

GROUNDS FOR DIVORCE



**WHERE COUPLES WIND UP WHEN
THE HONEYMOON IS REALLY OVER**

BY JEANNETTE DE WYZE
Illustrations by David Diaz

Join me for some voyeurism; we will see people emotionally naked. The best place I have ever found to do this (on a casual basis) is in San Diego's divorce court. What goes on there every day is far, far better than any television program: more raw, more comical, more poignant than anything anyone ever experienced sitting in front of a picture screen. In the real divorce court, you see people who, often not long ago, were making love to each other, who beamed and stood up in public to declare their undying mutual commitment and yet somehow have wound up in this outpost of civilization, where we can gawk at them, where one and all can watch their lies and their mutual loathing exposed.

Wait, you protest. Why intrude on this private misery? But here — *by definition* — the pain is no longer private. Most people who get divorced in San Diego County don't have to make a physical appearance in court. They work things out, keep their heartaches to themselves. Those who come to divorce court are those whom reasonableness has failed — and thus are driven to these chambers crowded with lawyers and clerks and bailiffs and mere spectators (anyone over eighteen gets in, no questions asked). Secondly, a visit to divorce court provides this morality lesson: once having experienced it, you never, ever want what's happening to these poor souls to happen to you.

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Close To Average

Gordon Smith, you didn't have a nightmare ("Our House," September 24). Your real-estate purchase experience sounds close to average. Where were your problems with agents deliberately deceiving you? Where were your struggles with several lenders turning you down? Didn't any "new regulations" come at you suddenly from somewhere? Where was your story about an appraiser's work? Didn't the seller do something like pull up the backyard trees you liked or remove a bathroom sink? I'm afraid your experience wasn't enough of a nightmare to prepare you for the real nightmare—the one that will come when you decide to sell that house. *Maggie Arment*
San Diego

Moving Day

If Gordon Smith's biggest problem was with the seller of the home he wrote about, he's lucky. I can only guess he wrote that article before escrow closed. We bought a house that was involved in a will (the owner had died and in San Diego County). The sellers lived out of state, and the same attorney handling the will was handling the house sale. The sellers just left it up to the attorneys to take care of everything.

The house had only had one owner and there were no complications with the will, but it took six months for the house to close escrow. The attorneys dragged their feet as long as they could and just kept putting us off and putting us off when we tried to find out what was going on. The people out of state were no help at all (although you should have heard them scream when they got the attorney's bill). Before you buy a house, make sure the sellers are in town, or you may never get to move in. *R. Lantfield*
Hillcrest

LETTERS

The Reader welcomes letters for publication. Address them to: Letters to the Editor, Box 80003, San Diego, 92188. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Don't Usually Read

I don't usually read the Reader. But, as it happened, the woman at the Paninski couldn't figure out how to process a returned item on her computerized cash register. So she let me have a free cup of coffee while I was waiting. To pass the time, I picked up the Reader.

It was at this time that I read an article by Bob Owens about trends at the Del Mar Race Track ("New Trends at Old Del Mar," September 17). Now, I am not a jockey, nor do I play one on TV, but I know more about brain surgery than Mr. Owens knows about horse racing. He made wrong statements about the fans, betting, bookmakers, and off-track betting. His article led me to distrust him as it did to educate.

The bettors at Del Mar are no younger or meaner than those that are at the L.A. tracks. The lines at Santa Anita move just as slowly as those at Del Mar. If there is any difference between Del Mar and the rest of the tracks in California, it would be that the crowd is wealthier. Also, from a male point of view, the women are much prettier.

Track-grazers everywhere bet long shots to show. What really affects the odds are people like Klein, Bass, and Proulx. Someone dumping a large sum of

money on a favorite to show is common at all tracks.

Lastly, intertrack betting is something that will greatly help the Del Mar racetrack. By letting people in L.A. bet on the races run at Del Mar, it will show up as a greater overall handle. And with a larger handle, the racetrack will be able to award larger purses. Many of the superstar horses at Hollywood Park go east each summer in search of more money. Hopefully, intertrack betting will allow Del Mar to attract better fields.

