

Of all the things I could say, the hardest is that I was a neglected baby. This fact denies itself over and over, like a defendant in the docket: not so, not so. But the evidence is here, and, ironically, it showed in my reproductive organs.

I had many waves of infantile diseases, all of which suggest parental neglect. Both of my parents worked — at jobs and at their eternal war — and I was entrusted to sitters. All my life, I have been blamed for my own illnesses: "You were such a bad baby. Always putting everything in your mouth! No wonder you were so sick!" When I finally came into the care of trustworthy and responsible babysitters, they were appalled to find that my penis was so inflamed — from improperly washed diapers — that it was beginning to detach from my body. The base was cracking, with gaps like incisions all around it.

I concoct every excuse to cover for my parents because I love them, and to suggest they failed in any way is to harm them. To claim my own history, the truth of it, is to betray them. However, my first childhood memory is of standing in the kitchen, barely tall enough to see over the windowsill, watching my mother disappear down the street. I could hear her high heels

receding long after she was out of sight. My father worked at night, so he was asleep in his bedroom. I was to keep quiet until he rose, then he'd drop me off at day care.

At some point, I realized that he kept pornography hidden under his mattress. I was exposed to it early. In the grinding dark behind his machines, there was a greasy stack of black-and-white magazines. Between my scrambling 007 gunfights on the catwalks above the gears, he'd call me over to look at the pictures. I had wanted — from the outset — to be a priest. I had a strong devotion to God, and my father was deeply disturbed by it. To him, celibates were fags, and I was clearly becoming a queer. He would tell me I didn't want to be a queer, and he'd show me the pictures. I remember blurred nudists playing preposterous early-'60s titillations that had immense power. The pictures of the little girls, with their hairless crotches, overwhelmed me. I would stand there with a tiny erection, looking at those bare little cracks. He laughed when I told him I didn't like the adult women — "I can't see anything good through all the hair." I was in third grade.

I don't know when the actual sexual activities began. I will probably never be sure. From the beginning, I

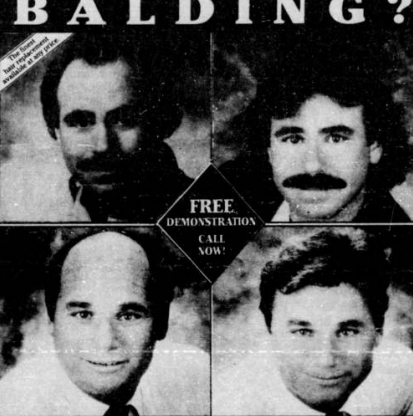
had disturbing dreams about my grandmother — his mother. Nightmares where she kept making me suck her nipples. Dreams where I was trapped between the thighs of immensely fat women, having to lick them until my head was caught inside their bodies. That was when my cousin came to live with me.

Let us call her Sherry. We need to know her history, her painful role in this story. She was the unlabeled daughter of my father's sister, abandoned by her own father. In family systems therapy, there is a role called scapegoat; this was Sherry's position. Her mother would not allow her to eat at the table with real people. She was made to stand off the chopping block. She was commonly referred to as "Idiot." The males of the family used her to learn intercourse.

Now, it is clear that my father wanted me to learn sex, too. My mother was worried about my loneliness. We were so totally isolated that I had never been to a schoolmate's house after school; we had never had an overnight guest. I had never played any kind of game or sports with other children. We were living in a black neighborhood that was violent and scary — our apartment was a kind of fortress with the front steps blocked

(continued on page 42)

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## FAMILY

(continued from page 41)

off to keep the "niggers" out. My only real playmates were animals: one of my cats was stomped to death, another was buried in cement, and the toad that lived beneath our porch was discovered with bleach. His eyes were burned out. My mother felt that Sherry would be a companion for me.

I have been forever grateful to Sherry, make no mistake. She was the only person who would spend a day with me, walk down the street holding my hand, share the family easy chair with me watching monster movies. And, in third grade, she taught me to put my penis inside her vagina.

She was taking a bath. It was night time. The parents were out. I had to urinate; I was waiting for Sherry to come out of the bathroom. She finally called to me through the door, asking me if I wanted to come in. "I have to go," I told her. When I opened the door, I was shocked to see she hadn't drawn the shower curtain. She was lying there naked. I was frightened; I'd never been with a naked person before, and I didn't know what to do. "Look at me," she said. She was a teenager. She had small breasts and pubic hair.

"Touch it." I remember feeling hot, red in the face. "Take your pants off."

She took me in the tub with her, fondled me until I was hard, and made me mount her. Water splattered all over the floor.

Tony was a family friend. He was huge—over six feet tall—and very bright. He used to crucify animals in front of me, nailing them to boards with long, thin nails through their paws. He would then take a razor and slit open their abdomens. He would laugh as they crawled away to die, trailing their intestines. When he came into my bed and whispered, "Suck me off," I knew I could not fight him. And after, when I was spitting it out, I knew he meant it when he told me what would happen to me if I talked.

Children of alcoholics tell of listening to the sounds of the house, hearing their fathers or mothers sneaking out to the cabinet, pouring a drink. They could tell what bottle was being raided by the sound it made on the glass. They could tell how much liquor from the sound it made pouring out. Every night I listened as my father lifted his mattress, thumbed through his porn, snuck into the kitchen to tear off two paper towels, and returned to his room to masturbate. My mother was in her room, crying out, beset with nightmares. You could never touch her while she was asleep; she would come up screaming.

I had recurring night terrors. One of

my repeating nightmares was of huge waves, waves 100 feet high, and there was nowhere to run to escape them. No matter what I did, I was overwhelmed. The other dream that terrorized me was the dream of the giant.

I would always find myself on the streets of a city, and all the people were fleeing in a panic. I couldn't get anyone to tell me what was wrong. Then I heard his footsteps—loud, booming crashes echoing through the city. All the people had gotten to safety, slamming their doors and locking them. I was left outside, exposed, and nobody would open up for me. I'd run up and down the street, always lit by a harsh noon sun, hearing his footsteps booming louder and louder. He was naked. I would press myself into a doorway and pray that he wouldn't see me. He was so tall, all I could see was his calves and his knees as he came toward me.

When I'd wake up, Dad would be asleep. Snoring. My mother would still whimper this late. Then Dad would begin grinding his teeth. He ground his teeth all night, as though in a fury. Over the years, he wore them down to ragged, cracked stumps.

My parents became convinced that I was a bad boy. My mother discovered that I was terrified of being aban-

doned, and when she needed to get me in line, she would threaten to send me away. "The reform school" became a metaphor for terror. I was to be sent there with criminals and juvenile delinquents so that I could learn how much I had, so I could learn to appreciate how well my parents treated me. I would beg her to keep me; I really believed that I was somehow terrible, that I had to learn what to do to make her believe I was worth keeping. Once, when they had told me they were going to pick me up after school, they failed to show up. I had been told to wait in a certain spot until they came. After the school had emptied out, I knew in my heart that they'd finally done it. They had gone away without me.

I stood, hanging on to a chain-link fence, watching black clouds roll in. When it began to rain, I couldn't move. I was afraid that they might come back, and I'd miss them. I remember crying, being soaked. When my next-door neighbor appeared with the news that they'd asked her to pick me up, I wasn't relieved. I was wet, and I knew, when I got home, there would be trouble. How could I have been so stupid to stand there in the rain? Any chicken would have the sense to get in, under the roof. I had

(continued on page 44)

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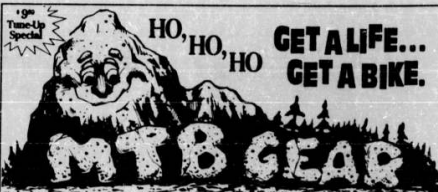
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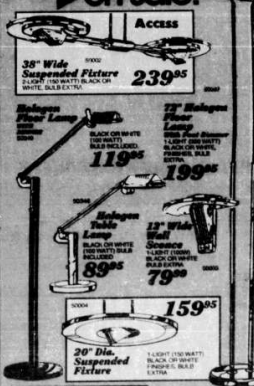
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## FAMILY

(continued from page 43)

no words to explain my terror. I couldn't let them know that if they left, the reform school would swallow me.

Perhaps this fear helped me remain silent about the sex; certainly didn't want to have my guts pulled out like Tony's experiments, but I dreaded being sent away more. I enjoyed the things Sherry did with me — she taught me to fondle breasts, she did strip-teases to Sonny and Cher records, she showed me how poor girls make sanitary pads out of wadded and folded paper, and what the blood dripping out of her looked like. If I enjoyed this, a thing to make a Catholic doubly guilty, then I was worse than I thought, and if they found out the truth, I was in a lot of trouble.

My mother tried very hard to be a mother. She tried so hard, in fact, that when she wasn't asking me to go outside and leave her alone, she was strangling me with love. Even now, in my 30s, I have to be sure to guard myself in the toilet. When she comes to visit, she is apt to invade the bathroom after I've had a bowel movement, and she will report on the diet. She will inform my wife that my diet is off, that shit shouldn't stink like that, that something's wrong. This seems to be my mother's greatest fear — something's wrong.

As a boy, I apparently didn't walk "correctly." This notion came about as the product of my mother's careful scrutiny of the heels of my shoes. She informed me one day that they weren't wearing down evenly, and this was proof that my legs were crooked. I was horrified to hear that I was to begin wearing a metal brace — she wanted a normal child. This was more dreadful than the reformatory. There seemed nothing I could do — even if I was good, and even if they kept me, they were still going to torture me with steel braces and thick black shoes. And I knew I was normal. I just couldn't convince them.

Fortunately, I broke my ankle, and the immediate attention paid to the cast replaced the fascination with my crooked legs. Still, long after the cast was off, I was so afraid of drawing attention to my feet that I would just accept any size shoe I tried on, dreading too much of my mother's attention, afraid that she would suddenly notice my deformities again. As a consequence of this, I was continually beset by blisters. Often, my heels would bleed in my shiny black shoes, but I kept quiet. When the blisters were finally discovered, my parents reacted with wounded disappointment. Why didn't I have the sense to pick the right shoes? I didn't know. I was loved.

One way my mom tried to love me was through food. Food became the

symbol of normalcy and love — anything could be cured with a chocolate cake. She became very fat as the marriage went ever more sour. I got fatter the more miserable I was. The only one who stayed slender was my father, and he had the most out-of-control hunger of all of us.

He was obsessed with food. I was afraid of him, sometimes, when he ate. He would eat with a fury that transformed his face. I can't quite describe it. For example, when he ate corn on the cob, he couldn't stop chomping into it; mouthful after mouthful, he'd grind away until half of the cob was jammed in his mouth. All the while, he'd breathe through his nose, wheezing, whistling, bite after bite, skin turning bright red, eyes clamped shut. I was like having a werewolf at my side. Hot dogs were crammed into his mouth, cheeks distended, breathing, breathing, breathing.

He would take me to the drive-in movies, putting up with my monster movies or my terrible Italian westerns. On the way, we'd stop for hot dogs. He would order us six kraut dogs, a large bag of fries, and a large Pepsi. Each.

I still remember my sense of helplessness when, around hot dog number four, he informed me that I ate too much, that I was a pig, that he was ashamed of my appearance, that I would never get any "pussy" looking as

bad as I did. I remember sitting there with the bag in my lap, two hot dogs, a half bag of fries and some dessert to go, listening to him grind his teeth through his food.

A sure sign of sexual abuse is fat. The shame over my fat drove my father to strange lengths — he was convinced I would never be a man, and he very much wanted me to be a man because he loved me. I was his favorite son. (He had a slew of other sons from his previous marriage, but he kept us apart.) Ironically, some of the things he tried to do for me added to my bulk.

He was ashamed because I was using training wheels on my bike. One day, he asked me if I really wanted to ride a bike, like a man. I said yes. We unbolted the training wheels together. He put me on the seat of the bike. We lived on the main street through the ghetto. He held on to me and began to run. I remember being afraid, but at least he was holding on to me. Then he let go. I sped, out of control, until I fell, tearing my pants and tumbling with the bike. He came for me and did it again. And he came for me a third time. After the third crash, I figured it out.

He was ashamed that I was afraid of the waves at the beach. (I had never told either of them about the nightmares.) He enlisted the aid of another man, and they took me to the ocean

(continued on page 46)

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	30-39	122	111	73		30-39	122	111	73
	40-49	132	122	84		40-49	132	122	84
	50-54	212	173	141		50-54	212	173	141
	55-59	264	215	178		55-59	264	215	178
	60-64	317	242	194		60-64	317	242	194
Subscriber & Spouse**	Under 30	147	142	104	Subscriber & Spouse**	Under 30	147	142	104
	30-39	234	212	142		30-39	234	212	142
	40-49	278	232	182		40-49	278	232	182
	50-54	414	342	273		50-54	414	342	273
	55-59	500	424	342		55-59	500	424	342
	60-64	583	494	394		60-64	583	494	394
Subscriber & Child	Under 30	183	124	84	Child Only	Under 30	183	124	84
	30-39	214	174	124		30-39	214	174	124
	40-49	274	224	164		40-49	274	224	164
	50-54	374	324	224		50-54	374	324	224
	60-64	424	374	274		60-64	424	374	274

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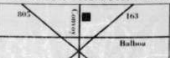
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## FAMILY

(continued from page 45)

and carried me, screaming, into the water. I begged them not to do it. They laughed. The harder I fought, the more they laughed. They had me by the hands and feet, and they swung me back and forth, counting, "One! Two! Three!" and throwing me into the oncoming waves. The water drove me under, and up my nose.

When I crawled out on the beach, they'd be there, waiting. Laughing. I would begin to beg again, crying,

screaming. I even ran, but I couldn't outrun them. And he'd always tell me I should learn to stop crying. Maybe if I had refused to beg for mercy, they would have let me go.

Because I cried easily, he always volunteered to take me to the dentist. The dentist was a man from his country, and he apparently had the same ethic of masculinity as my father. They agreed to work on my teeth without an anesthetic, with my father in the room. When I cried, they both yelled at me, using the word that in their language translated as "Asshole."

In the midst of this, my father decided to invite my elder half-brother and his wife to our house for supper. I was in a state — I was like seeing angels. Whenever I had the chance to see these mysterious siblings, I would promise them the moon if they'd stay with me. I promised them I would be famous and buy a big ranch where we all could live.

Because it was a special event, my parents got out the wine and the sherry, and we had an evening of song and laughter. I was sent to bed early, and I lay in the dark, listening to the

incredible sound of joy in my house. My brother! My sister-in-law!

Late in the night, when it was time for them to leave, my sister-in-law came in the bedroom to get her coat. "Are you awake?"

"Yes."

"Kiss me goodnight."

I could smell the sherry. I kissed her on the cheek.

"No," she said. "Kiss me like a man kisses."

She held the back of my head, kissed me on the lips, and stuck her tongue

in my mouth. It was wide and fat, cold with the wine, and tasted like cigarette smoke. It filled my whole mouth. When she let me go, she said, "That's how you kiss a woman." Then she turned out the light.

It wasn't working. I wasn't a man yet. My father still worried because I was too sensitive, too fat, too easy to make cry. I had seen him cry once or twice — once over a dead pet, once when he accidentally stuck a lit match in my mouth when he was trying to scare me. My lips had sized shut around the match head.

He decided I needed a masculine influence in my life. This began the

yearly visits of my cousin Carl. Carl was older than me by about six years. He was a boxer and a soccer and basketball star in the old country. He told me he liked to masturbate with fruit peels, liver. When he wasn't hitting me, he was making me suck him every day, sometimes twice. He spent at least two summers trying to get his massive penis in my rectum, but I cried out too much.

"You masturbate, right?" my father demanded.

I was embarrassed — boys couldn't admit to such things at that age.

"Bullshit. Tell me you masturbate."

"No, Papa, I don't."

"Oh, Son, God damnit. You masturbate. You masturbate all the time, right?"

I felt like a bug on a pin. We were in the car. I had nowhere to hide.

I said something vague, you know, everybody does it sometimes, I guess. "Yes," he said. "It's good. It's good to masturbate. But don't do it too much. Do it once or twice a day. If you're jacking off more than three times a night, you're a pervert." That was the day he told me that if I wanted to read the Bible, I should at least read the dirty parts. "The best source of pornography in this world," said my father, "is the Bible."

I still remember the book he gave me. It was called *Diary of a Dirty Old Man*. It was about masturbating.

One day, I got home from school to find my mother in a fury.

She had a way of going wild. Her hair would be in disarray and she would have a crazy gleam in her eye. She'd purse her lips, as though she were about to whistle. There was no reasoning with her in those moments.

She dragged me into his room and tore the mattress off the bed. Oh, oh, I thought. I couldn't believe she'd found his stash. It didn't occur to me that it was odd for her to be snooping through

(continued on page 48)

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# FAMILY

(continued from page 47)  
his things in the first place. What was she doing lifting his mattress? He made his own bed — we were not often welcome in his room. I was, anyway. She was not.

My mother ranted and raved, waving the magazines in front of my face. All I remember is the phrase, "I can understand *Playboy*, but not this FILTH!" I kept hearing that word: filth. She dragged me into the back yard, where she had a bonfire going. She tore the books and magazines apart — including the *Diary* — and threw them into the fire. She seemed insane with rage. Yelling in my face, as if I had written the things, as if the pictures were all my idea. She emptied his room of any trace of nude women, but when he came home, he didn't mention a thing. Neither did she. We all kept quiet, and there was never any mention of it again.

Her war never erupted into violence. They engaged in emotional destruction. My mother was put in the role of domineering bitch; she controlled us all, and she exacted incredible revenge for any slight, real or imagined. She often came to the conclusion that she was on the verge of

death, about to fall to unimaginable cancerous infestations. Once, an aunt of mine asked me how my mother was. I said she wasn't well — we were worried about her health. "Your fucking mother," my aunt snapped. "She's been dying since 1954. Why doesn't she just get it over with?"

My father was hurt. That was his stance in all matters — he was sensitive and spiritually superior, and we could only let him down and hurt him deeply. He maneuvered their fights so

like." And we made a quick U-turn: she was going, "Boo-hoo," and he said, sadly, before going off to meet his girlfriend, "Your mother is vindictive. Cruel and vindictive."

His own actions never revealed themselves to him to be cruel. When I was in fifth and sixth grades, he began taking me on dates with his women. He would brief me on what movies we were supposed to have seen, then drive us off into the next state, to meet some beehived woman for a bowl-

spite of his anger, a woman I knew from our adulterous family-dates came to the door.

"What are you doing here?" she demanded.

"I live here," I said, shutting the door in her face.

My mother had finally had it. He was sent packing. I cried. He told me she was vindictive and vicious. She took to her room. He went to live with that half-brother I mentioned earlier. My father was amused because his granddaughters were being taught to fondle his erections at night, when their mom and dad were asleep. A few years later, he died violently.

My mother continued to cry out in the night. We continued to eat. When I graduated from college, I weighed an agonizing 245 pounds; size 40 pants were tight on me. She took to saying, "I hated my mother, too." Or, "Did you ever stop to think that your mother might hate you right back?"

It took me till the age of 26 to escape the house. By the time I left, my mother had no heat, no rugs, three broken windows, a leaking roof, no stove, no oven, no pipes in the kitchen sink, no working knobs in the bathroom — we had to use pliers to get the water off and on, no pipes in the bathroom sink. The toilet was broken. The

*She held the back of my head, kissed me on the lips, and stuck her tongue in my mouth. It was wide and fat, cold with the wine, and tasted like cigarette smoke. It filled my whole mouth.*

that she would explode, saving something outrageous that would afford him the opportunity to be hurt. In his deep pain, he would storm out, leaving her to run into her bedroom and cry hysterically. When she cried, my mother actually went, "Boo-hoo." I would sit in the living room, letting the room go dark, gritting my teeth.

At the outset of one car trip, he goaded her and goaded her until she hissed, "You fucking peasant!"

"Ah," he smiled. "See? You racist bitch. I knew what you were really

ing tournament. I helped my father cheat on my mother. I had found a way to make him proud of me.

My family finally exploded. When I was in junior high, my father became bolder, bringing a series of women to our house. We had escaped the ghetto and were living with white people, and those white people came to my mother to accuse her of running a bordello because he'd had so many women coming over. He never wanted me to stay home sick. Once, when I had a powerful cold and managed to stay, in

bathtub wouldn't drain, and the walls around it were torn open, revealing the rotted wood beneath.

Shortly after I left home, she told me I was a mistake. I should have never been born. Every bad thing that had ever happened to her was my fault because I was selfish, an utter disappointment to her. "I should have had an abortion," she said.

"Mom, listen to yourself," I said. "You don't mean it."

"I mean every word I'm saying!" she shouted.

She had caught me trying to take a bath. I was naked, covering my crotch with a cloth.

"You should have never been born!"

She ran out of the house and slammed the door, and I remember thinking, for the first time, maybe she's right.

The other dream I had when I was a boy still frightens me. I don't ever want to dream it again, because I don't believe I'll wake up. It's the dream of the wasp-men who are coming alive.

It begins with a strange physical sensation: my body folds in half, gets a rubbery crease in its left side like the fold that you can put in a full hot water bottle. The fold runs up and down my side, causing great pain. Then, the room freezes and starts to shrink.

It's weird — I can see the picture of the room, and it recedes in the blackness in perfect focus. It gets smaller and smaller, and the dark around it echoes. I am always most terrified by

this. If the room vanishes, I know I will die.

I think I wake up — I'm frightened enough to lie rigid, with my eyes open. I can't move — just stare straight up the headboard. It has grown to be six or ten feet high.

*I helped my father cheat on my mother. I had found a way to make him proud of me.*

Then they look over the edge at me. Wasps without wings, the size of cats. But instead of insect faces, they have the faces of men. They are happy, jeering, faces, with big plastic lips and yellow flat

teeth. They are laughing, staring into my eyes, and they begin to swarm down, more and more of them, licking their teeth coming down to strip the flesh from my face. I start to scream. My mother tries to wake me, but her voice

is echoing; she is already lost to me in the darkness. She scares me worse than the wasp-men because I know she's never going to save me, no matter what she does. She can only make it worse. And I try to wake up before the first set of teeth sink in.

I look back on them from a distance. I flee, and some part of me believes that the farther down the road I go, the closer to myself I'll get. Maybe, if I run fast enough, I will catch up to me, and my own chest will open to me, and I will enter my own heart and close it behind me.

But I can't stop. Today, if they were to look for me, they would see me small, shaved down by distance, and I'm not waving, and I am as small to them now as the period at the end of this sentence. ■

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## By Carol Bowers

I was a week before Pearl Harbor was bombed in November of 1941. If Bob Myers and Maurice Stuart had known that the U.S. would soon be at war, they might not have plunked down \$300 for a lease on a new gas station at the corner of Newport Avenue and Cable Street in Ocean Beach. Although they both had good jobs at a popular service station in Mission Hills where Bob was the manager, the money was hard to scrape together. The tail end of the Great Depression was still whipping.

Myers, who lived in O.B., had seen the new gas station under construction on a walk to the Piggly Wiggly (now Newport Farms Market), and he couldn't get it out of his mind. One day he was eating lunch at the Mission Hills station when he said to Maurice, better known to his friends as Stu, "I'm going over to Gilmore Oil at Five Points and see if maybe I can lease that station." Stu said, "Well, can I come too?"

"We went down," Bob recalls, "and they said, 'No, we've got one of the tank drivers. I think he wants it.' But then they finally agreed."

"Our boss said, 'I can see one of you going, but both of you? How are you going to make a living?' Well, I figured this way— with two of us, we could both starve, but if you hire help, you've got to pay them. Together we could make it better than if just one did it. I told the boss I figured we'd be pumping 6000 gallons a month by the end of the year. But we pumped 11,000 the first month."

World War II turned out to be a boost for the economy of San Diego and for Myers' and Stuart's new station. Their former boss, R.W. Caldwell of Mission Hills, had seen the boom coming when he obtained the names and addresses of 140 key men that Reuben Fleet brought from Buffalo, New York, to San Diego with his Consolidated Aircraft (later to become Convair) in the 1930s. Caldwell sent each of them special coupon books, and they and the others who followed became regular customers. Some of these regulars followed Myers and Stuart to their new station in O.B.

About this time, the Standard station on Sunset Cliffs Boulevard closed for renovation. When Standard's customers started drifting into the new Myers & Stuart station, "we gave them service like they'd never seen. That was a big mistake Standard made—they handed it to us on a platter. Our business took off like a kite."

Like a kite that never came down, the station built a strong following in the community and at times employed as many as



Bob and Gwen Myers

# It's A Gas

## The Fantastical Odyssey of Ocean Beach's Fuel

14 workers, who repaired automobiles as well as pumped gas.

All that changed in 1987 when the Mobil Oil Company decided it would stop selling gasoline to Bob Myers because his sales volume was too low. The town of Ocean Beach was incensed that a landmark business, successful for almost 50 years, would be treated so shabbily.

Myers and his wife Gwen took it philosophically. "Mobil could see what was happening," said Bob. "When the self-service stations started coming in, services got to dropping off. The company had no control over the dealers, so the service kept getting worse. We gave good service, but we were

too small. They don't want anybody with less than 100,000 gallons a week. You're better off if you're on a busy highway or freeway."

So the gas pumps are gone, but the Myerses are still in business (Stuart died in 1959). With one other employee, they still make repairs, large and small, for their faithful customers who come in regularly, sometimes just to shoot the breeze and reminisce about the old days.

Bob and Gwen moved to O.B. from Normal Heights in 1935, before their first child was born. All three of their children were raised in

O.B. and attended local schools. In 1961, after the last child was raised, Gwen joined Bob at the station and has been there ever since, handling the bookkeeping and other administrative tasks.

Gwen's ties to Ocean Beach go back further than 1935. She lived there for a couple of years as a child, starting school at O.B. Elementary. "My dad was a carpenter; he built all kinds of houses around here. I can vividly see Del Monte, the street where we lived, and Sunset Cliffs Boulevard, which was DeWoe then (renamed in the '70s after the Sunset Cliffs development). There was no pavement, just dirt streets. I remember mud." Both Bob and Gwen remember the



The station on Newport and Cable

"They don't want anybody with less than 100,000 gallons a week."

streetcar that ran into O.B. on Bacon Street, with a little rest stop on Niagara and Bacon, where Pomo's is now. "It went up Santa Cruz and out to Sunset Cliffs. The ties are still there."

There were only a few stores near the intersection of Newport and Cable when Myers & Stuart opened. "There was the Morris Grocery Store," says Gwen, "then the Ocean Beach Garage. Pacific Shores [a venerable bar, still there] opened a little later, about the same time as Kraft Drugs and Schneider's Drugs." The drugstores were equipped with soda fountains where you could sit and sip a malt or have lunch. Their favorite food memory, however, is the Cache of Sweets, owned by Milton Berger, who made his own candy. He also served ice cream and hamburgers.

"In those days you couldn't get tomatoes at the stores in winter," Bob recalls,

"so Milton raised his own right in back of the store. And then he'd have that sliver of tomato on the hamburger that nobody else had."

Next to the Cache of Sweets, where the Blacks is now, was Faber's Grocery Store. "Faber used to give us credit," says Bob, "and people didn't always pay him [back]. He finally got down to where he hardly had any groceries on his shelf—he'd push the cans of Dutch Cleanser or whatever to the front of the shelf. Then, we people would give him orders, he'd run across the street to Piggly Wiggly and fill them."

Bob and Gwen Myers can give you a chronology of most of the businesses that have inhabited the commercial center of Ocean Beach. Some of them had long-time proprietors, such as Lowens Department Store, a family-owned enterprise that served the community for over 50 years

before going out of business a few years ago. Others, like the Strand Theater, have gone through many changes of ownership. One Strand owner even tried to show X-rated films a few years ago but was picketed out of town by O.B. residents. Today the Strand is renovated and shows first- and second-run films at a bargain rate of \$2.99.

"Harry Masters just died," says Gwen. "He had a grocery store where Sav-A-Drug is now—very fancy, with a butcher shop in the back. Real nice meat."

"Don't forget Bill Corda," adds Bob. "He invented a special part for piston rings, patented it, and started producing them over on the next street. You can still buy them in auto parts stores. I think that's the only manufacturing industry we've had in O.B."

Although there were no official senior centers in those days, the Myerses remember the house in the back of the bank of America at Bacon and Newport (now Ru-

more Cafe) where the "old boys would play cards or sit out in the afternoon sun."

The oldsters also played horseshoes in the vacant lot next to the Strand Theater. There were plenty of vacant lots in the business section of Ocean Beach and in the residential section on the hill. The Myerses' children would hike past Venice Avenue, then a dirt road, and cut across the down-slope of the hill through sagebrush and acacia trees to reach the riding stable on Catalina Boulevard.

After the war, the vacant lots disappeared in a hurry. "Fifty new stores went in the first year," Bob recalls. O.B. tripled its population as the brush-covered hills were cleared to make way for new housing. It happened so fast that further development has been limited to occasional apartment and condo building, with O.B. residents

vigorously resisting high-density development every step of the way.

Many changes occurred in the service station industry also, as Bob Myers and his crew worked through the gasoline rationing of World War II to the high-tech service emerging today. During the war, Bob recalls, "A-card owners got four gallons of gas a week. We had tires ordered when the business opened, but when the war came, they put them all in a government warehouse. It was several years before we could get tires. We just patched tires around here, put patches on patches. And we fixed a lot of parts—you couldn't run out and buy a new one in those days. We fixed starters, alternators, water pumps...we still fix them, but some of the parts are quite complex now, and we don't go in for the high-tech stuff. If we had the volume, we could buy one of those fancy alignment machines, with the television screen showing the front and back. Or the

smog thing—it costs \$25,000, I think."

Although beach cottages and stores are occasionally razed to be replaced by newer buildings, the recent trend is to keep the architecture in keeping with the small beach-town atmosphere. The Myerses don't see that situation changing much in the future.

"Looks to me like we're a bedroom community," says Bob. "We don't have space for a shopping center, and we're not big enough to support one, anyway."

Gwen and Bob like Ocean Beach just the way it is, and they have been acknowledged frequently by the community as examples of the unique character and strength of the town. They were honored by the O.B. Town Council in December of last year by their appointment as grand marshals of the O.B. Tree Parade. ■

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## SAN DIEGO CONFIDENTIAL

### The Tabloid with the Tiny Type

## SPECIAL SECTION

# SPYRO WHO?

### Anatomy of a Coverup

Believe it or not, the Spiro multiple-murder of November 2-6 received little U.S. press coverage outside the Southern California media markets. Many prestigious national news organs, *Time*, *USA Today*, *World's Weekly News*, ignored the story completely.

Even in San Diego County, news was sketchy and misleading, with key points omitted from press accounts. A comparison of local coverage with reports from abroad suggests that local media consciously withheld or misstated material facts in the Spiro case.

Ian Spiro's employers, according to English newspapers, Spiro had been an intelligence operative for the CIA, Israel's Mossad, and Britain's MI6. Local newspapers omitted mention of the last two.

Whose house? London journalist Con Coughlin has claimed the Spiro family home in Rancho Santa Fe was an established CIA/Mossad safehouse. Local newspapers have suppressed this allegation.

Iran-Contra. Ian Spiro claimed to have been a key point-man in negotiating the release of American hostages in Lebanon, and in obtaining Contra arms through Israeli brokers. Con Coughlin has admitted knowing Spiro in this connection.

The headless spy. Initial reports of the finding of Spiro's body claimed that a second, beheaded, corpse was discovered nearby. Later versions said nothing about this second body.

Spiro's background. Local papers described the operative as a British "businessman." To the London *Sunday Telegraph*, however, Spiro was a "London-born Jew." This fact has been relevant, given Spiro's alleged ties to the Israeli secret service. Also, no mention in San Diego papers.

Other suspicious statements. "Spiro and family were murdered during the U.S. Presidential election, perhaps to minimize attention from the public and press."

Spiro's personal papers were missing when his body and vehicle were found November 8.



## Ian Stuart Spiro: His Last 5 Days

The following events in the lives of Ian Spiro and family were painstakingly reconstructed from notes supplied by informed speculators.

**November 1, 5 pm.** The doorknob rings at the Spiros' rented house at 5266 Avenida Maravilla, Rancho Santa Fe. Ian Spiro's wife Gail answers it. finds four men wearing masks on her doorstep. Mrs. Spiro reminds them that "Halloween was last night." They depart.

**5:15 pm.** The men return, sans masks, and force their way past Mrs. Spiro when she opens the door. They find Ian in the den, watching old Popeye cartoons on the Family Channel. They tell him they have a plane waiting at Palomar Airport, and must be fly with them to the Midwest. Spiro asks for time to pack a suitcase. While he packs, his three children come home and are told that the four strange men are Ian's business associates.

**11:00 pm.** Ian's packing is delayed when he cannot find a pair of matching socks. The four visitors decide to sleep over till morning.

**November 2, 7 am.** The Spiros' cleaning woman, Paula Rojas, arrives at the house. The four visitors hide while Ian Spiro, in bathrobe, tells her to leave. He then drives her to her migrant-camp home.

**7:15 am.** The Spiro children start to get ready for school, but their mother tells them they will have to stay home today.

**8:00 am.** Two of the visitors leave with Ian Spiro in his Ford Explorer. The other two remain with Gail and the children. Ian is told that his family will be safe if he cooperates with his captors.

**8:15 am.** Gail and the children return to their beds. Each is shot by a 38-caliber gun equipped with silencer.

**8:30 am.** The two gunmen depart 5266 Avenida Maravilla, planning to rendezvous with their colleagues and Ian Spiro.

**11:00 am.** Ian Spiro and company drive to Borrego. Instead of boarding an airplane, they go to a CIA safehouse outside of Borrego Springs, and transfer Spiro to a third pair of operatives.

**November 3-5.** Ian Spiro and guards play backgammon and eat takeout food. Spiro's captors attempt to debrief him about his intelligence activities of the last ten years.

**All about the life and death of your favorite Rancho Santa Fe spook!**

### Just How Safe Is Rancho?

The country lanes and secluded estates of Rancho Santa Fe are a tailor-made safe haven for spies and international criminal operatives. The typical residence in Rancho involves a two-to-ten-acre spread, with a house set well back from the road and protected by a sophisticated security system of gates and intercoms.

Reinstatement of the "Ham 'n' Eggs" provision of the city charter, under which all pensioners receive free breakfasts on the first Tuesday of each month.

During her four terms of office, Mayor O'Connor turned the city into a first-rate cultural center, complete with symphony, museums, and road-company versions of *Amor Got Your Gun*.

Highlights from the arts and entertainment from: "Maurice conceived and successfully managed the 1989 Soviet Arts Festival, thereby hastening the end of communism, and bringing the sweet sounds of the balalaika to Palsquitos and Encanto."

She single-handedly changed the name of the La Jolla Museum of Contemporary Art.

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## Maureen's Lasting Legacy

San Diego is scarcely recognizable as the same sleepy, down-at-the-heels Navy town that Mayor O'Connor took over a decade ago. As Maureen leaves office, let's pause and recall some of her achievements.

First, in legislation: -Replacement of all WALK/DONT WALK signs with friendly picture signals that can be understood by the illiterate.

-Repeal of the city's no-blimp statute, which formerly banned dirigibles from entering San Diego airspace. Now, on an average day, three to four hundred lighter-than-air craft can be seen in the skies above us.

-Repeal of the aleomargarine law, which banned the sale of colored non-dairy breakfast spreads.

-Repeal of bright restrictions on downtown office buildings, which formerly could be no taller than Billy Penn's hat.

-Passage of the Glass-Steagall Act, which prevents banks and thrifts from gambling with old folks' savings.

-Reinstatement of the "Ham 'n' Eggs" provision of the city charter, under which all pensioners receive free breakfasts on the first Tuesday of each month.

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MAYOR O'CONNOR  
America's Finest

to the San Diego Museum of Contemporary Art.

Over the objections of other city council members, she fought to keep the Padres and the America's Cup in San Diego.

She closed down the decrepit, falling, San Diego Evening Tribune, which many residents regarded as an eyesore.

Finally, during her quarter-century as mayor, Maureen gave us many reasons to believe that the quality of life in town had been changed for the better.

San Diego overtook San Antonio, TX, to become the sixth-largest city in the U.S.

The number of Nordstrom outlets jumped from one to nine.

The number of jobs in heavy industry declined by 10,000, resulting in cleaner air for all.

The number of panhandlers-per-thousand declined from 10 to 7.5.

The number of coffeehouses in the city tripled.

The drought ended.

### GOLDING'S FAMILIAR QUOTATIONS



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**LETTERS**  
continued from page 3  
surfer and as a lieguard speaks for itself.  
Yes, Butch suffered from the awful "disease" of alcoholism. But it was just that, a disease that has no social or economic boundaries.  
Butch's funeral was a beautiful Hawaiian send-off to a beautiful "gem" that touched so many lives in so many ways.  
No human is perfect. Please stop casting so many harmful stones.  
Annette Van Arsdalen-Lucas  
Newhall, California

**Reader Critic Handily Rehabilitated, Lauded For Bravery, Rabble-rouser**  
**Heeper With Scorn**  
I'd like to take this opportunity to address the letter from Dwight Arnold at 91X that was in the November 25 issue. This letter was regarding the "Leaves Us No Alternative" article by David Stompono (November 5). Rockpress, my company, staged the Independent Music Seminar (IMS) on November 6, 7, and 8. The reason I organized the event was because I'm sick of seeing talented musicians waste away in San Diego due to lack of recognition, both locally and nationally. We had a choice between Rock 102 and 91X as a radio sponsor for the event. I went with Rock 102. I have nothing against 91X as a company, but I do take objection to Dwight Arnold's

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Palomar Airport: The kind spies like.

(continued from page 53)

business practices and general lack of vision concerning the IMS. I called Arnold every day for a week solid and never got the courtesy of a call back. When he finally did call, I immediately sent him a full proposal for IMS sponsorship. After several weeks and two meetings with the IMS sales department, at which Arnold was conveniently absent, I chose to go with Rock 102 because they presented a better offer. So Dwight Arnold thinks I'm ignorant of the radio business! Maybe he should read a book I wrote called *Getting Radio Airplay*. Yes, Dwight, I do

understand the concept of ratings, and I can also recognize an inferior offer when I see one. Rock 102 offered us a better promotional package than 91X, period. Ratings or no ratings, it was better all around. I'm trying to promote San Diego music — why the hell would I go with an inferior offer? Chris Ryan at Rock 102 put together a full-blown campaign that promoted the IMS like an event.

The most unbelievable thing about the aftermath of the article was Arnold's ridiculous attempt to disrupt the actual seminar! His shouting attack on David Stampone during the San Diego Press Panel at the IMS was uncalled for and in bad taste. Unfortunately, I didn't get there until after Arnold's shouting fit, but when I did get there, Arnold threatened, "Next year Rock 102 might not even be here, so where are you going to go then?" Arnold's negative attitude and actions do nothing to promote San Diego music. David Stampone is one of this city's best music writers, and he should be praised for his constant support of local music, not criticized by someone who knows next to nothing about the new San Diego music scene.

The IMS was an attempt to get more San Diego bands signed to record labels and exposed on a national level. It worked! I've heard from dozens of record labels that are excited about the San Diego scene or are in the process of signing San Diego bands due

to the IMS. The IMS did more for San Diego music in one weekend than has been done in the past ten years, and that's a fact. In my opinion, Arnold has sour grapes because we didn't go with 91X, and I think it's pathetic that he is trying to attack the IMS and David Stampone when he should be doing something positive, like getting 91X to play more local music! End of discussion.

Gary Hustwit  
Rockpress  
San Diego

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Gary Hustwit  
Rockpress  
San Diego

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La Mesa (Shops Center) 947-0887 • Plaza Bonita (next to 478-0181)  
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Call today at 335-4286, ext. 268



## Phone Matches Success Stories:

### Andy Mirabelli and Morgan Wonderly

**CLASSY, VERY ATTRACTIVE**, blue-eyed blonde, 5'4", 108lbs., young 37, unencumbered, bright, feminine, free spirited, fun, stylish, sensitive, supportive, artistic, curious, growing. Enjoy the arts, travel, theater, jazz, sailing, wines, learning, and stimulating conversation. Seeking handsome, sensitive, intelligent, urbane, successful, affectionate, caring, open, positive, fit, evolving, sharing, monogamous man, 30-42, who's a mentor/student, best friend and soul mate. ✪

Andy: One of the nice things about Phone Matches is you know pretty much where each other stands and there's no game playing since the purpose is clear.

Morgan: We discovered we both have a lot in common like: fine dining, travel, and being entrepreneurs. We found we can even work together. I started doing the design work in Andy's custom aircraft interior business at Ramona airport.

Andy: Morgan's ad was the best by far. It was well thought out. She was clear about what she wanted, and described herself well.

Morgan: I received 108 responses. Andy was the 20th guy I met. After our first date I wasn't interested in meeting anyone else.

Andy: For our first date we met at Top of the Cove for dinner then went for a long walk at the Cove and talked. We ended the evening at the Marine Room with a glass of wine. She was gorgeous and we hit it off, so I figured we should set another date.

Morgan: When I arrived at the Top of the Cove, I walked right past him, sitting alone at a table. I didn't think it was him because I didn't expect him to be so good looking. He hadn't mentioned anything about his looks over the phone.



## San Diego Reader Phone Matches

**1-900-844-6282**

98¢/minute, \$1.98 first minute From outside San Diego County call 1-900-454-3370 (\$1.49/minute)

Morgan: It's a lot of fun traveling together, mixing business with pleasure. We intend to do more of that in the future. We're thankful the Reader provided us with the most direct and enjoyable way to find the quality relationship we both wanted.

PHOTOGRAPH BY DAVE ALLEN





San Diego Realty December 3, 1997 **59**





# SKI DAZZLE Ski Show! DEC. 4-6

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**The Most Important Ski Trip You'll Make All Season!**

### INFORMATION, EDUCATION & FUN EXHIBITORS INCLUDE:

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- Top U.S. and Foreign Ski Resorts
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- Cross Country instruction on our unique XC course.
- Alpine lessons on our 60' carpeted ski slope. Snow Summit Ski area professionals help you with all you need - instruction, boots, skis, the works!
- A great place to take your first lesson! Children and adults welcome! Bring a friend who wants to learn about skiing - we'll teach them!

### ENTERTAINMENT

- Campbell's Soup "Dazzling" Ice Skating Show.
- Bear Mountain's "Go Higher" Daredevil Ski Jump Show.
- KGB Live Remote's and "phone-in's"
- Rollerblade's huge demonstration area

### THE GREAT SKI SWAP AND SALE

- Great bargains on new and pre-owned ski equipment, clothing and accessories.
- Bring in your good condition used equipment.
- Save **BIG \$\$'s** - Shop now for Christmas!
- Outfit yourself and your family for the upcoming season.

### SKI FILMS AND VIDEOS

- A SKI DAZZLE EXCLUSIVE: "The Extreme Dream" & meet John Egan in person!
- Warren Miller "Bloopers" and preview of "Steeper & Deeper".
- Plus "Skiing Extreme V", "Ski Theater", Riders on the Storm", "One Light, One World", and 1992 Olympic Highlights.

### A PARTY WITH A PURPOSE

- Ski Dazzle '92 at the San Diego Convention Center is the most important ski trip San Diego Skiers will make this season. With all of the ski experts from the equipment to resorts, money-saving tips, bargains at the Ski Swap and Sale, the loads of family entertainment, it's no wonder Ski Dazzle '92 is called "A Party With A Purpose!"

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READER'S GUIDE TO

## LOCAL EVENTS

### Hard As Nails

*Riddled with Bullets, Scarred by Fire, San Diego Hardware Survives*

#### Hard As Nails

Riddled with Bullets, Scarred by Fire, San Diego Hardware Survives

Page 63

#### White Flight

Tips for Snow-Hungry San Diegans

Page 64

#### Stigmas of Mystery

One of Those Fabulous, Fun-Filled Mid-Life Crises

Page 65

#### Events Listings

Page 66

Wadham Gazlay tells a tale that's become a fixture of San Diego Hardware lore. It was back in the '30s, he says, that a man brought his wife through the store's Fifth Avenue entrance, told her he was off to search for some items in the basement, and apparently slinked out the rear through the building's Fourth Avenue door. The next day the wife came back to the store, still looking for him. She scoured the premises, the story goes, but by then he had already left her for good.

Gazlay, who is 96 and lives in Point Loma, took over San Diego Hardware from his father Fred, who founded the store a century ago. In December 1892, the senior Gazlay and three partners purchased a wholesale hardware outfit at 658 Fifth Avenue and established San Diego's first retail store (the city's tenth-oldest business). Fred Gazlay later bought out his partners and, in 1922, moved the store to its

present location at 840 Fifth Avenue. When he died in 1939, his son Wadham, who had been at the store for 25 years, assumed its daily operations.

It was Wadham Gazlay who steered San Diego Hardware through its expansion during World War II; he who billed his store "the Toolbox of San Diego" and kept it afloat in the late '50s and early '60s while other Gaslamp businesses fled the district's blight for suburban malls. Yet ask Bill Haynsworth — Gazlay's grand-nephew and the fourth-generation family member who heads the landmark store — about that tenure, and the story he tells is about a day some 80 years ago when Wadham lost a horse-drawn wagonload of merchandise into San Diego Bay by inadvertently backing his poor beast right off the Broadway Pier.

In 1968 Wadham Gazlay passed the business to his nephew, Donald

Haynsworth, who in turn sold it in 1983 to his son Bill and to Rip Fleming, the store's manager. Both Bill Haynsworth and Fleming are in their mid-thirties and have worked there intermittently since their teens. Still, no one, it seems, in the long family chain can verify the origin of a cluster of perforations high along one inside wall of the store.

Bill Haynsworth thinks they're bullet holes. In the early 1920s, locals dubbed San Diego Hardware the "Winchester Store" on account of the weapons line it carried. From time to time, a Winchester sharpshooter came through town to demonstrate his marksmanship in the store's basement shooting range. Firing repeating rifles and revolvers, he would emblazon distant targets in seconds with the profiles of Indians. Perhaps during one such performance, his bravado got the better of his aim. At any rate, when

Haynsworth and Fleming undertook the store's restoration after a Thanksgiving 1986 fire gutted the building, they left the wall with its scars intact, as it had stood for almost 60 years.

That fire taught them how cherished a Gaslamp institution their store had become, and not merely because it was downtown's only hardware store. Within days of the blaze, a competing hardware business, Dixie Lumber, offered to help clean the charred structure and to take on employees until the store could reopen. When San Diego Hardware resumed operation seven months later, a faithful public returned, and for months afterward, sales were greater than they had been in the store's long history.

These days, despite Gaslamp's renaissance, Haynsworth is careful to stock certain glues, those used as "recreational inhalants," safely

(continued on page 64)



View of San Diego Hardware interior from Fourth Avenue. © 1992



continual from page 63 behind counters and says he may soon have to do the same with supplies of spray paints popular for graffiti. Shoppers now are almost always prosecuted, in a distant, less complicated era, the daughter of a prominent local family compulsively flicked from the shelves, but the clerks all know her, and the items she took were discreetly added to her father's monthly bill.

The San Diego Hardware Building itself is listed in the state register of historic landmarks and looks much as it did a century ago, from the original tin ceiling tiles, which survived the fire, to scuffed hardwood floors. The original 1892 safe on display is functional, though not in use, and the basement metal shop houses the same workbench where men huddled at the turn of the century to cut wood-burning stove pipes and prepare the fittings for installation.

Gaslamp's upscale glitter hasn't dulled the stores of San Diego Hardware. It's a store as can be found, piled high with all the unassuming accoutrements of home: locks and hinges, sockets and springs, buckets and mops, washboards and weather vane. Where else can one find Isinglass for a furnace window, pitcher pumps, horseshoes, or No. 80 drill bits, small as pinheads? It took the staff nearly a year to computerize the inventory, 30,000 varieties of products, hundreds upon hundreds of tools and millions of nuts and bolts. Yet the computer system sits tucked away from view in an office mezzanine the store is as Main Street chic as Gaslamp can ever hope to remain.

On Saturday, December 5, Fifth Avenue between I and J streets will be closed off for San Diego Hardware's centennial celebration. Three generations of

the family will be on hand for activities that include Old West gunsmanship re-enactments, Gaslamp Quarter dealers in period costumes, raffles, contests (nail hammering and sawing competitions), exhibits of antique wood-burning stoves and photographs from the archives of the San Diego Historical Society. Downtown Sam will offer three short walking tours of the old district, and area restaurants normally closed during the day will be open for service.

—Dinah McNichols

**San Diego Hardware centennial celebration**  
Saturday, December 5,  
11:30 a.m. to 4:30 p.m.  
Gunfight re-enactments at  
11:40 a.m. and 2:45 p.m.  
Walking tours at noon, 1 p.m., and 2 p.m.  
Free  
232-7123



## White Flight

Tips for Snow-Hungry San Diegans

In retrospect, my first mistake was moving to Northern California to go to college during El Niño, when rain and snow were abundant. It wasn't until then that I experienced a snowstorm and learned that what they teach you as a kid is true: no two snowflakes are alike. I fell in love with weather, at least the sort that Northern California does out, and with snow skiing.

As a middle-class kid growing up in Vista, I didn't know a single person who snow skied. There was a ski club at Vista High School, full of blond girls and boys, mostly surfers and cheerleaders. I don't know if they ever actually skied. My friends and I did water ski, because it was easy to do locally, and somebody's dad always had a boat and was willing to drag us around Agua Hedionda lagoon.

The problem with snow skiing

was money, but also distance. There just isn't a mountain to ski down in San Diego County (though infrasequently conditions make cross-country skiing available) so chances to take inexpensive ski trips and learn are limited. Most San Diego skiers prefer Mammoth Mountain, but it's a seven-hour drive, which means having to budget for at least one night's lodging. For quick local trips, many head to the San Bernardino Mountains, to the Big Bear Lake area, about two hours from San Diego. Snow Summit and Bear Mountain, two of the largest resorts in the Big Bear area, are nearly as much of a desert as San Diego when it comes to consistent, reliable precipitation. But both have the capacity to create their own snow.

Two seasons ago, my husband and I shared a ski lift at Snow Sum-

mit with a mysterious middle-aged man who had a skier's tan and an employee lift pass. He started a conversation immediately, asking about our skiing habits, and especially our opinion of Snow Summit. "How many times have you skied this season?" "Do you ski elsewhere more often?" "Where's your favorite place to ski?" "What do you think of the lift-line wait?" We asked questions of him, but he was oblique; yet, he skied most every day. Did he work the snow-making equipment? Well, he was involved in most aspects of the resort's operation. He talked at length about the snow-making equipment they'd installed, how many gallons of water it required, and told us the resort's greatest problem occurs when there's a Santa Ana in the low country: everybody assumes the snow has melted away, but it's actu-

ally ideal snow-making weather. The area usually closes for lack of interest, not lack of snow. At the top of the lift, we said good-bye and skied our separate ways. We guessed, and later confirmed, that he was Dick Kun, the owner of Snow Summit, not doing some market research and J.R.

So what's a snow-starved local to do? There are always the various pleasures of the annual Warren Miller film. This year's release is *Super and Duper*, filmed in 27 locations around the world, shot by veteran cinematographers; it's Miller's 43rd film. The flick feels like a 97-minute skiing commercial. It features a mix of racing, freestyle, helicopter powder skiing, snowboarding, and wind surfing, complete with dopey narration and bad jokes. The movie is presented by Nissan Pathfinder, and shots

of the vehicle are peppered throughout.

Another way to stoke your skiing appetite is to go to the Ski Daze Ski Show at the San Diego Convention Center, where more than 200 exhibitors will offer ski-related goods and services. There will be a ski swap and sale, an ice-skating show, Snow Summit ski instructors giving lessons, a ski jump show featuring world freestyle champions (the guys who intentionally do aerial acrobatics), and a tire chain installation contest (try to beat the 21.41-second record).

—Leslie Venolia

**Ski Daze Ski Show**  
Friday, December 4,  
6:00 to 10:00 p.m.;  
Saturday, December 5,  
10:00 a.m. to 10:00 p.m.

**Sunday, December 5,  
11:00 a.m. to 5:00 p.m.**  
Hall C, San Diego Convention Center, 131 W. Harbor Drive, downtown  
Tickets: adults \$6; children 6 to 12 \$2.50; under 5 free  
625-5505

**Steeper and Deeper Ski Film**  
Monday and Tuesday,  
December 7 and 8,  
7:00 and 9:30 p.m.  
House of Contemporary Art, 700 Prospect Street, La Jolla  
General admission tickets  
\$10.50, \$5.50 in advance  
454-3441

## Stigmas of Mystery

One of Those Fabulous, Fun-Filled Mid-Life Crises

Bo Bradley, the hard-baked heroine of *Child of Silence*, has a problem: she's a manic-depressive or the fan with a dual life, and her lithium isn't working. She can't remember if Highway 16 turns into Interstate 15, and time is running out. Two hit men are hot on her trail, armed with mercenary tipped bullets and a determination to permanently silence the boy...

Such is the scaffolding of Abigail Padgett's first novel, a mystery thriller set in San Diego County. The protagonist lives on Narragansett Street in Ocean Beach, and the plot winds its way through Del Mar, Alpine, and the Barona Indian Reservation, with side trips to Houston and the hills outside Bishop, California. Characters hike through the Torture Pines reserve and jog along the O'Brien Canyon. Can a purchased at Balboa and Genesee. Chicken take come from Salazar's in Clearmont. Used Addies are bought in an El Cajon thrift store.

The 30-year-old author, who lives in Highland near Sharp Hospital, moved to San Diego in 1982. A former child abuse inves-

tigator, Padgett quit the county's Child Protective Services during what she describes as "one of those fabulous, fun-filled mid-life crises." She parlayed her experience on a screenplay called "San Diego CPS," but Hollywood didn't buy it. So Padgett tried her hand at fiction. The result, *Child of Silence*, will be published by Mysterious Press, a subsidiary of Warner Books. And now Padgett has received eight offers for the film rights.

Padgett joins several other writers who have set their mysteries in San Diego. The female medical examiner-turned-private investigator in Susan Dunlap's novels happens to live in La Jolla beach house. Author Joan Bennett, a resident of Chula Vista, has published two suspense novels that take place locally. And William Murray's *Shifty Lou Anderson* series features the Del Mar and Agua Caliente racetracks.

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*Silence*, Padgett will kick off the debut with a reading and book signing at Genesee for Murder, a mystery bookstore on Adams Avenue. The author will also give a talk called "Psychiatry and Suspense" on the use of psychiatric disorders in the mystery genre. The event is being sponsored by "Sisters in Crime," an organization of writers, librarians, and readers dedicated to supporting female mystery writers.

—Bret Canlen

**Lecture by mystery author Abigail Padgett**  
Saturday, December 5,  
6:15 p.m.  
Reading and book signing  
3:00 to 6:00 p.m.  
Genesee for Murder  
bookstore, 3287 Adams  
Avenue, Normal Heights  
Free  
284-4436

in Houston. "And we don't wear the same kind of clothes," Padgett is also an original member of the NWB chapter in St. Louis and

is active in the pro-choice and anti-racism movements.

Saturday, December 5, is the official no-take-day for *Child of*

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SUNDAY, DECEMBER 6, 1992  
11 AM-4 PM  
CARVINGS • TOYS • FURNITURE • ORNAMENTS  
JEWELRY • SCULPTURE • BOXES  
WOODTURNINGS • MARGUETRY

THERE WILL BE OVER 65 EXHIBITORS AND BOOTHS FEATURING LOCAL ARTISTS AND CRAFTSMEN DISPLAYING THEIR WORK AND WOODWORKING SKILLS. PROMINENT LOCAL ARTISTS WILL HAVE THEIR WORK ON DISPLAY. THIS EXCITING SHOW WILL ALSO FEATURE WOODTURNINGS, MARGUETRY, ORNAMENTS, SCULPTURES, JEWELRY, HOLIDAY GIFTS & IDEAS.

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## THE COMEDY STORE

THURS., FRI., SAT. & SUN., DEC. 3-6

## MONICA GAINS MIKE RICCA CHARLES COZART

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Every Tuesday night, 8 pm - no cover

### SHOWTIMES

Friday & Saturday 8:00 & 10:30 pm \$10.00  
Mon - "Potluck" 8:00 pm, no cover  
Wed 8:00 pm "Best of San Diego" \$6.00  
Thurs 8:30 pm "2 for 1 College Night" \$8.00  
Sun 8:30 pm "2 for 1 Military Sunday" \$8.00  
916 Pearl Street, La Jolla 454-9176  
Also visit the world-famous Comedy Store in Hollywood.  
All shows - 2 drink minimum.

Make reservations for NEW YEAR'S EVE NOW! '93 SPECIAL



READER'S GUIDE TO LOCAL EVENTS

# 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 7:50 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 58003, San Diego, CA 92168-3003.

## BAJA

See "La Negra Angustias," a 1991 film by director Mariela Landeta, coming this the 1920 Mexican Revolution. It can be seen on Friday, December 4, at noon, in Mexicali, at the Centro de Extension Universitaria Avenida Oregon. See it on Monday, December 7, at 8 p.m., at the Centro de Extension Universitaria on Paseo de la Libertad. \$5.50 in ticket. Tuesday will find the film screened in Ensenada, at 7 p.m., at the Faculty of Sciences, located at kilometer 105 on the Ensenada-Tijuana Highway. In Tijuana, on Wednesday, December 9, at noon, it will be screened in the Teatro Universitario. Call 011-52-66-82-22 13.

A Tijuana Christmas Tour is planned for Saturday, December 5, by Baja California Tours. The one-day tour will include round-trip transportation, a tour of the cathedral of Virgin of Guadalupe, a guided tour of the historic district, and several of the area's lunch and shops. The tour will be accompanied by a bilingual guide and a U.S. hostess. It departs from the home in North County and central San Diego. The tour price is \$45.50, and reservations are required. For information or reservations, call 454-2766.

The Virgin of Guadalupe, Mexico's patron saint, is a powerful theme in Mexican art. The Virgin's Cultural Center is featuring an exhibit of works by 30 Baja California artists created around the image of the Virgin of Guadalupe. Sponsored by the show include: Mexican National and Cultural Art and the Promotion of Art in the Frontier, and the Centro Cultural View the art in the Virgin's Cultural Center located at Paseo de la Herencia and Mira Street in Tijuana. For ticket information, call 011-52-66-84-1131 x302.

Ominous Films, a movie that is now showing in the dome theater at the Tijuana Cultural Center Monday and Tuesday at 3:30, 7, and 9 p.m., Wednesday through Friday at 3:30, 7, and 9 p.m., and Saturday at 11 a.m., 1:30, 3:30, 7, and 9 p.m. The center is located at Paseo de la Herencia and Mira Street in the first row, admission \$5.50. The film depicts the last continuous screen in English dates at 2 p.m. For more information, call 011-52-66-84-1131 x302.

## OUTDOORS

Ripening Palm Fruit, hanging in great clusters on California's native palm trees (Washingtonia filifera), can be seen (and tasted) this month. The black, pea-sized fruit consists of a delicately sweet but almost paper-thin skin surrounding a hard seed. These are not "California dates" — the fruit of date palms, introduced to California a century from northern Africa. Our native fan palms can be seen in their natural habitat in about two dozen canyons within the Anza-Borrego Desert State Park. They have also been planted worldwide in California, including along the main streets of Palm Springs.

Cross Country Skiers are in for a short but frosty treat this month and next if some storms intense enough to drop several inches to two feet of snow hit San Diego County's higher mountains. While the clouds are clearing, you may be able to take advantage of good skiing conditions at Mt. San Jacinto. For information, call 011-52-66-84-1131 x302.

Take a Bird Walk on Saturday, December 6, at 9 a.m., at the San Diego River Road Ground Channel, an event sponsored by the Chula Vista Nature Interpretive Center. Participants are encouraged to bring binoculars. Canceled for rain. Binoculars are required for this free walk; make them by calling

422-2481. The center is located at E Street and Ray Road, just west of I-15 in Chula Vista.

Visit Hawk and Eagle Country with the San Diego Society for the Study of Birds on Saturday, December 3, from 8:30 a.m. to noon, at Lake Hemet. Mountain bluebirds, ferruginous hawks, golden and bald eagles, prairie falcons, and merlins are other sighting possibilities. Meet leader Bill McLaughlin at Dudley's Bakery in Santa Ysabel, at 8:30 a.m. Take Highway 78, east through Ramona and then to Santa Ysabel, about 25 minutes, driving from Mission Valley. The prepared for variable weather. There will be minimal hiking, as there will be in carrying the entire morning. Free. For more information, call 282-2770.

Native Plants are the subject of a walk through the Tijuana River National Estuarine Reserve, the 2,500-acre wetland immediately north of the international border in San Diego, December 3, from 9 a.m. until noon. The walk will be led by a naturalist from the California Native Plant Society. Meet at the corner of 16th Street and I-15 Avenue in Imperial Beach. Free. 975-3013. No reservations required.

Explore Flora and Fauna at Mission San Diego on Saturday, December 3, beginning at 10 a.m. Choose a leisurely walk to the spring and back, ending at 11:30 a.m., or take a longer loop (expected to finish around 2 p.m.). Bring lunch and a minimum of two quarts of water.

To reach the trailhead, follow I-15 to 52 at Oceanside, turn north on S-2 for about 15 miles to I-10 at a mile before mile marker (decreasing)

47. Turn west at the signed Mountain Palm Springs Campground entrance, and follow the short dirt road to the campground, where you'll meet the group. Free. For more information, call 232-3821 x303.

Walk with a Historical Perspective, October Tours will offer a monthly hour-long history walk, blending past history with the wealth of architectural and botanical treasures. Join the group on Sunday, December 5, at 10 a.m., starting from the park's Botanical Building. Free. Call 235-1114 for more information.

Another Audubon Bird Walk is planned for Sunday, December 6, from 9 to 11 a.m., in the Borrego Springs area. Sighting possibilities include Scott's oriole and long-eared owl. Meet leader Art Morley at 9 a.m. at the Lanius Grove Campground. Take Highway 78 east from I-15 to Highway 53. Turn left (north) on S-3, and go a short distance to Lanius Grove on the right. Meet just inside the entrance. Bring lunch if you wish, and be prepared for variable weather. Allow about two hours' driving from Mission Valley for this middle-distance walk. Call 280-7710 for additional details.

Learn Techniques for Observing and Tracking Wild Animals with Barry Martin, a member of the Los Peñasquitos Canyon Preserve Volunteer Patrol, on Sunday, December 6, from 9 to 11 a.m. Meet in the parking lot off Black Mountain Road opposite Mercy Road between Rancho Peñasquitos and Mira Mesa. Be sure to wear old clothes and boots you don't mind getting dirty, as it's necessary to kneel to examine tracks. Free. Rain cancels. For more information, call 484-5219. Bring water.

The Year's Earliest Sunset (14:31 p.m. from San Diego) occurs Sunday, December 6, a date that is not coincident with the shortest day (winter solstice) — December 21, because of factors relating to the non-circular shape of Earth's orbit around the sun and the tilt of the Earth's axis. Early December is a good time to view the sunset from the spectacular vantage point of Cabrillo National Monument at the tip of Point Loma. During most of the year, you can't do that since sunset occurs well after the park's closing time of 5:30 p.m.

Yes, It's a Rewarding Time of Year for Birders, and still another Audubon bird walk is planned for Monday, December 7, from 9 to 11 a.m., at Lake Murray, on a walk for fledgling and intermediate birders. A good mix of wading birds and residents should be present at the park. Meet leader Jim Zimmerman at 9 a.m. at Lake Murray. To get there, take I-5 to the Lake Murray Road exit, proceed one mile on Lake Murray to Rainbow Avenue, and turn left. Go about one mile on Rainbow and make another left onto Jackson Drive. Travel one-quarter mile and make a left onto Golfcrest, and continue about one more mile to the entrance of Mission Trails Park, which will be on the left. Meet in the central parking area. Restrooms and water are available at the park. Free. Call 280-7710 for more information.

Number 13 Superstitions. Take a walk with Dawn and Jeffery Walkabout guides on Tuesday, December 8, at 10:45 a.m., to discover how many downtown buildings don't have a 13th floor. This will be a casual one-hour walk. Meet San at Long's Drugs in Horton Plaza. Call 231-SHOCK for more information. Free.

# GRAND OPENING CELEBRATION!

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# GRAND OPENING CELEBRATION!

## SDSU Area: 63rd and El Cajon Blvd.; Next to Lucky.

<b>CHULA VISTA</b> (I-5 and Palomar), west side of I-5 575-6266	<b>NATIONAL CITY</b> (30th and Highland) Main Street between 477-8144	<b>NATIONAL CITY</b> (Highland and Plaza) Inside First Bank Building 474-3296	<b>EL CAJON</b> (Cave and Avocado) Inside First Bank Building 444-1629	<b>MISSION VALLEY</b> (in front of Marshalls) Newcomer Road 295-5559	<b>DOWNTOWN</b> (5th Ave. and "C" St.) 232-1241
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**ALL LOCATIONS OPEN SEVEN DAYS A WEEK.**

\*Children's clothing available at El Cajon and Downtown only.

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**Next Week!**

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Saturday - Dec. 12 - 8 pm  
\$22.50/\$18.50/\$12.50

**KSDO AM welcomes Alvin & The Chipmunks**

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Golden Hall Sat., Dec. 19 • 3 & 7 pm  
\$13.50/\$11.50/\$8.50/\$3 off for children/seniors

236-6510 **THEATRE** 278-TIXS

\*Ask about Golden Circle seats

**CIVIC THEATRE CONOURSE**

**A Total Eclipse of the Moon** occurs on Wednesday, December 9, as the full moon slides into the Earth's shadow. Unfortunately, we on the West Coast will catch only the waning, partial phases. When the moon becomes visible low in the east-northeast at dusk (about 5 p.m.), it will be in half shadow. Watch during the next half hour as the moon regains its normal round shape.

For a close look at the eclipse, amateur astronomers from the San Diego Astronomy Association will set up telescopes for public viewing near the fountain just north of the Reuben H. Fleet Space Theater and Science Center, in Balboa Park. The "show" will begin when the moon peaks over the horizon, at about 4:40 p.m.

## DANCE

**The Nutty Season.** See the Nutcracker, performed by the California Ballet Company, at the Poyay Center for the Performing Arts, 13400 Fiquito Road, Poway. Classy stars can be seen December 4 through 6, with performances at 8 p.m. on Friday, and at 2:30 and 8 p.m. on Saturday and Sunday. Ticket prices range from \$12 to \$25. Tickets and further information, call 560-6741.

**It's "Polka Time"** at Santa Sophia Parish, on Friday, December 8, from 8 p.m. to midnight, at the parish auditorium, 9800 San Juan Street, Casa de Oro. Music will be provided by Sam de Fazio's Goodtime Band. Donations \$6 per person. For additional information, call 443-9020.

**The Old Time** string band will set your feet in motion, and caller Ken Miller will keep them pointed in the right direction, at the next New England-style contra and square dance, on Friday, December 4, at 8 p.m. Newcomers are welcome; an introductory session begins at 7:45 p.m., and all dancers throughout the evening will be taught. The dance will be held at the Trinity Methodist Church, 3030 Thorn Street, North Park. Admission is \$4; for additional information, call 273-3353.

**The San Diego Civic Youth Ballet** will participate in Christmas on the Prado at Balboa Park, by performing short pieces of their holiday ballet every half hour on Friday and Saturday, December 4 and 5, from 5 to 9 p.m., at Casa del Prado Theater. Free. See their full holiday performance on December 6, at 2 p.m., at the same spot. Tickets for this program are \$3 for adults, \$2 for children. For more details, call 233-3060.

**The "Best of the Nutcracker"** is a unique one-hour version of Tchaikovsky's holiday classic, to be performed December 4 through 6 and again December 11 through 13, by more than 100 performers, roughly 90 percent of them children. The show will be presented by the Scripps Performing Arts Center. The money raised will help fund the new Scripps Miramar 8th Library Center. A 60-member youth choir will also perform. See the show at 7 p.m. on Friday and Saturday, and on Sunday at 2 p.m. All performances are given at Challenger Junior High School Auditorium, 10810 Parkdale Avenue. Tickets are \$8, children under three free. Call 596-7534 for tickets and information.

**A Jazz Choreographer's Showcase** on Friday, December 3, is presented by the Jazz Unlimited Dance Company. There will be work by choreographers: Billie Holiday, Patricia Kinross, Margaret Marshall, Colleen Spinkowski, Faith Jones, Jimmy and Nancy Scardino. See the show at 8 p.m. on Friday and

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Saturday and at 2:30 and 7 p.m. on Sunday, at the La Jolla Festival Studios Theater, 7825 Fay Avenue (the Merrill Lynch Building), La Jolla. Tickets are \$12 general admission, \$10 for students, seniors, and members. For further information, call 496-3733 or 632-5840.

**The San Diego Smooth Dancers**, a nonprofit organization promoting ballroom dancing, is having a Christmas dinner dance on Saturday, December 5, from 8:30 to 11:30 p.m. There will be dinner, dancing, drinks, and an amateur dancer's showcase of ballroom dancing. The dance is scheduled to be held at the Silvergate Masonic Hall, located at 5760 Utah Street, North Park. Music will be provided by the club's music man. Tickets are \$15. For more information, call 560-2986.

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San Diego Reader December 3, 1992 71





**NATURAL EXPOSURE**  
Natural History Photographs by  
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**Watch the Turtles** swimmer's team from Southern California College on Saturday, December 5, at 7 p.m. in the main gymnasium on the UCSD campus. Found at the intersection of Torrey Pines and La Jolla Shores. Ticket prices are \$4 adults, \$2 students, \$1 kids. Call 343-4211 for more details.

**A Bicycle Safari** (sponsored by the San Diego Zoo and the Holiday Inn) is scheduled for Sunday, December 6, morning ride of 12, 25, 50, and 80 miles are planned, with a pre-ride continental breakfast, a post-ride sports festival, free zoo admission coupon, and a T-shirt. The 40-mile ride (beginning at 8 a.m.) takes a scenic route from the new San Diego Wild Animal Park and back. The 50-mile ride (beginning at 9 a.m.) goes from the new to La Jolla Village Park and back. The 25-mile ride (beginning at 10 a.m.) goes from the new to La Jolla Village Park and back. The 12-mile ride (beginning at 11 a.m.) goes from the new to La Jolla Village Park and back. The 40-mile ride (beginning at 8 a.m.) takes a scenic route from the new San Diego Wild Animal Park and back. The 50-mile ride (beginning at 9 a.m.) goes from the new to La Jolla Village Park and back. The 25-mile ride (beginning at 10 a.m.) goes from the new to La Jolla Village Park and back. The 12-mile ride (beginning at 11 a.m.) goes from the new to La Jolla Village Park and back.

**Deck the Halls**, a 10K run and 5K walk is planned for Sunday, December 6, at 7:30 a.m. (day of event registration is from 6 a.m. to 7 a.m.). The 10K course is a loop of the Mission Valley shopping center, beginning and finishing at Harbor Center. The 5K walk takes participants on a holiday window-shopping tour of Mission Valley Center and Fashion Valley Center, also beginning and ending at Harbor Center, with Christmas caroling along the course. Proceeds benefit Junior Achievement of San Diego County. Questions call 266-1400 or 343-1700 for details.

**An Ongoing Malware's Program** takes place every Tuesday and Thursday at 7 p.m. at the La Jolla Village Center. Those interested in practical should bring along a personal computer, and a hard drive. The program is a special presentation of all the information you need to know about malware. Call 343-1700 for details.

**Christmas on the Parade** is planned at Balboa Park on December 5 and 6. The parade will feature a variety of floats, bands, and performers. Tickets are \$4 adults, \$2 students, \$1 kids. Call 343-4211 for more details.

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**SPECIAL**  
**Ten Trains on Parade** are highlighted on December 3 through January 4 at the La Jolla branch public library, 7555 Draper Street, La Jolla. Model trains of many gauges will be on display in the community room. See the trains Monday and Wednesday, from noon to 8 p.m. (Friday, Thursday, Friday, and Saturday, 9:30 a.m. to 10:30 p.m.) and Sunday, 11 a.m. to 6 p.m. Free. Call 352-1837 or 272-5233 for more information.

**The 27th Annual Classic International Gem and Jewelry Show** is scheduled for December 4 through 6. Hundreds of exhibitors will display their precious and semi-precious gems, along with a display of "Fabulous Jewels of the Stars." See the show at the San Diego Convention Center, 111 West Harbor Drive. Exhibitors are Friday, noon to 8 p.m.; Saturday, 10 a.m. to 6 p.m.; and Sunday, 11 a.m. to 6 p.m. Call 325-5000 for more details. Admission is \$5. The show is \$5.

**An Avalanche of Fun**, the San Diego 541 Show will feature a wealth of information about the latest in skiing equipment, techniques, clothing, and resorts, presented by 200-plus exhibitors. There will be an on-site ski school, a ski and snowboard simulator, a ski lesson, a ski jumping show, with world freestyle champions, and equipment factory representatives. Find it all from 10 a.m. to 10 p.m. on Friday, 10 a.m. to 10 p.m. on Saturday, and 11 a.m. to 6 p.m. on Sunday. Admission is \$6 for adults, \$2 for kids, and \$1 for seniors. The show is being held in Hall C at San Diego Convention Center, 111 West Harbor Drive. Downtown. Call 325-5000 for more information.

**"Autism and Cerebral Palsy"** by William Shakespeare will be the subject of the "Autism and Cerebral Palsy" program. The program will feature a variety of information about autism and cerebral palsy. Call 343-1700 for more details.

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**"Autism and Cerebral Palsy**

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Includes: Your own deluxe guest room • Gourmet 5-course dinner  
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• Complimentary valet parking • Party favors  
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## DANCE CLASSES



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Classes start Thurs., Jan. 7, 1993

**BEGINNING JITTERBUG/SWING**  
Classes start Wed., Dec. 2

**COUNTRY WESTERN**  
Classes start Tues., Dec. 1

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Weekday mornings  
5:30 am-9:00 am

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**Watch for Frogs**... the festive holiday spirit... the festive holiday spirit... the festive holiday spirit...

**Chaukash and Christmas Symbols and Ornaments**... the festive holiday spirit... the festive holiday spirit... the festive holiday spirit...

**An Afternoon of Children's Activities**... the festive holiday spirit... the festive holiday spirit... the festive holiday spirit...

**Chaukash and Christmas Symbols and Ornaments**... the festive holiday spirit... the festive holiday spirit... the festive holiday spirit...

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**More Christmas Originals**... the festive holiday spirit... the festive holiday spirit... the festive holiday spirit...

**Story Time for Preschoolers**... the festive holiday spirit... the festive holiday spirit... the festive holiday spirit...

**Holiday Stories**... the festive holiday spirit... the festive holiday spirit... the festive holiday spirit...

**More Stories Can Be Heard on**... the festive holiday spirit... the festive holiday spirit... the festive holiday spirit...

**Story Time at the Athenaeum**... the festive holiday spirit... the festive holiday spirit... the festive holiday spirit...

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# READER'S GUIDE TO

# LOCAL EVENTS

General admission is \$6, seniors, students, and military \$5, groups of 10 or more, \$7. For further information, call 252-2225.

**A Musical Adaptation of "Pinech"** will be presented by the National Theater for Children on Thursday, December 10, at 10 a.m. and 12:15 p.m., at the Spaulding Theater, 121 Broadway, downtown. The production features music and dance and special effects. Tickets are \$5.70. For additional information, call 500-243-4653.

## MUSEUMS

(Art museums are listed in the Reader's Guide to Art.)

**The Museum of San Diego History** is featuring two quilt exhibits, one contemporary, one historic, running through January 3, 1993. "Voices—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 quilt-makers worldwide. "Voices" exhibits 73 colorful quilts from 1900 to 1990 and presents a modern angle on the appreciation of quilts as pieces of modern art, as well as the traditional sentimental and functional value of quilts as personal records of families.

"Always There" features 25 quilts by black Americans from all over the country. African American quilts are often omitted from many accounts of American quilt history, and this exhibit spotlights quilts from the late 18th Century to the present. The organization is chronological and historical.

On view through June 1993 is an exhibit titled "War Comes to San Diego." This exhibit focuses on the war years between 1941 and 1945, depicting the impact of the war on San Diego's growth, citizens morale, and the local industrial workforce. Photographs, maps, documents, and artifacts are used to portray San Diego's involvement in the war. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. Tuesdays through Sundays. Adults \$6, children under 13 free. 252-4203.

**San Diego Automotive Museum**, more than 60 automobiles and motorcycles from historical eras to futuristic prototypes are included in the museum's permanent collection. A new exhibit is now featured, "High-Speed Highway: The Road to the Future." The museum has remodeled its main floor with a new entrance highway to highlight road-side architecture, signs, and other memorabilia of the landmarks of the time, as well as well as various items found along the route during the journey. The Route 66 exhibit will run through February 1993. Located in Balboa Park near the Stratford Hotel, the museum is open from 10 a.m. to 4:30 p.m. daily. Adults \$6, children under 13 free. 252-4203.

**Imperial Valley Museum**, "Changing Landscapes: Changing Lives: Native People and New Arrivals in San Diego, 1761-1940," is the name of a new exhibit running through 1994. Through a variety of images, maps, and artifacts, the exhibit illustrates how local natives and San Diego's first Spanish settlers viewed the land in two different ways. Items on display include early mission documents written by a Spanish missionary, intricate baskets from a Kumeyaay tribe, a doguon canoe, a map of the Imperial Valley, and a map of the Imperial Valley. The museum is located at 2727 Prudhoe Drive, Prudhoe Park, on the original site of the San Diego mission. Permanent exhibits concentrate on the pre-American era of San Diego's history and include one of the first collections of Spanish

military, seniors, and students, \$5, children 13 or less, \$2.50 to 12, \$1.25, 252-2386.

**The Stephen Birch Aquarium Museum**, an aquarium and museum under one roof, is an important educational component of the Scripps Institution of Oceanography.

The facility has 31 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Gulf of California, and the South Pacific. One highlight is the La Jolla Kelp Tank, a two-story high tank with giant kelp plants and nearly 50 species of local marine life. The aquarium is located at 2400 Expedition Way (off North Torrey Pines Road), south of La Jolla Shores Drive. La Jolla Hours are 9 a.m. to 5 p.m. daily. Admission is \$6.50 for adults, \$5.50 seniors, military, and 13- to 17-year-olds \$4.50, \$3.50 for children 12 or under. For more information, call 534-1294.

**Command Museum of MCRD**, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to ribbons and medals and to the Marine's creative spirit of quip. Exhibits include: "The Marine's Journey Through 180 Years," from 10 a.m. to 4 p.m. and weekends from 10 a.m. to 5 p.m. Free. The museum is located in building 26, just inside Gate 4, off Pacific Highway 252-4601.

**Imperial Valley Museum**, "Changing Landscapes: Changing Lives: Native People and New Arrivals in San Diego, 1761-1940," is the name of a new exhibit running through 1994. Through a variety of images, maps, and artifacts, the exhibit illustrates how local natives and San Diego's first Spanish settlers viewed the land in two different ways. Items on display include early mission documents written by a Spanish missionary, intricate baskets from a Kumeyaay tribe, a doguon canoe, a map of the Imperial Valley, and a map of the Imperial Valley. The museum is located at 2727 Prudhoe Drive, Prudhoe Park, on the original site of the San Diego mission. Permanent exhibits concentrate on the pre-American era of San Diego's history and include one of the first collections of Spanish

# HELL. A.

Places of Magic and Wonder in Smogland. By Adam Paffrey

Inset in both ends of a stone banner at the new Holocaust Memorial in Pacific Park is a bronze plaque embossed with a hand positioned in the double-headed "Love Logo and Pinwheel" motif, a symbol associated with the victim's sign language of "I Love You." "I Love You," I cannot replicate the sign with my own hand. As, please, remember the sign with your own hand. As, please, remember the sign with your own hand.