People shouldn't write things about AIDS unless they know about the subject. Otherwise, false knowledge is spread. The same thing applies to horse racing. Just because someone knows who Sea Biscuit is, it doesn't make him an expert. *Peter Silar*
Lewistown

Critical Period

Regarding "The Way We Worked," September 17, Steve Somerton's story brought about many inquiries and more history of the Civilian Conservation Corps (CCC) than I could write. Somerton is obviously very sensitive to our nation's need for conservation, and we thank him for one of the best accounts of local CCC participation in the San Diego County CCC history.

We need more CCC history to identify CCC landmarks and perpetuate the legacy left by a generation of youth that learned value, discipline, and good work ethics when their government gave them the opportunity to work and help their families survive during a critical period in American history.

Kind of Willie, CCC Historian
Pacific Beach

Pointless

I don't have any strong feelings one way or the other about Don Freeman's TV column in the Union. I hardly ever read it because it seems sort of dull and gossipy, as far as I can tell. But I'm not sure I understand the point Neel Matthews was trying to make in his article about Freeman's writing class ("City Lights," August 27). Who cares what examples of "good writing" Freeman uses? Did I miss something there, or was the Matthews article just dull and gossipy and a bit of a time waster?

Paula Kelly
North Park

Colorless?

Is the Reader so hard up for something to pad its ad pages that it has to resort to your new "Local Color" feature? At times, it seems like nothing but value journalism preying on lesser publications by effortlessly lifting other people's work and filling a page with it. At best, it's an unremarkable slice of presented without reflection—the sort of "journalism" that the Reader seems to be doing. These days (recess as you new "Crime and Incident" and the equally unremarkable "City Lights" coverage from your Karl Keating). If you're really fascinated by this kind of stuff, I'll be glad to go around to local typing classes and collect the practice exercises that people discard—hey, really, people would probably like it just as much, and it wouldn't require any real investigative work. *Whaddya say?*
Grant Cedberg
Imperial Beach

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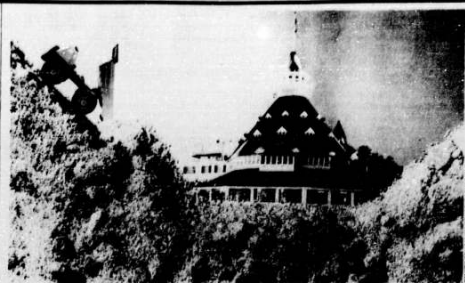
CITY LIGHTS

A ROOM SOMEWHERE

BY THOMAS K. ARNOLD

It's a lot like television's "Point/Counterpoint": only the battle between the Hotel del Coronado and two Maryland meeting planners is being waged in the California Superior Court rather than on the tube. First the Hotel Del sued the National Sand and Gravel Association and the National Ready Mixed Concrete Association for canceling a joint management conference that was to be held at the hotel in November of 1985; the suit seeks \$79,321 in damages resulting from the hotel keeping a sizable block of rooms off the market for three and one-half years, the time between the initial booking and the cancellation. And now the sand, gravel, and concrete people have filed a counter suit, accusing the hotel of giving them poor service at a previous meeting, held there the year before, and asking an unspecified amount of damages.

This isn't the first time the Hotel Del has sued its legal guests. In 1978, the hotel filed a suit to see a white flag — or at least a cease-fire until the suit is over. What the hotel has filed an average of nine or ten such lawsuits each year, says Timothy R. Binder, the Hotel Del's senior vice president and general counsel. Only two of those went to court, he adds, and both times, the hotel won: first a \$15,000 judgment against the Exxon



The Sand and Gravel Association dumps on the Del

Corporation's Quip division in 1978, and then a \$32,000 jury verdict against the Transamerica Corporation last spring. "All the rest have been settled short of trial," Binder says. So after filing in breach-of-contract complaint against the Maryland associations last year, the Hotel Del fully expected to see a white flag — or at least a cease-fire until the suit is over. What the hotel has filed an average of nine or ten such lawsuits each year, says Timothy R. Binder, the Hotel Del's senior vice president and general counsel. Only two of those went to court, he adds, and both times, the hotel won: first a \$15,000 judgment against the Exxon