What is the significance of this sign? Had Henry J. Somo, contributed significant funds for the construction of the memorial? No, after all, played the role of M.M. Mendelsohn, a consultant against Holocaust revisionists in a well-attended 1988 program last year. Or does the hand signal contain "Talmudic significance"? Consulting a Talmudic expert, I discovered its similarity to a hand sign used by the Yiddish Club. Now, can't I be?

At the memorial, the five great monuments sitting in the smoky sky are flanked by a semicircular wall. Chiseled into the wall are inscriptions, the names of prominent Jews and city councilmen who go to the Jewish view in the nearby Fairfax district. Strangely, there is at all times some space available for well-wished Jewish philanthropists to show off how much they care. Perhaps their generous funds have already been funneled into more prestigious investments, such as the Holocaust museums opening next summer in Washington, D.C., New York City, and Los Angeles. While Holocaust revisionists and even more orthodox Holocaust historians dub over the number of Jews killed during WWII, the Pacific Park monument gives a fairly exacting count for Western European and Scandinavian countries and gross estimates for Eastern European countries (Poland, 2,000,000). As I ponder the significance of the numbers, I get lost in my head. I see the five monuments. A family picnic nearby starts in earnest, and their toddler begins to cry. Never again will they make the mistake of trying to find a bit of peace in Pacific Park.



**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 1855. It examines the work women did with the railroad during World War I. Four large-scale models of railroads, the Southwest, the West, and the North, are on display, and other train models are on view, as well as a working model of the railroad that cycles every 15 minutes. The new 5' scale Capitol City model is also on display. The museum is located at 1849 El Prado, Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$5, children under 12 \$2.50. 252-2344.

**San Diego Hall of Champions Sports Museum** has a new permanent exhibit on view, a "Thoroughbred Racing Exhibit," with trophies from some of the world's most famous horse races, a pair of jockey silks, a horse, and other memorabilia. The museum is located at 1849 El Prado, Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$5, children under 12 \$2.50. 252-2344.

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**San Diego Museum of Man**, "Life and Death on the Nile: San Gods and Mummies in Ancient Egypt" is an ongoing exhibit that includes coffin and mummy masks, sacred amulets, falcon shrines, mummified falcons, and a human mummy of the Predynastic period, along with art and utensils of daily life in the Amarna Period, from 1840 to 1350 B.C.

Continuing through December 1993 is an exhibit entitled "Rainbows, Ovals, and Animals." Ceramic figurines of animals and humans have long been popular in the Southwest, especially during the last 100 years. Most were made for sale to immigrants after the coming of the railroad in the 1880s. Now collectors' items, examples such as the contemporary "Pueblo 'torreyrillo'" figures and prehistoric figures from the museum's collection will be exhibited.

Also on view through January 1993 is "Welcome the Caribbees." Featuring masks and sculptures by Gerard Rancourt, Tawakoa and his wife Yolka, and Wanda, Achebe, Indians from Quebec, Canada. The exhibition consists of over 50 works including masks, amulets, and artifacts, including a carved wooden mask and a wooden mask.

An exhibit continuing through May 31, 1993, is "Legacy of the Loam: Oaxaca Indian Clothing, 1492-1992." The Museum's collection of Oaxacan Indian textiles makes up the largest, best documented collection in the United States, with over 1100 pieces from 150 different villages.

"This Land Was Our Land" is an exhibition of photographs and taped interviews with local Indians, sentiments about their heritage and relationship to the land are described.

The museum is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$4, teen 13-18 \$2, children 6-12 \$1; free the third Tuesday of each month. 252-2301.

**George White and Anna Gunn**, noted San Diego architects William Hebbard and Irving Gill designed this outstanding example of turn of the century architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made by the Roscovett Shop, San Francisco, and other artists. The museum is located at 525 Seventh Avenue, Hillcrest. Hours are Friday, Saturday, Sunday, noon to 4:30 p.m. Adults \$5, children under 12 free. 252-3142.

**San Diego Natural History Museum** exhibits entitled "Natural Exposure," composed of more than 100 photographs by Thomas Mangelsen, one of the nation's premier nature photographers, will be on display through January 17. The exhibit will be divided into seven areas, each representing a geographic region and the wildlife found there. In addition, a special section will feature new releases.

The museum's permanent exhibits include the Josephine L. Scripps Hall of Mineralogy and the Hall of Deeds. Located in the museum, located in Balboa Park, is open daily from 9:30 a.m. to 4:30 p.m. except Thursdays when the museum closes at 7:30 p.m. Adults \$5, seniors \$2, children 6-17 \$1.50. Admission is free. Donations are accepted. For further details, call 941-1791.

**San Diego Aerospace Museum**, the museum offers exhibits of approximately 85 aircraft, 1400 scale models, 10,000 aviation-related items, and memorabilia from the Mountgolfier air balloon era to the space age and includes an International Aerospace Hall of Fame. The Spad, a World War I fighter, has returned to the museum. The aircraft last underwent extensive restoration and was found to be approximately 90 percent original, a discovery that makes the Spad the most rare aircraft in the museum's collection. It will remain on permanent display. This museum's latest acquisition (cylindrical mounted in front of the museum) is the Blackbird, a four-engine of the airplane that held the world's altitude and speed records for more than 28 years.

The museum is located in the Ford Building in Balboa Park. Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$4, 6-17 \$2. For more information, call 254-8291.

**San Diego Maritime Museum**, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including maritime, abalone, and artifact sculpture. Continuing is "Old San Diego: Gonzales-Fernandez, the tuna fishing industry, and the military." The museum is located at 1083 Barb St. of India, the 1988 San Diego's waterfront building, and the 1984 Spanish Colonial building. There are also historical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete research library.

The museum is located along the Embarcadero at the corner of North Harbor Drive and Ash Street. Hours are 9 a.m. to 8 p.m. daily. Adults \$5, 6-12 \$1.25. 254-9153.

**San Diego Heritage Museum**, the museum celebrates the heritage of old and new Encinitas, Carlsbad, Oceanside, Escondido, Rancho Santa Fe, Solana Beach, and Del Mar. It's located in West Village Center, at the corner of Manchester Avenue and Encinitas Boulevard in Encinitas. Hours are Wednesday through Friday, 1 to 4 p.m., and weekends from 11 a.m. to 4 p.m. Call 632-7711 for admission and other information.

**The California Surf Museum**, the museum's second show features historical artifacts and memorabilia such as surfboards and clothing—of local legends Phil Edwards, John "Duke" Kahanamoku, and other surfers, and that way-cool megastar from Hawaii, Duke Kahanamoku. Also featured is a collection of photographs relating to the careers of Ron Dunsmuir, Mike Delfino, Mike Mason, and Phil Edwards. The museum is located at 308 North Santa Monica Street, Oceanside. 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, Thursday, Friday, Saturday, and Sunday. Admission is free. 435-1211.

**The Antique Gun and Steam Engine Museum**, the museum's activities include locating, collecting, documenting, and preserving historical gun, steam, and horse-powered equipment related not only to agriculture, but also to the general development of America. The collection is made up of equipment used in hunting, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen, and a steam-operated saw mill, and 113-scale train. The museum is open daily from 10 a.m. to 4 p.m., at 2040 North Santa Fe Avenue, Vista. Admission is free. Donations are accepted. For further details, call 941-1791.

## New Year's Dance/Tejano Nights

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# READER'S GUIDE TO

# THEATER

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

## The All Night Strut

The Theatre in Old Town presents a musical revue of jazz, blues, boogie, and standards composed by George Gerbasi, Duke Ellington, Cab Calloway, and others. Theatre in Old Town, Saturdays, December 5 through January 24. Tuesdays through Fridays at 8:00 p.m.; Saturday at 9:00 p.m. and 8:00 p.m.; Sunday at 2:00 p.m. and 8:00 p.m.

## An American Christmas

The Lamb's Players Theatre presents a time-machine excursion to a turn-of-the-century American feast — "The Atonement, the night, and sounds of an authentic Victorian Christmas celebration." Robert Smith has directed. Granger Music Hall, 1815 East Fourth Street, National City, Tuesday, December 8, through December 27; Monday through Saturday at 7:00 p.m.; Sunday at 5:00 p.m.

## Ben

The Diversionary Theatre's play section has been in something of a rut for the last couple of years. A majority of their productions have been lightweight musicals and revues. But now, under new artistic director Robert Joseph, the theater will offer a more eclectic blend of comedy and drama. The date-

ment is made both in the program and by the plot that opens their sixth season. Martin Sherman's bold drama about the treatment of homosexuals in Nazi concentration camps, first begun in 1984, just at the "Night of the Long Knives," when SA leader Ernst Rohm was murdered and the persecution of homosexuals began in Germany.

Between 250,000 and 500,000 died in the camps. In a series of swiftly moving scenes, Max is forced to flee from one secure life, he loses his dancer lover Rudy, and is incarcerated in Dachau. In act two, like Strindberg, Max and Heidi move rocks endlessly back and forth, a repetition meant to drive them insane. For Max, however, the opposite happens. Amid all the restriction and horrors of the camp, Max attains an inner freedom. He learns how to love and to accept his identity. The Diversionary production, in spite of some problems, succeeds with the material. The show is located in the top of a triangular stage designed by West Hill. This makes for an effective intimacy with the audience, but director Ruff's efforts have been many and difficult. For the example, when Heidi raves her left eyebrow, one of the most moving parts of the play, only about half the audience can see him do it. As Max, Mark R. Taylor does some of his finest work in this. This is a solidly understated performance that, at times, verges on being inaudible. Taylor's fine work would improve were he to turn up the volume just a bit. Russ Odum's House is also quite good, and Ben art director, in multiple roles, and Patrick Allen, as Rudy, has good moments.

Worth a try  
Diversionary Theatre, through December 12; Friday and Saturday at 8:00 p.m.

Black Nativity  
The Southeast Community Theatre

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The San Diego Repertory Theatre participates in the Lita Wallace Reader's Digest Resident Theatre Initiative.

presents its fifth annual production of Langston Hughes's poetic retelling of the Christmas story. Floyd Cuffey has directed. Livestock Space, 79 Horton Plaza, downtown, Thursday, December 3, through December 20; Thursday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m.; Matinee Sunday at 2:30 p.m.

**Boardwalk Melody Hour**  
Mentor  
Written and directed by Tom Chiodo, this is one of the most of its kind thought out of the enter active murder mysteries. Unlike a majority of those shows, which have a penchant for not having a murderer, there is a single person responsible for the events that happen and set, at the same time, the mystery remains laughably so until the end. The audience, partly social dinner and dance piece is set at Atlantic City's Imperial Ballroom, on the boardwalk, where the show is held. The show is a "Bo" Rambold does his popular show on this night. Max Ruby Decline — that's right, the show is making her singing debut, a star that falls to those some of the ballroom's employees. But prior to Ruby's appearance, a stranger in a suit and hat, a young woman and wife, Eric's adopted baby, a suspect is shot by mistake, and the audience, armed with his money, becomes involved in intrigue. Everyone, even Sister Gaudy (Geraldine) is manipulated as a man, meets severe scrutiny. Just why did the security police person, Queenie Malone, fire so many shots at the suspect? Why did someone fire at Susan "Baby" Berringer, blonde bombshell? What was Sammy up to at the state pen? And what does the reference "Lucky" Larry Lane, the DA, know that we don't? Chiodo answers, even in the program, which has parts of a day for revelations down the line. It's a fun show. What also makes the Mystery Cafe production so enjoyable is it is one of the best cast shows in this genre that I've seen. Robert DeClemente, as Gaudy, handles the narrative detective function admirably, and with some precision at his. Dana Hodel, Kevin's Ma'am (another skilled actor), Diane Urabrer, Theresa Lane, and the very funny Jennifer Barria, all do pretty well — marked by manic gurn chewing and accurate New Jersey accents. On the night I saw the show, understudy Scott McCallister (as Sammy without missing a beat. Walter B. Smith's scenic design is modest but effective, and John Bryan Davis's costumes, each exaggerated almost to the point of caricature, are a sight to behold, among his best. Davis is also credited, rightfully, for the wig worn by the show's lead (and) the men playing women as well.

Worth a try  
Carnegie Highland Dramatic Theatre, 1445 Potomac Street, through December 26; Friday and Saturday at 8:00 p.m. For information call 544-1606.

**A Christmas Carol: The Musical**  
According to Dickens  
The San Diego Repertory Theatre presents its 12th annual production of Charles Dickens's popular story. Sam Woodhouse and Christine Barria have co-directed the show that uses "the spiritual, the social, emotional, ecstatic power of gospel to communicate the

# Near Miss



Wayne Alan Errea, Sara Lovett, Pauline Whitaker

## REVIEW

In his preface to *Heartbreak House*, George Bernard Shaw claims that few Brits understood the magnitude of World War I when it first began. There were no recent precedents for having a foreign foe on England's doorsteps, he says, and to those "who died in their beds in 1914, any dread of having to hide underground in London from the shells of an enemy seemed more remote and fantastic than a dread of the appearance of a colony of cobras or rattlesnakes in Kensington Gardens." To illustrate this point, at the end of *Heartbreak House* when the German bombs start dropping, Shaw has a character say the sound reminds her of Beethoven. He has several others refusing to retreat to the cellar — "The governor's wife in the cellars with the servants! Really?" Two of the characters, who found the whole experience "glorious," hope the planes will come again the next night. And another character scrambles to turn on all the lights in the house to give the bombs a target.

With *Heartbreak House*, most of which he wrote during the First World War, Shaw abandoned his utopian optimism. He loathed the war and loathed the "cultured class" for failing to lead and allowing the war to happen. The play assaults these "Heartbreakers." They have cartoony names: Lady Underwood, Hesione and Hector Hushabye, Captain Shoter, Bos Mangan. A series of astounding coincidences bring them to Shoter's villa in Sussex. There, in a pseudo-Chekhovian manner, they spend a September evening posing, flirting, primping, and engaging in idle chatter while the forces of the world pass them by. There's honesty in the atmosphere, though, and by play's end each will face up to secret truths. Shoter's villa is built like a ship. It's obviously meant to represent England. And Shaw's point, which he makes repeatedly, is that prior to and during the war, England was a rudderless ship of fools.

Shaw's conclusions are sobering. And yet *Heartbreak House* is one of his funniest plays. Its first two acts verge on vaudeville. Unable to see beyond their personal blinkers, the characters glide through the house and lounge off each other like bumper cars. Old Shoter, once a mighty buccannier and now a rambling eccentric, is trying to attain the "seventh degree of concentration" — with three bottles of rum a day. He fails to recognize his daughter, Ariadne. Okay, he hasn't seen her in 23

continued on next page

**Heartbreak House** by George Bernard Shaw  
Octad-One Productions, The Grove Playhouse,  
3450 College Avenue, Suite 335, San Diego  
Directed by Katherine Faulkner; scenic designer,  
Martin F. Gerrish; costume designer, Bonnie Carson;  
lighting designer, Mark Butler  
Cast: Sara Lovett, Pauline Whitaker, Paul Rogers,  
Wayne Alan Errea, Jordis Abbott, Deed Moore,  
Randy Springer, Gordon Mulligan  
Playing through December 13, Thursday through  
Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

BY JEFF SMITH

# READER'S GUIDE TO THEATER

continued from previous page

years, but still. For that matter, Ariadne's sister, Hesione, doesn't recognize her brother, but while the family can't identify its own, they welcome strangers to Shoter's villa as if they have been fast friends for years. And practically everyone falls in love, for a while. Shaw's human menagerie turns the place into a madhouse, but more than that, insane. And the play's first two acts are so funny it's hard to tell what its title means.

Shaw said *Heartbreak House* was his masterpiece — "My Lear," he called it. And yet, unlike his other plays, about which he could swing into 50-page treatises at the drop of a quill pen, Shaw refused to explain this one to the public, after a production at Birmingham, the cast asked him what it meant. "How should I know? I am only the author," was his reply. He could talk around it. He said it was a "Fantasia in the Russian Manner," which labels the surface of the play inaccurately as Chekhovian. And he could say, with customary audacity, "I play like this, with all the work we put into it, should be seen at least a dozen times." *Heartbreak House* is rich enough to withstand twelve viewings. But it's that first experience that's haunting: the way the comic scenes give the audience the experience of the characters. The scenes are so light and spontaneous they seem improvised. And they lull the audience into a false sense of security about where the play, and its world, are going. Everything is so easy, so leisurely, except for old Shoter's rantings, which sound half-louche, there are no premonitions about the future. Surely life will go on like this forever. What Shaw has done, in effect, is mirror his theme in the movement of the play. As it modulates from comedy to tragedy, Shaw has recreated the pattern of his own heartbreak at the decline of the "cultured class."

*Heartbreak House* is so complete a variety produced. Not only are its tones difficult to get right, the script also calls for a scenic design from Hades. Shaw, who accuses his characters of being unprepared for the future) wrote with large-bulged productions in mind and had no eye for a more theatrically austere future. Here he wants the set to be a house built like an "old-fashioned high pooped ship with a stern galley." So the play is doubly daunting. The Octad-One Productions' current version is a modest, middle-

of the road staging. Directed by Katherine Faulkner, the show misses the play's extremes: it could be more frolicsome and much funnier than it is (Harold Clurman said it's a lark, a comic opera, and should be played as such), and its intellectual gravity is undercut by some weak performances and mis-castings. Nonetheless, *Heartbreak House* is so fascinating and so rarely seen that it transcends the flaws of the Octad-One mounting and deserves to be seen in spite of them.

As soon as one enters Octad One's Grove Playhouse, it's clear that one problem has been solved beautifully. There's Shoter's ship-house: a bold edifice of polished wood repart with sextants and other nautical details. Designer Martin F. Gerrish has done an excellent job with a set as sturdy as it is handsome. Mark Butler's lighting designs, especially for the evening glow of act three, are quite helpful. As are Bonnie Carson's costumes, though the coats the men wear, on closer inspection, don't fit all that well. One of the *Heartbreak House* works is by contrasting extremes: the comedy and tragedy, for example, and the two Ellie Duns — before and after her heartbreak — and also the reaction of the characters to the bombing. Unfortunately, the sound system at the Grove Playhouse has the chops to make the event loud enough. The metallic roar of the bombs should be as terrifying to the audience as it is exhilarating to the characters. This should be the exclamation point to their historical narrative. At the Grove it isn't, and an important contrast is missed.

The acting ranges from dismal, in minor roles, to outstanding. The biggest disappointment is Paul Rogers's Shoter. Instead of being a gruff ancient mariner who's crazy, Rogers sounds faintly mad. He plays Shoter small when huge would be acceptable for one of Shaw's greatest creations. Shoter may not be the villain, but he once climbed it to the top, and he won't ever allow that. Jordis Abbott does some interesting work as Lady Underwood, though we should get a sharper glimpse at why the woman has never known love. The mustachioed Hector Hushabye is a passive dilettante capable

continued on page 80

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Charles Aichman's Musical Adaptation

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# READER'S GUIDE TO ART

view at the Santa Gallery, beginning with a reception for the artists on Friday, December 4, from 5 to 10 p.m. The show continues through Saturday 10. There will be a lecture and walk-through with the artists on Saturday, December 5, at 3 p.m.; please RSVP to attend the free lecture. Regular gallery hours are Tuesday through Thursday, 11 a.m. until 5 p.m.; Friday and Saturday, 11 a.m. to 5 p.m.; Sunday from noon to 5 p.m. The Santa Gallery is located at 343 Fourth Avenue, downtown San Diego. For more information or lecture reservations, call 232-9865.

**"City Creations,"** functional, utilitarian, and artist's works by David Calkins, will be on display at his studio, at 4204 Campo Road, Spring Valley, on Saturdays, December 5, from 9 a.m. to 4 p.m. There will be cake and sale of fine pieces, vases, garden sculpture, and decorative pieces available at the sale. For more information, call 661-8019.

**Spend a Day in the Country** at the Hidden Valley Art and Wine Festival, featuring an outdoor sculpture show and exploring the studios of working artists on December 5 and 6, from 11 a.m. to 3 p.m. both days. You'll have the opportunity to see works in progress as well as a selection of sculpture in a variety of materials. Start the tour by visiting the rural three-acre estate that serves as the headquarters for the Stone Sculptors Supply and Studio, founded at 1815 South Citrus Avenue, Escondido, where many and directions will be available to guide guests to the glass studio and winery. For further information, call 469-1296.

**The King Food Art Showcase** is planned for Saturday and Sunday, December 5 and 6, from 10 a.m. to 8 p.m. each day, in front of King Food Vegetarian Restaurant. On view will be watercolor and acrylic painting, pottery, and arts and crafts by employees of the restaurant (restaurant patronage not required). Find

King Food at 2019 Fifth Avenue at Quince. Call 265-7270 for additional information.

**"Angels in L.A.,"** features new paintings by Brett Stokes, showing the City of Angels in living color, beginning with a reception on Saturday, December 5, from 2 to 6 p.m. at the Coffee House bookstore and gallery, 625 East Mission Road, Fallbrook. Call 725-5214 for more details.

**"By Way of the Dolls"** is an exhibit of work by Sheila Vedova and Company, featuring original design and reproductions of fine French, German, and modern dolls at the Santa Ysabel Art Gallery through December 29. The nine artists will show their work in porcelain, greenware, wax, super sculpy, and other media. Enjoy a reception for the artists on Saturday, December 5, from 3 to 7 p.m. Regular gallery hours are 10 a.m. to 5 p.m., Wednesday through Sunday. Find the gallery at 21879 Highway 78 at Highway 76, Santa Ysabel. 765-1676.

**The Carmel Valley Artists** have scheduled their 29th annual winter holiday exhibition and sale for Sunday, December 6, from 10 a.m. to 4 p.m. The art sale will be held at 224 Carmel Valley Road, Del Mar. The showing includes work in copper, wood, leather, jewelry, clothing, weaving, hand-blown glass, paper, ceramics, baskets, wood, and preserves. Artists will be on hand to discuss their work. Free. Call 467-9606 for more information.

**A Holiday Art Show Open House** is planned at the San Diego Art Guild Gallery and Studios, on Sunday, December 6, from 11 a.m. to 4 p.m. each day, in front of King Food Vegetarian Restaurant. On view will be watercolor and acrylic painting, pottery, and arts and crafts by employees of the restaurant (restaurant patronage not required). Find

**"World Star Wings"** is a display of sculptures created in Ashland, Ore., by Meredith Miller. A public auction of this work is scheduled for Sunday, December 6, from 11 to 3 p.m., at 331 Serpentine Drive, Del Mar. Call 755-6718 for more information.

**Art Affair**, an auction featuring the works of well-known and up-and-coming artists in a variety of media, will be held on Sunday, December 6, from 1:30 to 4 p.m., at the Abbey, 2625 Fifth Avenue, Newport. Proceeds will benefit the Association for Retarded Children. For additional information, call 574-7575.

**Still Another Art and Pottery Sale**, some at Palomar College, is scheduled from December 10 through 12, on the front lawn of the campus, at 1140 West Mission Road, San Marcos. Thousands of ceramic, glass, and hand-crafted items will be offered for sale. All proceeds benefit Palomar College art students. Sale hours are:

9 a.m. to 5 p.m. on Thursday and Friday, 9 a.m. to 2 p.m. on Saturday, and further details, call 744-1150 or 727-7529 x202.

**"Greatest"** is an exhibit featuring paintings, drawings, sculpture, photography, ceramics, and graphics by students currently enrolled in the Southwest College art program continuing through Friday, December 4. Find Southwest College at 900 Utah Lakes Road, Chula Vista. 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 622-6172.

**A Santa Fe Round-Up** is scheduled for Contemporary Southwest Galleries, running through Saturday, December 5. Gallery artists include: Furlow, Gene and Rebecca Fisher, Charlie Kutz, and Al Orshood will be displayed. Find the Round-Up at 2661 General Avenue, #206, La Jolla. Regular gallery hours are 10 a.m. to 5 p.m. Monday through Saturday, 11 a.m. to 5 p.m. Sunday. For further details, call 458-3971.

**"Earthworks,"** show featuring paintings in mixed media of ink, watercolor, and collage by the artist, Robert Rauschenberg. The works are on display at the San Diego Contemporary Art Center, 1000 La Jolla Village Drive, San Diego. Regular gallery hours are 10 a.m. to 5 p.m. Monday through Friday, 11 a.m. to 5 p.m. for additional details.

**Chao Juan's "Mystic World Series"** will be on display in the Foster Gallery at the Santa Ysabel Art Gallery at 21879 Highway 78 at Highway 76, Santa Ysabel. Chao Juan, a native of southern China, is one of the foremost contemporary painters. His art paintings in this exhibition are densely textured with rich and harmonious color. They reflect both the abstract and figurative aspects of the West and the allegorical nature of the East. Regular gallery hours are Monday through Saturday, 11 a.m. to 5 p.m. (closed on Sundays). In Alcala Park, Linda Vista. Call 260-8600 x21.

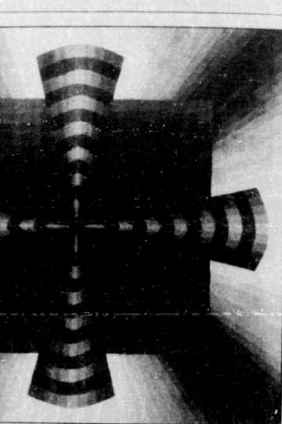
**"Chaque en Change"** is an exhibit of work by Michael J. Hines, will be on view at the Keller Art Gallery, through December 11. There are paintings and small wooden milk pieces painted with milk paint (the original paint of the colonial settlers)

in rich, muted tones. Regular gallery hours are Monday through Friday, 8:30 a.m. to 4:30 p.m. Find the Keller Art Gallery on the campus of Point Loma Nazarene College, 1900 Loma Linda Drive, Point Loma. The gallery is located one block south of the intersection of Scenic Highway 209 (Cabrero and Camino Boulevard). For more details, call 221-2396.

**The "22nd Annual Art Faculty Exhibition"** is being exhibited in the Buchan Gallery at Palomar College, continuing through December 11. The display includes sculpture, glass, books, jewelry, ceramics, paintings, drawings, stained glass, computer art, and mixed-media works, all created by faculty. The Buchan 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. 744-1150 x204.

**Mixed Media Prints** by Brucian Seauar are on display through December 11 in the Kruglask Gallery in the student center at MiraCosta College, One Barnard Drive, Oceanside. Seauar makes woodcuts to create prints. Her most recent work focuses on the parallels and differences between the human body and the natural world and reveal patterns in the organic, whole. The woodcut forwards this theme, she says, by emphasizing the chain that links the earth, the tree, the wood, and finally the paper the image is printed on. Regular gallery hours are Monday through Thursday, 10 a.m. to 1 p.m.; Tuesday and Wednesday extended hours, from 8:30 to 6 p.m.; and Friday, December 11, 10 a.m. to 1 p.m. The gallery is open to the public, and admission is free. For further information, call 757-2121 x594.

**365 Slipcast Ceramic Buddha Heads** featured on a large painting of a bullfight painted directly onto a gallery wall as part of an installation by Oakland artist James Anderson. Opposite will be a stereoscopic painting of a group of four men. Anderson's intention behind the painting was to hold up the ceramic "Buddha Heads" as a necessary foundation for the development of a personal manner (a National Endowment for the Arts official has even asserted that realistic figure drawing is regressive and that the NEA will not fund it), some art students still seem to value the visual reality of the world and to take pride in being able to render that reality convincingly on canvas or paper. Such innocent conversation has resulted in a movingly real, static, tempera portrait by Ramin Faksimi (grade twelve) of a dark-haired, passionate-faced young woman, and a lovely realistic landscape—also in tempera—by Grace Lo (grade nine): sailboats silhouetted against



"Untitled," by Julie Hedekin

continued from page 83 charming and delicate splatters of pastel colors, and its sympathetic identification with canines, is all ready to be reproduced on greeting cards.

Somehow in high school, a revolution takes place in these children's artistic sensibilities. The universal role gets left behind, there is far more stylistic differentiation as well as technical mastery, talent emerges more unequivocally, and individual characteristics of emotion, design, and touch grow more pronounced. At this point, the influence of art-class teachers becomes far more evident than in the earlier grades. According to their own preferences or theories, the teachers introduce their pupils to various styles, getting whole classes to produce realistic landscapes or animal drawings or self-portraits or experiments in Op Art (these sometimes appear in clusters on the walls of the exhibit, all exemplars of the style marked with the name of the same teacher from the same school). In other cases, the individual bent of the young artist is encouraged, as well as being enhanced by technical instruction. At the highest level represented here, the last year of high school, the individuality of the artist has become so assertive that it is no longer possible to guess what has come from the teachers and what is the result of the teenager's own vision of art and the world.

At this level, the art works are frequently quite sophisticated, both in their artistic understanding and in their technical command of their medium, scarcely to be distinguished from what you might see in a modern art gallery devoted to adult productions, or what you might enjoy having permanently in your home. Such is already the case in the Op Art tempera paintings by a couple of somewhat younger students: Spacewoman #3 by Oscar Velez (grade nine), a dizzying, fluid design of perspective grids on sharp-pointed curved surfaces, and a razor-sharp, spatially illusionistic study in green and purple stripes and striations by Julie Hedekin (grade ten). The professional slickness of these decorative pieces has nothing to do with the success of this purely visual, almost mathematical style (and of styles like it), confirming the impression produced by the Op Art works. Color field paintings, and other such amusements hanging on the walls of contemporary art museums.

Striking as such other styles, requiring deeper humanity, seems confined for the most part (there are some exceptions) to the grade twelve students represented in the SDMA show. And Gennell's rough, expressive print, *Women Playing with Hair While Looking in the Mirror*, is a complex and exciting work, with its intentional spatial confusions, its emotional intensity, and the sure handling of the aggressive lines in red and black. Grant Gredov's pre-texture, and cunningly mixed visual beauty with a visceral momentum of danger. The acrylic *New World Vision* is young Fung Nigbi's response to the tradition of Surrealism (Dali and Tanguy seem to be the mentors): a spatially ambiguous landscape with playful elephant-headed figures, floating stairways, and writhing grotesques (along with their detached shadows) filled

continued on next page

# READER'S GUIDE TO ART



"Women Playing with Hair While Looking in the Mirror," by Andy Gennell

continued from previous page with writing artists. In a radically different medium, there are two sensitive and luminous portrait photographs by Willie Simon, and a photograph of a cityscape by Abraham Gaters where the print has been imaginatively manipulated to create a hectic, dazzling, urban atmosphere. Among the most impressive individual works in Young Art '92 are those which, leaving an exploration of the 20th Century for later, seek to render the external world through a careful, observant, empathetic realism. While realism (both the technique and the world view) seems to have been abandoned by many art teachers and critics as a necessary foundation for the development of a personal manner (a National Endowment for the Arts official has even asserted that realistic figure drawing is regressive and that the NEA will not fund it), some art students still seem to value the visual reality of the world and to take pride in being able to render that reality convincingly on canvas or paper. Such innocent conversation has resulted in a movingly real, static, tempera portrait by Ramin Faksimi (grade twelve) of a dark-haired, passionate-faced young woman, and a lovely realistic landscape—also in tempera—by Grace Lo (grade nine): sailboats silhouetted against

continued from previous page luminous sky and water reflections, in an exquisite harmony of yellow, peach, gray, and green. In this category, there is a group of astonishingly realistic and expressive black and white pencil drawings. Many of these are figure drawings. George Wilson, an introspective, bristly-cheeked "rustic" by Miranda Phillips (grade eleven); a demonic, sulking, James Dean-like rock-music performer by Andrew Hunsaker (grade twelve); an elderly lady in a straw hat by Dwayne Santana (grade nine); and a dear Afro-American face, almost sculptural in its graces against a fence, by Karina Rams, and a truly remarkable still-life, *Wrapped Package*, by Cynthia Hernandez, whose delicate and precise representation of string and paper is curiously lovely.

continued on page 86

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continued on page 86

by an artist, having diverse forms, from visual to textual, to a combination of the two. Their content includes poetry, visual art, political text, performance documentation, and so on: some are objects with sculptural quality. The books are generally published in small editions, from a single copy to less than a few hundred. Regular gallery hours are Tuesday through Sunday, from noon to 5 p.m. Parking permits are required on the UCSD campus and may be purchased at the information pavilions on Gilman Drive at Northview Drive. For additional information, call 534-3864.

**"Baldwin Colors,"** contemporary impressionism by Margery Rupert, in oil, will be exhibited through December 13 at Gallery 21, in Spanish Village, Balboa Park. For more information, call 755-5859.

**Recent Paintings in Oil and Watercolor** by Robert Gordon will be showcased at the Southwest Art Association Gallery, in Spanish Village Art Center, Balboa Park. Gordon's recent work depicts floral landscapes, Southern and local scenes; the work is representational, showing the influence of impressionism in the use of color and brush technique. The show is on view through December 15, from 10 a.m. to 4 p.m. Daily, 232-3022.

**A Member's Judged Fine Art Show** is on exhibit at the Art in the Rough Gallery, continuing through December 15. The show features jewelry, ceramics, weaving art, holiday ornaments and trim, small paintings, and more. Art in the Rough is in the

Promenade Shopping Center, suite 256, 4130 Mission Boulevard, Pacific Beach. Call 278-3478 for more information.

**Jane Ives** is a writer for the fifth annual Coffee Themed Mail Art Show, where artists from around the world have mailed art created in a variety of media with a coffee theme for the show. Sponsoring cafes include Gelato Vero Caffe, North Park Coffee Co., Kensington Coffee Co., Quil Fromage, Cafe Cinema, Cafe Lila, Zanzibar, Pantheon, and Java. Paces received will be available for viewing at Quil Fromage, 523 University Avenue, Hillcrest through December 15. After the 15th, pieces will be at various Pantheon locations around the city after that, who know! For more information, call 491-2473.

**A Career in the Marlines**, like figure skating, work as a private investigator, and playing in a rock and roll band have influenced the painting style of Hunter Meisel, whose work will be on display at Art Expressions through December 17. The acrylic paintings frequently have an urban theme exploring city life. Art Expressions is located at 2845 Financial Court, suite C, in the northwestern part of Glamis. Call 270-7277 for more details.

**"4th Generation/5th Dimension Glass,"** created by Ido Sengul, is scheduled to be shown at the Grove Gallery at UCSD through December 19. The exhibit includes cast blown, mosaic, and painted glass by ten artists. The Grove Gallery is open Tuesday through Friday, from

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& Jacob Kuchuk  
in the  
company of the  
Mandelville Auditions  
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December  
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## TOWER TRIBUNE

### Kathy Mattea returns to her country roots, holiday gift ideas

For years now, Kathy Mattea has been the epitome of good taste in country music: No big hair and no flashy light show. She relies instead on things like a beautiful voice, a commitment to developing her talent and an ear for quality songs, like those on *Lonesome Standard Time* (Mercury), her latest. While Mattea has moved back toward standard c&w from the folk explorations of *Time Passes By*, she still seeks out brilliant songwriters rather than run-of-the-mill publishing-company hacks. Most notable here are Nanci Griffith's "Listen to the Radio" and Larry Cordle & Jim Rushing's title track. As well, she uses the same intricate instrumentation of heroes like Merle Haggard and Loretta Lynn rather than the bland backing common today—fiddles, mandolins and pedal steel play almost as big a role as her vocals.

Speaking of heroes, isn't it about time for George Jones to retire? Somebody must have asked No-Show himself the same question, because the opening cut on his new album, *Wails Can Fall* (MCA), offers this answer: After a rude little guitar lick, Jones sings, "I don't need your rockin' chair/Your Gentrol or your medacell still got neon in my veins/This gray hair don't mean a thing." And that, really, is all you need to know about this disc. Listen to this, and you'll clearly see why Jones has influenced everyone from Garth Brooks to Elvis Costello.



Kathy Mattea

For some holiday gift ideas, here is the *Placet* country writer's Top 10 list.

1. *Western Beat*—Kevin Welch (Reprise): Too bad the "western beat" tag faded away; "country" is just too simple a term to describe music that relies on Jack Kerouac and Larry McMurtry as much as Hank Williams.
2. *After the Farm*—Rosie Flores (HighTone): The queen of western beat—her precise, guitar-driven attack further refines the country-rock concepts laid down by Jimmie Dale Gilmore and Joe Ely.
3. *Just Like Old Times*—Heather Miles (HighTone): If you're tired of technically-

perfect-but-soulless singers and long for a gutsy Tammy Wynette drawl, here's your album.

4. *Molly & the Heymakers*—Molly & the Heymakers (Reprise): Some country fans prefer the Buck Owens school—loud, with lots of energy. This band graduated with honors.

5. *This One's Gonna Hurt You*—Marty Stuart (MCA): Ditto. It's great to see an artist of Stuart's integrity and enthusiasm getting the fame he deserves.

6. *Little Ol' Cowgirl*—Dixie Chicks (Crystal Clear): Too bad one of the lead singers quit after this album. Their combination of harmonies, instrumentation and humor is heavenly.

7. *Delusions of Banjer*—Bad Livers (Quarterstick): This Metallica-meets-Monroe trio proved it's more than a novelty with stunning musicianship and fascinating songwriting.

8. *Rig Rock Jubilee*—Various Artists (Diesel Only/First Warning): Truck-driver rock rides again! America's finest country bands hail from New York City?

9. *Infinum Angel*—Iris DeMeit

(Philo/Rounder): The primitive sound of the Carter Family meets the modern passion of Emmylou Harris.

10. *Man With a Plan*—Dennis Robbins (Giant): On one tune the former Billy Hill leader sings, "Bein' a hillbilly don't get me down." That's all you need to know.

Lee Nichols

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## TOWER TRIBUNE

### CLASSICAL

### Budget CDs Make Classical Music Accessible to the Curious

Few innovations in the classical field have had as much impact in bringing new listeners to the fold as the budget compact disc. Four years ago, when Laserlight hit the market selling

major labels were forced to rethink their own marketing strategies—once they got over the initial shock, that is. "People couldn't believe that you could sell CDs at that price," remembers Robert Prag, senior buyer for Tower Classical Records in Los Angeles. "We featured Laserlight product at the front of our store, and we couldn't keep the stuff in stock. They just kept selling and selling, so much so that Polygram complained. Eventually, through whatever politics happened, we moved Laserlight to the back of the store, and the sales did drop at that point. But it's still a very lucrative business."

And certainly more competitive.

popular works recorded by lesser known artists, the more snobbish proponents of fine music turned up their noses and chuckled facetiously at the very idea. But the general public wasn't laughing. At an average price of \$3.99 per disc, Laserlight took the sting out of sampling. By presenting the discs, sans longbox, in their own eye-catching cardboard display cases, Laserlight was also able to minimize the frustration novices often associate with choosing the right version of Beethoven's Fifth Symphony or Mozart's *Eine Kleine Nachtmusik*. CD enthusiasts normally dismayed by the prospect of wading through the classical sections of record stores were suddenly walking out with handfuls of Laserlight discs. As a result,

D'Or, which at an average price of \$2.99 per disc is the cheapest of the cheap.

"Musique D'Or is for people who aren't

really into classical music yet, but would like to try it," explains a company representative Erwin Katz. "You might say this is a primer, Music 101. We keep the price way down by packaging the discs in a cardboard sleeve, and we attract attention to them by putting them in either a floor display or a counter display. But these are all digitally-recorded performances by some good orchestras in Europe. Some of our discs have been critically reviewed at a very high level and compared to some full line product."

When it comes right down to it, classical music novices don't really care who's playing the music as long as it's recorded well. The success of Laserlight, Pils and Naxos have proven that many times over. Besides, an artist doesn't necessarily have to have a big name to render a great performance. During a May 1992 blindfold

test in the British *Classics* magazine, for instance, two critics raved about a recording of Last's *Years of Pilgrimage*, marveling at the unidentified pianist's "outstanding" tonal control. "The whole performance is beautifully 'sung,'" they remarked, as names like Richter and Arrau came up. It turned out to be a Naxos budget recording of the little-known Eastern European artist Jeno Jando.

Eventually, the majors repackaged their front line releases so that by the time they come out in budget form, there are no costs involved, and it's all profit," said Laurence Vites, the Hong Kong-based Naxos Label's U.S. representative. "They work these releases very hard. The alternative way to go is to keep costs low initially, which is what Naxos does. The label consists entirely of all new digital recordings, and since 1987, it has become the third biggest classical label in the world."

For better or worse, the days of big-budget recordings and superstar cults may well be numbered.

Linda Kohnanov

Stories in this supplement are excerpted from the December issue of PULSE! Magazine, available November 27 in all Tower Records/Videos stores. Edited by Mara Wildfeuer. Designed by Lisa Courrier. Advertisements designed by Rick Wong.

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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, P.O. Box 8500, San Diego, CA 92108-5800.

**Schubert's Symphony Number 8 in B Minor** (unpublished) and Mahler's *Das Lied von der Erde* will be heard at Coppley Symphony Hall, at 7:30 p.m. Street, downtown, tonight, Thursday, December 3, and Friday, December 4. The San Diego Symphony, with Yoram Talmi conducting, and Donna Bruno, mezzo-soprano, and George Gray, tenor, will begin the music at 8 p.m. Words on Music, a talk about the evening's music, will be given by Canon Sheldon Meyer at 7 p.m. Tickets range from \$15 to \$40. On Saturday, December 5, an "amazing kid," 12-year-old Tamaki Kawasaki, will be featured, performing Mendelssohn's Concerto in

E Minor for Violin and Orchestra, opus 14. This Classical Hit program continues the series' exploration of familiar works as the orchestra also performs the *Requiem*, *Russian Carnival Overture*, and the *Sibelius* Symphony No. 5 in E-flat Major, opus 82. Nancy Fish presents Words on Music at 7 p.m. Tickets range from \$14 to \$32.

For tickets and other information on either show, call 699-4205. **A South American Christmas Celebration** will be held December 4 through 6, presented by the San Diego Choral Artists, at the Rancho Santa Fe Church of the Nativity, 6209 El Apuro Road, Rancho Santa Fe. Operatic tenor soloist Fernando Mancilla will be featured with the group's 32-voice ensemble, as they perform selections such as *Misa Criolla* and *Natividad Nocturna*, by Ariel Ramirez. Hear the concert on Friday and Saturday at 8 p.m., on Sunday at 3 p.m. Tickets are \$15 general admission, \$10 seniors, \$7.50 students, and can

be reserved in advance or purchased at the door. Call 697-2807 for information and reservations.

**Enjoy an Evening of Opera**, on Friday and Saturday, December 4 and 5, at 7 p.m. each evening, in South Recital Hall, on the SDSU campus. Staged and costumed scenes from Mozart's *Don Giovanni* and Rossini's *Il Barbiere di Siviglia* will be performed by the San Diego Opera. Tickets are \$15 general admission, \$6 for students and seniors. Call 594-0060 for more information.

**Music for Two, Three, and Four Guitars** will be heard on Friday, December 4, at 8 p.m., in the Chapel of All Saints Lutheran Church, 4355 Rockledge Drive, University City. The concert is offered in conjunction with guitar courses taught by Randy Hale at the church and will contain works by Schubert, Atangutzu, Rimsky-Ko-

raak, Haydn, and Bach. Free. Dial 436-1429 for additional details.

**It's the "Messiah" Time of Year**, as selections from Handel's *Messiah* will be performed on Friday, December 4, at 8 p.m., in the Dome Cafe located on the first floor of the Commons Building at the California State University, San Marcos, on Twin Oaks Valley, just off Highway 78. The concert will be raised by the San Diego Master Chorale. Free. Call 752-4000 for more details.

**UCSD's Wind Ensemble** will perform works by Mozart, Williams, Dvorak, Cowell, Creston, Berlioz, and Shostakovich on Friday, December 4, at 8 p.m., in Mandeville Center for the Arts, on the UCSD campus. Tickets are \$5 general, \$3 for seniors and students. Parking permits are required and can be purchased at the Gilman Drive and Northwest Third information pavilions. For additional details, call 534-5404.

**The Westwind Brass Ensemble**, composed of members of the San Diego Symphony, will perform between Cates and Parnassus restaurants in the Uptown District center on Saturday, December 5, from noon to 2 p.m. Works will range from Baroque and Romantic periods and holiday favorites. Free. Uptown District is housed between Vermont and University. Call 632-1199 for more information.

**Angren Time**, the Westcoast Classical Guitar Quartet, with Fred Rosendahl, George Sobotta, Robert Wetzel, and Brian Kilmer, will perform classical repertoire, including the music of Albert and Bach at the Better World Gallery on Saturday, December 5, at 4 p.m. Admission is by donation. Find the gallery at 4010 Goldfinch Street, Mission Hills. 246-4007.

**Classical Guitarist Robert Kilmer** will play at the BookWorks bookstore on Saturday, December 5, at 7 p.m. On Sunday, December 6, at 7:30 p.m., Robert Wetzel will play classical guitar. Both performances are free. Find the cafe in the Flower Hill Mall, 2670 Via de la Valle, Del Mar. Call 753-3733 for further details.

**A Renaissance Madrigal Dinner Show** is planned for Saturday, December 5, at 7:30 p.m., at the Mira Costa College Student Center, One Barnard Drive, Oceanside. Dressed in period costumes, 28 singers from Mira Costa's Spartan Chamber Music Society will perform, as well as the traditional English holiday feast, including wassail and hoar's head. The show will include jousts, troubadours, and Punch and Judy. Tickets are \$20, and advance reservations are necessary. To reserve a spot or ask questions, call 757-2131 x435.

**European Music** will be performed by the Promiss on Saturday, December 5, at 8 p.m., at the Parkview Cafe, 3145 Rivercenter Street, Point Loma. Free. Call 234-2891 for more details.

**The Metropolitan Brass Quintet** of Cleveland will be the special featured guest artist at the La Jolla Symphony and Chorus's holiday concert, on December 5 and 6, at 8 p.m., on Saturday, and at 3 p.m., on Sunday. The quintet will perform a selection of season brass favorites, including *Hansel's Christmas* for Brass, Horns and Orchestra. Along with the symphony, the quintet will perform Vivaldi's *Gloria* and Bach's *Christmas Oratorio*, for men. For more information, call 435-8213.

## Risk Takers



Sir Michael Tippett

### REVIEW

The UCSD Chamber Music Series began its 1992-93 season with a performance by the Lindsay String Quartet. The concert took this British group made up of four highly talented musicians, but in matters of technique it is no match for the Tokyo Quartet. The sound of the four musicians (violinists Peter Cropper and Ronald Brink, cellist Bernard Gregor Smith) is not very evened matched. The tone of first violinist Cropper tends to thin out and become feeble and unsupported toward the top (Cropper's *Peter Chordians*). The discipline is less perfect, and there is less all-round polish.

But the Lindsay performances of Haydn and Schubert at Mandeville Auditorium were vital and fascinating in a way the Tokyo Quartet rarely achieved in its La Jolla Chamber Music Society program. The spontaneity I found to lack in the Tokyo playing was everywhere present in the Lindsay's traversal of these scores: a sense of freshness, of risk-taking, of new discovery. In both the Haydn and the Schubert, it was impossible to draw one's mind away from the music; the listener felt continually on the edge, being propelled forward into the unknown (however familiar the pieces in fact were). Ultimately, who cared about thin high notes and a relative lack of polish? This was amazing playing.

Admittedly, much of the music itself was amazing. Haydn is noted for his zany imagination, his unpredictability, his willingness to confound expectations, and the C Major Quartet, Opus 20, No. 2 is one of the most salient examples of these piquant characteristics. The music is filled with idiosyncratic ideas, in structure, texture, tone relations, dynamics, and what one might call a sense of

continued on next page

## READER'S GUIDE TO CLASSICAL MUSIC

continued from previous page

theatrical space. The final movement, a surging fugue played entirely in the strings' equivalent of a whisper, is only the culminating whiff in a work that is always coming up with something new and unusual. The Lindsay Quartet was in its element here: it was as though Haydn had composed the Opus 20, No. 2 just for musicians of their nature, musicians not interested in building a monument (in the manner of the Tokyo Quartet) but seeking stimulation in an unprecedented experience of imaginative exploration.

The same thing was true, at a different level of experience, in the Lindsay's performance of Schubert's "Death and the Maiden" Quartet (No. 14, in D minor). No whimsy here — instead, the work seems to embody intense emotional drama at every point, with the emotional tone in constant flux throughout a scenario of vengeance, rage, tenderness, brooding, yearning, and demonic energy. The labeling of each emotional state with crude words like these is not something a critic should be proud of: the point that needs to be made is that some such representation of life is essential, and crucial to the meaning of the music. The Lindsay's commitment to this approach was total, with their high degree of expressive subtlety in no way weakening the impression of powerful, soul-wracking (and soul-exalting) inner drama. Romantic soul-making does not get much better than this.

The Lindsay's willingness to venture into dangerous territory was further illustrated by their programming of Sir Michael Tippett's Quartet No. 5, a new work (1991) commissioned by the Lindsay from the octogenarian English composer (he was born in 1905). Taking risks means taking the risk of failure, and it is surely not to the discredit of the Lindsay musicians, playing their hearts out, if I report my opinion that the Tippett Fifth Quartet is a boring and ugly work, with uninteresting ideas extended to excruciating lengths.

The fault belongs not to the Lindsay Quartet but to Tippett, a composer whose output over more than half a century (this work started appearing in the 1930s) has disturbingly varied from the magnificent to the dreadful. At first an unashamed British Romantic (as in the wonderful First Symphony), Tippett found his unique voice in the opera *The Midsummer Marriage*, a masterpiece so great that in itself it is sufficient to excuse all his subsequent lapses. Lapses aplenty there have been, however, involving on the one hand an awkward slumping in popular or folk styles as the musical representations of Tippett's humanitarian politics, and on the other a superficial modernism, in which the dissonances and jagged lines that are infused by meaning in Schoenberg or Bartok are transformed into shallow, filler due to a composer whose natural genius is for lyricism, Romantic exaltation, magical orchestration, and good tunes.

A fairly recent example of the latter category is the Triple Concerto, from the late '70s, where the good ideas are in the orchestral effects (a few of them quite marvelous, it must be admitted). The Fifth Quartet, if I may judge by my single hearing of it, goes even further in unattractiveness and arbitrariness, and all the impassioned commitment of the Lindsay Quartet could not uncover in it even a shred of the brilliance and profundity Tippett had exhibited in his greatest works.

with many familiar and beloved Christmas carols. The program will feature small vocal ensembles in addition to the 100-voice Choral Choir and Orchestra of College Avenue Baptist Church. The sanctuary of the College Avenue Baptist Church will be the site of performances on Sunday, December 6, at 8 p.m., and on December 11, at 7:30 p.m.; there will be a special performance at Coppley Symphony Hall, 750 S. Street, downtown, on Tuesday, December 8, at 8 p.m. All of the concerts will be free. For more information, call 852-2222.

**South Indian Vedic Kalpana** is performed on the river in the form of a concert in a concert hall in Scripps Canyon on the UCSD campus on Sunday, December 6, at 3 p.m. Choralists Smith will play the veena, a stringed instrument usually having four strings on a long bamboo frame, interlarded with movable frets and a gourd resonator at each end, and a Gosh will play the mridangam, a drum with tuned heads of different diameters. The concert is free. Call 594-0060 for more information.

**The San Diego Chamber Orchestra** will present the Christmas portion of Handel's oratorio *Messiah*, on Sunday, December 6, from 3 to 4 p.m., at St. John's Catholic Church, 1001 Encinitas Boulevard, Encinitas. Among the orchestra will be soprano Mary Esther Nicola, alto Patricia McAllister, tenor Jim Tompkins, and bass Philip Larson, and the Miraflores North Coast Concert Chorus. Tickets are \$15 for adults, \$12 for students and seniors. For tickets and further information, call 753-4402.

**The Mesa College Choirs** will present *Let Us Sing*, a 180-voice choral work by the same, with special guests Andrew Richards, tenor; David Walker, soprano; and members of the San Diego Symphony Orchestra, on Sunday, December 6, at 8 p.m. Other works will include Mozart's *Requiem*, a Renaissance madrigal, a Christmas carol, and David Poulton's *Christmas Cantata*. Free. Hear the music at the University Christian Church, 3900 Cleveland Avenue, Hillcrest.

**"The Many Moods of Christmas"** is the program scheduled for the Rancho Bernardo Community Presbyterian Church on Sunday, December 6, at 4:30 and 7 p.m. The 100-voice Choral Choir will be accompanied by a full orchestra. The children's choir will also participate in the program. Hear more by the Carillon Bell Church at 410 and 640. Admission is by donation. Hear the music at 17910 Pomarola Road, Rancho Bernardo. Call 487-0811 for more information.

**More Bach**, two seasonal works by which will back off the holiday season on Sunday, December 6, at 3 p.m., as part of the Fall 1992 Concert Series of the First Unitarian Church. The First Unitarian Church Chorus, with soloists and orchestra, will perform Magnificat in F major and *Frei Burg*. Both works will be accompanied by a typically Baroque orchestra of trumpets, timpani, winds, strings, and organ. Find the church at 4180 First Street, Hillcrest. A suggested donation of \$7 will be accepted at the door. Call 288-4480 for more information.

**The Christmas Cantata**, featuring songs by the Living Waters Christian Fellowship, on Sunday, December 6, at 11 a.m., at the Coronado High School Auditorium, 530 D Street, Coronado. The musical will feature the Living Waters Worship Singers and the Children's Choir. Admission is free, and reservations are not required, but complimentary tickets are available, as seating is limited. For complimentary tickets, information, call 435-8213.

**"A Feast of Carols"** featuring classical selections will be performed along-

with many familiar and beloved Christmas carols. The program will feature small vocal ensembles in addition to the 100-voice Choral Choir and Orchestra of College Avenue Baptist Church. The sanctuary of the College Avenue Baptist Church will be the site of performances on Sunday, December 6, at 8 p.m., and on December 11, at 7:30 p.m.; there will be a special performance at Coppley Symphony Hall, 750 S. Street, downtown, on Tuesday, December 8, at 8 p.m. All of the concerts will be free. For more information, call 852-2222.

**The SDSU Symphony Concert** will perform music from the Baroque and Classical periods in the Recital Hall on the SDSU campus, on Sunday, December 6, at 7 p.m. Tickets are \$15 general admission, \$10 seniors, \$7.50 students, and can

be reserved in advance or purchased at the door. Call 697-2807 for information and reservations.

**Advent Lessons and Carols** will be presented at the Lutheran Church of the Incarnation, 16889 Lapola Road (at Rancho Bernardo Road), Poway, on Sunday, December 6, at 7 p.m. The Liturgical choir and instrumentalists will perform traditional carols and compositions by Beethoven, Brahms, Warlock, and Stanford. There is a suggested donation of \$5 for adults, students are free, and children are provided. For more information, call 847-2225.

**More "Messiah,"** the Point Loma Nazarene College Choral Union will present Handel's *Messiah* on Sunday, December 6, at 7 p.m., in Brown Chapel, on the campus, 3900 Loma Linda Drive, Point Loma. The 200-voice choir will be joined by a professional orchestra and participants from the community. Free. Dial 221-2444 for more information.

**"Magnificat"** by Johann Pachelbel and John Butler will be performed by the Chancel Choir, Masterwork Choral, soloists, instrumentalists, and organ, at an Advent concert on Sunday, December 6, at 7 p.m., in the church sanctuary of the First United Methodist Church. The church is located at 2111 Camdell Road South, Mission Valley. Admission is by donation. Call 297-4366 for more information.

**A South Indian Karmatic Flute** will be featured in the 1992-93 season of the Society for the Promotion of Indian Classical Music and Culture in America (SPICMA), on Sunday, December 6, at 7:30 p.m., by 14-year-old Ravi Shankar, accompanied by violin and mridangam. Hear the music in Peterson Hall 110, on the UCSD campus. Admission is by donation. Call 534-3229 for more information.

**Welcome to Opera** at the Better World Center on Monday, December 7, at 7:30 p.m. This week's program will feature staged, costumed performances by the SPICMA "Opera Theater Workshop" of excerpts from a wide range of opera and musical theater roles, including *Die Fledermaus*, *La Traviata*, and *Don Giovanni*. Puccini's *La Traviata*, Verdi's *La Traviata*, and Handel's *La Traviata*. Better World is located at 6010 Goldhawk Street, Mission Hills. Admission is by donation. 246-4007.

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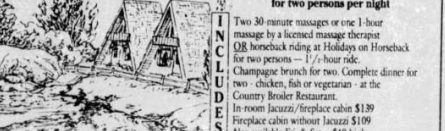


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**The Gaslamp Quarter is bustling... rollicking... The Bay View Hotel Invites You to Explore Downtown San Diego with an Enticing Offer...** **59¢ PER NIGHT** Have you been to the Gaslamp Quarter lately? You'll be delighted by all the exciting new restaurants, theatres and clubs in San Diego's hottest entertainment district. And with our "Gaslamp" Special, you only need a short walk from a fully-appointed room with views of the bay or city skyline for only \$59 per night! **Get Away this weekend!** Call your Bay View representative today! **FOR RESERVATIONS CALL 1-800-766-0254** **The Bay View Hotel is part of the RAMADA® family of fine hotels, inns and resorts.** 600 K Street, San Diego 92101



**Romantic Mountain Getaway** \$99 cabin. Free-standing fireplace. Friday and Saturday. \$129 cabin. In-room Jacuzzi and fireplace. Two persons per night. Includes champagne brunch for two. Friday and Saturday. **Sunday-Thursday Sweetheart Special for two persons per night** Two 30-minute massages or one 1-hour massage by a licensed massage therapist. OR honeymoon riding at Haldays on Horseback for two persons — 1 1/2-hour ride. Champagne brunch for two. Complete dinner for two — chicken, fish or vegetarian — at the Country Broker Restaurant. In-room Jacuzzi/ fireplace cabin \$139. Fireplace cabin without Jacuzzi \$109. Also available Fri. & Sat. — \$40 higher.

**Live Country Music & Dancing Friday & Saturday Evenings** On location, golf driving range, stocked fishing pond, biking, bike rentals, archery range, game room, pool table, ping pong & darts. Nearby beach riding, horse trails, 30,000 sq. ft. deck, Better View Tower. **Live Oak Springs Resort** For reservations or a free brochure, call (619) 766-4288

Whether you're longing for a small inexpensive café, a splashy restaurant, or a tip on where to take your date or friends on Saturday night, Eleanor Widmer's Restaurant Line is the best source for HONEST information. No restaurant has paid to be included on this line. Key in the category codes indicated below and start listening. At any time you can skip forward to the next review by pressing "1," repeat the review by pressing "2" or select another category by pressing "0." Because restaurant hours may change and reservations are often necessary, we encourage you always to call the restaurant before heading out your door.

**Speak to Eleanor**  
During your call you may leave a message for Eleanor by pressing the star (\*) key on your touch-tone phone. At 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 callbacks can be made.

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

- 20 Italian  
21 Seafood and Fish  
22 Central and Latin American:  
Cuban, Peruvian, Argentine  
and Brazilian  
23 Mexican  
24 Jewish  
25 Spanish, Basque, Portuguese  
26 Vegetarian  
27 Irish, British and Australian

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.

- business breakfast, a place to take your visitors, or a café where you may have a leisurely breakfast or brunch, press 18. When requested, press 1 for breakfast or 2 for brunch.

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

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

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

**THE ARMENIAN CAFE** 3126 Carlisbad Boulevard, Carlisbad, 720-2233. If you've never tried Armenian food, you should know it's this close to heaven.

should do so at this charming restaurant located in a cottage. Each item is prepared from scratch including "gyros." Complete meals range in price from \$6.00 to \$14.00. Lamb, eggplant, ground beef in cheese custard are all first-rate. One of the best bets is the Armenian breakfast served Saturday and Sunday. Omeilets are stuffed with chicken or lamb shish kabobs. Same menu lunch and dinner. Closed Mondays and Tuesdays. Look to have moderate

292-6472. You can dine here inexpensively on very fresh fish and seafood. The menu offers a good fish taco platter, shrimp and crab quesadilla, and seafood terrileno. Charbroiled chicken tacos are also served. Breakfasts served Saturday and Sunday include banana pancakes, salsa scrambled eggs and omelets. Baja Grill is operated by the management of Las Olas. Patio dining. Open daily, lunch and dinner. Low.

**THE BRASSERIE** La Costa Resort & Spa, Costa Del Mar Road off El Camino Real, Carlsbad, 731-7595. This hotel dining room offers breakfast, lunch, and dinner. Of particular interest is the all-you-can-eat fish and seafood buffet

the cold fish and salads were excellent and so was the smoked salmon. Although the buffet is not amazing, it's very substantial. Lobster was not available when I visited, but King crab was. Service is outstanding. Continental and American dinners are served other

**HUNG KING LOH** 552 Stevens Avenue, Solana Beach, 481-0184. Hong Kong food at its best is served here by an efficient, sophisticated management.

onion pancakes, lobster in black sauce, lemon chicken and any menu dish. The vegetarian menu offers appetizers, soups and 21 vegetarian entrees. Chung King Loit may be a bit more expensive than most, but worth it. Open daily. Lunch and dinner contin-

**ILANTRO'S RESTAURANT AND MARKETPLACE** 3702 Via de la Valle, El Mar, 259-8777. This Southwestern

**DEL'S CARLSBAD** 3003 Carlsbad  
Boulevard, Carlsbad 729.9003. A sin-

restaurant to the venerable establishment in Del Mar, the stars here are emitas, quesadilla with chicken, beef pork, tostada suprema, and breast of chicken Milanese. Open daily lunch and dinner. Low to moderate.

otype of what people visualize when they say "Southern California." It's only one of the two dining areas in a

Any individual who wants to survive has to change, do something different, take risks. The same is true with restaurants. No matter how famous or wonderful they are, no matter how much they enjoy their initial success, unless they reinvent themselves, they will lose their following. I remember when Pacifica Grill, downtown, first burst on the scene. Everyone raved about the innovative cooking of its chef, Neil Stuart: the grilled ahi in ginger sauce, the barbecued salmon, the various salsas that decorated the entrées. It seemed that diners would never tire of those delights.

Then, owners Deacon Brown and Kip Dowling decided to expand to Del Mar and placed Neil Stuart at the helm of Pacifica Del Mar. The theory was that Pacifica Grill had established itself so well that it could virtually run on automatic pilot. This theory proved false. One branch seemed to thrive at the expense of the other. For a short period, Neil returned as a potential owner of Pacifica Grill, but as they say in the business,

**"No bad ties" meant no ties to the past — as it should be.**

The restaurant has been renamed Pacific Grill and Rotisserie, and the last word should give you a clue about its new menu. You may now order rotisserie-grilled chicken or duck, or a juicy baby back ribs or pork chops, or just a grilled Angus beef burger or a grilled sandwich. The best news of all is that the prices have tumbled. Sandwiches are \$6.50 to \$8.00, and many pasta dishes are \$7.50 to \$9.99. That's a pretty decent, not for lunch. The top price is \$15.40 for the famous grilled ahi, and barbecued salmon is now \$14.20. By and large this is an American menu, unlike the past menu, which had southwestern or Pacific Rim influences. Everything at the restaurant is new and fresh, and that includes the decor.

*continued on next page*

**The Restaurant:** Pacifica Grill and Rotisserie  
**The Location:** 1202 Kettner Boulevard (downtown)  
(686-8226)

Hours: Lunch, Monday through Friday, 11:30 a.m. to 2:00 p.m.; dinner, 5:30 p.m. to 11:00 p.m. nightly; Sunday 10:00 p.m.

The Restaurant: Frederick's Bistro Restaurant  
The Location: 128 South Acacia, Solana Beach (755-2432)

**Type of Food:** California cuisine  
**Price Range:** Fixed-price meals only, \$20 to \$28  
**Hours:** Closed Sunday and Monday. Dinner Tuesday to Thursday, 6:00 p.m. to 9:00 p.m.

## continued from previous page

The place has been painted, re-carpeted, and the booths refurbished. I always used to choose the center booth. Here my companions and I would sit side by side overlooking the starwell. Now it's been changed so that you may sit face to face. High tables and stools are available for casual dining. The rear seating area is dominated by a huge plant whose leaves consist of nettles, and one wall is graced by framed nettles. The back of the menu reads, "No bad ties." My children accuse me of interpreting too many situations in their symbolic rather than their real context, so I have to admit that my reading of "No bad ties" meant no ties to the past—as it should be.

We began with a lovely house salad, and after that we ordered only what was new on the menu: rotisserie chicken (\$9.50), baby back ribs with a tangy barbecue sauce (\$9.80), and smoked pork chops with fresh apple chutney (\$12.60). The food, which includes fish and skirt steak, is very tempting — hearty, earthy, good-tasting. Kip and Deacon invariably mock me for mentioning size of portions, but now they are the beneficiaries of this observation: Pacific Grill and Rotisserie serves large portions. I'm delighted that mashed potatoes are now back in vogue and are at their creamy best here. The chicken and meats were succulent, the extra sourdough bread and sweet butter excellent, and the apple cobbler with caramel sauce proved satisfying. For all intents and purposes, Pacific Grill and Rotisserie is a new restaurant. You'll enjoy it.

I've been to Frederick's Bistro Restaurant in Solana Beach twice in the last year and a half due to changes in chefs. Frederick's, as you may recall, is a small, funky, but interesting cottage and boasts an extraordinary wine list. It serves fixed-price dinners only, which range from \$20 to \$28. Doug Organ of the Brasserie and WineSellar got his start here when he was only 23, and many chefs

**I'd rather pay less than walk out with silver foil swans ...**



Under the fixed-price system, you have a choice of a mini-menu — soup or salad, entrée, beverage — for \$20 or roughly \$24. If you want an appetizer and dessert, the scale rises. We chose the mini-menu. I had an excellent salad of greens, which had been picked that day, and a fine preparation of salmon with a crusty topping (\$22). My escort selected a tangy corn chowder and pork tenderloin (\$20). We both agreed that the amount of food served for the entrée was unrealistic even for big eaters. The baked-on-the-premises bread was superb, and the variety of vegetables stunning, but we felt we were paying for food we couldn't finish.

Through the years I've heard complaints about too much food for too high prices at Frederick's. To these comments the owners have invariably replied, "Take what you don't eat home." I always do. But the truth is, I'd rather pay less than walk out with a silver foil swan filled with tidbits. To use Pacific Grill and Rotisserie as an example, there we spent \$10 for a very large entree, and at Frederick's we spent double the amount (though it did include a salad).



A decade ago, when fixed-price meals at Fredrick's were the rage, and the restaurant boasted a superb breakfast, if you had to make reservations well in advance, and accept one of two seatings. Though I am partial to women restaurateurs, I must suggest to Farrell Carson that these are leaner times in every sense. Fredrick's has a good chef, but it's time to switch to an à la carte menu, lighten its portions, and lower the costs so that people can eat here for \$10 or \$15 if they choose. The night we visited, only two other couples were present, and they were both celebrating their anniversaries. Alas, anniversary couples do not a season make.


The ubiquitous Mary Pappas of Athens Market has located the turtle from the Turtle Lady story. It was preserved by a taxidermist and now rests in shiny splendor in the condominium next door to Brockton Villa. Ms. McPike willed it to a friend named Omar.

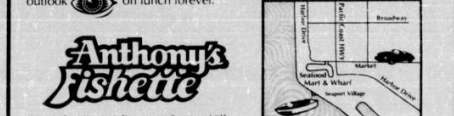
## A New OutLook On Lunch!

Want a mini-vacation from your usual lunch time routine? Then put on your walking shoes  or hop in the car  and come on down to the newly remodeled Anthony's Eishette at Harbor Seafood Mart & Wharf.

Grab a table inside or outside and feast on the finest seafood in town.  
Pick up a delicious shrimp or crab cocktail or a cup of our

Low prices, quick service, beautiful new decor, a full  bar—even a fresh  market, in case you want to pick up something for dinner—it's all here waiting for you.

Try Anthony's at the Harbor Seafood Mart & Wharf soon. It'll change your outlook  on lunch forever.



555 Harbor Lane-Adjacent to Seaport Village  
333-2033 / Open Daily 11:00 a.m.

San Diego Reader December 3, 1991



**BREAKFAST SPECIAL**  
Fresh baked muffins daily

Serving Breakfast, Lunch & Dinner  
Open 7 days

Free Parking  
Located in Mission Valley  
911 Camino del Rio South  
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**50% OFF**  
Order any breakfast at regular price and get the second of equal or lesser value at half price.

Breakfast Served 7:31 AM - 11:30 AM

**CHICKS**  
New! Reopened Roasted Chicken

5650 Balboa Ave. • 292-8555  
San Diego's best chicken!  
HARRIED, HASSLED, FRAZZLED  
HUNGRY SHOPPER SPECIALS!

**LITE Chicken**  
Special \$2.99  
Includes: 1/2 chicken, 1 side dish, 1 salad, 1 drink, 1 dessert (dinner does not apply)

**FAMILY CHICKEN DINNER**  
Special \$10.99  
Includes: 1/2 whole chicken, 2 large side dishes, 1 salad, 1 drink, 1 dessert (dinner does not apply)

**CHICKS**  
Special \$3.99  
Includes: 1/2 chicken, 2 side dishes, 1 salad, 1 drink, 1 dessert (dinner does not apply)

5650 Balboa Ave. • 292-8555  
Exp. 12/30/92  
See this ad

**HAPPY HOLIDAYS FROM SORRENTINO'S**  
It's time to reserve our banquet room for your holiday parties!

**EARLY BIRD SPECIAL**  
\$2.50 Off Any Entrée  
Tuesday-Friday only between 2:30 and 4:30

**Dinner for two \$19.90**  
Includes soup or salad, pasta and two of the following entrees:  
1. Veal or Chicken Marsala  
2. Eggplant "Quattro Formaggi"  
3. Tortellini with Creamy Pesto Sauce  
4. Seafood Piccata with Linguini  
Not valid with any other offer. Please reserve in advance.

Open for Dinner  
Tue-Sun at 4:30 pm

Reservations Suggested  
4724 Clairemont Mesa Blvd. 483-1811  
(1 mile west of 805 in Davis Village Square) • Major Credit Cards Accepted

**12th Anniversary Celebration**  
COMPLETE ALL-YOU-CAN-EAT  
LUNCH DINNER BUFFET \$4.25 \$5.95  
COMPLIMENTARY SNOW CRAB

Over 30 items changing daily including:  
Cauliflower shrimp • Soup & Salad • Seafood chicken • Appetizers • BBQ chicken • Fruit, nuts • Fried shrimp • Desserts • Beef broccoli • Vegetables • Beef brisket • Chow mein • Orange chicken • Teriyaki chicken • S & P • Much more

**LUNCH & DINNER SPECIAL**  
"Order one entrée from regular menu and get the 2nd entrée of equal or lesser value for only \$1.99."  
(Buffet & combination dinners excluded)  
With this ad - must present coupon before ordering. Expires 12/17/92.

**MANDARIN PLAZA RESTAURANT**  
3760 Sports Arena Blvd.  
Sports Arena Village  
224-4232  
• Mandarin Plaza only

**CHINESE GARDEN RESTAURANT**  
3057 Clairemont Dr.  
Clairemont Village  
273-2888

**READER'S GUIDE TO RESTAURANTS**

**NORTH INLAND**

**DANTE'S** 5784 Mira Mesa Blvd. 493-3232. Italian and continental dishes include soup or salad, entrée, vegetable, pasta or rice. The best burgers are the roasted half chicken with mushrooms, cantaloni, and beef liver. Twenty entrees are available. Monday through Sunday. Moderate to expensive.

**MANDARIN GARDEN RESTAURANT** 5424 Mira Mesa Blvd. Mira Mesa. 546-4728. From the dawn served Sunday and Sunday to its variety of exotic dishes, this restaurant is worth seeking out, especially at dinner. Located in the Mira Mesa Mall, it offers such unusual appetizers as affogato. The noteworthy main dishes are steamed whole fish, twice cooked pork (spicy), or served in brown sauce and mushrooms. The extensive menu includes standard dishes for Americans. Open daily. Lunch and dinner. Low to moderate.

**MIMI LEPANIS RESTAURANT AND SUSHI BAR** 9021 Carroll Canyon Road, Escondido. 943-3333. Open daily. Lunch and dinner. Low to moderate.

**HERNANDEZ HIDE-AWAY** Rancho Santa Fe. 754-5001. Under the name of Wolfgang Puck, one of whose chefs cooks here three days a week, this restaurant serves excellent pasta and very thin crust pizza à la page in Los Angeles. Menu includes fresh fish, salads, daily specials. The room is smoky, but the service and entrees are superb. Lunch Tuesday through Friday, start at \$10 p.m. Saturday, start at \$10 p.m. Moderate to expensive.

**DELEAS** 6106 Power Dr. Rancho Santa Fe. 754-5001. Under the name of Wolfgang Puck, one of whose chefs cooks here three days a week, this restaurant serves excellent pasta and very thin crust pizza à la page in Los Angeles. Menu includes fresh fish, salads, daily specials. The room is smoky, but the service and entrees are superb. Lunch Tuesday through Friday, start at \$10 p.m. Saturday, start at \$10 p.m. Moderate to expensive.

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**ORIGINAL PORKER HOUSE** 1405 Fairview Road, Poway. 676-0186. Everything you loved and adored at the Canyon Street address is available here, such as apple pancakes, Swedish pastries, omelets, coffee with real cream. Open from 7:00 a.m. to 1:00 p.m. daily. If you love pancakes, this is not to be missed. Open daily. Low to moderate.

**STELLA'S MIDWINTER POLISH RESTAURANT** 1813 Potomac Drive, Rancho Pennington. 672-3661. This is not a pay-per-dinner restaurant.

**MIDDLE EASTERN DINNER BUFFET**  
\$7.95  
(\$9.95 value)  
Authentic Greek & Lebanese cuisine - up to 45 items including: beef, chicken, lamb, soups, salads & appetizers. Valid 7 days, 11:30 pm - 1:00 am. Lunch buffet available 11 a.m. to 4 p.m. with this ad. Expires 12/17/92.

**REGULAR MENU AVAILABLE**  
Lunch Specials: Mediterranean meat, mushroom, kidney & garbanzo bean soup with vegetable salad. \$3.99.

**LEBANESE FEAST**  
For 4 or more people (20% advance notice please)

**Fairfax Cafe & Grillery**  
2100 Midway Dr. San Diego • 274-5038

**Leeda's is big on good food & friendly service.**  
S.D. OFFER

**1/2 PRICE ARGHANI MEAL**  
Buy one healthy, spicy, moist, watermelon, delicious, genuine Afghan meal and get the second of equal or lesser value at 1/2 price. Valid 7 days, 11:30 pm - 1:00 am. Lunch buffet available 11 a.m. to 4 p.m. with this ad. Expires 12/17/92.

**FREE LUNCH**  
with the purchase of another meal  
Start at \$4.95

**Good Food a week**  
Good for entire party up to 10 people. Not good with any other coupon offer. See this ad.

**CATERING & PRIVATE ROOM AVAILABLE FOR YOUR HOLIDAY PARTIES & WEDDING REHEARSALS**

**SUGAR**  
AMAZON-WINING CUISINE  
6738 La Jolla Village  
454-0369

**The Hajji Baba**  
Arabian Nights  
Live Arabic Entertainment & Belly Dancers

Dining and Entertainment  
**SPECIAL AUTHENTIC HOME-STYLE MIDDLE EASTERN CUISINE • COCKTAILS**  
Succulent Shish Kabob • Lemon Garlic Chicken • Tabouli Salad • Stuffed Grape Leaves • Jumbo Shrimp Kabob

**TUES-WED-THUR 2 FOR 1 DINNERS**  
Offer expires 12/24/92 (with this ad) 5 to 10 pm

3521 CAMINO DE LA REINA • MISSION VALLEY 290-2010

**Margarita Mondays**  
Regular Margaritas \$1.49  
Fruit Margaritas \$1.75  
1/2 Price Happy Hour  
Every Day 4-7 pm  
Sundays Kids Eat Free  
One free meal per adult entrée ordered

**GARCIA'S**  
No ordinary restaurant.  
3106 Sports Arena Blvd.  
222-5441

**MARYLAND CRAB FEAST!**  
ALL YOU CAN EAT \$15.95  
Includes steamed crabs, crab soup, corn on the cob, watermelon - 2 hour limit.  
Maryland Seafood and hot steamed crabs everyday. We also have catering facilities and a take-out service.

**CRAB FEAST**  
Saturday noon - 5 pm  
Sunday noon - 10 pm  
Reservations suggested • Limited seating

**Johnny's 800**  
601 FOURTH AVE. • 233-1131  
Across from Horton Plaza

**50% OFF**  
Buy one entrée and one dessert of equal or lesser value. Valid Sun. Excludes steamed crabs, Crab Feast and Daily Special. Expires 12/20/92.

**STEAK & LOBSTER**  
\$14.95  
Every evening 5:00-10:00 pm  
Try our famous shrimp appetizer for \$1.50

**Whitney's**  
Located in the Valley Hills  
901 Camino del Rio S., San Diego  
543-0000

**LIABO'S RESTAURANT** 795 La Jolla Village Drive. 494-0041. The best Mediterranean dining here is the Sunday brunch, which starts early and provides a wide variety of dishes and a spectacular view from the top of the San Diego Hotel. Dinner, especially fresh fish, are above average in comparison. The live jazz performed in the lounge every night is a week is invariably worthwhile. Open daily. Breakfast, lunch, and dinner. Moderate to expensive.

**FRENCH GOURMET TOGO** 11 Pearl Street. 454-6786. The new updated menu is a major improvement over the old and includes breakfast and lunch. Lunch is served until 7:00 p.m. daily. However, the quality of evening food is not so impressive. For dinner, try Human chicken salad, and any of the salmon (2 portions) or the chicken. Entrees include salad and bread basket. Desserts: divine chocolate. Open daily. Breakfast, lunch and dinner. Low to moderate.

**KHATON PERSIAN CUISINE** 639 Front Street. 454-6786. The Iranian cuisine is very healthy, low fat or low fat, and the menu contains mostly of meat, fish, and delicious chicken kabobs served with basmati rice and (2) small appetizers. Lunch-dinner are available Sunday and Sunday, but sell out quickly. Best bet is the chicken kabob or the ground beef and fat combination. Some menu of large portions is available for lunch and dinner. Families with children frequent the home-style restaurant. Good tasting fresh food, but not too exotic. Open daily. Low to moderate.

**MELLIAN'S** 5166 La Jolla Village Drive. 494-7111. Old-style American food is at its best here, especially the fried chicken dinner. Hubs back ribs and fresh fish. The mashed potatoes are terrific. The appetizers during room offers a view and a fine spot for Sunday. La Jolla Village. Open daily. Lunch, dinner, and dinner. Moderate to expensive.

**BUSTY PELICAN** 640 La Jolla Village Drive. 585-1886. The new menu has been scaled down and the prices are now affordable for almost everyone. The fish and seafood are fresh and the preparation is immaculate. However, the best bet is the sunset dinner served daily between 5:00 p.m. and 8:30 p.m. It offers salad or soup, fish with potato or rice, vegetables, bread, dessert, and beverage for \$8.95. Setting is lovely. Try to get a table overlooking the main market. Open daily. Sunday through Thursday, 11:00 a.m. to 1:00 p.m. Friday and Saturday, 11:00 a.m. to 1:00 p.m. Low to moderate.

**SAN LUIS REY DOWNS**  
GOLF TENNIS RESORT AND COUNTRY CLUB

**Sunday Champagne Jazz Brunch Buffet**  
Live contemporary jazz with the Vince Mainieri Quartet  
Buffet includes: Carved Prime Rib & Baked Ham, Chicken & Biscuits, Eggs Benedict, Cheese Braten, Stuffed Salad Bar, Fresh Baked Bread & Muffins, Complimentary Glass of Champagne and much, much more.