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room temperatures, prompt check-in services, or timely availability of rooms; failing to stock rooms adequately with food and drink; and in general failing "completely to provide the first-class, courteous service and accommodations of a world-class hotel." That's why the next day's meeting was canceled five months after the first, the suit says, and that's why instead of paying for the 580 room nights (150 three-night and 130 one-night bookings), the associations want the Hotel Del to cover the costs of switching their November 1985 meeting to the Ritz-Carlton in Laguna Niguel. (The cross-complaint mentions no dollar amount, asking "for all

damages to be proven at the time of the trial.") Already, the suit/cross-suit has brought the Hotel Del some bad publicity. In the September 1987 issue of *Meeting News*, a national trade publication for meeting planners, a front-page article lists several other "discomforts" in their rooms and one instance in which a "member's wife had to leave the meeting early because she was bitten by bed bugs."

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THE WAY OF ALL FLASH

BY NEAL MATTHEWS

The ghostly flashes of light visible upon San Diego in the early hours of Tuesday, September 22, constituted one of the best lightning displays in recent history. And the storm that carried all that electrical energy also provided the first big workout for a new system of lightning detection in the county that registered 672 lightning strikes in a six-hour period between 1:00 a.m. and 7:00 a.m. The California Department of Forestry and Fire Protection (CDF) is interested in the location of lightning strikes because of lightning's potential for starting fires. Last week's storm produced lightning displays throughout the county, but the lightning detection system plotted a majority of the strikes in a twenty-mile-wide band extending from Ramona to Chula Vista. According to fire chief Bill O'Connor of the CDF command post in El Cajon, the presence of so much rain in the storm kept the fire danger low,



San Diego, September 22, 1987

slightly there were a few tree fires in the Mt. Helix area, and several telephone poles were struck. Contrast this with the forest fires begun earlier this month throughout northern California. CDF staffers in Sacramento say that in one week (August 30 to September 6) there were 12,000 lightning strikes in the northern reaches of the state, resulting in 1200 fires. Firefighters were still trying to squelch the diabolical flames earlier this week. The lightning detection system was just put into operation in Southern California in 1986, the last region of the eleven western states to go on line. The system is operated by the federal Bureau of Land Management (BLM), for use by the various firefighting agencies in the West. It is an outgrowth of technology used by NASA since the early 1970s for detecting the presence of lightning prior to space shuttle launches. Since about 1980, the feds have been expanding and modifying the system in the western United States, and now the National Oceanic and Atmospheric Administration is considering expanding the system to include all of the lower forty-eight. According to CDF and BLM staffers, there are thirty-three lightning sensors located throughout the eleven western states. Four sensors are located in Kingman, California, and in Apple Valley

THE BELL SYSTEM

BY BOB McPHAIL

Despite being driven from office in a September 1981 recall election for allegedly abusing the public trust, erstwhile Occidente city council member William D. Bell has been named to the 1987-88 San Diego County Grand Jury. Among other duties, the grand jury looks into allegations of misconduct among public officials and sometimes handles delicate fraud investigations conducted by the district attorney. Bell, a retired Marine, was nominated to the post by Superior Court Judge Gilbert Nares of Occidente. It's a good thing for Bell that his grand jury appointment did not require the approval of Occidente voters. They booed him out of office by a margin of more than two-to-one in the 1981 recall, and in the 1986 general election, when Bell sought one of two open council seats, he placed fifth. Voter antipathy toward Bell dates back to 1979, when it was revealed that Bell, then on the city council, had used his city-issued credit card to rent cars for gambling junkies in Reno while supposedly on city business in Sacramento. So extensive was Bell's use of his city credit card that the issuing

bank notified the city in 1979 that he had exceeded his limit by nearly \$300, forcing the city to advance money to the account and seek a credit-limit increase from the bank. When city officials, alarmed by a growing public outcry, began to look into the use of city credit cards by all council members, receipts, memos, and other files mysteriously began disappearing from city hall, prompting a formal investigation by Occidente police. The probe concluded that "a person or persons unknown" removed the crucial evidence. Bell contended that he repaid the city for any excess mileage billed for his use of the rental cars and insisted the car rental company had erred because it was his understanding that the cars came with unlimited mileage. The recall movement, he argued, was the result of his pro-development policies. Judge Nares was reluctant to dismiss his nomination of Bell to the grand jury, for which he said it has become increasingly difficult to find qualified members. "When he was nominated, a background check was done and he came back negative," said Nares. "And he was nominated."