**Coupon**  
Sunday Champagne \$7.95  
Jazz Brunch Buffet  
Good for one only. Expires 12/16/92. Res. \$1.00.

3174 Golf Club Drive • Bonita • 758-3762

**Sophistication with a Southwestern Flair**

**Kiva**  
SOUTHWESTERN CUISINE  
**Champagne Sunday Brunch Buffet**  
Adults - \$10.95 • Kids \$3.95  
\$5 and under \$2.95  
Buffet from the main restaurant

**FREE PARKING**  
until 3:00 pm

**SAMMY'S WOODFIRE PIZZA RESTAURANT** 702 Pearl Street, La Jolla. 494-3221. As its name implies, all pizzas are wood-fired and you have a choice of 20, most with exotic (exotic) exotic toppings. They're modeled after those prepared by Wolfgang Puck. The best ones are the simplest: tomato and fresh basil or one dried tomato with cheese. The barbecued chicken pizza doesn't taste like pizza but it's worthwhile. If you decide on a pizza, select the simplest: angel hair with tomatoes and basil. The house salad is a pleasant accompaniment to any dish. Very casual atmosphere and service that may be frantic. Open daily. Sunday through Thursday, 11:00 a.m. to 1:00 p.m. Friday and Saturday, 11:00 a.m. to 1:00 p.m. Low to moderate.

**SANTE RESTAURANT** 7811 Herschel Avenue. 471-2511. 494-1115. Though this northern Italian restaurant is primarily the room is soothing and quiet and the food is outstanding. Try the lamb. Sante will prepare any pizza you like in any manner you prefer, but it's overcooked bread while noodles with delicious mushrooms and sautéed mushrooms. Lunch Monday through Friday, dinner, nightly. Moderate to expensive.

**SOUP EXCHANGE** 7777 Fay Avenue. 494-7111. Open La Jolla after hours. It does indeed at the Soup Exchange, an all-you-can-eat soup and salad bar, where the items (including pasta salads) are fresh, tasty, and inexpensive. Price includes muffins and dessert. Very attractive surroundings and a charming dining patio. Open daily, lunch and dinner. Low.

**TRIANGLES** 6370 La Jolla Village Drive, Golden Triangle. La Jolla.

**DiMille's Complete Dinner \$5.50**  
(per person)

Homemade Italian food made from scratch daily  
CHOICE OF: LASAGNA, RAVIOLI (MEAT OR CHEESE), RAGOUTTI, MOSTACCIOLI  
INCLUDES: 1 FULL ORDER PASTA, SOUP OR SALAD & ITALIAN ROLL  
(SERVED WITH MEAT SAUCE, VEG. SAUCE OR PESTO)

**DiMille's** Italian Restaurant  
Family Owned & Operated Since 1978  
3492 Adams at 35th • Normal Heights • 283-3153  
Not valid with any other offer. 1 coupon per table • Expires 12/16/92

**DiMille's caters any holiday event. Call 56D-BEST.**

**SAN LUIS REY DOWNS**  
GOLF TENNIS RESORT AND COUNTRY CLUB

**Sunday Champagne Jazz Brunch Buffet**  
Live contemporary jazz with the Vince Mainieri Quartet  
Buffet includes: Carved Prime Rib & Baked Ham, Chicken & Biscuits, Eggs Benedict, Cheese Braten, Stuffed Salad Bar, Fresh Baked Bread & Muffins, Complimentary Glass of Champagne and much, much more.

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**FREE PARKING**  
until 3:00 pm

**SAMMY'S WOODFIRE PIZZA RESTAURANT** 702 Pearl Street, La Jolla. 494-3221. As its name implies, all pizzas are wood-fired and you have a choice of 20, most with exotic (exotic) exotic toppings. They're modeled after those prepared by Wolfgang Puck. The best ones are the simplest: tomato and fresh basil or one dried tomato with cheese. The barbecued chicken pizza doesn't taste like pizza but it's worthwhile. If you decide on a pizza, select the simplest: angel hair with tomatoes and basil. The house salad is a pleasant accompaniment to any dish. Very casual atmosphere and service that may be frantic. Open daily. Sunday through Thursday, 11:00 a.m. to 1:00 p.m. Friday and Saturday, 11:00 a.m. to 1:00 p.m. Low to moderate.

**SANTE RESTAURANT** 7811 Herschel Avenue. 471-2511. 494-1115. Though this northern Italian restaurant is primarily the room is soothing and quiet and the food is outstanding. Try the lamb. Sante will prepare any pizza you like in any manner you prefer, but it's overcooked bread while noodles with delicious mushrooms and sautéed mushrooms. Lunch Monday through Friday, dinner, nightly. Moderate to expensive.

**SOUP EXCHANGE** 7777 Fay Avenue. 494-7111. Open La Jolla after hours. It does indeed at the Soup Exchange, an all-you-can-eat soup and salad bar, where the items (including pasta salads) are fresh, tasty, and inexpensive. Price includes muffins and dessert. Very attractive surroundings and a charming dining patio. Open daily, lunch and dinner. Low.

**TRIANGLES** 6370 La Jolla Village Drive, Golden Triangle. La Jolla.

# Reader's Guide To **RESTAURANTS**

433-6650. If you're looking for low-cost, low-fat food at the gourmet level, try this restaurant on the day, soup, salad and appetizers are a la carte. Closed Sunday. Lunch Monday through Friday dinner Monday to Saturday. Moderate to expensive.

**BEKALAI CHINESE SEAPOND RESTAURANT** 3799 Canyon Street, Pacific Gateway Plaza, Kearny Mesa, 92030. This is possibly the best Chinese restaurant for fresh seafood and fish. The chef is from the famous Mandarin Hotel in Hong Kong. Fresh fish, prawns, and lobsters are kept in tanks and prepared within minutes after you order. Not to be missed are the lobster, scallops, lobster-walnut shrimp and steamed chicken with vegetables. The food here is superb, but it's the most expensive Chinese restaurant in the city. Don't miss served daily 10:00 a.m. to 3:00 p.m. Open daily, also lunch and dinner nightly to 11:00 p.m. Up to moderate to expensive.

**THE GOOD FEG** 7407 Bellas Avenue, Kearny Mesa, 92030. A twenty-two year old Italian restaurant. The food here is superb, but it's the most expensive Italian restaurant in the city. Don't miss served daily 10:00 a.m. to 3:00 p.m. Open daily, also lunch and dinner nightly to 11:00 p.m. Up to moderate to expensive.

**CLAIREMONT & KEARNY MESA**

**RACE'S** 1955 Mission Boulevard, Bay Park, 92024. A full bar, three well-appointed rooms, excellent service, and an interesting menu characterize this

restaurant. Chicken stuffed with cheese, seafood are well prepared, though the pasta course on the day, soup, salad and appetizers are a la carte. Closed Sunday. Lunch Monday through Friday dinner Monday to Saturday. Moderate to expensive.

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# Reader's Guide To **RESTAURANTS**

**ALBUQUE** 1653 Garnet Avenue, Pacific Beach, 92278. If you adore the old (toasted) rice still on hand, this is the place. It serves regional dishes from the Southwest. All the dishes are quite good, so if you prefer fewer choices, try the margarine and Saturday. Low.

**MANGHINI ITALIAN KITCHEN** 823 Garnet, Seaside Square, Pacific Beach, 92090. This small, immaculate restaurant specializes in pasta, pizza and salads. Pizza dinner specials, which include salad, have a top price of \$7.25, and for \$6.95 you may order a pizza dinner. Pizza is prepared Tuscan style, and arrives in the form of a loaf of bread. Every item is available to take out. Not for light, casual meals. Open daily, 11:30 a.m. to approximately 10:00 p.m. Low.

**MELANGE'S** Seaside Harbor Island Hotel East, 1380 Harbor Island Drive, 92023. Located on the site of what was once the elegant Mervyn's, Melange's offers a la carte menu of northern Italian dishes that are low to moderate priced. The bread basket contains focaccia and spicy pepper rolls, as well as salami and parmesan cheese. Good selections are the baked spaghetti and eggplant and tagliatelle with prosciutto, cheese and tomato. Several pasta dishes are available in half orders. Daily fresh fish, grills and steaks are also good prospects. Closed Monday. Open daily from Tuesday through Sunday, 5:30 p.m. to 10:00 p.m. Low to moderate.

**SHELDON'S CAFE** 4711 Mission Bay Drive, Pacific Beach, 92231. Although the old (toasted) rice still on hand, this is the place. It serves regional dishes from the Southwest. All the dishes are quite good, so if you prefer fewer choices, try the margarine and Saturday. Low.

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**MIDWAY, OLD TOWN & MISSION VALLEY**

**CAFE PACIFICA** 2414 San Diego Avenue, Old Town, 92166. The chef, Mark Debraun, formerly with Chef Pinar and Fog City Diner, performs wonders with the finest menu. Some of whose prices have been lowered. The grilled fish and seafood are marvelous, but the new appetizers and salads are superb and a few of these make admirable meals. Don't overlook the salmon and sweet corn cake and the Tuscan chicken salad. Every night between 5:00 and 6:45 p.m. selected menu offers soup or salad plus dessert and beverage for fixed price. Open daily. Lunch, Monday through Friday; dinner nightly. Moderate to expensive.

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**OLD TOWN MEXICAN CAFE** 2419 San Diego Avenue, Old Town, 92166. This delicious cafe is noted for its excellent breakfasts, served from opening to closing. Try also the eggs, beans and rice, or the restaurant noted chicken. Open daily from 7:00 a.m. to 11:00 p.m., with the same menu served throughout. Low to moderate.

**PARRINO'S** 4263 Taylor Street, Old Town, 92174. Not intended for gourmet diners on those who love Northern Italian food, this house (on the former site of Eric's Rib) has been renovated and offers whopping portions of Italian food at low prices. Families with children have a good time here. Open daily, continuous service. Lunch, Monday through Friday; dinner nightly 5:00 p.m. to 10:00 p.m. Sandwiches available daily for lunch. Low to moderate.

**TIO CARLOS** 3134 Rosecrans Boulevard, 92310. This family restaurant does not offer unique dishes, but for standard items at fairly low cost, you won't be disappointed. The best of these are the crisp quesadilla, a light and very palatable chile relleno, and good carnitas. Open daily for lunch and dinner. Breakfast Saturday and Sunday only. Open 11:00 a.m. to 10:00 p.m. Low to moderate.

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**TOMATO'S ITALIAN RESTAURANT** 3111 Sports Arena Boulevard, 92106. The menu here offers "appetizers," salads and pastas. Pasta dishes are good, filling and low priced — the top one for shrimp and pasta is \$11.95. People on a budget should try vegetable lasagna, terrine, Bolognese, eggplant, and spaghetti. — pasta with chicken, hot sausage, roasted pork tenderloin and beef. Cheered for its atmosphere. Open daily for breakfast, lunch and dinner. Low to moderate.

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**EUROPEAN GOURMET** 2126 Lake Murray Boulevard, 92148. Dinners are low cost, country-style, include soup or salad plus pizza, and are hearty rather than elegant. Service is distracted, but if you support your notions about what order your dishes should arrive, or how quickly, you'll have a good time here. Best items are stuffed cabbage, mince, shish kebabs, and hamster's nose. Pappardelle is terrific. Worth the trip for off-beat dining with good value. There's also a gourmet section that offers local or bottled products from the major Italian countries. It's a large treat to see the products. Open daily, breakfast, lunch and dinner. Low to moderate.

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**SUSHI** 20-piece Combo with soup

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**Sucasa** LA JOLLA SINCE 1967

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**FAJITAS FOR TWO \$12.95**

Enjoy your choice of beef, chicken, shrimp, vegetable, fish or any 2 in comb. served in a sizzling skillet with onion, tomatoes and pepper with salsa garnish, tortillas, rice and beans.

Valid lunch & dinner. Not parties. Not valid with other offers.  
6738 La Jolla Village, La Jolla, 92036

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**FREE BREAKFAST\***  
with coupon, expires 10-18-92

**FREE LUNCH\***  
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**FREE DINNER\***  
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**Brunch Lunch Dinner**

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...MORNING NOON & NIGHT

Bring in this ad and enjoy a wonderfully prepared meal in a relaxing atmosphere the next time you're in the Gaslamp Quarter.

■ **Early Lunch Buffet** Enjoy an array of freshly prepared delights MON - FRI from 11:00 AM - 2:00 PM

■ **Friday Brunch Buffet** Breakfast Bar • Made to Order Omelets • Appetizer Bar • Carving Station 12:00 PM - 3:00 PM Assorted Desserts • Complimentary Champagne

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

**TWO OR ONE**  
DINNER, LUNCH OR BRUNCH

121-121 restaurant, La Jolla Village, La Jolla, 92036. Open daily, 11:30 a.m. to 10:00 p.m. with coupon. Not valid with other offers. \*10% discount will be applied to the total bill (excluding tax). One coupon per person. No cash value.

■ **THE DUKE** \$15.95  
14 oz. cut for the entire table

■ **CHICKEN BUCCARELLI** \$10.50  
Buccarelli's of Italian cuisine • 1/2 lb. chicken and vegetables

■ **SHRIMP SCAMPI** \$14.50  
Shrimp sautéed with garlic butter, white wine and mushrooms

■ **LOCAL SHARK** \$11.95  
Shark steaks, white wine sauce

■ **LATE NIGHT DINING!**  
Sun. Thurs. 10:00 am - 10:30 am

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SEAFOOD

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**Buffalo WINGS n THINGS**

**25-PC. CHICKEN BREAST STRIPS \$11.99**

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Served in our special sauce  
**MILD • MEDIUM • HOT • X-HOT • BBQ SAUCE**  
San Diego's greatest hors d'oeuvres for your holiday parties

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**SDBU** 462-9464  
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**Milligan's Ocean View Sunday Brunch**

**\$5.99**

for only Served 11:00 am-2:30 pm

Your choice of:  
**Bloody Mary, Screwdriver, Fruit Smoothie + 2 Eggs any style, Hash Browns, Homemade Buttermilk Biscuits, Country Gravy, Fresh Baked Pastries.**

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. **Reservations suggested.**

Enjoy Milligan's breathtaking ocean view from our beautiful "Top of The Rock" and be dazzled by our annual holiday transformation into a spectacular winter wonderland. Feel the warmth of the season with our magnificent array of lights, displays and decorations throughout the restaurant.

**Treat Yourself And Bring The Family**

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Ocean view and outdoor patio dining.  
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**CUISINE OF INDIA**

**Free Dinner**

When you purchase one or equal or greater value (Up to \$10.95 value)  
138 grams will be added to check before dinner.  
New valid 1st, Sat. & 10:00am, Sat. 12/17/92.

**All-You-Can-Eat Buffet Lunch \$6.95**

Every day with coupon through 12/17/92. Open 7 days lunch & dinner

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**\$2.00 OFF**  
**BREAKFAST OR LUNCH**  
EXPIRES 12/17/92 WITH THIS COUPON.

FRESH BAKED CINNAMON ROLLS  
FRUIT BREADS • HUGE OMELETTES  
LARGE VARIETY OF SANDWICHES

**Hide Away Cafe**

OPEN FOR BREAKFAST  
AND LUNCH, 7 AM-3 PM,  
7 DAYS A WEEK  
582 SANTA FE DRIVE  
ENCHUSA • PALM BEACH  
(1-5 AT SANTA FE EXIT)

**2-1  
DINNER**

Buy one dinner at the regular price and receive the second of equal or lesser value up to \$8.00 off. Tax on tax included.  
**\*Not valid for special menu items. Valid 7 days 9:30-9:30 pm.**

Must present ad at time of order Expires 12/27/92 Excludes Saturdays and holidays  
Resqueer rooms with dance floor available.

**Pearl River**  
**KING'S GARDEN**  
Chinese Restaurant

10366 Pacific Heights Blvd., Ste. 101  
(2 blocks west of Moss Bros Bldg.)  
**587-3916**

**Map:**  
GARDEN CT  
MAYFAIR BLVD  
PACIFIC HTS BLVD  
CLIFTON BLVD

**Hours:** Mon.-Thurs.: 11:30 am-8:00 pm  
Fri., 12:30 am-10:00 pm, Sat., 12:00 pm-10:00 pm  
Sun.: 12:00 pm

headed by artist Rocco Satoshi. Burning Bridges' drum percussionist Marcello Fernandes, who was born and in Yokohama, had acted as interpreter during Satoshi's visit to San Diego, which was organized by local artist SDTYAE founder Ruben Sosa.

In Yokohama, the band also performed at the Theatre (which, amazingly, turned out to be connected to world-famous Apollo Theatre in Harlem) and a jazz called Atereng (Nigeria spelled backward). In Tokyo, gigged at a well-known jazz club called the Pit Inn and a bill with a Japanese salsa band (at a club called Cro-

*continued on page 10*

Watts, Bone Machine/ Caballero,  
Sunday, December 6, 9 p.m., 2812  
Kettner Boulevard, 744-9033

**Brian Setzer:** Rhythm Cafe, Sunday,  
December 6, 9:30 p.m., 8022  
Claymont Mesa Boulevard,  
Chico Canyon, 528-CA11

**Dave Abbin and the Skelotons:**  
Rhythm Cafe, Tuesday, December 8,  
8:30 p.m., 8022 Claymont Mesa  
Boulevard, Chico Canyon, 578-CA11

**Chrome Dog and Mi-La:** Caballero  
Thursday, December 8, 9 p.m., 2812  
Kettner Boulevard, 744-9033.

WEDNESDAY DECEMBER 30 7:30PM  
BRIEN PAVILLION DEL MAR FAIR  
PRODUCED IN ASSOCIATION WITH THE DEL MAR FAIR

including May Co., Tower  
Records, Music Plus, select  
Warehouse locations, Arts  
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To charge by phone call  
278-TIXS.

*Arden*

**RHYTHM Cafe**  
SAN DIEGO'S PREMIER CONCERT CLUB

Thursday, December 3  
**GIL SCOTT-HERON**  
AND THE AMNESIA EXPRESS  
PLUS REEL TO REAL

Friday, December 4  
**TOWER OF POWER**  
PLUS INSANITY RAINS

Saturday, December 5  
DIRECT FROM HAWAII!  
**CYRIL PAHINUI**  
AND HIS BAND  
A PORTION OF THE PROCEEDS WILL BENEFIT HURRICANE NIKI RELIEF

Sunday, December 6  
FROM THE STRAY CATS  
**BRIAN SETZER**  
AND HIS 16-PIECE BIG BAND  
PLUS RICK GAZLEY

Tuesday, December 8  
**DAVE ALVIN**  
SKELETONS  
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Wednesday, December 9  
**ALBERT KING**

Thursday, December 10  
KCLX WELCOMES  
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"HEART OF THE NIGHT"  
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Saturday, December 12  
FM98 KJFM  
**DAVID BENIOIT**  
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CALL 576-CAFE  
BOX OFFICE OPEN 10 AM-7 PM DAILY  
8022 CLAIREMONT MESA BLVD.  
MUST BE 21 OR OLDER

READER'S GUIDE TO THE MUSIC SCENE

Albert King: Rhythm Cafe, Wednesday, December 9, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

David Benoit: Rhythm Cafe, Wednesday, December 9, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Frontiers Electric: With Poles on Venus, 1 Like Ike, and Males Influence: Red Square, Thursday, December 10, 8 p.m., Avenida Boulevard, 278-TXSS.

Had a Good, Don of Thelma: The Dragons: Club 860, Thursday, December 10, 8:30 p.m., 860 Garnet Avenue, Pacific Beach, 278-TXSS.

Peace Rhythm Cafe, Thursday, December 10, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Carroll Art and the Grogg: Monday, December 10, 9 p.m., 2812 Kettner Boulevard, 278-TXSS.

The Texas Tornadoes, the Red Devils, and B.D. Wood: Jolly Up Tavern, Thursday, December 10, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

10,000 Maniacs and the Wallflowers: San Diego Convention Center, Friday, December 11, 8 p.m., 2000 La Jolla Village Drive, 278-TXSS.

Fear, the Skatelines, and Poot: S.M.A. Friday, December 11, 8 p.m., 505 Center Street, downtown, 239-SOZA.

Flut, Custom Floor, and the Marches: Club 860, Friday, December 11, 9 p.m., 860 Garnet Avenue, Pacific Beach, 278-TXSS.

Green Jello, Fresh Shave, Sprung Monkey, West Wagon, and San Quentin: Spirit, Saturday, December 12, 9 p.m., 1130 Broadway Avenue, Bar Park, 278-3993.

Blind Melon, Powerhead, Hate Remains: Club 860, Saturday, December 12, 8:30 p.m., 860 Garnet Avenue, Pacific Beach, 278-TXSS.

Clashmore, Trenchmouth, and Trumans Water: Club 860, Saturday, December 12, 9 p.m., 860 Garnet Avenue, Pacific Beach, 278-TXSS.

David Benoit: Rhythm Cafe, Saturday, December 12, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Shindig! Yule and Saloon Sabot: Sherwood Auditorium, Sunday, December 13, 2 p.m., San Diego Museum of Contemporary Art, 700 Prospect Street, La Jolla, 485-7900.

Jennifer Berezan and Deborah Lee Johnson: Turners Cafe, Sunday, December 13, 7:30 p.m., 4994 Newport Avenue, Ocean Beach, 294-0460.

Salts and Sinners: Rhythm Cafe, Sunday, December 13, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Carl Evans, Jr.: San Diego City College Theater, Tuesday, December 15, 8 p.m., 1400 Street and C Street, downtown, 234-1982.

Gary Morris: Rhythm Cafe, Wednesday, December 16, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Don't Miss: GEORGE WALLACE 12/18 (DADA 12/21), RONNIE LAWLESS 12/18 (NEVILLE BROTHERS 12/27), J. J. RHOE 12/18 (BROOKLYN 12/21), B.B. KING 12/18 (BROOKLYN 12/21), PAUL OGDEN 12/18 (MARK COLLIER 12/19), JAMES COLLIER 12/18 (MARK COLLIER 12/19), STING & FARRAR 12/18, PATTY LOVELESS 12/18 (HELEY 12/27).

Wild Child: Rhythm Cafe, Sunday, December 13, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Platoon and From and Burning: Honda Club 860, Sunday, December 13, 9:30 p.m., 860 Garnet Avenue, Pacific Beach, 278-TXSS.

continued from page 105

In one respect, the gig at the art gallery reception was the most interesting, because, at first, the people didn't know what to make of us," said Fernandes. "They're not used to having live music at art openings, which are very formal. But after a while, even the bureaucrats were dancing. It was like we'd brought a touch of Southern California to Japan. That got the trip off to a good start. One of the best gigs we played was at the Airgen, even though it was on the fourth floor of a downtown building and we had to carry our gear up three flights of stairs.

"Generally, the audiences were great, but we were especially impressed with the club owners and promoters. They didn't seem as concerned with the bottom line as club owners in the States. It's tough to get people to come out and hear you play when they've never heard of you, but even when attendance wasn't good, the club owners seemed more interested in the quality of the music. They really liked our mixture of music. Now, I don't know if they treat the local [Japanese] acts the same way, but I found their attitude pretty refreshing. And the staffs at all the clubs were very efficient. We got spoiled."

Another thing that Fernandes found very different were the starting times of the shows.

"I think because so many people take public transportation to concerts and clubs, the opening act starts playing at about 6 p.m.," he said. "Everything's over fairly early, so you still have time to go out to eat and drink or whatever and still get home at a decent hour."

"After our gig at the Crocodile, we were all walking down the street toward Shibuya Station. In front of the station is a major intersection with huge video screens, buildings, and lights all over the place. It looked like something out of *Blade Runner*—masses of people and really intense walls of color. We just stood there gawping. When we got inside the station, we saw a big crowd gathered around three Peruvian guys playing Andean music. We were all saying what a surreal scene it was—being bombarded by all this techno stuff and then hearing these guys playing Andean music."

The band eased into Japanese culture by eating Japanese food. One happy discovery was a store near their hotel called the Family Mart, which, according to Fernandes, is the Japanese equivalent of our 7-Eleven.

"This place had every kind of food you can imagine—spaghetti with meat sauce, fried rice, sushi, tempura—so everything was making these late night runs for food, which was very expensive. Everything there is very expensive. We all went shopping for electronics, only to find that Japanese products cost more there than they do here."

Fernandes echoed a familiar report about Japan—that the crime rate is so low that women don't feel threatened if they go out walking alone at night. Unfortunately, while in Yokohama, the band—minus Fernandes—accidentally managed to find the one dangerous area of town. It proved an especially vexing experience for vocalist Cynthia Antillon, who'd become a mother six weeks before leaving for Japan.

"One day, a bunch of us went to visit the Buddhist temples in Kamakura. Weo, our sound guy, got us lost on the way back," related Antillon, who has been married for 11 years to the band's vocalist-guitarist, Andy Vereen. "We had to make the ten-minute walk from the Bund Hotel to the train station for the trip to Kamakura, accompanied by Japanese guides who didn't speak very good English. When we got back to the station, Weo misinterpreted their instructions, and we walked for a half hour in the wrong direction. Suddenly, there was garbage in the streets and everything, and it was pretty seedy. If we had walked another five minutes—Finally, we caught a cab, but in the meantime, we were pretty pissed at Weo, at Ken, at Kevin, at me. 'What, are you new?' We're thinking of having T-shirts made with that [question] printed on them."

"Otherwise, we had great fun," she continued. "Mostly, we ate and drank a lot—although not sushi, because the waters around Japan are all filtered out the sush. The sushi is imported from the States and other places, and it's really expensive. So, we

continued on next page

READER'S GUIDE TO THE MUSIC SCENE

continued from previous page



Steve Poltz

hung out a lot at a great Korean barbecue place near our hotel. They have a drink there called snake sake. They sort of pickle this poisonous snake in sake and serve it in a shot glass, and you can see snake skin floating in it. A couple of the guys said it tasted like ousho, but I didn't have the balls to taste it."

Eating and drinking out was so expensive that Burning Bridges' members did most of their drinking from the cheaper mini-gigs of beer dispensed by Japan's vending machines. Locating cheap food, however, proved more difficult.

"After a while, I was really craving fruit, so Andy and I went into this little corner market," Antillon recalled. "One melon—sort of a cross between a cantaloupe and a honeydew—was 5,000 yen, or about \$40. A bunch of very small bananas was \$7.50. A handful of black grapes were \$4. It was unbelievable."

Antillon couldn't get over how crowded Japanese cities are. "There are so many people at the train stations they have guys wearing white gloves whose job it is to push people onto the trains. They just stuff them in, and they don't pull their hands out until the automatic doors shut. People inside the cars are packed literally nose to nose, but somehow, they're still very patient, humble, and kind."

Antillon claimed that the Apollo was the most professional place Burning Bridges has ever played.

"The place was large, it had a nice stage setup, and a legitimate backstage with monitors, dressing rooms and showers—it made us feel really important. But I really missed my baby, and it's great to be back home."

Artist: Steve Poltz (partner of Robert "Doc" Driscoll in the duo the Rhythm). Duration of trip: Early October to early November. Places visited: Prague, Auschwitz, Krakow, Budapest, Nuremberg, Austria.

"I like to play on the street," said Poltz. "I'd been to Europe about a year ago for six months, with my guitar, playing solo in the streets while traveling through Ireland, Morocco, and Spain. You can actually go around the world doing these really fun, makeshift gigs. I went to Prague this last time because I had some free time and because a friend of mine, Michael Addis, was making a film there about a Hungarian serial killer of the early 1900s."

Filmmaker Addis, formerly of the local band Playground Slap, had taken his snare drum with him to Prague. Another San Diegan, Ken Layne (formerly of the local bands

continued on page 108

**Moose McGillycuddy's**  
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**TUESDAYS LIVE MUSIC**

Tuesday, December 8 Tuesday, December 15

**THE TRAVEL AGENTS**

\$2<sup>99</sup> 32-oz. Draft Beers + \$1 Shot Specials

**TECHNO+HOUSE '70s FUNK = THURSDAYS**

Non-stop dance from 8 pm till close \$1 drink and shot specials for everyone

**LADIES' NIGHT NO COVER!**

Freddie Jackson, Nates, and Meli va Morgan: Symphony Hall, Friday, December 25, 7 p.m., 780 B Street, downtown, 278-TXSS.

The Paladins and Big Sandy and the Big Red Ties: Jolly Up Tavern, Saturday, December 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Rescue Lane: Rhythm Cafe, Saturday, December 26, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

The Neville Brothers: Rhythm Cafe, Sunday, December 27, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

O'Jays, The O'Jays, and The O'Jays: O'Jays, Tuesday, December 29, 7 p.m., Del Mar Fairgrounds, Del Mar, 278-TXSS.

X: Rhythm Cafe, Wednesday, December 30, 7 p.m. and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Magdalen and Salsal Tendencias: Del Mar Fairgrounds, Wednesday, December 30, 7:30 p.m., Del Mar, 278-TXSS.

Michael Rane and World Anthem: Wednesday, December 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

"Gold" featuring the Cadillac Tramps and Ruff: Thursday, December 31, 5:35 Fifth Avenue, downtown, 294-9033.

John Merrell's Bloodsuckers and the Juke Logan All-Star Band: Thursday, December 31, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Cramps: Iggy Azalea, Thursday, December 31, 8:30 p.m., Pacific Amphitheater, Pacific Beach, 278-TXSS.

Todd Money: Rhythm Cafe, Thursday, December 31, 9 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

The Crowded House: Club 860, Saturday, January 2, 9 p.m., 860 Garnet Avenue, Pacific Beach, 278-TXSS.

R.B. King: Rhythm Cafe, Thursday, January 7, 7 p.m. and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

"Record Release Party" featuring the Forthrighten Pipes: Thursday, January 7, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Shorelands: Rhythm Cafe, Friday, January 8, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Red Religion: Iggy Azalea, Friday, January 22, 9 p.m., Pacific Amphitheater, Pacific Beach, 278-TXSS.

The Forthrighten Pipes: Saturday, January 23, 9 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Mark Callie: Rhythm Cafe, Thursday, January 28, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Joe Oliver: Rhythm Cafe, Friday, February 5, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Don Hicks and the Acoustic Warriors: Jolly Up Tavern, Wednesday, February 10, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Alan Huddsworth: Jolly Up Tavern, Thursday, February 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Dr. John: Rhythm Cafe, Friday, February 19, 9 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.

Strane and Farns: Rhythm Cafe, Sunday, February 21, 9 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 576-CAFE.



"...ONE OF THE MOST CRIMINALLY  
UNDERRATED BANDS."  
—SPIN  
**SOUL ASYLUM**  
"THE BEST LIVE BAND IN AMERICA."  
—THE VILLAGE VOICE

"GRAVE DANCERS UNION"  
THEIR COLUMBIA DEBUT FEATURING  
**SOMEBODY TO SHOVE.**

ON TOUR NOW!  
**CLUB 860**  
**DECEMBER 9**

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STARRING IN CONCERT  
**Saturday December 5th, 8:00 PM. at the  
SAN DIEGO CONOURSE GOLDEN HALL**

Introducing  
San Diego's own  
**Marty Marticello**

**Zola Taylor and the  
PLATTERS**  
"Smoke Gets in Your Eyes"  
"Twilight Time"  
"The Great Pretender"  
"Only You"  
"The Magic Touch"

**Bobby Hendricks and the  
DRIFTERS**  
"Up the River"  
"Under the Boardwalk"  
"There Goes My Baby"  
"On Broadway"  
"Drip Drop"

**ROSEIE and the  
ORIGINALS**  
"Angel Baby"  
"Lonely Blue Nights"

**DICK and DEE DEE**  
"The Mountains High"  
"Young and in Love"

**TERRY STAFFORD**  
"Smugglin'"  
"I'll Touch a Star"

**DoB Jones and the  
COASTERS**  
"Charlie Brown"  
"Vakely Yak"  
"Along Came Jones"  
"Poison Ivy"  
"Searchin'"

Tickets \$21.50 advance  
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# READER'S GUIDE TO

## THE MUSIC SCENE

**Putty Lovers:** Rhythm Cafe, Friday,  
February 26, 9:30 p.m., 8022  
Claremont Mesa Boulevard,  
Claremont, 91711.

### UNDERGROUND CLUBS

Underground club listings are compiled  
by Joe Harniss. If you wish to be  
included, please call 235-5000, ext. 291,  
Thursday afternoon or Friday before  
10 p.m. The listings are free.

**Athletic:** 1010 S. Pine, 9:30 p.m.,  
and Joe Farnes, industrial, alternative  
dance, Friday, 7:30-11 p.m., 48-CLAMPT.

**Berlin:** 1010 S. Pine, 9:30 p.m.,  
and Joe Farnes, industrial, alternative  
dance, Friday, 7:30-11 p.m., 48-CLAMPT.

**Caramba:** 1010 S. Pine, 9:30 p.m.,  
and Joe Farnes, industrial, alternative  
dance, Friday, 7:30-11 p.m., 48-CLAMPT.

**Club Above:** 1010 S. Pine, 9:30 p.m.,  
and Joe Farnes, industrial, alternative  
dance, Friday, 7:30-11 p.m., 48-CLAMPT.

**Club Revolution:** 1010 S. Pine, 9:30 p.m.,  
and Joe Farnes, industrial, alternative  
dance, Friday, 7:30-11 p.m., 48-CLAMPT.

**East City:** 1010 S. Pine, 9:30 p.m.,  
and Joe Farnes, industrial, alternative  
dance, Friday, 7:30-11 p.m., 48-CLAMPT.

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and Joe Farnes, industrial, alternative  
dance, Friday, 7:30-11 p.m., 48-CLAMPT.

continued from page 107  
the Outriders and Ken Layne and the Road Hops), but for  
the past year been writing for an English-language, 15,000-  
circulation newspaper in Prague called *Prognosis*. The three  
teamed up for some curbside capitalism.

"With Ken and myself on acoustic guitars and Mike  
on snare, we played every other day on the Charles Bridge,  
which is a beautiful place with an amazing view of a castle,"  
Politz said. "People were interested in us because we were  
Americans. We'd draw a crowd of 30 or 40 just setting up our  
equipment, and by the time we were finished playing, there'd  
be more than 200 people of all ages."

"It was great," he continued. "We'd play new originals  
and some Rughnans songs and some old Outriders songs—  
not Beatles songs or something everyone knows—and peo-  
ple's eyes would light up, and they'd be smiling. We had  
either our guitar cases or Mike's  
drum case open for people to  
touch money into. Mike's pretty  
animated, and we found that  
the more we jumped around,  
the more money we made."

**"One day the  
police made us  
stop playing,  
and people  
started hissing."**  
Mike was hilarious on songs  
where he wasn't playing, he'd go into the crowd, saying,  
"We're poor Americans trying to exploit your country. We  
need your money so we can build a new McDonald's over  
here," and people would just crack up.

"We were paid in Eastern European currencies, which  
are basically worthless in Germany and everywhere else,"  
Politz said. "As long as you're in Eastern Europe, though, it's  
great. In Prague, a meal would cost the equivalent of two  
dollars, a beer about 40 cents, our room was about six bucks  
a night. So, we'd make \$30 or \$40 during the day, and that  
would be enough to go out that night and have a good time  
and see Prague."

"Usually, the police were pretty easygoing about us  
playing. One day, though, they made us stop, and people  
started hissing. Not too loud or too obviously, of course,  
because they're still afraid of the police. We packed up as  
fast as we could and asked the police where we could play,  
and they said, 'Nowhere,' with really mean facial expressions.  
Two hours later, we saw two different officers, and I asked  
them real naive things like 'We could play, that's okay.'"

"Mostly, there's a good spirit of freedom there now,  
and people are really into what's going on in the West. A lot  
of the streets that were named for Marxist leaders or have any-  
thing to do with Russia have been renamed, and the old street  
signs have a red stripe drawn through them. The economy's  
still pretty depressed, though, and they're going through a  
big change. Some people are complaining because under  
communism they didn't have to pay for some of the things  
they have to pay for now."

At one point, Politz, who is Catholic, and Addis, who  
is Jewish, went to Poland because Politz wanted to see the  
remnants of the concentration camp at Auschwitz.

"Man, that was amazing—I can't even describe it,"  
Politz said. "The Nazis killed a lot of Polish Catholics, too. I  
had a kid running down my spine the whole day. A German  
film crew even interviewed us."

From there, the two men traveled to Budapest, where  
eventually they were joined by Layne.

"We started playing in this main square, and we got  
hassled by the cops. The Budapest police still have some of  
that Eastern European attitude—you know, I don't care where  
you're from or what you say, you'll stop playing now or we'll  
take all your equipment. So, I said, 'Let's politely ask the  
next group of police officers if we can play.' And it worked."

As long as they had control of the situation, they didn't have  
to be afraid. And we made enough money to buy food and  
buy Ken a train ticket back to Prague."

Politz said that he wishes he and Driscoll could go over  
as the Rughnans but, because his partner is a schoolteacher,  
they'd have to make the trip in the summer.

"Ken Layne and I have talked about forming a group  
over there to do the Eastern circuit," Politz said. "Trague,  
Krakow, Budapest, over to Germany, down to Austria. The  
club scene's really neat. A lot of the clubs are underground.  
I'm looking forward to going over again. But right now, I'm  
planning to do a solo trip to Vietnam, probably in February."

continued on next page

# READER'S GUIDE TO

## THE MUSIC SCENE

continued from previous page



Jon Kanis

Artist: Jon Kanis  
Duration of trip: March through July  
Places visited: In March, followed a Greyhound bus route through  
Phoenix, Dallas, Austin, Nashville, Charlotte, Washington D.C.,  
New York, Boston. In April, traveled to Europe: England  
(Birmingham, Manchester, and London), Amsterdam, Trond-  
heim (Norway), Copenhagen, Berlin, Prague.

"I pre-booked my own club tour of the States by call-  
ing clubs and sending them self-promotional packages," said  
Kanis, who occasionally performs at San Diego coffeehouses.  
"When I got to Boston, I played in the subway for four days.  
But busking in the States isn't very lucrative. I averaged \$20  
\$25 a day. To make a decent living over here, you have to be  
more of a showman, almost a con man. That isn't as neces-  
sary in Europe, especially northern Europe, where the hardest  
thing I did was carry my guitar case around."

"In London, busking is pretty passive, and you don't  
make much money. And things have changed even since I was  
there two years ago. People used to clean up playing in the  
tube (subway) stations, but they flocked themselves. Officially,  
it never was cool to busk in the tube, but there was an  
organized, underground network of buskers who had bids  
on the most lucrative spots and the best times to play. Then,  
there was a big row among the buskers over certain spots, and  
the authorities finally put cameras up and instituted stiff  
penalties for those caught busking. People still do it, but  
when I was there three times, it didn't have the same spirit it  
once had."

Kanis' oldest gig might have been in Birmingham,  
where a friend who's an assistant headmaster landed him a  
spot performing at a conference of the National Association  
of Teachers of English. Kanis shared the bill with a Pakistani  
rock band and a Gaelic folk band. After his San Diego room-  
mate Phil joined him, the two traveled to Amsterdam. Phil  
left after "five fog-filled days of stumbling around town."  
Kanis stayed for another three and a half weeks.

"I stayed at a youth hostel for about six months," Kanis  
said. "This was coming in live—12 to 16 people, from  
all over the world, staying in one room. I just had to make  
sure I got back before they locked the door at night. One  
43-year-old busker, who played the violin, showed me the city  
as I never would have seen it otherwise—all the key bars and  
a circuit of terraces you play off which you want to survive.  
There was an incredible melting pot of buskers—from America,  
South Africa, Britain, and Russia, as well as native Dutch—  
and a wide diversity of talent. Some of the musicians were  
continued on page 110

Sell: Gothic, industrial, and  
cyberpunk. Sundays, 9 p.m., 1845,  
Hawthorne Street, Old Town, 940-8278.

**Soul Food:** 1110 S. Pine, 9:30 p.m.,  
R&B, and hip-hop. Wednesdays, The  
Flame, 3700 Park Boulevard, Hillcrest,  
295-4163.

**Sugar Shack:** Techno, hip-hop, old  
school, and disco. Thursdays, Salomon  
House, 1970 Chivers Road, Mission  
Beach, 225-2254.

**Tahiti:** 1110 S. Pine, 9:30 p.m.,  
Progressive rock, house, Thursdays,  
909 Island Avenue, downtown,  
436-1863.

**The Underworld:** 1110 S. Pine, 9:30 p.m.,  
and Joe Farnes, hard industrial and  
garage. Sundays, 9:30-11 p.m., 48-CLAMPT.

**Yahzee:** 1110 S. Pine, 9:30 p.m.,  
hip-hop, house, garage, and techno.  
Saturdays, 1111 Sports Arena  
Boulevard, 488-4780 or 489-5648.

### LOCAL MUSIC

Club listings are compiled by  
Ron Jennings. If you wish to be  
included, please call 265-8562.  
Thursday afternoon or Friday before  
5:00 p.m. The listings are free.

### North County

**The Albion:** 2635 South Highway  
101, Cardiff, 436-2776. John Kelly,  
contemporary, folk, and variety  
music. Friday and Saturday.

**Asapula Mexican Restaurant:** 176  
North El Camino Real, Encinitas,  
945-9605. Bobby and Laura's Fast  
Workshop. Family entertainment.  
7 p.m. to closing, Friday.

**Asapula Mexican Restaurant:** 141  
East Valley Parkway, Escondido,  
741-0922. Bobby and Laura's Fast  
Workshop. Family entertainment.  
7 p.m. to closing, Thursday.

**Asapula Mexican Restaurant:** 1678  
Bernardo Center Road, Rancho  
Bernardo, 487-6701. Bobby and  
Laura's Fast Workshop. Family  
entertainment. 7 p.m. to closing,  
Tuesday.

**The Alley:** 421 Grand Avenue,  
Carlsbad, 438-1175. Karaoke  
entertainment, Monday and  
Thursday. Larry Kaye, 6 p.m. to  
midnight, Friday, Saturday, and  
Sunday. John Kelly, contemporary,  
folk, and variety. 8 p.m. to midnight,  
Friday and Saturday, and 4 p.m.  
to 8 p.m., Sunday.

**Beaver Creek:** 1529 E. East Valley  
Parkway, Escondido, 746-7800.  
Wichita country. 8:00 p.m.,  
Wednesday and Thursday, 9 p.m.,  
Friday and Saturday, and 10 p.m.,  
Sunday. Call to the Chace, country  
music, Monday, Wednesday, 8:00 p.m.,  
Tuesday, 9:00 p.m., Thursday,  
9:00 p.m., Friday, 9:00 p.m.,  
Saturday, 9:00 p.m., Sunday,  
9:00 p.m.

**Belly Up Tavern:** 143 South Cedros  
Avenue, San Marcos, 481-9022.  
Duke Robillard, rhythm and blues,  
and the Mighty Pergams, blues and  
rhythm and blues, 8:00 p.m.,  
Thursday, the samples, rock, and the  
Bernie Larner Blues Band, blues and  
rhythm and blues, 9:15 p.m., Friday, the  
Hells Bells, reggae, 8 p.m., Saturday,  
the Jokers Blues Band, blues and  
rhythm and blues, Sunday, Big Jim  
vintage rock and roll, 8 p.m., Monday.  
World Jammin', blues and reggae,  
8:00 p.m., Tuesday, the Swingin'  
Kings, blues and reggae, 9 p.m.,  
Wednesday.

**Blue Moon:** 1529 E. East Valley  
Parkway, Escondido, 746-7800.  
Wichita country. 8:00 p.m.,  
Wednesday and Thursday, 9 p.m.,  
Friday and Saturday, and 10 p.m.,  
Sunday. Call to the Chace, country  
music, Monday, Wednesday, 8:00 p.m.,  
Tuesday, 9:00 p.m., Thursday,  
9:00 p.m., Friday, 9:00 p.m.,  
Saturday, 9:00 p.m., Sunday,  
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Saturday, 9:00 p.m., Sunday,  
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Tuesday, 9:00 p.m., Thursday,  
9:00 p.m., Friday, 9:00 p.m.,  
Saturday, 9:00 p.m., Sunday,  
9:00 p.m.

**Tio Leo's**  
695-1461  
Mira Mesa  
10787 Camino Ruiz  
Every Tues & Thurs  
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Western  
Dance  
Lessons  
The Risk  
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&  
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DJ Dance Music  
Fri, Dec 4  
Tuesmith  
Sat, Dec 5  
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SYMPHONY HALL • 699-4200  
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FRIDAY HAPPY HOUR 5:00-6:00 PM  
FREE DRINKS • \$2.00 BEER • \$2.00 SODA • \$2.00 COFFEE • \$2.00 TEA  
FRIDAY HAPPY HOUR 5:00-6:00 PM FREE DRINKS • \$2.00 BEER • \$2.00 SODA • \$2.00 COFFEE • \$2.00 TEA  
SATURDAY HAPPY HOUR 5:00-6:00 PM FREE DRINKS • \$2.00 BEER • \$2.00 SODA • \$2.00 COFFEE • \$2.00 TEA  
SUNDAY HAPPY HOUR 5:00-6:00 PM FREE DRINKS • \$2.00 BEER • \$2.00 SODA • \$2.00 COFFEE • \$2.00 TEA  
WEDNESDAY 8 PM "LIP SYNC DANCE CONTEST" \$2 ADMISSION  
THURSDAY 8 PM "LIP SYNC DANCE CONTEST" \$2 ADMISSION  
FRIDAY 8 PM "LIP SYNC DANCE CONTEST" \$2 ADMISSION  
SATURDAY 8 PM "LIP SYNC DANCE CONTEST" \$2 ADMISSION  
SUNDAY 8 PM "LIP SYNC DANCE CONTEST" \$2 ADMISSION  
SMOKEY'S  
10475 SAN DIEGO MISSION RD., MISSION VALLEY  
12 BLOCKS EAST OF THE STADIUM • 943-0800

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## Dec. 4 & 5 "The Copy Cats"



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## READER'S GUIDE TO THE MUSIC SCENE

**Ben Vincent Restaurant**, 6951 El Camino Real at Alta Road, La Costa 431-3115. Spectrum (the Rick Ross Trio), jazz, 8 p.m. Friday.

**Rock Works/Punkin' Rock**, 3079 Via de la Valle, Flower Hill Mall, Del Mar 735-3735. Slow Freight Blues and jazz music, 8 p.m. Friday; Brian Kilmer, classical guitar music, 7:30 p.m. Sunday.

**Burrelli's Back Room**, 2677 Vista Way, Oceanside 721-3400. Audience, contemporary, Thursday through Saturday; live jazz, 8 p.m. Tuesday; call club for information.

**Baker's Barbecue**, 30 West Mission Boulevard, Escondido 741-5330. Acoustic open mike jam session, 7 p.m. to 10 p.m. Thursday.

**Cafe 504**, 437 South Highway 101, suite 101, Solana Beach 762-1555. The Hot Jazz Potatoes, funk and blues, 7 p.m. to 10 p.m. Friday; Sound Environment, new-age jazz, 7:30 p.m. to 10 p.m. Saturday.

**Cafe Classic**, 1555 Camino del Mar in the Del Mar Plaza, Del Mar 755-4211. Ron Wolkow, classical guitar music, 7:30 p.m. to 10 p.m. Friday, and with Bill Tarter (guitar), Saturday.

**The Cactus Inn**, 300 Main Street, San Marcos 744-1332. Stringwood, Irish music, Friday; The Travelers, Irish folk music, Saturday; the Acoustic Coalition, featuring Dave Howard, John Kachner, the Humer Quins, Bob Carpenter, and guests, Sunday; acoustic rock and roll, Tuesday.

**Carlin's Murphy's**, 240 East Via Rancho Parkway, Suite A-1 (in the North County Fair shopping mall), Escondido 499-9922. Live Cabaret and Star Party, karaoke entertainment, Tuesday; Old Folks, country and music, Wednesday through Saturday.

**Carroll Highland Golf and Tennis Resort**, 14535 Potomac Avenue, Rancho Palos Verdes, 720-2200. Rock and Roll Oldies Revue, Thursday; country, acoustic, and jazz, Friday; country, acoustic, and jazz, Saturday; country, acoustic, and jazz, Sunday.

**Cave Bar**, 300 Carlsbad Village Drive, Carlsbad 726-4895. Live music, Wednesday through Saturday; call club for information.

**The Del Dios Country Store**, 20154 Lake View, Escondido 743-2732. Live country rock, 8 p.m. to midnight Friday and Saturday; call club for information; Del Dios, country music, 10:30 a.m. to 1:30 p.m. Sunday; Country Drive, country music, 8 p.m. to 9 p.m. Sunday.

**The Derby**, in the Hilton Hotel, 15575 Lantau Drive, San Diego 619-591-2200. Live and Southern Del Rio, country music, 8 p.m. to 11 p.m. Friday and Saturday.

**Dave's Tavern**, 12621 Power Road, Poway 486-4272. Karaoke with Party Time, 7:30 p.m. Thursday.

**El Camal**, 2845 Power Road, Poway 486-4272. Karaoke with Party Time, 7:30 p.m. Thursday.

**El Torito Restaurant & Cantina**, 1675 Bernardo Center Drive, Rancho Bernardo 485-1905. Miguel Lopez (on the Panamanian harp) and Jorge Villalobos perform music from South America during the Sunday brunch.

**Escondido Public Library**, 230 South Kalma Street, Escondido 738-4379. The Gutter Bunch, live jazz, contemporary jazz, 7:30 p.m. Thursday.

**Florida Lounge**, 430 West Washington Avenue, Escondido 741-7411. Live, contemporary music, 8:30 p.m. to 1:30 a.m. Wednesday and Thursday; and 8 p.m. to 1:30 a.m. Friday and Saturday; karaoke entertainment, Sunday through Tuesday.

continued from page 109

really great, others were mediocre or bad. If you know the hustle, you could do okay."

According to Kanis, instead of putting an open guitar case on a street corner and playing for loose change, buskers in Amsterdam take a more active stance: they play on public terraces where people are sitting in the sun, enjoying coffee or beer.

"I played at a place called the Rembrandt's Plein, where there were three terraces side by side," Kanis recalled. "Across the street was another stretch of ten terraces. So, depending on the quality of your competition, you could put your hat down, play for about 15 minutes for a captive audience, then walk around between the tables. Depending on how well you played, how charming you were in person, and how many languages you spoke, you could pry an extra couple of guilders from each table. If you could scrounge up 25 guilders on a round, that's like 10 or 12 bucks. I played for about an hour, hour and a half a day and made 40 bucks a day, which paid for my bed, food, drinking, and all the smoking I did while I was there. I was living out the romantic Kerouac dream."

From Amsterdam, Kanis traveled to Norway, where he traded down some people he'd met in New York, who'd invited him to look them up if he ever got that far.

"Scandinavia is absolutely stunning," he said. "I spent a week there, went to Copenhagen, and saw the Christiana commune there, then went to Berlin, where I hooked up with a Spanish woman. She was taking the same train to Prague, and when we got there, we hung out together for three days."

Kanis found the language barrier to be a problem in Prague. But he had a good time there, nevertheless.

"There's a place called the John Lennon Wall, a mural of Lennon with a symbolic grave underneath it where people leave flowers and candles and messages. Apparently, it's sort of a hangout for Beatles fans. They can't get records there—it's like the Soviet Union used to be—but they have Beatles tapes that are copied and passed among friends. I met one 16-year-old Prague girl there who had tapes of every Beatles song imaginable. She asked me to sing a song a cappella, which I did. All of a sudden, it started raining, and about four of us ran under this scaffolding."

"Within ten minutes, another 20 kids joined us, one of whom had a Spanish guitar. Only the girl spoke any English, but they all knew the words to every Beatles song, and we ended up singing Beatles music for about three hours. It was then that I realized how lucky I am to be able to sing and play—it was the only reason I had of communicating with these people who have such a great, generous spirit about them. It was a really magical, transcendent experience—the kind of thing that made it difficult to come home."

But Kanis returned to the States in July, after another back-and-forth trip between Prague and Amsterdam and a final, two-week swing through England. When he landed in Boston, Kanis hooked up with Geffen Records recording artist Peter Case, for an hour whom Kanis has been publishing a fan-oriented newsletter since the spring of 1991.

Case was performing in Boston, and over dinner, he offered Kanis a job as his road manager and as an extra musician in his band.

"I flew back to San Diego, put together another newsletter, went to L.A., and practiced one day with Peter's band, and then Geffen pulled the plug on tour support, which completely changed my role," said Kanis. "Without Geffen underwriting some of our expenses, Peter couldn't afford a band, so he decided to complete his tour as a solo act. I stayed on as his road manager, which I've been for the last four months. I did all the driving—which I own 10,000 miles—and met every club owner in the States. I booked the hotels, the rental cars, the plane tickets, dealt with the contracts, settled finances with the club owners at the end of the night, set up the equipment, broke it down afterward. All for ten percent of what Peter got, which was 1 much."

"But it was a great experience," Kanis concluded. "I opened for him on some gigs, and sometimes he'd have me come up in mid-set to play a few of my songs. It was very nice of him to do that. We played November 11 at the Belly Up Tavern; our last gig was November 15 in San Luis Obispo. Needless to say, this has been the best year of my life, but I'm glad to be off the road for the first time in nine months."

## READER'S GUIDE TO THE MUSIC SCENE

## Mother Africa



Super Etiole de Dakar

## REVIEW

Pegging the gas pedal of his battered VW one night last month, Duff MacDonal was trying to cut up as fast as possible the stretch of I-5 between San Diego and Solana Beach. He and I were being lured by Youssou N'Dour's imminent gig that evening at the Belly Up Tavern, only the second-ever local appearance by this Senegalese superstar and his 12-piece band, Super Etiole de Dakar.

As we closed the distance, the conversation focused, naturally, on African music: what its current trends are, how it's doing in the States, what the prospects are for more people to get turned on to it.

"Why does he have to put that Kenny G shit in there? Oh man..."

people to get turned on to it. Will the music fade back to semi-obscure once the "world beat" fad of recent years plays itself out? Or is in appreciation of the stuff now here for good? Will the American recording industry ever stop trying to break African stars with that "next Bob Marley of the Third World" hype? Didn't the industry get a fucking good idea that approach failed so miserably in the early '80s with Nigeria's King Sunny Ade? It's not like the strategy has worked anytime since either.

The talented N'Dour be allowed to get over on his own merits? No doubt he'll keep getting pushed as the guy Peter Gabriel "discovered" and brought to the world in '86 via guest spots on Gabriel's records ("In Your Eyes"), and opening slots on Gabriel's tours, including the massive Amnesty International junket. But how many folks would be at the Belly Up to see him if he hadn't become known as "Peter Gabriel's African friend?"

continued on page 112

Youssou N'Dour and Super Etiole de Dakar  
Wednesday, November 18  
Belly Up Tavern, Solana Beach

"Africa Oyé!"  
Sunday, November 15  
Mandeville Auditorium, UCSD

**The Flying Bridge**, 1103 North Hill Street, Oceanside 722-0904. Don Tammann and Susan Kiehl, contemporary, Wednesday through Saturday; live music, country and contemporary, Sunday and Monday.

**Fogarty's Pub**, 243 West 11 North, Pomona 943-9111. Live rock and roll, Friday and Saturday; call club for information.

**Full House Saloon**, 495 First Street, Encinitas 426-7287. The Jabs, rhythm and blues, 9 p.m. Thursday; Swing Trio, rhythm and blues, Friday and Saturday; Rich and Young, rhythm and blues, 9 p.m. Wednesday.

**Georgetown's Choice**, 1620 West San Marcos Boulevard, San Marcos 734-3225. Karaoke entertainment, 8:30 p.m. to midnight Friday; Second Shift, contemporary, 8:30 p.m. to 12:30 p.m. Saturday.

**The Grove**, 3232 Mission Avenue, Oceanside 757-7711. Live musical entertainment, Thursday through Saturday; call club for information.

**Hammery Tavern**, 2700 Kanan Rd., Carlsbad 726-0911. Live rock and roll, Friday, call club for information; Blues, rock and roll, Saturday; live highpower and Second Shift, contemporary, 9 p.m. to 11 p.m. Sunday.

**Henry's**, 284 Carlsbad Village Drive, Carlsbad 728-4244. Karaoke entertainment Monday and Tuesday with Rich Martin; live music, Tuesday through Saturday; call club for information.

**Hill Street Luthierie**, 514 North Hill Street, Oceanside 944-0983. Live rock and roll, Friday and Saturday; live music, Sunday; call club for information.

**The Hungry Hunter**, 11940 Bernardo Plaza Drive, Rancho Bernardo 495-0262. Live music, 8:30 p.m. to 11 p.m. Wednesday; live music, Thursday; live music, Friday and Saturday; call club for information.

**Ima's Lounge**, 400 S. 14th Street, Escondido 744-0233. Live folk music, 9 p.m. to 11 p.m. Friday and Saturday; call club for information.

**Jazz by the Way**, 695 South Ranch Street, San Marcos 736-0088. Live jazz, 8:30 p.m. to 11 p.m. Thursday; live jazz, 8:30 p.m. to 11 p.m. Friday and Saturday; call club for information.

**Jelly Roger's**, 1900 North Harbor Drive, Oceanside 722-1831. Live music, Thursday through Saturday; call club for information.

**Kelena Coffeehouse**, 3076 Carlsbad Boulevard, Carlsbad 726-0874. Live music, 7 p.m. to 9 p.m. Monday and Wednesday.

**Kanawalla Sports Bar and Grill** (formerly The Power Music Company), 12315 Power Road, Poway 726-7296. Live music, 8:30 p.m. to 11 p.m. Thursday and Friday; call club for information.

**La Casa del Zorro**, 8000 Borwick, San Diego 434-1111. Live music, 8:30 p.m. to 11 p.m. Thursday and Friday; call club for information.

**La Costa Resort and Spa**, Costa Del Mar 949-4444. Live music, 8:30 p.m. to 11 p.m. Thursday and Friday; call club for information.

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**Leo's Little Bit of Country**, 500 West San Marcos Boulevard, San Marcos 744-4120. Live country and the Driftwood Band, country, Wednesday through Sunday; country, Wednesday through Sunday; call club for information.

**The Mariposa Coffeehouse**, 258 First Street, Escondido 480-8000. Open mike, Thursday; live music, Friday and Saturday; call club for information.

**Mark's**, 2700 Kanan Rd., Carlsbad 726-0911. Live music, 8:30 p.m. to 11 p.m. Monday; live music, 8:30 p.m. to 11 p.m. Tuesday; live music, 8:30 p.m. to 11 p.m. Wednesday.

**Mile House**, 4999 Power Delicias Road, San Diego 619-3083. Michael James, guitar variety, 8 p.m. to midnight, 7 p.m. Thursday and 8 p.m. Friday and Saturday.

**The Mission Inn**, 361 East Mission Road, San Marcos 471-2809. Live music, Friday and Saturday; call club for information.

**Monterey Bay Cantina**, 1525 Harbor Drive North, Oceanside 722-4474. Karaoke entertainment, Tuesday; live music, 8:30 p.m. to 11 p.m. Wednesday; call club for information.

**The Naked Bean Coffee Co.**, 1120 First Street, Escondido 484-1147. The Travelers, Irish folk music, 8 p.m. to 10:30 p.m. Friday; live entertainment, Saturday; call club for information.

**Neptune's Table** (formerly Sandy's), 381 Westlake Avenue, Encinitas 435-0001. Karaoke entertainment, Thursday through Saturday.

**Oakdale Lodge**, 18900 Oakdale Road, Escondido 495-0262. Live music, 8:30 p.m. to 11 p.m. Thursday; live music, 8:30 p.m. to 11 p.m. Friday and Saturday; call club for information.

**Pauline Del Mar Restaurant**, 1555 Camino Del Mar, Del Mar 792-0476. Live music, 8 p.m. to midnight Friday; call club for information.

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READER'S GUIDE TO

THE MUSIC SCENE

**Rockin' Hole Lubbers**, 2nd South  
 Harbor Drive, Oceanview, 754-2252.  
 Bruce Dallas, one man rock and roll  
 show, performs 8 p.m. to midnight,  
 Thursday through Sunday.

**The Sand Bar and Restaurant**, 8078  
 Carlsbad Boulevard, Carlsbad,  
 726-3176. Tanna Drive, rock and  
 roll, 9 p.m. Thursday and Friday.  
 Notice to appear, rock and roll,  
 9 p.m. Saturday and Sunday.  
 Tuesday, the Silhouettes, rock and  
 roll, Wednesday.

**San Luis Rey Downs Golf, Tennis  
 Resort, and Country Club**, 11474  
 Cold Creek Drive, Berrill, 756-5762.  
 Tanna, big band dance music,  
 7 p.m. to 11 p.m. Friday and  
 Saturday. The Four Musketeers  
 Country, jazz music, 11 a.m. to 3 p.m.  
 Sunday.

**Seaside Restaurant**, 1960 Via de  
 Valle, 1st Mar, 759-8944. Joel Nash,  
 American, country, and pop tunes  
 performed on the piano, Thursday  
 through Saturday.

**Sinatra's Downtown**, 119 1/2  
 Broadway, Vista, 724-0511. Hal Lida  
 and the Sinatras, live music,  
 9 p.m. to 2 a.m. Friday and  
 Saturday and 7 p.m. to 11 p.m.  
 Sunday. American entertainment,  
 9 p.m. to 1 a.m. Wednesday and  
 Thursday.

**Top-Notch**, 1210 Main Street,  
 Encinitas, 949-3755. Bottomline, rock  
 and roll, Friday and Saturday.

**The Turkey Inn**, 716 Main Street,  
 Encinitas, 949-6473. Down Under,  
 rock and roll, Friday and Saturday  
 and 7 p.m. to 11 p.m. Sunday.  
 Live music hosted by Billy Dean  
 beginning at 7 p.m. Sunday. Karaoke  
 entertainment, Wednesday.

**Turkey's Gourmet Cakes and  
 Yogurt**, 1397 Village Boulevard,  
 Encinitas, 758-4771. Live folk music,  
 8 p.m. Friday and Saturday, call club  
 for information.

**The Winesap Coffee Company**, 4355  
 Highway 78, Santa Valer, 755-2368.  
 Swampy, live, original folk music,  
 8 p.m. to 9 p.m. Friday. Michael  
 Bowers, live, blues and folk music,  
 7 p.m. Saturday.

**Beaches**

**Avanti's Restaurant**, 675 Prospect  
 Street, La Jolla, 434-4288. Aram,  
 European and Brazilian music for  
 dancing, Wednesday through  
 Saturday. John Cam, variety on the  
 piano, 8 p.m. to 11 p.m. Monday  
 through Saturday. Monday  
 through Saturday, 7:30 p.m. to  
 11 p.m. Sunday.

**Barclay Bar and Grill**, on the San  
 Diego Freeway, 1804 West  
 Veterans Road, Mission Viejo,  
 275-3631. Live music, 9 p.m. to  
 11 p.m. Monday through Saturday.  
 Sunday, call club for information.

**Brewer's Colchinese**, 8055 Towne  
 Center Drive, La Jolla, 453-9252. The  
 Real Towne Quartet, jazz, 8 p.m. to  
 10 p.m. Friday. Backbeat, indie pop  
 music, 8 p.m. to 10 p.m. Saturday.

**Billy B's Restaurant**, 899  
 Hamilton Street, Pacific Beach,  
 272-2780. Dextrous, blues music,  
 and some soul too, 8 p.m. to 1 a.m.  
 Thursday.

**Blind Melon**, 711 Garnet Avenue,  
 La Jolla, 434-7842. The Travel  
 Agency, vintage rock and roll music,  
 8 p.m. to 11 p.m. Friday. The  
 Silhouettes, rock and roll, Friday,  
 Saturday and Sunday. Friday,  
 La Jolla and the Blues.

**Chameleon**, 1000 Main Street,  
 Encinitas, 949-3755. Live music,  
 8 p.m. to 11 p.m. Friday and  
 Saturday. Live music, 8 p.m. to  
 11 p.m. Sunday. Live music, 8 p.m.  
 to 11 p.m. Monday through  
 Saturday. Live music, 8 p.m. to  
 11 p.m. Sunday.

**Cafe 928**, 230 Silverado Street, La  
 Jolla, 434-0771. Rockin' Around,  
 high energy folk music, 7 p.m. to  
 10 p.m. Sunday.

continued from page 111

The 32-year-old MacDonald can hold up his end in such discussions. For ten years, long before KPRS-FM started picking up the syndicated *Apropos* Worldwide program out of D.C., in the late '80s, MacDonald did a comprehensive world music show on SDSU's student-run cable station KCR. The show was four hours every week of what he called *The Good, the Bad, and the Ugly*, from African janes to roots reggae to Indian film music to whatever.

With his long hair pulled back in a ponytail and the patch of whiskers under his lower lip, which he likes to call his "womb-broom," MacDonald looks the part of an '80s/'90s aesthete. Lives it, too, largely a result of how he was raised: by San Francisco-bred parents who played a lot of jazz and classical records, took young Duff to Ravi Shankar recitals, gave him a first edition of Ginsberg's *Howl* for his 12th birthday — that kind of upbringing.

As Supervisor of Shipping and Receiving for Publications and Sales at the San Diego Museum of Art, MacDonald gets to do a lot of gorgeous exhibition catalogues he can't afford to buy and is so honest to steal. He also reads a lot of articles in art journals, like the one he mentioned on the way to the Belly Up. It came to mind as we considered the debate over Western influences on, and perceptions of, African music.

"You know, there are parallels in the art world to that debate," he observed. "I was reading this piece the other day about an exhibition currently on tour, 'Africa Explores: New and Renowned African Artists.' It was in an issue of the *Carnegie International Journal*. And the most striking image in there was the photo on the cover, of this beautiful doll..."

"Okay, so you know about the twin cult in Nigeria, the 'Oyishiki' right? They have this incredibly high incidence of twin births, and it's taken very seriously in Yoruban culture. Like, if your twin dies, you are considered in grave danger unless you and the family show proper respect — which is where the doll comes in, as a religious object you live with and revere, a representation of the deceased."

"These dolls are traditionally handmade with great care and are so beautifully wrought, they are considered objects of art in the West, even though technically they are more anthropological items. These distinctions always get hazy when non-Western cultures are involved. But now it's really confused. That doll on the cover, in the exhibition... it is exquisite, true. But the artist isn't even known: it's a plastic thing, mass-produced to meet the demand for it, they're cheap, twin dolls. And it's the likeness of a little Caucasian schoolgirl!"

"So what is it, Ait? Folk art? Pop art? An anthropological curiosity?" It is completely non-African, cause of how it looks or totally African because of who made it and how it's used? Sure, it's somewhere between that, but what is it more of, and what is it less of?"

Yonssou N'Dour has dealt with such questions about his music for years. In fact, he has dealt with such questions through his music. He has never felt any shame over incorporating elements of Western pop into his work, and on his current tour, he has lashed out in interviews at the double standard that allows Anglo-American artists to borrow anything but requires African musicians to stay "pure."

The 33-year-old N'Dour came to terms with these issues almost two decades ago, when he had his first hit at 15 and began synthesizing his own blend of music. He dubbed his music *mbalax*, a word taken from his native Wolof tongue that refers to the rhythm of the *ax* drum, the pre-eminent foundation of his music. But N'Dour maintains it's really a system of rhythms, including that of the smaller *saar*, or talking drum, and other traditional percussive patterns that have been reimagined to electric guitars, keyboards, and brass.

As he showed at his Belly Up performance, N'Dour has kept tie theater for *mbalax* open to a variety of influences, maybe too often at times. The three, sometimes four drummers gave the music a solid, consistent base, while also drumming for structural flexibility and even improvisation in allowing for structural flexibility and even improvisation in the creative breakdowns that often bridged songs. The crowd,

continued on next page

READER'S GUIDE TO

THE MUSIC SCENE

continued from previous page



mostly white and in their 20s with a Deadheads-gone-reggae-and-world-beat look, certainly never stepped moving. And the instrumental interplay, especially between the two chattering guitar lines and rubbery bass, was involving.

But then, in the midst of this rich polyrhythmic context, came the cheesy synth beats and pop-jazz sax riffs that made this reviewer and others cringe. During one protracted *Live On Your Soul* sax solo, MacDonald growled into my ear, "Of course Yonssou's entitled to use whatever he wants. We've got no problem with the concept, right? But why does he have to put this Kenny G thing in there? Oh man..."

To be fair, there were also impressive mixes of the Western and the African, resulting in some hybridized dance floor monster-jams. N'Dour and Super Etoile are at full tilt on the encore set closer, "Yo Le Le (Fulani Groove)," a track from his 16th and latest album, *Eyes Open*. The tune manages to merge an Arabic-sounding keyboard figure — Senegal is, after all, 85% Moslem — with some prime '70s Philly funk. It recalled N'Dour's *mbalax* cover of the Spinners' "Rubberband Man" that came out in 1986 on his first of six domestically released LPs.

On "Yo Le Le," N'Dour led the band and the crowd with his chanting vocals and an amalgam of dance moves, including boogie-down disco twirls and '80s fly guy struts. He even did a choreographed soccer kick maneuver in sync with the talking drummer and rhythm guitarist. N'Dour, by the way, is a soccer fanatic who wrote the title track of his 1989 LP *The Lion* for Senegal's national team. He transposed the flow of the game's offensive attack, he said, into the song's rhythmic patterns.

N'Dour is also fiercely patriotic, choosing to stay home rather than move to Paris like so many African stars who've gone international. With the money he made recording and touring alone and with Gabriel, N'Dour built the state-of-the-art Kippa Stadium back in Dakar. Now, with more freedom than ever, he can self-produce himself on familiar turf, as he did on *Eyes Open*, his first album for Spike Lee's Columbia-distributed 40 Acres and a Mule Musicworks label.

On the day Lee's *Malcolm X* opened nationwide, N'Dour was gracing the Belly Up stage in understated African attire. His pleated slacks flattered his svelte figure; curiously wide, horizontally striped suspenders made of cloth extended down either pant leg. He wore a loose white T-shirt and a black cap with the 40 Acres logo.

To his immediate left, cradling the essential talking drum in his left arm to control the tone, was N'Dour's close companion Assane Thiam. Sporting that ubiquitous "X" hat, Thiam won't have to travel from the crowd as cheerfully shadowed, replaced, and supplanted N'Dour's vocal deliveries. Now and then he'd tear off on (mainly expressive runs all his own).

There was never any doubt, though, who was the star. And N'Dour's authority can be traced, beyond all else, to one thing: his startling gift of a voice. He smoothly negotiated the gruff lower-register phrases that singing in Wolof often presents. But his soaring wails, keening exhortations calling the faithful to prayer, but imbued with magnificent vocal suppleness and free-wheeling creativity. The guy could be hawking soap powder for all you know or care; you'd still be transfixed.

continued on page 114

**Carlin Murphy's**, 500 La Jolla  
 Village Drive in University Towne  
 Center, La Jolla, 437-4176. Karaoke  
 entertainment with Eric Cabell and  
 Star Parts, Wednesday, David Houser,  
 rock and roll, Thursday: Timless  
 Nuts, rock and roll, Friday and  
 Saturday.

**The Catamaran Resort Hotel**, 3999  
 Mission Boulevard, Mission Beach,  
 488-1081. In the Cannibal Bar: The  
 Ghostriders, country music,  
 Thursday; the Herries, rock and roll,  
 Friday; the Pelicans, vintage rock and  
 roll, Saturday; the Farthing Band,  
 jazz, Wednesday. In the Moray Bar:  
 Peter Kabberville, piano and  
 entertainment, performs 8-10 p.m. to  
 8-10 p.m. Wednesday and Thursday,  
 and 8-10 p.m. to midnight, Friday and  
 Saturday.

**Chang's Casino**, 8700 Corner  
 Avenue on the Costa Verde Shopping  
 Center, La Jolla, 598-2288. Alfredo  
 Cardini, jazz piano, 8-10 p.m. to  
 midnight, Thursday through  
 Saturday.

**Chillies**, 1105 Ocean Front Walk,  
 Mission Beach, 488-2000. Common  
 Sense, reggae, Thursday.

**Club 960**, 960 Garnet Avenue, Pacific  
 Beach, 434-5261. The Lones, rockers  
 from the Crypt and the Neighbors,  
 rock and roll, Friday; Soul Anthem,  
 the Lemonheads, and the Jarheads,  
 rock and roll, Wednesday.

**Colossal Inn**, 910 Prospect Street, La  
 Jolla, 434-2181. Ron Nathan, pop,  
 classical, jazz, and variety music on  
 the piano, 5-10 p.m. to 8-10 p.m.  
 Tuesday and Thursday, and with  
 guest Friday.

**The Daily Planet**, 1200 Garnet  
 Avenue, La Jolla, Beach, 372-0000.  
 Four Way Street, acoustic rock and  
 roll, 9 p.m. to 1 a.m. Tuesday.

**Dream Street**, 2122 Bacon Street,  
 Ocean Beach, 222-8131. Mixed,  
 Rarapop, and Maelon, rock and roll,  
 Friday.

**Elmer's**, 7953 La Jolla Shores Drive,  
 La Jolla, 434-0541. 1987 jazz,  
 Thursday; live music, Friday and  
 Saturday, call club for information.  
 Chuck McPherson and the Modern  
 Jazz Ensembles, Sunday; Bob Campbell  
 and Friends, jazz, Tuesday; New  
 Sackies and Friends, jazz, Wednesday.

**Expresso Libretto Books and Music**,  
 7601 Fay Avenue, Suite H, La Jolla,  
 439-8151. The Art Johnson Trio hosts  
 an open jazz jam session from 2 p.m.  
 to 5 p.m. Saturday. George Roberts,  
 jazz performance on bass,  
 11 a.m. to 1 p.m. Sunday.

**Fiber Music's**, 1600 Garnet  
 Avenue, Pacific Beach, 272-8540. The  
 Right Brothers, blues, rock and roll,  
 Sunday and Monday; Martin  
 Kiggins, Irish music, Tuesday; Brian  
 Whelan, contemporary, Wednesday.

**Honolulu Tavern**, 8650 Mission  
 Boulevard, Pacific Beach, 483-8847.  
 The Time Travelers, rock and roll,  
 Friday and Saturday; David Houser,  
 variety music, Tuesday; Joe Barnes,  
 folk music, Wednesday.

**Hilton Hotel**, 1175 East Mission Bay  
 Drive, Mission Bay, 276-4010. In the  
 Carport Bar: Pressed for Time, jazz  
 8-10 p.m. Monday, Tuesday, and  
 Wednesday; The People Movers, Top 40 dance music,  
 9 p.m. to 11 p.m. Friday; Monday  
 Top 40 dance music, 9 p.m. to 11 p.m. Saturday;  
 Top 40 dance music, 9 p.m. to 11 p.m. Sunday.

**Joe Murphy's**, 4162 Mission  
 Boulevard, Pacific Beach, 272-8230.  
 Live music, as different as night night, call  
 club for information.

**La Valencia Hotel**, 1010 Prospect  
 Street, La Jolla, 434-0771. Bob  
 MacLeod, piano variety, Tuesday  
 through Saturday.

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### READER'S GUIDE TO

### THE MUSIC SCENE

**The Marine Room**, at the Spindrift Cocktail Lounge, 2000 Spindrift Drive, La Jolla, 439-7222. Bill Doherty, music for easy listening and dancing, 7 p.m. to 11 p.m. Wednesday, 7:30 p.m. to 11:30 p.m. Thursday, and 7 p.m. to 11 p.m. Sunday. The Bill Doherty Trio, music for easy listening and dancing, 8:30 p.m. to 12:30 a.m. Friday and Saturday. Ken Kiser, jazz and show tunes, 7 p.m. to 11 p.m. Tuesday.

**Mick's PB**, 4190 Mission Boulevard, Pacific Beach, 581-6164. Steve W. Wall, rock and roll, Thursday.

**Milligan's Restaurant**, 1786 La Jolla Boulevard, La Jolla, 439-7317. The British Americans, featuring Bobby Gordon, Joe Corcoran, Joe 2-Pence, and Ray Whelan, jazz, 6:45 p.m. to 11 p.m. Thursday. Piano bar entertainment: Joe Urban, 7 p.m. to 11 p.m. Wednesday through Saturday. Charlie Rutherford, 7 p.m. to 11 p.m. Sunday through Tuesday.

**The Mission Coffeehouse**, 1786 La Jolla Boulevard, Mission Beach, 439-7317. Live jazz, Friday, club for information, local talent show, jazz, acoustic, 8 p.m. to midnight Saturday. Kiki Kuebel, folk music, performed on stage guitar, Sunday, 8 p.m. to 11 p.m. Wednesday.

**Monterey McGillicuddy's**, 1165 Garnet Avenue, Pacific Beach, 274-2323. The Travel Agents, rock and roll, 8:30 p.m. Tuesday.

**Ocean Pride Cafe**, on the Ocean Beach Pier at the foot of Saguaro Avenue in Ocean Beach, 226-3474. Live music is featured most nights, club for information.

**Pasadena Cafe**, 1145 Rosecrans Street, Point Loma, 224-2991. Premier, East European music, 8 p.m. to 10 p.m. Saturday.

**Private Bar and Grill**, 1023 Prospect Street, La Jolla, 434-9711. Bad Dog, blues and rhythm and blues, 9:30 p.m. Friday. The Nocturnal Blues Band, blues and rhythm and blues, 8:30 p.m. Saturday. Rick Kowalski performs rare listening music for dining from 9 p.m. to 9 p.m. Friday and Saturday.

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234-KATS



N'Dour's command of technique goes back to his childhood, preceding the teen prodigy days when he became known as *le Petit Prince de Dakar*. The son of a mechanic father and a musician-storytelling griot mother who herself came from a long line of ritual musician-storytellers, young Youssouf got his start singing and drumming at neighborhood kassaks, or circumcension ceremonies.

Steeped in knowledge of history and song, N'Dour continues to honor the great tradition. As a pop-singer/ban-dancer, he composes words and music that relay tales and current events. His third number at the Belly Up was a particularly affecting version of "Nelson Mandela," a mid-'80s track he wrote to tell the ANC leader's story in a format many Senegalese would relate to better than a newspaper forum.

His target audience, he has said, was his mom.

This fundamental aspect of N'Dour, the way he consciously stands by African, non-Western aesthetics, will probably always make him seem a little exotic to us. Even now that he sings a bit in French, English, and other

African languages, his voice and his approach still come off otherworldly. Watching the singer and Super Etolic perform on *The Tonight Show* the day after his Belly Up show, the difference was all the more pronounced. Gone was the setting of an intimate club, with sweaty bodies pumping to the complex beats; instead, the TV screen was like a window to something fascinating but essentially alien.

The content/content issue is a slippery one, though. Three days before N'Dour's show, UCSD's Mandeville Auditorium hosted "Africa Oye!" a touring revue of traditional African dance and music. The four-year-old show has been critically acclaimed all over the world, praised for its authenticity.

And sure, onstage those were real Batwa pygmies from Zaire, brightly painted and festooned in feather headdresses. Likewise for the Peul acrobats, jumping about as they would back in their native Ivory Coast. But if anything would smack of a potentially reductionist, curatorial approach to African culture, it would be this revue.

Whereas N'Dour played his modern Afro-pop in a bar, for noisy, intoxicated patrons; the African revue performed for a Mandeville crowd that was decidedly reserved, politely clapping from their seats after each "scene" of the show's two acts. The professionals, academics, and students in attendance looked casually sophisticated, out for a Sunday afternoon of culture. Many brought the children, and the silence between performances was broken only by the sound of fidgety kids and the odd hungry baby.

But the dancers and musicians overcame with sheer verve the gulf this presented. They projected from the stage without inhibition, twirling hips in suggestive fashion or boasting their instrumental prowess with wide "check this out" smiles. Older griot Cheima Ganga of Niger was pretty dignified as he played haunting melodies on his turna-like *algaita*. But many of the troupe were total cut-ups, endearing hams. They turned those fidgety kids in the audience all giggly.