TAKE OUR SCENIC ROUTE

BY PAUL KRUEGER

A unanimous city council on Monday agreed to rearrange five segments of San Diego's self-guided scenic drive and add seven miles to the fifty-two-mile sightseeing route. But the council's swift approval of the revisions gave no hint of the headaches city engineers have had in keeping the twenty-three-year-old scenic drive in sync with San Diego's changing face. The debut of the San Diego trolley in 1981 forced some embarrassing rerouting. Until '81, tourists followed the scenic drive's blue directional signs down Park Boulevard to Twelfth Avenue, then followed Twelfth to Broadway, where they turned right and cruised down to the

harbor. But Twelfth Avenue was closed to southbound traffic at C Street when the trolley began rolling, so traffic engineers detoured the route to Thirteenth Street. That took tourists past a plasma center, and some visitors didn't like the looks of the center's customers. After several disgruntled visitors wrote city officials and the San Diego Convention and Visitors Bureau to complain about the view, the scenic drive was rerouted again, this time down B Street. When the tourists didn't grumble, the residents did. The big blue directional signs also led visitors along Murfrees Drive in La Jolla, but homeowners there complained that their narrow streets were crowded with visitors' cars. "And they weren't fond of having our [scenic drive] signs being stuck in their front lawns," says traffic engineer

Dave Alvarez. So the new route approved by the city council follows La Jolla Scenic Drive South instead of Murfrees Drive. The addition of Horton Plaza, Seaport Village, and the Gaslamp Quarter to the route was accomplished about four years ago, when city officials — Alvarez doesn't recall which ones — ordered that those shopping areas be included in the scenic tour. But visitors who follow the route today would end up in National City because a crucial scenic drive directional sign that routes traffic up Fifth Avenue from Harbor Drive is missing. Alvarez says the sign was mistakenly removed by convention center construction crews, and he pledges that a new sign will soon be in place there. For all the cost and attention

AN UPDATE ON AN OLD FRIEND

BY JEANNETTE DE WYSE

Recently a lengthy letter from Al Arffmann was devoted to hours every day to cleaning up the streets of La Jolla, his neighborhood, which he did gratis as an act of public service. Back then Al confided his dream of opening a natural foods restaurant, an aspiration that, for a sixty-year-old man with uncertain health, seemed exceedingly ambitious. But Al's unorthodox establishment, christened The Pearl, opened its doors in March of 1981, and Al invited to serve patrons both food and dinner in the tiny restaurant tucked away behind La Jolla Prodigal on Pearl Street. Then, in August of last year, the Pearl closed. What had happened?

"My dear friend," his letter began. "How wonderful you are to have waited so patiently, and so long a time for the Pearl to re-open. I did not want her to re-appear until everything had been done right and was in the good order envisioned. Now, the last of many hundred chores has been completed and the time is at hand." Arffmann then explained that he originally had dreamed of operating "a religious, cultural arts, health center, and restaurant" but that the Pearl quickly "had shown herself almost entirely as an eating establishment, for I had underestimated, due to my lack of experience, the time and energy that would be required to keep her functioning. I was engulfed and exhausted with work, and art had to wait." But now, he pledged, "priorities are reversed."

Now, he continued, he will greet guests only by who visited the range the day after the mishap, explained to us (several times, as we are sometimes dazed) how the bullets got through the wall. Why did the bolts fall? When did the baffling fall? How many bullets exited the wall? We could not get answers to these questions.