Something that came through again and again was how familiar a lot of this stuff was. The masterful Ganga continued on next page

### READER'S GUIDE TO THE MUSIC SCENE

continued from previous page

reminded one of a seasoned jazzbo, executing circular breathing technique on his horn to perfection. And his blown-out cheeks were Dizzy Gillespie all the way.

Yet it was not jazz but hip hop culture whose roots were most revealed. The undisputed star of "Africa Oye" was Malian griot Kandia Kouyate, a stately woman clad in shiny white robes. She swayed about the stage with her wire-less mike, rapping out 700 years of Manding history in a mesmerizing cadence. Her verbal flow and assertive presence recalled New Jersey's ultra-deft Queen Latifah and Jamaican roots-rapper Sister Carol.

The moves of the Kotoba d'Abidjan company from the Ivory Coast often suggested the origins of breakdancing. During their "Dance of the Panthers," one guy was doing the James Brown good-foot in his panther outfit, then popping and diving like a South Bronx urban auditioning for a rap video. He switched from arm to arm to support himself as he kicked out and spun his legs, and through all this, in either hand he kept hold of symbolic branches.

It made me think of something N'Dour told me in an interview back in '89. The occasion was his San Diego debut at the Bacchanal, exactly three years and a day prior to his Belly Up show. I asked him how far African music had to go to get to the U.S., when would we, if ever, be able to see it in his arrival. "Ah, la musique africaine," he beamed, "elle est la, elle est la." Meaning, in so many words, it's already here, Holmes.

As a matter of fact, even some American slang words associated with state-of-the-music culture appear African in origin. In his book *Deep Blues*, Robert Palmer cites linguist David Dalby's article "Africanisms That May Once Have Been Africanisms." In the article, Dalby links "dig" to the Wolof *dege*, meaning to understand, and "five" to the Wolof *wa*, meaning to talk disparagingly. He traces "hip cat" or "hep cat" to the Wolof verb *hip*, meaning "to open one's eyes," and the adjective suffix *kat*. A *hipi-ka*, then, is Wolof for "one who has opened his eyes."

Oh, and what is N'Dour's new album called? *Eyes Open*.

Unfortunately, tracing rap back to Africa still doesn't help it in the eyes of some critics. To blast rap unconditionally these days would undermine a critic's credibility, but aspects of that "how-can-it-be-music-when-they-don't-sing-or-play-their-own-instruments" resistance are still there. Personally, I'll never forgive or forget when rap was denounced and dismissed as a "scavenger" art form in these very pages some five years ago.

Last Monday night, I went and fetched MacDonald from the Museum of Art in Balboa Park, and we strolled the short distance to the Starlight Bowl to see the Beastie Boys. If any rap act is the one people love to hate, it's this one. It's three brash, snotty punks from Manhattan who somehow succeed in the hip hop world as white, upper-middle-class Jewish rappers. The first sound of Adam "King Ad-Rock" Horowitz's adonaiad while makes many people's skin crawl. Far boys and other peked-out honks love 'em.

But so does the white hip hop hard core, meaning, that's right, lots of black people. And if the Beasties weren't as consummate and innovative as they are, you can bet their "Rhythm and Stealin'" would be tolerated for a second. They'd be "outta here like Vladimir" faster than you could say "Vanilla Ice."

Their show at the Starlight was rather amazing. They stalked the stage and mugged, pulling off complicated rap tirades. They picked up guitar, bass, and drums, respectively, to blaze through crude but joyous covers of Minor Threat and the Bad Brains.

And with the addition of a DJ, a keyboardist, and a conga player, they stretched out on jazz funk grooves. When they went into "Something's Got to Give," a woody cut from their *Check Your Head LP*, MacDonald spoke up. "I had no idea these guys were this fucking good — my God, this is like some great Afro-jazz stuff from the '70s...where the hell did they come up with this?"

Concerning the interconnected nature of music, Youssou N'Dour likes to repeat a Wolof proverb: "We say if you are walking and walking and keep on going so far until you no longer know where you are, pretty soon you are going to arrive back where you started; at the source."

**Red's**, 4230 West Pointe Loma Boulevard, Point Loma, 223-1893. Live music, Friday and Saturday, call club for information; lounge entertainment, Monday and Thursday.

**Red Onion Restaurant**, 3125 Ocean Front Walk, Mission Beach, 434-9645. Beach Cafe, rock and roll and urban folk music, 10 p.m. Thursday. Admission granted for these 18 years of age and up.

**Ramsey's Canteen**, 4994 Newport Avenue, Ocean Beach, 323-4356. The Brighton Street Band, blues and acoustic rock, 7 p.m. to 11 p.m. Thursday. Rick Santini, original acoustic music, 7 p.m. to 8:30 p.m. Friday. Robin Hendel, blues music, 9 p.m. to 11 p.m. Saturday. Elizabeth Hummel, original folk music, 8 p.m. to 11 p.m. Sunday. Zank from Pasadena, rock and roll, 8:30 p.m. to 11:30 p.m. Tuesday open-mike night with D.J. White, 8 p.m. to midnight, Wednesday.

**Rusty's Cafe and Bar**, at the Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886. 40 Natural, Top 40 dance music, 7:30 p.m. to midnight, Friday and Saturday. Karaoke entertainment with Melissa King, 10 p.m. Wednesday.

**The Salome House**, 1970 Quivira Way, Mission Valley, 223-2234. Fish and the Seasons, rock and roll, Friday and Saturday. Glen Fisher, Steve O'Connor, and Friends, Latin jazz, 7 p.m. to 9 p.m. Sunday. Fish and the Seasons, rock and roll, Tuesday. Fish and the Seasons and Paul Howard and the Flamingo Jammers, rock and roll, Wednesday.

**Shower's Bar at the La Jolla Village Inn**, 1299 Village Court, La Jolla, 587-9717. Jon Sandford, variety music on the piano, 7 p.m. to 11 p.m. Monday through Thursday, and from 8 p.m. to midnight Friday and Saturday.

**Texas Tachones**, 6970 Voltaire Street, Ocean Beach, 224-6899. The Mountain Men, rock and roll, Thursday. The Files, rock and roll, Friday. Steve Blue, rhythm and blues, and the St. James Blues Band, blues.

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• Friday, Dec. 4 - PRESSED FOR TIME, Jazz Happy Hour with \$1.00 Happy Hour Buffet  
• Saturday, Dec. 5 - MAKAI 9 pm  
• Sunday, Dec. 6 - RAINMAKER, during Super Sunday Brunch 11 am  
• Monday, Dec. 7 - MONDAY NIGHT FOOTBALL \$1.50 Drafts, plus 100s & 1000s, special drink prices all night  
• Wednesday, Dec. 9 - YOU ARE THE STAR "KARAOKE"  
• Salsa Sunday with BILL CABALLERO and "SOS" 7 pm  
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# READER'S GUIDE TO THE MUSIC SCENE

**The Grill on the Park Restaurant**, 901 Fifth Avenue at E Street, downtown, 231-0053. Ed Thornton and guest jazz and contemporary music, 8 p.m. Friday, Dena Garrett and Ed Thornton, jazz and contemporary music, 9 p.m. to midnight Saturday, Bruce Dallas, rock and roll, 8 p.m. Wednesday and Thursday.

**Guadalupe Grill**, 4105 Taylor Street, Chula Vista, 295-5111. The Latin soul band, salsa, conga, and olives, Thursday through Saturday.

**Hank's**, 4018 Wallace Street, Old Town, in the Bazaar del Mundo, 245-0584. Charlie Morse, contemporary, Friday and Saturday.

**Horton Grand Hotel**, 311 Island Avenue, downtown, 544-1886. Holly Hoffman with Marshall Lowe, Ronee Satterfield, Mike Wolford, and Bob Magnuson (record release party), jazz, Thursday, Louise Bellon, with Holly Hoffman, Mike Wolford, and Bob Magnuson, jazz, 8 p.m. Friday and Saturday.

**Horton's at the Doubletree Hotel**, 910 Broadway Circle, downtown, 239-7363. Live music, 9 p.m. to 1 a.m. Saturday, call club for information.

**Hotel St. James**, 630 Sixth Avenue, downtown, 234-0155. Candy Kane, live piano, and Tom Yonko, blues and rhythm and blues, 8 p.m. to 11 p.m. Thursday.

**Humphrey's**, 1411 Mission Inn, 2241 Shelter Island Drive, Shelter Island, 234-5577. Indoor stage, live jazz, Sunday and Monday, call club for information. Piano bar, Artzie Thompson, 5 p.m. to 8:30 p.m. Monday through Friday; performer, Mike Roush, 9 p.m., Tuesday through Saturday.

**Hurricanes**, at the Shelter Island Marina Inn, 2011 Shelter Island Drive, Shelter Island, 222-0561. Paul Hayward, acoustic pop music, Tuesday and Thursday; El Chino's Island Sounds, ska, calypso, and reggae music, 5:30 p.m. to 9:30 p.m. Wednesday.

**Imperial House**, 505 Kalama Street at Park Boulevard, Hillcrest, 234-2325. Wayne Jure, jazz, Tuesday through Saturday; Wayne Jure and Hank Young, jazz, Friday and Saturday.

**Johany M's**, 801/201 Fourth Avenue, downtown, 233-1131. Kenny Bousquet and the Blues Experience, blues and rhythm and blues, 8 p.m. Thursday; John Young, rock and roll, 10 p.m. Friday; live music, 10 p.m. Saturday and Sunday; call club for information. Rockabilly, vintage rock and roll, Wednesday.

**Jolly Jagers**, 807 West Harbor Drive, Seaport Village, 233-4300. Tony Balones, comedy and music, 8:30 p.m. to close, Thursday through Saturday.

**Jonathan's Place**, in the Hotel St. James, 628/245 Avenue, downtown, 234-0155. The Peggy Dodson Trio, jazz, 7:30 p.m. to 10:30 p.m. Friday; Peggy Dodson, vocalist, accompanied by pianist Fernan Westbrook, torch, jazz and blues music, 8 p.m. to midnight, Saturday.

**Magallanes Bar and Grille**, 1521 Fairmount Avenue, Kensington, 584-7006. Open Mike Thursday the Strangers, rock and roll, Saturday, Spaghetti Social and live music, Wednesday.

**Mister A's Restaurant**, 2580 Fifth Avenue, downtown, 239-1777. Larry Moore performs a blend of light jazz, contemporary, and Latin music, 7 p.m. to midnight, Wednesday and Thursday, and 8 p.m. to 1 a.m. Friday and Saturday.

**Mully's**, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 230-8906. Pianist Dan Greenback performs classical music and show tunes from 6 to 10 p.m. Sunday through Saturday; Rick Ross, piano music, 6 to 10 p.m. Sunday.

**North Park Coffee Co.**, 3028 Harbor Island Drive, Harbor Island, 299-1258. Open Mike beginning at 8 p.m. Friday.

**O'Higgins**, 1457 San Diego Avenue, Old Town, 298-0133. Steve Laughton, country, top 40, and rock and roll, Wednesday through Saturday.

**Ole Madrid**, 255 Fifth Avenue, downtown, 557-0146. Saba Pata TL, Latin and salsa dance music, 9 p.m. Sunday.

**Patrick's II**, 428 F Street, downtown, 233-1077. For Brighams' Preservation Band, New Orleans-style jazz, with guest vocalists, early evening Wednesday and Thursday; the Tony Dogs, rockin' rhythm and blues, and the Blue Falcons, blues and rhythm and blues, Friday; live music, Saturday; call club for information: the Graham King Stakes, rockin' rhythm and blues, Sunday; the Hotshots, rock and roll, Monday and Tuesday.

**Princes of Wales British Pub and Restaurant**, 1615 India Street, 238-1303. David White, light jazz and contemporary music, 7:30 p.m. Thursday; Willie Field, variety music, Wednesday and Friday; Trevor Clarke, traditional English and American music, singalong, Saturday.

**Ramada Hotel Bayview**, 600 K Street, downtown, 598-5242. Judy Aron and Karaoke Maria, live-disc karaoke singalong, Saturday from 9:30 p.m. to 1:30 a.m.; Jaime Valle, Latin jazz, 11 a.m. to 2 p.m. Sunday.

**Rudy O'Neil's Irish Bar and American Grill**, 918 Fourth Avenue, downtown, 231-8000. Live acoustic, Irish folk music is offered on some Wednesdays and Thursdays, call club for information; Bryan Friedlander, popular music on the piano, 7 p.m. to midnight, Friday and Saturday.

**Rose O'Grady's**, 3402 Adams Avenue, Normal Heights, 284-7666. The Roadmasters, blues and rhythm and blues, Friday and Saturday; Tony Cummins, Irish and folk music, Tuesday.

**Solar Plaza**, 6390 El Cajon Boulevard, college area, 363-0045. Live music is offered most nights, call club for information; karaoke entertainment, Wednesday.

**Shorefront Harbor Island Inn**, 1380 Harbor Island Drive, Harbor Island, 291-4400. Barbara Banks, piano variety, 8:30 to 11:30 p.m., Thursday through Saturday; At Merle's, Roberto Valero, classical and European music on piano and violin, 6:30 p.m. to 10:30 p.m., Tuesday through Saturday.

**SOMA**, 555 Union Street, downtown, 239-7862. D.O.A., House of Suffering, Inch and Critical Mass, rock and roll, 8 p.m. Friday; Mudhoney, Egnatius, the Superlatives, and Honey Glaze, rock and roll, 8 p.m. Saturday.

## NOTE

By Gina Arnold

Few unknown bands have gotten signed as easily or as fast as Scott's *Egnatius*. And few have been as dependent on the kindness of strangers. Egnatius, formerly Captain America, was formed by chance. Various Glasgow locals, including friends in Teenage Fanclub, kept bugging former Vaseline *Egnatius* Kelly to reform his band. Coincidentally, at the same time, Nirvana's main man Kurt Cobain kept coming to inter-viewers that the Vaselines were his favorite band of all time. Cobain loved them so much, he did a cover of not one, but two Vaselines songs on the upcoming Nirvana release, *Incesticide*. So even if Egnatius' debut, *Donatema*, still, Kelly is set up for cash for years and years to come.

Cobain seems to have had infinite faith in Egnatius Kelly's talents. Indeed, the Vaselines' four-year-old LP, *The Way of the Vaselines*, on Sub Pop Records, is a funny, sloppy, charming record, packed with tunes and talent. But not surprisingly, the more quickly produced *Donatema* hasn't got a damn thing going for it. The voice of former Vaselines' drummer Frances McDonald is desperately missing, and the best song on the album — the wistful, acoustic "Hot Dog" — isn't even penned or sung by Kelly. You can't blame Kelly for seeing the day, given that opportunity practically busted in his door. Nonetheless, *Donatema* is an extremely marginal record, faintly reminiscent of Teenage Fanclub, a band with talents too slight to copy. Adding all this to years spent watching inexperienced instant British sensations like America leads me to believe that Egnatius will absolutely lose live. Knew in mind. Cobain's next favorite band is the Melvins. Egnatius plays *SOMA* Saturday with *Supersuckers*, *Honey Glaze*, and headliner *Mudhoney*.

**EUGENIUS, SOMA, Saturday, December 8, 8:00 p.m., 239-SOMA, \$9.00.**



**Tom Ham's Lighthouse**, 2130 Harbor Island Drive, Harbor Island, 291-9110. Melissa King hosts a karaoke singalong Thursday through Saturday from 8 p.m. to closing.

**The Trojan House**, 6179 University Avenue, College Area, at College and University avenues, 582-1070. Live music is offered most nights, call club for information.

**Tube Man's**, 1551 University Avenue, North Park, 269-9426. Live music, 9 p.m. Friday and Saturday, call club for information; karaoke singalong with Rick Glazier, 9 p.m. Sunday and Wednesday. The High Society Jazz Band performs Dixieland jazz beginning at 5:30 p.m. Friday.

**The U.S. Grand Hotel**, 126 Broadway, downtown, 232-1121. Lounge: Virena's Magic, jazz music, 5 p.m. to 8 p.m. Friday; live karaoke and the

Midnight Players, blues and rhythm and blues, 9 p.m. to 1 a.m. Friday; Jaime Valle and Egnatius, with vocalists Coral Thon, 8 p.m. to midnight Saturday.

**The Vesper Restaurant**, 1981 Shelter Island Drive, Shelter Island, 222-1191. Michael Sanders, Top 40 and variety music, 7 p.m. to 11 p.m. Friday and Saturday.

**The Wagon Wheel**, 1055 Second Avenue, downtown, 238-1918. The Gary Scott Quartet, featuring pianist Mike Wolford, jazz, 5 p.m. Thursday; live performance contemporary and classical piano selections in the lobby from 6 to 8 p.m. daily.

# READER'S GUIDE TO THE MUSIC SCENE

**Tech Club**, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 234-1900. The Elements, contemporary, Tuesday through Saturday; the People Movers, contemporary, Sunday and Monday.

**West County**

**Don's Restaurant**, 8238 Parkway Drive, La Mesa, 462-3661. Patti Glen sings a variety of musical styles, including jazz selections on the piano, 7 p.m. to 10 p.m. Friday.

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**The Charcoal House**, 9166 Murray Drive, La Mesa, 465-7090. Rusti and Friends, contemporary, Friday and Saturday.

**Circus D'Corral**, 1013 Broadway, El Cajon, 444-7447. Showstoppers, country music, Tuesday through Saturday.

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**DEN OF THIEVES**  
Wednesday, December 30, 9:00 pm  
Former Black Sheep lead singer  
**MICHAEL ROSE**

**THE SAMMIS**  
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**BEHRE LARSEN BAND**  
Saturday, December 5, 9:15 pm  
So, Cal's leading reggae band

**WORLD ANTHEM**  
Blues, boogie and swing  
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America's first and only Tex-Mex supergroup touring in support of their new album "Hanging On By A Thread"

**JOHN MAYALL**  
AND THE BLUESBROTHERS  
Thursday, December 31  
18th Annual New Year's Eve Bash with

**CANDY KAHN AND THE SWINGIN' ARABIANLLOS**, 5:00 pm  
**KEPCEK JAMES BLUES BAND**, 5:00 pm  
Monday, December 7, 9:00 pm  
**BIG FINS**

**MOJO NIXON**  
and the ROADKINGERS  
and the SWINGIN' ARABIANLLOS and the JAZZ  
Thursday, December 17, 8:30 pm  
His San Diego record release party  
Chicago, Ill., Friday, 5:30-8:00 pm  
Chicago, Ill., Saturday, 5:00-8:00 pm  
COMING SOON  
HBO, Jan. 28 • Don Hicks and the Acoustic Warriors, Feb. 10 • Allen Holdsworth, Feb. 18

**EARLY EVENING SHOWS**  
Chicago, Ill., Friday, 5:30-8:00 pm  
Chicago, Ill., Saturday, 5:00-8:00 pm  
COMING SOON  
HBO, Jan. 28 • Don Hicks and the Acoustic Warriors, Feb. 10 • Allen Holdsworth, Feb. 18



# FINE LINE

entertainment  
PRESENTS

FRIDAY • DEC. 4 • 8:30 PM  
**COWS**

with Headhunter recording artist  
**ROCKET FROM THE CRYPT**  
Plus special guest: **THE NEPHEWS**  
**CLUB 860** (formerly Diego's)  
860 GARNET AVE., R.E. • 578-1513 • 10 & UP

WEDNESDAY • DEC. 9 • 8:30 PM  
**SOUL ASYLUM**

with special guests  
**LEMONHEADS & THE JAYHAWKS**  
**CLUB 860** (formerly Diego's)  
860 GARNET AVE., R.E. • 578-1513 • 10 & UP

THURSDAY • DEC. 10 • 8:30 PM  
**BAD4GOOD**

with special guests  
**DEN OF THIEVES & THE DRAGONS**  
**CLUB 860** (formerly Diego's)  
860 GARNET AVE., R.E. • 578-1513 • 10 & UP

FRIDAY • DEC. 11 • 8:30 PM  
**RECORD RELEASE PARTY**

**HONEY GLAZE**  
with special guests  
**KINGMOTHER & LUCY'S FUR COAT**  
**CLUB 860** (formerly Diego's)  
860 GARNET AVE., R.E. • 578-1513 • 10 & UP

SATURDAY • DEC. 18 • 8:30 PM  
**BLIND MELON**

with special guests  
**FLOWERHEAD & HATE ROMANCE**  
**CLUB 860** (formerly Diego's)  
860 GARNET AVE., R.E. • 578-1513 • 10 & UP

UPCOMING SHOWS  
**FLOTSAM & JETSAM** 12/50  
**BIG DRILL CAR** 12/19

Tickets available at all **OUTLETS** (May Co., Tower, Music Plus, select Warehouse stores and Club 860 box office). To charge by phone call 278-7105. Tax also available at Lou's Records and Off The Record.

THURSDAY • DEC. 31 • 8:30 PM  
**GRAPES**

Tix on sale Thursday, Dec. 3

Tickets available at all **OUTLETS** (May Co., Tower, Music Plus, select Warehouse stores and Club 860 box office). To charge by phone call 278-7105. Tax also available at Lou's Records and Off The Record.

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THURSDAY • DEC. 31 • 8:30 PM  
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Tix on sale Thursday, Dec. 3

## READER'S GUIDE TO THE MUSIC SCENE

**Pin Valley House**, 78441 Old Highway 80, Pine Valley, 473-8708. Country, rock and roll, Friday and Saturday.

**Reverge Inn**, 14355 Old Highway 80, El Cajon, 561-8105. Live country music, 7 p.m. Thursday and 8 p.m. Friday and Saturday, club for information.

**Rouben's Restaurant**, 5825 Lake Murray Drive, La Mesa, 465-1864. Michael Gentry, classic blues, dance music, contemporary, and blues, 8 p.m. to 9 p.m. Wednesday and Thursday, 8:30 p.m. to 10:30 p.m. Friday and Saturday, and 11:30 a.m. to 1:30 p.m. Sunday.

**Vicior Galin and Tuff Club**, 5000 Willow Road, Alpine, 443-5400. Rock, blues, contemporary, pop standards, light jazz, country, and '50s variety music, 7 p.m. to 11:30 p.m. Friday and 8 p.m. to 10:00 p.m. Sunday.

**Village Emporium Espresso Cafe**, 8771 La Mesa Road, La Mesa, 465-1861. Steve Van Belle, contemporary Christian music, Thursday, John Caliente, contemporary Christian music, Friday, Ben Hovvitt, blues and reggae music, Saturday, Rick Kowdion, variety music, Monday, Rolo Cagle, contemporary Christian music, Tuesday, open mike, Wednesday.

**Wong's Golden Palace**, 1126 University Avenue, La Mesa, 461-9772. Karaoke entertainment, 8 p.m. to 2 a.m. nightly.

**South Bay / Coronado**  
**Bonita Story Restaurant**, 4014 Road, Bonita, 479-3317. Live Dred, reggae, Tuesday.

**Cafe La Mesa**, 1441 Highland Avenue, National City, 474-3222. Bruce Robison, contemporary, Wednesday and Thursday, Sandy Chappell, Burnett Anderson, and Bruce Robison, pop and jazz, Friday and Saturday.

**Center Cut Steakhouse**, 354 Broadway, Chula Vista, 476-1144. Dave Barrow, blues and jazz, singing from 5:30 p.m. to 8:30 p.m. Thursday through Saturday, salsa and Salvador, folk music, 1 p.m. to 4 p.m. Sunday.

**The Country Club**, 1121 Third Street, Chula Vista, 426-2977. Route 66, country, 8 p.m. Thursday through Sunday, (also season beginning at 5 p.m., Sunday) White Horse, country music, 8 p.m., Sunday through Wednesday.

**Duck's**, 317 Third Avenue, Chula Vista, 422-1566. Danny Lopez, variety music, Tuesday through Sunday, 8 p.m. to 11 p.m. Thursday through Saturday, 9 p.m. to 11 p.m. Sunday and Monday.

**Hotel del Coronado**, 1500 Orange Avenue, Coronado, 437-0171. Cheri Terrace, lounge, Barry Craig, danceable classic rock, 9 p.m. to 1:30 a.m. Wednesday through Saturday, In Voice, pop, classic rock, 9 p.m. to midnight, Sunday.

**Ocean Terrace Grill**, The Adelphi Pizzeria, Latin music, on guitar and harp, 5:30 p.m. to 9 p.m. Wednesday through Friday and 9 p.m. to 9 p.m. Saturday.

**Palm Court**, Jim Gustin, pianist, performs 5 p.m. to midnight, Friday through Sunday, and 5 to 11 p.m. Monday, Jerry Melnik, pianist, 7 p.m. to 11 p.m. Tuesday through Thursday, Bill Green's Orchestra, big band swing, 8 p.m. to 9 p.m., Sunday.

**Prince of Wales Restaurant**, 10000 "Ace" Harris, jazz music, on the piano, 7 p.m. to 11 p.m. Friday, Gordon Kooze, Barry Melnik, 10 to 10 p.m., Friday, and 8 to 10:30 p.m. Saturday, Tobacco Road, variety, jazz, swing, and lounge, 8 p.m. to 10 p.m. Sunday.

**The Palmieri Star**, 608 Main Street, Chula Vista, 427-5889. Karaoke singing in Wednesday through Sunday.

**Island Saloon**, 104 Orange Avenue, Coronado, 435-1516. Live Roney and the Mad Players, blues and reggae, Friday and Saturday.

**Jiffy Country**, 1862 Palm Avenue, Imperial Beach, 429-1161. Live country music, 8 p.m. to 1 a.m. Friday and Saturday, club for information.

**Joey's**, 415 Broadway, Chula Vista, 426-4828. Rock and roll with Ennio and the Red Red, Wednesday through Sunday, karaoke from 5 p.m. to 8 p.m., Karaoke Monday and Tuesday.

**The Meridian Hotel San Diego at Coronado**, 5000 Second Avenue, Coronado, 433-3000. In the La Presencia Bar Lounge, Ray Britt, jazz pianist, 8 p.m. to 11 p.m., Tuesday through Saturday.

**Louie's Coronado Bar Resort**, 4000 Coronado Bay Road, Coronado, 424-4000. In the Lounge, Lynette and Nephilae, adult contemporary and Brazilian music, 8 p.m. to 10 p.m. Tuesday through Thursday, 9 p.m. to 11 p.m. Friday and Saturday, Bill Hawthorn, contemporary, 9 p.m. to 10 p.m. Sunday and Monday.

**The Maroon Cocktail Lounge**, 2618 Main Street, Chula Vista, 429-8045. Live Reggae, northern blues, Thursday, Cuban, Latin and pop to dance music, Friday and Saturday, live Reggae, northern blues, 4:30 to 9 p.m. to 9 p.m. Saturday.

**McP's Pub**, 1107 Orange Avenue, Coronado, 435-5262. Third Degree, rock and roll, Thursday, the Noise, rock and roll, Friday and Saturday, Second to None, acoustic, rock and roll, Sunday, Steve Brown, acoustic variety, Monday, the Tarras, Irish and folk music, Tuesday, Steve Brown, acoustic variety, Wednesday.

**The Palmieri Star**, 608 Main Street, Chula Vista, 427-5889. Karaoke singing in Wednesday through Sunday.

**Elario's**, 1403 Palm Avenue, Imperial Beach, 429-1161. Live country music, 8 p.m. to 1 a.m. Friday and Saturday, club for information.

**Joey's**, 415 Broadway, Chula Vista, 426-4828. Rock and roll with Ennio and the Red Red, Wednesday through Sunday, karaoke from 5 p.m. to 8 p.m., Karaoke Monday and Tuesday.

**The Meridian Hotel San Diego at Coronado**, 5000 Second Avenue, Coronado, 433-3000. In the La Presencia Bar Lounge, Ray Britt, jazz pianist, 8 p.m. to 11 p.m., Tuesday through Saturday.

## ELARIO'S

Holiday Season Events  
**Christmas Dinner**  
from \$10.95  
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Friday, December 25

**New Year's Eve**  
Thursday, December 31  
Early seating, 8:30-10:30 p.m.  
\$25.00 per Person

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## BUFFALO JOE'S BARBEQUE GRILL & SALOON

OPEN 11:00 AM TO 2:00 AM DAILY  
BEST FOOD • PORTIONS • PRICES

Voted "Best BBQ" S.D. Magazine/Cisco '91

- Ribs • Alligator • Crawfish • Ovens Fresh
- Chicken • Catfish • Combread • Pies
- Buffalo • Trout • Blackened Fish



## MONDAY NITE FOOTBALL BEARS vs. OILERS

## BLUEGRASS ETC.



5th & Market in the Gaslamp • 236-1616

NO COVER

## LIVE MUSIC

## KARAOKE

Monday & Thursday Nights

## LADIES' NIGHT

ALL WELL DRINKS \$1



4230 W. Point Loma Blvd. • 223-1693

The Sophisticated Radios  
Hotel/Mission Valley  
The Stragglers: Megalopolis Bar and  
Grille  
Streetheart: Islands Lounge  
Third Degree: M.P.'s Pub  
Throville: Spirit  
Timeless Notes: Carlin Murphy's La  
Jolla  
The Time Travelers: Hennessy's  
Tavern/Pacific Beach  
Tommy Drive: The Sand Bar  
The Travel Agents: Blind Melons  
Moore/McGillivray's: Winona  
Two Beel Beel: Spirit  
Uncle Joe's: Big Of: Driven the  
Cubal  
Vendetta: Gentry's  
Café Watson and the AC-30's: the  
Cubal  
Vendetta: Watson's  
Yonderdaze: Radioson Hotel/Mission  
Valley  
Zank: From Peacocks: Rumors  
Coffhouse

## Contemporary / Top 40

Ambience: Dorrell's Back Room  
Judy Ann and Karaoke: Maudie  
Ramada Hotel Bar/Bier: Mr.  
D.J. Cain  
Terry Archer and the Wellhouse  
Ran Barb: the Wellhouse  
B Natural: Hilly's Café at the Rusty  
Pulcan/La Jolla  
Steve Brown: M.P.'s Pub  
Jerry Burchard: Doc's Landing  
The Chromatic: Café Le Pavillon  
Lounge

Ray Correy: Hilton Hotel  
Bar and Laidie Correy: Hilton Hotel  
Dana Cole: Tom Ham's Lighthouse  
Barry Craig: Hotel del Coronado  
Bruce Dallas: the Grill on the Park  
Rockin' Raja: Lobster  
David Daniels and Hushhush:  
Rancho Bernardo Inn  
Diane D'Aubrey: Monterey Bay  
Cannery

Bill DeBartey: the Marine Room  
The Elements: the Viceroy Club at the  
Marriott Hotel/downtown  
Hannah Fisher: Two Leo's/Mission  
Gorge  
Michael Gaerney: Redden's  
Restaurant/Consistent Center  
Park  
Patrick Hill: the Wellhouse  
David Hansen: Carlin  
Murphy's/Government Center,  
Hennessy's Tavern/Pacific  
Beach, Carlin Murphy's La Jolla  
Island Magic: Arco Bowl  
Peter Jey: Koda's Restaurant  
The Johnson Brothers: the  
Wellhouse  
Larry Karp: the Alley

John Kelly: the Albatross, the Alley  
Laguna: Hungry Hunter/Rancho  
Bernardo  
Mike Lamy: Mile High: Boulder  
Steve Langdon: O'Hangy's, Dock's  
Lounge  
Gary Lehman: Lord Jim's  
Melissa McCracken: Strangler's Inn  
Tad McMillan  
Buchanan's/Incarnate  
Sean McVicker: Admiral Baker  
Clubhouse  
Jim Moore: Doc's Landing  
Larry Moore: Mr. A's Restaurant  
Charlie Moran: Hamburgueat  
No Sensation: (featuring Phil Eagle:  
Burger's)  
The People Movers: the Viceroy Club  
at the Marriott Hotel/downtown,  
Hilton Hotel  
Perfect Balance: La Costa Resort and  
Spa, Dock's Last Resort  
The Pier Group: San Diego Harbor  
Excursions  
Mr. P's Express: La Costa del Zorro  
Rancho/Mission Pacific Del Mar,  
Avenue's Restaurant, Hilton Hotel

The British Americans: Milligan's  
Restaurant  
Bob Campbell and Friends: Eladio's  
Alfredo Cardini: Chang's Cuisine  
The Chicago 15: Holly City Tavern  
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Peggy Clark: with Forest  
Woodward: Jonathan's  
Place/Hotel St. James  
Hotel  
The Peggy Dudson: Yrie St. James  
Hotel  
Bill DeBartey: the Marine Room  
The Ginger: Ferns: Trine Venice  
Café Bar  
The Earl Grey: Beach/Catamaran  
Resort Hotel  
Gina Fisher: the Salmon House  
Dana Garrett and Ed Thurston: Grill  
on the Park Restaurant  
Halla Hamed: Jazz by the Way  
The Hollis Gentry: Quince's  
Restaurant and Jazz Bar  
The Hollis Gentry: Trine Venice  
Café Bar  
The Bobby Gordon: Quince's  
Restaurant and Jazz Bar

Winksters  
"Live Reggae, Blues, Rock  
& Discotheque 7 nights a week"  
Jonathan Style: Mile Every Thursday  
Thursday, December 2  
COMMON  
SENSE  
Friday, December 4  
ON ROOT  
Saturday, December 5  
WORLD ANTHEM  
Sunday, December 6  
MIGHTY PENGUINS  
Live with  
BLONDE BRUCE BAND  
7pm  
Monday, December 7  
CLUB HILL  
RUBY  
Tuesday, December 8  
WOODEN FACE  
SLOW CHILDREN  
Wednesday, December 9  
TRAVEL AGENTS  
featuring DAVEY BOND 1011  
CAMPBELL 1012  
1901 Bocca 10 • Ocean Beach  
222-6622

Joe Murphy's  
COCKTAILS & DANCING  
4302 Mission Blvd., Pacific Beach 270-2071  
Friday, Dec. 4  
RICK GAZLEY  
BAND  
Saturday, Dec. 5  
SWING THIS  
Sunday, Dec. 6  
BILLS VS. JETS  
Monday, Dec. 7  
PALINDROME  
JAIN DOE  
READY OR NOT  
Special Guests  
Soul Persuaders  
HAPPY HOUR  
Monday, Dec. 7  
All well drinks & domestic  
\$4.50

Winksters  
"Live Reggae, Blues, Rock  
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featuring DAVEY BOND 1011  
CAMPBELL 1012  
1901 Bocca 10 • Ocean Beach  
222-6622

## NITE LIFE

### EAST ULTIMATE ENTERTAINMENT 16 HOURS A DAY

Wednesday, Dec. 23  
Santa's Bachelor Party  
Noon-Midnight

Free  
Membership  
card with this ad  
Exp. 12-10-92

Bargain Buffet  
\$2 12-5 pm

8290 Broadway, Lemon Grove • 569-7037

## JAZZ - JAZZ - JAZZ

THURSDAY, DECEMBER 3  
HOLLY HOFMANN ALBUM RELEASE PARTY  
"Duo Personality" with  
MUNDELL LOWE, RONN SATTERTHILL, MIKE WOFFORD and BOB MAGNUSON

FRIDAY & SATURDAY, DECEMBER 4 & 5 - 8:00-10:00 PM  
Duo: LOUIE BELLSON  
with HOLLY HOFMANN, MIKE WOFFORD, BOB MAGNUSON

THE HORTON GRAND  
A Grand Heritage Hotel  
311 ISLAND (AT 4TH AVE.) • DOWNTOWN • 541-1886

## Every Sunday 5:00-9:00 COUNTRY FAMILY DAY

Dance Lessons  
DJ, Prizes  
Live Music  
BRING THE KIDS!