Now we will attempt to explain it ourselves. Please keep in mind that we are not ballistics experts. Bullets fired down the individual ranges (which resemble bowling alleys with walls) go through the cardboard targets and hit a thick metal plate that is slanted toward the back of the building. The bullets are deflected up into a third metal plate. By now the bullets are tired, and they fall into a catch pan. The whole system is called a baffling system and each metal plate is called a taffle. Baffle number three, which hangs in front of the building's wall, fell down. The bolts that held it in place gave up. The bullets went to the U-shaped baffles to the wall, which is made of gray cinderblocks. Eventually, the bullets clipped



Same visitors complained about the scenery downtown

HAVE ANOTHER ROUND

BY BRAD CANTLEN

Perhaps we're overreacting, but the idea of bullets flying through the wall of the San Diego Indoor Range earlier this month disturbed us. After all, someone could have gotten hurt. As it was, only a camper shell parked on Upas Street was hit, breaking the windows. But what if we had been walking by, or anyone else, for that matter? We've often wondered about that bulking white building on India Street with a gun painted inside. Once we went inside (ostensibly to learn how to shoot a rifle), where we stood next to some very scary guys at targets shaped like our

very own head and torso. But this was the extent of our fears. Now we have to worry about being outside the place. The question on our mind was, "Can this happen again?" First we had to find out what really occurred on September 3. So we asked Sonja Stevens, who lives across the street. She was the one who reported it to the police. When Stevens left her apartment that Thursday afternoon, she noticed a small hole in the wall underbook wall of the gun range, which was once a racquetball club. "I thought, 'No, it couldn't be,'" recalls Stevens. Later in the day, when she and her boyfriend returned home to Upas Street, they spotted two holes in the range's wall. "The size of large melons," she says, referring to the casaba variety. "We could see bullets hitting the dirt on

[our] side of the street," says Stevens. Her boyfriend also noticed that the windows of his parked camper had been shattered. They notified the gun range, which was closed immediately. Around eight o'clock that evening, Stevens thought to call the police, who came out and took a report. By midnight the holes were being patched by some workers. Two days later, on Saturday, the range opened again, according to Stevens. She says she was there until we found out about it, of course. The San Diego Indoor Range would apparently like to forget the incident. This would explain why they haven't responded to our polite and earnest telephone messages. But we did get some information from the San Diego Police Department. Public affairs officer Rick Carlson,



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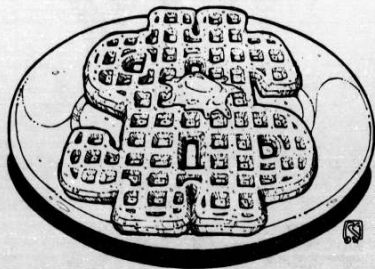
STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:

I've been thinking about this one for a long time and just can't figure it out. Why, in every restaurant you go into, are waffles twice as expensive as pancakes? It doesn't make much sense, since they're made of pretty much the same thing. Are you paying extra for the little squares or what? Howard Johnson

Downtown
In M.A.'s opinion, it's because waffles are twice as good as pancakes. But in the world of dining out, the relationship of quality and cost isn't always that direct. I had to take another approach. After checking the validity of the question by sampling a waffle or five in various San Diego eateries and finally getting the syrup off the typewriter keys, I think I've solved this goofy puzzle. I dialed up Waffle Central (the IHOP offices in Los Angeles — the International House of Pancakes), and their explanation went something like this (actually, it went exactly like this).

But the first thing to remember is, when you pay for food in a restaurant, you're paying for everything from the placemats and the wallpaper to the head waiter's tuxedo, the dishwasher's coffee break, and the asphalt in the parking lot. You can't eat any of that stuff, but one way or another, you're paying for it. Because waffles, unlike pancakes, are made in special machines that can't do double duty to fry things like hamburgers and toasted cheese sandwiches, you pay extra for that. You're paying for the cleaning, maintenance, and operation of the waffle maker. Similarly, the cook has to keep an eye on the waffle maker and attend to it separately. That makes waffles a more "labor intensive" dish, according to the IHOPers, and you pay extra for that. And finally, waffle batter contains slightly more sugar, oil, and eggs than pancake batter, for which — you guessed it — you pay extra.



Jon White

Escondido
Matthew Alice happened to see that, too. It did seem peculiar at the time. But that's because we weren't looking at the situation quite the right way. We were seeing a famous television star and film director chatting with a talk-show host on a television show. The way the Immigration and Naturalization Service sees it, Reiner is just another employee, and NBC is just another employer — no different from a guy selling beer at a convenience store or pumping gas in a service station. And as of last November, all employers have had to obtain proof of legal employability from anyone they pay for their services. (I hope you didn't believe stars appear on talk shows to plug their movies without being paid. They are paid union scale, only a few hundred dollars; but they are paid.) And because they're paid, they have to fill out I-9 forms for the INS, which include a statement that the employee is legally employable under INS regulations. This is all part of the new employers' sanctions that have come into being with the alien amnesty legislation. It may seem silly, but according to the INS, "it's the only fair way to do it" — by making everyone hired for any job after November of 1986 fill out an I-9. And this goes for public officials up to and including the president. Whoever's elected in '88 will have to fill out an I-9, just like you, me, and Rob Reiner. The INS is still pondering the question of exactly who the president's employer is so the form can be filled out properly, but they hope to have the answer by swearing-in time.

north by San Marcos Avenue. The original developer of the property decided that pink stone sidewalks would make the neighborhood distinctive, and they're still in place today. It's the only area in San Diego to be marked that way. And don't believe everything you read on the front of a liquor store. Burlingame Liquor isn't in Burlingame, it's in Golden Hill.

Dear Matthew Alice:
A few nights ago, I was watching Late Night with David Letterman. He had Rob Reiner on as a guest, and Reiner said that he had to prove he was a U.S. citizen before he could appear on the show. He had to produce a birth certificate and sign some kind of form. And Letterman said that the INS made all the networks do that. What's the story, anyway?

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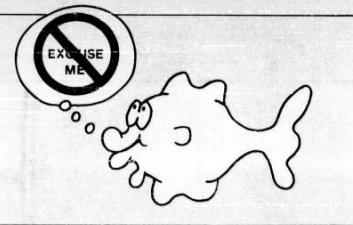
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THE INSIDE STORY

BY PAUL KRUEGER

EARLY THIS YEAR, JERRY TRIMBLE, BOSS of San Diego's massive downtown redevelopment effort, strongly advised Sprechels Building owner Jacquelyn Littlefield to repair the cracked and worn sidewalks around her landmark theater-office building on Broadway, between Second and Third avenues. Trimble even said that his publicly funded Centre City Development Corporation might chip in several hundred thousand dollars to help pay for the sidewalk overhaul. But if she didn't comply, Trimble said, he'd have the sidewalks fixed and mail her the bill.

Littlefield, who says Trimble told her the repair work could cost up to \$1.4 million, wasn't intimidated. "I could foresee it taking two to three years in court if he attempts anything with our sidewalks," she warned.

Trimble, underfunded, plowed ahead. Directors of the Centre City Development Corporation (CCDC) agreed to spend \$17,800 for an engineering study of the Sprechels' sidewalks, which showed that the pre-World War I sidewalks didn't meet city building codes and should be completely rebuilt. CCDC executives also decided that the new concrete should be covered with red tile pavers, like those that decorate the sidewalks of the adjacent Horton Plaza shopping center.

CCDC then hired an environmental consultant who issued a July 1 report claiming that such a massive sidewalk overhaul wouldn't jeopardize the Sprechels' listing on the National Register of Historic Places.

Littlefield responded in kind. State law allows her consultants to comment on that environmental report, and

comment they did. Her lawyer wrote a twenty-four-page response, which claims that the report "altogether fails to discuss impacts on the Sprechels Theater" and suggests that CCDC has "singled out [the Sprechels and Littlefield] for disparate treatment." The director of the state Historical Building Code Board also came to Littlefield's defense with a July 14 letter, stating that the CCDC-suggested sidewalk project would have a "substantial, if not ruinous impact on the historic aspects" of the building. He and other historic preservationists say it's important that the Sprechels sidewalks retain their unique decorative glass inlays, which filter sunlight into the building's underground garage. That same letter buttressed Littlefield's argument that the city has fostered an unduly strict requirement on her by requiring that the theater's sidewalk be strong enough to meet stringent current building codes.