Under \$10 • \$12-22 • Adults \$4

Oasis  
OLD TEXAS BAR-B-Q  
5540 Kearny Mesa Rd.  
at the Ramada Inn  
Information line: 560-4000

## CAFÉ BRAVO

Friday & Saturday  
THE TRAVELERS

Upcoming  
Friday,  
Dec. 11 & 18  
JAIME  
VALLE  
and  
EQUINOX

895 4th Ave. • Downtown • Tel. 234-8888

## Johnny's 801

Happy Hour Mon.-Sat. 4-7 pm  
Reduced drink prices & 1/2 price appetizers

Thursday - \$1 Drinks  
Kenny Beaumont & The Blues Experience  
Doors open at 8 pm • No cover till 9 pm

Friday Happy Hour  
4-7 pm Drink Specials and 1/2 price appetizers  
The First Choice - Live 5:30-7:30 pm  
Big Fins - Live at 10 pm

Saturday - Happy Hour  
THE CARVIN JONES BAND  
Live at 10 pm

Sunday  
The staff of Johnny's would like to congratulate  
Alan & Lori Lee (private reception)

Monday Nite Football  
BEARS VS. OILERS

Tuesday - Ladies' Nite Out  
Rick Gazley Group

Wednesday  
ROCKOLA  
"1992 Best Classic Rock"

633-1131  
801 Fourth  
AVENUE

Bill Green's Orchestra: Hotel del  
Coronado  
The Bob Hamilton Trio: Crook's Jazz  
Bar and Restaurant  
Johnny "Ace" Harlin: Hotel del  
Coronado  
The High Society Jazz Band: Tuba  
Man's University Avenue, Dock's  
Last Resort  
Lise Highmore and Second Wind:  
Hennessy's Tavern/Catamaran  
Holly Hoffmann, Mike Wofford,  
Mundell Lowe, and Bob  
Magnuson: Horton Grand Hotel  
The Hot Jazz Potatoes: Café 501  
The Jay Freeman Quartet: Beas's  
Coffhouse  
Dr. Fr Pacific King Luis Inn  
Daniel Jackson and the Real Jazz  
Band: Crook's Restaurant and  
Jazz Bar  
The Art Johnson Trio: Espresso  
Literati Books and Music  
Ken Kaiser: Marine Room/Spiridrit  
Mood  
The Ken Kaiser Trio: King Louis Inn  
The Chuck Leibel Trio: King Louis Inn  
Craig Magnuson: the Marine  
Room/Spiridrit Mood  
The Joe Martin Quartet: Crook's  
Restaurant and Jazz Bar  
Charles McPherson and the Modern  
Jazz Discharge: Eladio's  
The Charles McPherson Quartet:  
Crook's Restaurant and Jazz Bar  
The Ship Movers Quartet: Crook's  
Restaurant and Jazz Bar

The North County All-Stars: Jazz by  
the Way  
Steve O'Connor: the Salmon House  
Quinteto Aspet: Crook's Restaurant  
and Jazz Bar  
Real to Reah: Evelyn Café  
New Society and Friends: Eladio's  
Gift Store Home: Evelyn Café  
The Gary Scott Quartet: featuring  
Mike Wofford: Wagoner Hotel  
Sound Environment: Café 501  
Spectrum (the Rick Rose Trio): Ron  
Vivian Restaurant  
Sean and Ivo the Coyote Bar  
The Sunday Morning Office Band:  
South Bay Banquet and  
Conference Center  
Swing Shift, with Kenny Meyer:  
South Bay Banquet and  
Conference Center  
Sylvia and Salvador: Rancho del  
Mar  
The Gary Thompson Quartet:  
Crook's Restaurant and Jazz Bar  
Carol Thum: U.S. Grant Hotel  
Tobacco Road: Hotel del Coronado  
Tales: Valley and Espinoza U.S. Grant  
Hotel  
The Idaho Valley Trio: Tuna Mare  
Vivian's Magic U.S. Grant Hotel  
Fernan Woodbrook with Peggy  
Chlor: Jonathan's Place/Hotel  
St. James  
The Mike Wofford Quintet: Crook's  
Restaurant and Jazz Bar  
Hank Young and Werner Juse:  
Lafayette Lodge, Imperial House

## Salsa Night

with  
SALSA  
PARA  
TI

Reservations  
Suggested  
Tel. 527-0146  
755 FIFTH AVENUE  
SUNDAY NIGHTS

## NITE LIFE

### UPTOWN ULTIMATE ENTERTAINMENT 16 HOURS A DAY

Wednesday, Dec. 23  
Santa's Bachelor Party  
Noon-Midnight

Free  
Membership  
card with this ad  
Exp. 12-10-92

Bargain Buffet  
\$2 12-5 pm

4307 Ohio Street, San Diego • 284-7435

## BANK

101 B & G ST. CALIFORNIA CUISINE  
20 BEEHIVE & GOLF COURSE LILIES  
SMOKING & NONSMOKING ROOMS AVAILABLE  
21 LITERS ONLY  
HAPPY HOUR MON. THUR. FRI. 3:00-7:00 PM  
MIDNIGHT FRI. SAT. 10:00-1:00 AM  
LOCKED IN BROWNS VALLEY  
2000 Canyon Blvd. San. Diego  
Phone 434-8888, Fax 434-7888, 434-8888  
or visit our Website: www.bank.com  
224-6666

## PATRICK'S

• LIVE ENTERTAINMENT • DANCING • BULLARNEY & BOOZE

This Friday!  
1ST FRIDAY BLUES FESTIVAL  
featuring  
TONE DOGS  
"Rock Rock Texas Blues"  
also performing Saturday night  
BLUE FALCONS  
"Swamp" RSB from L.A.  
Munchies & Drink Specials 5 pm till 7

Sunday  
CRAWLIN'  
KING SNAKES  
"Snake House"

Monday & Tuesday  
HOT HEADS  
"Nominated Best Jazz Rock"  
Jazz, Blues, Boogie & Rock  
Happy Hour prices all 7-9:30  
428 "F" Street 233-3077  
Across from Horton Plaza parking



**PARK PLACE**

**ALL DRINKS \$2.00**  
Friday 8-10 pm

**NO COVER CHARGE**  
Expires 12/6/92 w/this ad.  
Good for 2 people.

**France**

**LIVE ROCK EVERY NIGHT**  
1000 Rockwood Parkway, El Cajon 615-445-7473

**18 & UP**  
Full Bar with 10

**SLAM TANGO. Presents**

**PSYCHOTIC WALTZ**

**ELECTRIC JUNKY DARK ILLUSION**

CLUB 860 (860 Garnet Avenue in P.B. - Diego's)  
\$1.50 Drafts Info: 563-SLAM

**PRESTO**  
BAR • GRILL • PIZZA • BEER

**PRESENTS LIVE MUSIC**

**EVERY WEDNESDAY • 9:30 PM-CLOSE**

**COLLEGE NIGHT**  
\$1 DOMESTIC DRAFTS \$2 WELLS  
AND OTHER DRINK SPECIALS

**BOOK NOW FOR YOUR HOLIDAY PARTY**

**FRI. & SAT., DEC. 4 & 5**  
9:30 PM-1:30 AM

**BAD DOG**

NIGHTLY DRINK SPECIALS & LATE NIGHT MENU  
VALIDATED UNDERGROUND PARKING  
1025 PROSPECT ST. • LA JOLLA • 454-9712

**A SOUND INVESTMENT**

**OFF THE RECORD**

**U2**  
"Under A Blood Red Sky"

CD \$10.99  
Cass. \$5.99

**ON SALE AT OFF THE RECORD**  
CASH PAID FOR CDs, CASSETTES, LPs, VIDEOS

OPEN 7 DAYS  
6330 El Cajon Blvd  
(619) 265-0507  
515 First St.  
(619) 943-0041  
3549 Fifth Ave.  
(619) 296-4755

READER'S GUIDE TO **THE MUSIC SCENE**

**Piano Bar and Classical**

**Randy Beecher** Kelly's Steak House, San Diego  
**Low Prochaska** Dante's  
**Ray Rite** Le Meriden Hotel  
**John Calk** Dante's Restaurant  
**Trevor Clark** Princes of Wales  
**Bill Doherty** the Marine Room  
**Bryan Hinkle** Ritey O'Neil's  
**Karen Glasgow** Doublet  
**Patti Glenn** Alois's Restaurant, Bonita  
**Lauren Golden** Caffe Classico  
**Dan Greenblatt** Molly's San Diego  
**Paul Gregg** Cafe del Rey Miro  
**Jim Hansen** Hotel del Coronado  
**Brian Kilmer** Hook Works/Paninik  
**Rich Kneafuse** Carmel Highland  
**David White** Princes of Wales Bar and Grill  
**John LaRocca** Red Tractor's  
**Mike Lamy** Miller House Restaurant  
**George "Tito" Lee** Doublet  
**Bob MacLeod** La Valencia Hotel  
**Jerry Melnick** Hotel del Coronado

**BODIE'S**

**528 F-STREET**  
FRI. & SAT., DEC. 4 & 5  
9:30 PM-1:30 AM  
\$1.50 Drafts

**GHETTO SCHIEFT**

**THE THUNDERBOLTS**  
**THE THUNDERBOLTS**  
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**JOIN US FOR MONDAY NIGHT FOOTBALL**

**Featuring:**

**75¢ DRAFTS (DOMESTIC)**

**\$1.50 BASKET of hot & spicy chicken wings**

**ALSO KARAOKE!**  
EVERY SATURDAY & MOST FRIDAYS  
9:30 PM-1:30 AM

**RAMADA HOTEL**  
BAY VIEW SAN DIEGO  
1400 K STREET, SAN DIEGO • 496-8254  
COMPLIMENTARY PARKING WITH VALIDATION

READER'S GUIDE TO **THE MUSIC SCENE**

**Rock**

**Red Lane and Full House** the Promenade Club  
**Gary Lohman** Lord Jim's  
**Bob Lane and Junction 52** the Ox  
**New Wave** the Ox Club  
**Midnight Stage** Don's East  
**New Wave** the Ox Club  
**Protein Film** Buffalo Joe's Barbecue  
**Grill and Saloon**  
**Smoggy Creek** Hanky's  
**The Rhythmic Rambler** Buster Daly's  
**Blondie** Oakdale Lodge  
**Route 66** the Country Club  
**The Rhythmic Rambler** Buster Daly's  
**Blondie** Oakdale Lodge  
**Route 66** the Country Club  
**The Rhythmic Rambler** Buster Daly's  
**Blondie** Oakdale Lodge  
**Route 66** the Country Club

**Folk / Ethnic**

**Arami** Arami's  
**Brian Bayne** Murray Street Pub  
**Blondie** Oakdale Lodge  
**Grill and Saloon**  
**Smoggy Creek** Hanky's  
**The Rhythmic Rambler** Buster Daly's  
**Blondie** Oakdale Lodge  
**Route 66** the Country Club  
**The Rhythmic Rambler** Buster Daly's  
**Blondie** Oakdale Lodge  
**Route 66** the Country Club

**Monday NIGHT FOOTBALL**

**KARAOKE**  
Monday night dinner special  
Grilled spicy chicken w/ rice & beans \$4.75

**Tuesday STEAK NIGHT!!**  
Steak, baked potatoes & vegetables only \$5.75  
**LIVE MUSIC!!**  
every Tuesday 9:00 pm

**Wednesday LIVE MUSIC!!**  
**SOUTH OF THE BORDER NIGHT!!**  
Monday night dinner special  
Grilled spicy chicken w/ rice & beans \$4.75

**Thursday SPAGHETTI DINNER \$1.99**  
**Friday & Saturday DANCING!!**  
with "Jazz" playing your favorite tunes!

**GIVE CALLAHAN RED A TRY**

**Our signature beer on tap, available only at Callahans.**

**A Little Hard To Find. Really Hard To Leave.**  
578-7892

**OPEN CHRISTMAS DAY AT 5:00 P.M.**

**Callahan Red**  
FISH RED ALE

**APPEARING WEEKLY AT THE**

**Friday 9 pm to 1 am**

**Saturday 9 pm to 1 am**

**LENN RAINY & THE MIDNIGHT PLAYERS**

**Jaime Valle & Equinox**

**EVERY FRIDAY HAPPY HOUR** featuring jazz vocalist VILAYA ROBERTS 5 pm to 8 pm \$1.50 beer \$2.25 well drink

**HAPPY HOUR - No Cover • Complimentary beer • 3-hour Validated Parking • Drink Specials • Information 232-3121**

**Lounge & Restaurant**  
328 Broadway  
San Diego, California 92101  
(619) 232-3121

**HAPPY HOUR DAILY 4-7 PM**

**Monday - Hot Dogs & Chili w/ Football**  
**Tuesday - Taco Bar**  
**Wednesday - Buffalo Wings & Veggie Plate**  
**Thursday - Carrot Room Beer**  
**Friday - Fish Tacos**  
**Saturday & Sunday - 1/2-price appetizers**

**Every Tuesday & Thursday**  
**Paul Hayward & Flannel Jammies**  
5:30-9:30 pm

**Every Thursday Night**  
7 pm to close - All Drinks \$1  
Wednesdays, 5:30 to 9:30 pm  
**Dr. Chico & The Island Sounds**  
Shelter Island Marina Inn  
2051 Shelter Island Drive, San Diego, CA  
(619) 922-0561

**NO COVER\***  
\*except Thursdays

**CHEAP BEER! GREAT BANDS!**

**FISH & THE SEAWEEDES**  
**FISH & THE SEAWEEDES**  
**GLEN FISHER, STEVE O'CONNOR & FRIENDS**  
**PLAY LATIN JAZZ**  
6:00-10:00 pm  
Complimentary food buffet throughout the night

**BURGER, FRIES & DRAFT BEER**  
(on soda) 11:30 am-10:00 pm Mon-Sat  
4:30-10:00 pm Sun

**Plenty of free parking! Sweeping view of the harbor**  
Private rooms available for parties of 30 or more  
1870 Quivira Rd. • Marina Village • Reservations: 222-2234

## HELP WANTED

**ACTIVISTS: PRO-CHOICE.** Hold positions for 15-20 weeks. Pro-choice activists. Our choice is not to be a pro-choice activist. Call for details. 200-2000.

**AROMATIC INSTRUCTOR NEEDED.** Aromatics instructor. 200-2000.

**APARTMENT MANAGER.** 12 units. Pacific Beach. 200-2000.

**ASSEMBLER.** Immediate openings for Electronic Assemblers. 200-2000.

**ARTIST/STYLIST.** Tanned in London by Vidal Sassoon. 200-2000.

**BANQUET SERVICES.** 40 immediate openings. 200-2000.

**CASHIER.** Days and evenings. 200-2000.

**CASHIER.** Friendly, outgoing person. 200-2000.

**CLERICAL DATA ENTRY.** T.C. Temp. 200-2000.

**COOK AND COUNTER PORTIONS.** Full and part time. 200-2000.

**CHAUFFEURS WANTED.** Set your own rate. 200-2000.

**CAR SERVICES.** 170. 200-2000.

**COMPUTERS.** 136. 200-2000.

**CONSUMER SUPPORT.** 132. 200-2000.

**EMPLOYMENT SERVICES.** 127. 200-2000.

**FOR SALE.** 166. 200-2000.

**HEALTH AND FITNESS.** 128. 200-2000.

**HELP WANTED.** 126. 200-2000.

**JOB TRAINING.** 127. 200-2000.

**LANDSCAPING.** 128. 200-2000.

**RECEPTIONIST.** 128. 200-2000.

**RESTAURANT.** 128. 200-2000.

**SALES.** 128. 200-2000.

**SECRETARY.** 128. 200-2000.

**STENOGRAPHER.** 128. 200-2000.

**TELEPHONE OPERATOR.** 128. 200-2000.

**TRAINING.** 127. 200-2000.

**TRAVEL.** 136. 200-2000.

**WANTED.** 126. 200-2000.

**WANTED.** 126. 200-2000.

## CLASSIFIED ADS

### Free Classifieds

Time to sell your surfboard, freon and electric guitar? If you're a private party or a nonprofit organization, you may qualify for a Free Classified. Free ads must be typed and mailed. See page 127 for details.

### Roommate Hotline

Looking for a place to live? Now you can get a jump on your search before the Reader even hits the streets by simply calling the Roommate Hotline at 1-900-844-6663. Only 49 cents/minute. To place your roommate ad and get on the hotline, call 262-9066, 24 hours a day. The cost is only \$16. See the Roommate section for more details.

### Paid Classifieds

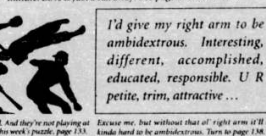
Need a roommate or clients for your business? Have a vacant rental property? It's easy to place a 25-word Paid Classified ad in the Reader. For more information on paid ads, turn to page 127.

### Phone Matches

Looking for your special someone? Turn to the Phone Matches column where you'll find 700+ special someone to choose from. Or call the Phone Matches line at 1-900-844-6382 and "browse" through the introductions. Only 98 cents/minute. \$1.98 for the first minute. Love is just a call away! See page 136 for details.



By and by, a broken time to buy. No one knows when it will be back. No one knows when it will be back. No one knows when it will be back.



No one knows when it will be back. No one knows when it will be back. No one knows when it will be back.

Classified Ads	Contents
Antiques & Collectibles	165
Bicycles	165
Business Opportunities	127
Cars	170
Car Services	170
Computers	136
Consumer Support	132
Employment Services	127
For Sale	166
Health and Fitness	128
Help Wanted	126
Job Training	127

Features	Contents
Lessons	128
Motorcycles	173
Music	129
Services	129
Notice	132
Personal Resources	130
Stage Notes	149
Trade	148
Travel	137
Wanted	134
Wedding/Party Guide	131
Automotive	162
Help Wanted	126
Instruction	128
Real Estate	158
Services	130
Sports and Fitness	152

**ANTIQUE & COLLECTIBLES.** 165. 200-2000.

**BICYCLES.** 165. 200-2000.

**BUSINESS OPPORTUNITIES.** 127. 200-2000.

**CARS.** 170. 200-2000.

**CAR SERVICES.** 170. 200-2000.

**COMPUTERS.** 136. 200-2000.

**CONSUMER SUPPORT.** 132. 200-2000.

**EMPLOYMENT SERVICES.** 127. 200-2000.

**FOR SALE.** 166. 200-2000.

**HEALTH AND FITNESS.** 128. 200-2000.

**HELP WANTED.** 126. 200-2000.

**JOB TRAINING.** 127. 200-2000.

**LESSONS.** 128. 200-2000.

**MOTORCYCLES.** 173. 200-2000.

**MUSIC.** 129. 200-2000.

**SERVICES.** 129. 200-2000.

**NOTICE.** 132. 200-2000.

**PERSONAL RESOURCES.** 130. 200-2000.

**STAGE NOTES.** 149. 200-2000.

**TRADE.** 148. 200-2000.

**TRAVEL.** 137. 200-2000.

**WANTED.** 134. 200-2000.

**WEDDING/PARTY GUIDE.** 131. 200-2000.

**AUTOMOTIVE.** 162. 200-2000.

**HELP WANTED.** 126. 200-2000.

**INSTRUCTION.** 128. 200-2000.

**REAL ESTATE.** 158. 200-2000.

**SERVICES.** 130. 200-2000.

**SPORTS AND FITNESS.** 152. 200-2000.

## HELP WANTED

Employment Services

## Is Depression Affecting Your Work?

As absenteeism, tardiness, low productivity and low morale may be a result of untreated depression. FREE research studies evaluating medications for depression are available to people 18 or older. Suitable volunteers receive medications, lab tests, physicals and psychiatric evaluations. All at no cost. If you are feeling sad, fatigued, guilty, have a loss of interest in daily activities, indecision, changes in sleep and appetite, please call for a confidential evaluation M-F, 10 am-4 pm.

### SPECIAL PROGRAMS AVAILABLE FOR SENIORS

FEIGHNER RESEARCH INSTITUTE

554-0100

CHULA VISTA • POWAY

ALAYANO • VISTA

SCARBOROUGH

The Leader in Psychopharmacologic Research Since 1973

## TEMPORARY SERVICES

clerical word processing data processing technical

Openings now! If you need work, call us! (no fee)

569-6260

The Lawton Company

The personal personnel service

4820-D Mercury St., San Diego, CA 92111

TEC Temp

## EMPLOYMENT SERVICES

Job Wanted: Mexico City

Job Wanted: Mexico City

Job Wanted: Mexico City

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## EMPLOYMENT SERVICES

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## EMPLOYMENT SERVICES

Job Wanted: Mexico City

Job Wanted: Mexico City

Job Wanted: Mexico City

Job Wanted: Mexico City

Job Wanted: Mexico City

Job Wanted: Mexico City

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Job Wanted: Mexico City

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## Respond to Roommate Ads Free

Yes, it's free to call ads that list the Roommate Response Line 262-9463. By using the 5-digit extension number included in the ad, you will hear the advertiser's recorded description of his or her roommate needs.

You can then leave a message if you like.

**Get a jump on your competition. Hear the newest ads before they're printed. Call the Roommate Hotline!**

Soon after an advertiser places an ad, he or she spoken introduction goes on the Roommate Hotline. This means you can hear new roommate ads before they appear in the Reader. You can access the Hotline 24 hours, 7 days a week by calling 1-900-844-4663. The cost is just 49¢/minute and you can select the listings by gender, price range and area. New listings are added daily (you'll find the largest selection of listings a few days prior to publication).

**DEL MAR.** 2 bedrooms for 1 person, non-smoker, eating, communicative, fun in a bedroom, sunny home, call plus utilities. \$200-240. 262-9463.

**DEL MAR.** 2 story house, 1 mile from beach, hardwood floors, fireplace, large garage, must see! \$425 plus 1/2 mile. 262-9463.

**DEL MAR.** Business executive will share with roommate 2 bedrooms, 2 full bathrooms, 1 block from beach, spectacular ocean views, fully furnished, pool, hot tub, central air conditioning, call plus utilities. \$200-240. 262-9463.

**DEL MAR.** Creative 2 story home with large view, private yard, A/C in beach, own bath, \$440 plus utilities. Call after 7pm. 262-9463.

**DEL MAR.** Female roommate to share 2 bedrooms, 2 full bathrooms, 1 block from beach, pool, hot tub, central air conditioning, call plus utilities. \$200-240. 262-9463.

**DEL MAR.** Home for Christmas, sunny, clean, 2 bedrooms, 2 full bathrooms, 1 block from beach, pool, hot tub, central air conditioning, call plus utilities. \$200-240. 262-9463.

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**EL CAJON/CREST.** Close-in, 2 bedrooms, 2 full bathrooms, 1 block from beach, pool, hot tub, central air conditioning, call plus utilities. \$200-240. 262-9463.

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**Paragon** - Evolution frame, LXKX  
\$499 reg. \$350

**Super Caliber** - Evolution frame, LXKX  
\$499 reg. \$350

**R-1 Pro** - Evolution frame, LXKX  
\$499 reg. \$350

**EXOTIC RACING MTBs**

**LOOK** - w/5-1 components  
\$2000 reg. \$1900

**SERGETTA** - w/5-1 components  
\$2000 reg. \$1900

**CHINELLI** - w/5-1 components  
\$2000 reg. \$1900

**REFLEX** - w/5-1 components  
\$2000 reg. \$1900

**WINISHI "Crescent"**  
Crescent frame, LXKX  
\$499 reg. \$350

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**WINISHI "Crescent"**  
Crescent frame, LXKX  
\$499 reg. \$350

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If it says Specialized, Adams Avenue Bicycles has it

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Specialized quality at a great price - Limited stock

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Carbon fiber at its best - 1" rated road bike with clipless pedals

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For even greater savings we have a limited supply of 1991 cross terrain bikes in stock.

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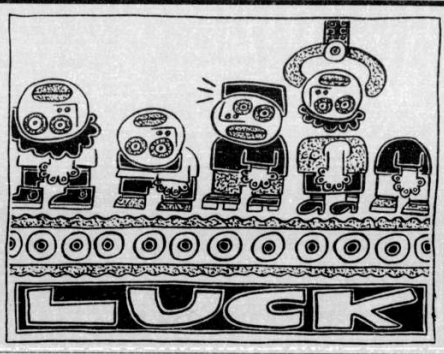
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## X-TAZA

by Tamir Shefer ©1992



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**VALLEY, WEST.** Studio 5496, 2  
beds and use. Off street parking  
seems, security guards. Call Cal  
sa Street 296-3174.

**VALLEY, NEU** 2 bedroom, 2  
bath square feet. Huge balcony.  
Whirlpool kitchen, washer, Pool,  
barbecue area, separate room  
in 1925 plus utilities. Move in  
easily 270-9300

**VALLEY.** Quiet 1 bedroom  
condo floor. Hotel Circle. High  
rising security, pool, spa, ten-  
nically reduce underground  
515 291-3643

**VALLEY/SERRA MEA.** Large m. 2 bath. Dish-disposal. Dryer. Pool. pool. 745, 9150 Gramercy #199. 297-4333.

**VALLEY.** 5625. Condo/str. 3 2 bath. Condo. Near SDSA recreation room. air conditioner. New drapes. paint.

**VALLEY.** 5699. 2 bedroom. 1 washer stove. Pool. spa. rec. Mr. A's Property Management.

**VALLEY.** Condo. Large 2 bedroom. Gym. pool. jacuzzi. tennis. all amenities. Central location. n. 459-9446.

**VALLEY.** 3 bedroom. 1.5 ba.

**VALLEY, WEST.** \$750. 2 bed-  
con. cond. in Shashywood. Fire-  
making. Near USD. No pets.  
bed. 298-7910.

**VALLEY.** Beautiful upgraded  
dominium located in Conve-  
nience Circle. All amenities.  
Call 54801month. Will consider  
offer Call 271-4346.

**VALLEY.** Park view condominium  
available. Close to shopping  
in \$525. Free cable TV. Pool.  
Covered parking. Pets OK. For  
info, call 666-1841.

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units. Available 1 bedrooms  
2 bedroom townhomes.  
Free cable TV. Pool. Jacuzzi.  
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ping. Move in special! For ap-  
pointment call 666-1841.

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placements  
for machines  
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Apple—costs  
\$995-\$1095.  
The Game Boy  
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are also avail-  
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brought from  
hard disks,  
the last new  
USA or home  
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of High qual-  
ity's \$10 to  
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or. Reassembling  
is good for  
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3 Cycles/  
hookup  
condition:  
White, elec-  
tronics, 10  
inches,  
11x12,  
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condition  
per \$895.

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**ONLY \$29.95\***

\*Most cars. Add \$5.00 for 6-cyl., \$10.00 for 8-cyl. standard engine and \$10.00 FREE Brake inspection and tire rotation on request. Expires 12/30/92. Limited to first time customers only (not changed with tune-up \$13.00 extra).

### TIMING BELT SPECIAL

**AS LOW AS \$99**

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### BRAKE JOB

**MAJOR \$175**

### 30,000-MILE MAJOR

**\$175**

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**WASHER/DRYER**, full size, black, gas, over, 12 months old, \$195.00. Call 261-1444.

**WASHER/DRYER**, General Electric, matching set, one year new, heavy duty, water, 12 months old, \$195.00. Call 261-1444.

**WASHER/DRYER**, gas, electric, 1 year old, heavy duty, 12 months old, \$195.00. Call 261-1444.

**WASHER/DRYER**, gas, electric, 1 year old, heavy duty, 12 months old, \$195.00. Call 261-1444.

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**WINDOW TINTING**  
AS LOW AS  
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Protect your interior from  
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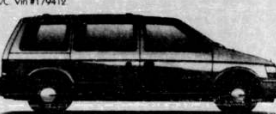
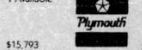
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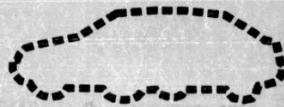
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# For a taste of the exotic, explore Starbucks.

It's that time of year when gift giving takes precedence. To be a great giver, a great receiver—each is an art.

After receiving an elephant from an admiring maharajah, Marilyn Monroe spent days fretting over how to graciously decline, finally confessing that her house was too small.

Had the maharajah settled on something a little smaller but no less exotic, like some Starbucks Arabian Mocha Java, Miss Monroe probably would have accepted with pleasure.

"WHEN YOU SHOP AT STARBUCKS,  
YOU'RE SHOPPING THE WORLD."

—William Stiles, merchandising



For inspired, thoughtful and imaginative gifts, there's no place quite like Starbucks. Where else can you explore Kenya, Colombia, Java, Costa Rica, Kona, Mexico and Arabia in an afternoon?

Not only do we offer coffees from the most exotic reaches of the globe, we also offer the finest

brewing equipment and accessories, and something you won't find anywhere else: our people. They're what make the Starbucks experience truly a joy.

This Christmas, do all your shopping over coffee. Start your holiday adventure at Starbucks.

## THE STARBUCKS PROMISE

"We travel the world in search of the finest coffee, and the same is true with the equipment we sell. Everything we offer represents the highest quality and the most outstanding value. Our goal is for you to be able to enjoy coffee at home that's as exceptional as the coffee we serve in our stores."

—Howard Schultz, president

"WHEN WE SAY THAT WE'LL  
GO TO THE ENDS OF THE EARTH  
FOR THE BEST COFFEE,  
WE MEAN IT."

—Dave Olsen, coffee buyer



Giving Starbucks coffee is like sending

someone on a journey to the world's great coffee growing regions.

Now Guatemalan, Costa Rican, Ethiopian, Guatemalan, Arabian, Mexican, Hawaiian.

It's a trip they won't soon forget. Because we select only the finest high grown arabica beans, universally acclaimed as the most flavorful.

"I TAKE EACH ROAST TO THE EDGE, THEN PULL IT BACK BY ITS SHIRT."

—Tom Walters, roaster

Our roasting process is entirely unique. That's because we still do it by hand, in small batches. And we roast each coffee variety individually to get the most out of every bean, so that ultimately you get the most out of every cup.

Starbucks coffee. It's a gift to be savored.

## Sample our best blends.

Four 1/2 lbs. of our most popular coffees: light and lively House Blend; spicy Christmas Blend; extravagant Gold Coast Blend; and full-flavored Viennese Blend.

Blend Sampler \$16.95



## Coffee Samplers

"CHRISTMAS BLEND IS THE  
MISTLETOE OF COFFEES."

—Kevin Knox, coffee specialist



The perfect gift to wake up to on Christmas Day. Set includes two festive porcelain Christmas Blend mugs and 1 lb. of coffee.

1 lb. Christmas Blend, 2 mugs \$14.95



## Send joy to the world with a CARE Sampler.

A wonderful introduction to four of Starbucks' finest coffees, and a way to help children in developing countries. In addition to our ongoing annual grant, two dollars of the purchase price will go directly to support CARE programs in coffee growing regions. Sampler includes: aristocratic Guatemalan Antigua; full-bodied Kenyan; our classic Estate Java; and exotic Sumatra Bonga. CARE Sampler \$18.95



## To capture the spirit of the holiday season, we proudly offer Starbucks Christmas Blend.

Lively Central American coffees are blended with rare Indonesian varieties to produce a cup that mixes sparkle and spice with a reassuring measure of warmth. Christmas Blend is available in regular and decaf, but only through December.

1/2 lb. regular and 1/2 lb. decaf \$8.95

1 lb. regular and 1 lb. decaf \$16.95

"THERE'S NOTHING MORE  
REWARDING THAN A GREAT CUP OF  
COFFEE AT HOME WITH FRIENDS  
AND FAMILY."

—Kevin Knox, coffee specialist

Coffee lovers know that using Starbucks beans is only the first step to coffee enjoyment. Good brewing equipment is just as important.

At Starbucks, you'll find the same care and concern that goes into creating our renowned coffees goes into selecting the equipment we sell.

To earn a place in our stores, each item must pass rigorous testing. But quality alone isn't enough. Value is essential.

Because we often buy directly from the manufacturers, we're able to deliver products at extremely fair prices to our customers.

Value. Form. Function. Whether it's an Italian espresso machine or a simple French Press, if it comes from Starbucks you can be assured of its quality.



The Bunn Home Brewer earns our highest praise. Every now and then we discover a product that deserves special mention. The Home Brewer is one. Specially engineered to meet commercial standards, the Home Brewer is the first drip coffee maker that produces coffee as flavorful as the coffee we serve in our stores. Nothing can match it for performance and speed.

Bunn Home Brewer \$49.00



**The finishing touch to a holiday dinner.** For those lingering dinners with friends and family, we recommend the Brew Carafe Ensemble. Coffee brews directly into the insulated carafe, where it stays warm for hours. Ensemble includes carafe, gold filter, coffee scoop, logo mug and 1 1/2 lb. Christmas Blend. Brew Carafe Ensemble \$39.00 (\$55.95 if bought separately)



What's a French Press? Simply the best, say the experts. Preferred by professional coffee tasters around the world, the Bistro press by Bodum creates a full-bodied, full-flavored coffee. Because the coffee is allowed to steep in hot water, unimpeded by filters or paper, the resulting brew is rich and flavorful. Bodum Bistro 8-cup \$19.95

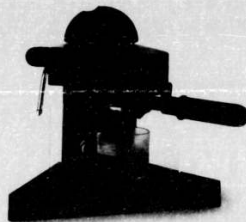
## Exquisite Espresso

"IF COFFEE IS THE HEART OF OUR  
BUSINESS, ESPRESSO IS THE SOUL."

—Dave Stern, coffee buyer

Well-made espresso is an elixir, an intense and memorable experience. The espresso machine, in essence, is a "distiller" for coffee, capturing its essential nature in much the same way as a fine cognac captures the spirit of the fruit and earth of its origin.

Espresso can be enjoyed on its own, or as the foundation for a number of wonderful drinks. Savor a cappuccino, or caffè latte, an espresso generously topped with steamed milk and a touch of foam. Enjoy the satisfaction of pulling a perfect shot of that magical liquid and creating your own masterpiece.



At this price, you can see why the Rowenta is a best-seller. Sleek and straightforward, this machine will have the coffee lover on your list making cappuccinos and caffè lattes in no time.

Rowenta (reg. \$699.00) special \$49.00

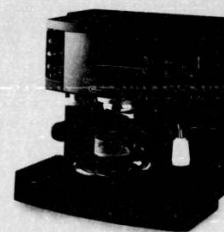


For speed and style it's Krups. A unique "Thermoblock" heating system gives the Novo a compact, elegant appearance and brief warm-up time. This system also features instant steam at the touch of a button, and Krups' patented Perfect Froth attachment for a foamy cappuccino cup after cup. Krups Novo \$199.00

The DeLonghi Caffè Italia, the flavor of Italy at home. The Caffè Italia is for anyone who's ever dreamed of whiling away the afternoon in a tiny coffee shop in Venice.

It boasts many features you'd find in more expensive machines, making it an outstanding value. Constant pump pressure ensures consistently perfect espresso, and a swiveling jet frother uses dry steam to produce extra-thick foam.

DeLonghi Caffè Italia \$179.00



This is truly a world class machine. The DeLonghi Caffè Grande brews a superior Italian espresso like you'd find in the coffee bars of Italy. It has all the features you need to make flawless shots of espresso time after time. There's even an instructional video for perfect results.

DeLonghi Caffè Grande \$239.00

The finest coffee deserves a great grinder. This is the only affordable blade grinder we've found that's capable of grinding from coarse to very fine. Starbucks Grinder \$19.95, \$14.95 with 1 lb. coffee purchase.





Our World Stamp Commuter Mug goes with people on the go. Decorated with our distinctive coffee stamps, this porcelain mug is designed to stay stable even in turbulent surroundings.

World Stamp Mug \$15.95



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"A GIFT FROM STARBUCKS IS A GIFT OF ENJOYMENT."

—Emily Burns, product manager

The best of Starbucks all wrapped up. Give a basket brimming with our finest coffees and confections: authentic biscotti, Belgian chocolate, flavored syrups, rich truffle, coffee mugs and many more delightful delicacies. We've created three Starbucks gift baskets to choose from.

The Napoli (featured) \$39.95,  
the Roma \$29.95,  
and the Venezia \$49.95



Sip your Starbucks in style. Made especially for us in Italy, these authentic cappuccino and caffè latte sets feature our exclusive espresso stamp.

Espresso set \$4.95  
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The sweetest gift of all. Starbucks' exclusive gourmet candies will please even the most discriminating palates. Choose from:  
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There's inspiration in every sip with our Masters Collection. If you're inspired by great art, and great coffee, why not combine the two? Now you can savor "Interiors" by Matisse, "Joy of Life" by Picasso, "Nightmare" by Hopper and "Starry Night" by van Gogh.

Set of 4 \$27.95,  
or \$7.95 each



Here's a gift they'll want to return.

Give the coffee lover on your list a week's worth of Starbucks coffee drinks. Our coffee certificates, in booklets of seven, are available for espresso and drip coffee.

Starbucks gift certificates are also available up to \$50.



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5mm	7" Ref. \$79	8" Ref. \$89	18" Ref. \$139	20" Ref. \$149
6mm	7" Ref. \$89	8" Ref. \$99	18" Ref. \$149	20" Ref. \$159
7mm	7" Ref. \$99	8" Ref. \$109	18" Ref. \$159	20" Ref. \$169
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12mm	7" Ref. \$149	8" Ref. \$169	18" Ref. \$209	20" Ref. \$219
14mm	7" Ref. \$169	8" Ref. \$189	18" Ref. \$229	20" Ref. \$239
16mm	7" Ref. \$189	8" Ref. \$209	18" Ref. \$249	20" Ref. \$259
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10. Gold filigree bracelet.

**YOUR CHOICE \$139**  
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11. Gold and diamond design.

12. Blue topaz, amethyst and diamond ring.

13. Onyx and diamond ring.

14. Stunning lock and key bracelet.

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gold heart bracelet.  
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gold heart chain.  
A. 7 Ret. \$225  
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ring on a linked gold setting.  
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37. Glorious 3  
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diamond bridal set.  
1/2 Ct.t.w. Ret. \$1798  
**SALE \$899**

**YOUR CHOICE \$139**



30. Onyx,  
diamond and  
nugget.

31. Gent's  
diamond and  
gold ring.



32. Eye-catching diamond and  
nugget ring for him.  
Ret. **SALE**  
A. 1/10 Ct.t.w. \$498 **\$199**  
B. 1/4 Ct.t.w. \$698 **\$249**  
C. 1/3 Ct.t.w. \$798 **\$399**  
D. 1/2 Ct.t.w. \$1198 **\$599**



39. Glorious channel  
set anniversary band.  
Ret. **SALE**  
A. 1/10 Ct.t.w. \$360 **\$169**  
B. 1/4 Ct.t.w. \$498 **\$249**  
C. 1/3 Ct.t.w. \$798 **\$399**  
D. 1/2 Ct.t.w. \$1198 **\$599**



40. Anniversary band with 7  
marquise diamonds.  
Ret. **SALE**  
A. 1/4 Ct.t.w. \$798 **\$399**  
B. 1/2 Ct.t.w. \$1598 **\$699**  
C. 1 Ct.t.w. \$2598 **\$1099**

**YOUR CHOICE \$119**



41. Lovely blue topaz  
and diamond.



42. Sparkling  
amethyst and diamond.

**YOUR CHOICE \$139**



43. Radiant ruby and  
diamond marquise.



44. Enchanting emerald  
and diamond marquise.



45. Striking sapphire  
and diamond marquise.

**YOUR CHOICE \$139**



46. Dramatic pink  
topaz for your love.



47. Classic pearl  
and diamond in gold.

**Exquisite  
Diamond  
Rings**



48. Modern 3 diamond  
and gold ladies' ring.  
Ret. \$230  
**SALE \$99**



49. Exquisite 5 diamond  
and gold ring for her.  
Ret. \$398 **SALE \$169**

**1/4 Ct.t.w.  
YOUR CHOICE  
\$239**



50. Delicate  
diamond cross.  
Chain not included.



52. Brilliant rows of  
diamonds and gold.

51. Sparkling spray of  
diamonds and gold.

**STUNNING...**



53. Exquisite 14K gold "S-Link"  
diamond tennis bracelets.  
Ret. **SALE**  
A. 1/4 Ct.t.w. \$598 **\$299**  
B. 1 Ct.t.w. \$1398 **\$599**  
C. 2 Ct.t.w. \$2198 **\$999**  
D. 3 Ct.t.w. \$3098 **\$1399**

**D  
E  
C**

**3**



## Wise Men Always Give Gold!

54. Elegant gold bracelet. 7' Ret. \$38 **SALE \$29**  
9' Ret. \$110 **SALE \$39**

55. Two-tone cross. Ret. \$85 **SALE \$39**

All Initials Available

56A. One "M" from pendant. Ret. \$98 **SALE \$49**  
56B. One "M" from ring. Ret. \$120 **SALE \$39**

57A. One "M" from pendant. Ret. \$98 **SALE \$49**  
57B. One "M" from ring. Ret. \$120 **SALE \$39**

58. One and diamond. Ret. \$140 **SALE \$59**

59. Pink ice and diamond. Ret. \$140 **SALE \$59**

60. Two-tone bracelet. Ret. \$136 **SALE \$79**

61. Flex bangle bracelet. Ret. \$250 **SALE \$99**

62. "I Love You" bracelet. Ret. \$298 **SALE \$119**

**SUPER SPECIAL!**  
64. Birthstone & Diamonds All 12 Months Available

63. 14k gold ring. Ret. \$850 **SALE \$119**

66. Flex bangle bracelet. Ret. \$250 **SALE \$99**

65. 14k gold ring. Ret. \$250 **SALE \$99**

67. Enchanting 5 diamond ladies' wedding band. Ret. \$250 **SALE \$119**

68. Men's 5 diamond matching band. Ret. \$280 **SALE \$139**

69. Stunning diamond solitaire.

	Ret.	SALE
A. 1/20 Ct.	\$170	\$79
B. 1/10 Ct.	\$340	\$169
C. 1/5 Ct.	\$580	\$299
D. 1/4 Ct.	\$798	\$399
E. 1/3 Ct.	\$998	\$499
F. 1/2 Ct.	\$1798	\$799
G. 1 Ct.	\$3998	\$1699

70. Elegant diamond earrings.

	Ret.	SALE
A. 1/25 Ct.	\$98	\$39
B. 1/12 Ct.	\$180	\$79
C. 1/5 Ct.	\$340	\$169
D. 1/4 Ct.	\$430	\$199
E. 2/5 Ct.	\$598	\$299
F. 1/2 Ct.	\$998	\$499
G. 2/3 Ct.	\$1598	\$799



**WIN THIS ONE CARAT DIAMOND RING**

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Claremont Square in the plaza  
Plaza Camino Real opposite Peries  
Escondido Village Mall near Farrell's  
College Grove near the  
Mira Mesa Mall now next to Pet Store

388-0266  
294-2778  
479-1952  
275-1527  
729-8358  
439-9111  
582-3096  
578-3881

MID-AIR MISHAPS BLIGHT CONVAIR'S FINEST - PAGE 16

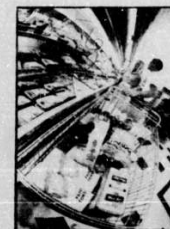
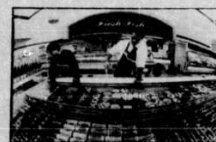
SAN DIEGO'S WEEKLY

# Reader



## SUPERMARKET HOMAGE

*Selling Groceries Is One Tough Way to Make a Living*



Consider what Steve Ashcraft was doing within moments of arriving at the Big Bear supermarket in the Golden Triangle, across Genesee Avenue from the University Towne Centre. It was just past 7:00 on a Tuesday morning, and Ashcraft, the store manager, was analyzing the store's sales for the previous day — "fair," he pronounced them. His attention shifted to what it took to earn those sales. This store employs a total of about 85 people, and Ashcraft was adding up how many hours each of them had worked, then multiplying the total by \$12.30, the store's average hourly labor cost. More tapping on his calculator keys. The manager lifted his head with a look of satisfaction. Compared to the Monday

one week before, his labor costs were down one half percent.

Ashcraft cares about this because 65 percent of his operating expenses are related to labor. He thus has a weekly budget for what he can "spend" (in terms of worker hours) to run the place. He watches it almost hourly and makes adjustments, sending people home early, for example, when sales turn slow. It's a delicate balancing act. If any department is undermanned, it won't run as well, but on the other hand, Ashcraft says, you can never count on making up at some point in the future for being overstaffed today. And the last thing he wants to do is to get himself in a position where he's forced to have people work overtime — a fearsome budget buster. (continued on page 22)

By Jeannette De Wyze • Photographs by Joe Klein