Littlefield's defensive maneuvers had some effect. A CCDC spokeswoman says both sides met about a month ago and agreed that if the state Historical Building Code Board rules that the Sprechels sidewalks shouldn't be held to the current, tougher city building code standards, neither CCDC nor city officials will dispute the ruling. The spokeswoman also says CCDC has dropped its insistence on the red tile pavers.

But that apparently isn't enough for Littlefield. She now says the city should pay to repair her glass-inlaid sidewalks because, she claims, heavy trucks driven by city employees and city contractors caused the damage. "They broke it, they should fix it," she pronounces. Though she says the dispute "will hopefully be resolved without suing anyone" and pledges that she's "not on the warpath," Littlefield recently hired attorney Donald Worley, an aggressive lawyer who loves to take on government agencies. She also warns that trustees of a family trust, which holds a financial interest in the Sprechels Building, are upset that the city won't help repair the sidewalks and have talked of tearing down the famous historic building. Says Littlefield, "If the funds aren't there and San Diego doesn't care about this landmark, we may put the property to its highest and best use. A highrise." CCDC's Trimble declined comment on Littlefield's current negotiating stance.

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The controversial sidewalk in front of the Sprechels Building.

DIEGO'S SEPTEMBER 15 city council primary election has been officially tallied, and a precinct-by-precinct breakdown shows these interesting results:

• **Second District** (Ocean Beach, Midway-Old Town, portions of Mission Hills, and Hillcrest) Frank Gormie, a leftist who introduced nuclear disarmament as an issue in the race, won eight of Ocean Beach's twenty-one precincts and placed second in five others. Gormie also ran second in one Mission Hills precinct. Kay Davis spent heavily but won just five precincts in the district. Byron Wear, who placed first in the primary, showed strength throughout the area, especially in portions of Ocean Beach, Loma Point, and Point Loma, but Ron Roberts, who placed second, won big portions of Hillcrest, Middletown (that neighborhood between the airport and Balboa Park's western boundaries), and especially Mission Hills, where he won ten of the thirteen precincts.

• **Fourth District** (Southeast San Diego, Encanto, Chollas, Paradise Hills) George Stevens, who finished first, was especially strong in Southeast, where he won thirteen of the sixteen precincts, several by landslide margins. Warren Nielsen, the only white candidate in the race, did well in Encanto and better in Paradise Hills, where he won four precincts and placed second in three others. Many of those Nielsen votes came at the expense of Marla Marshall, a black Republican who ousted her opponents but failed to make the run-off election. Marshall spent time and money distributing absentee ballots to voters: she logged 464 absentee votes, compared to 258 for George Stevens.

• **Sixth District** (Clairemont, Pacific Beach, portions of Mission Hills) Bruce Henderson, who appealed to Clairemont voters with the slogan "There's plenty of life east of I-5," captured the most votes in that middle-class neighborhood. Henderson, who won the crowded, five-man primary election, also walked away with 106 of the 223 votes cast by residents of the De Anza mobile home park on Mission Bay. Bob

Glaser, the only environmentalist/liberal in the race, failed to make the run-off but won the most votes in Pacific Beach. Bob Johnson also scored heavily there, placing first or second in twenty-six of forty-one precincts. Bob Otille, who placed second in the primary, captured five of Mission Beach's eight precincts.

• **Eighth District** (South Park, downtown, Otay Mesa, San Ysidro, portions of Hillcrest) Neil Good scored well, as expected, among voters in Hillcrest, where he won all nine precincts. He also dominated in the district's six Middletown precincts. Gail McCleod, who won just

twelve percent of the total district vote, placed first or second in thirteen of the nineteen South Park precincts. Bob Filner devoted much effort to the Nestor/Pain City area; he ran first or second in all but one of the area's fourteen precincts. Mike Aguirre's last name won votes in Otay Mesa and, especially, San Ysidro, where he won all seven precincts by impressive margins.

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BORED WITH THE CITY COUNCIL RACES? Tired of the DDG, the Gann Initiative override, secondary sewage, and the least Bell's viroo habitat? Then bring on

Channel 51's Stanley Siegel. The eight city council candidates visited Stanley's *Tonight* last Sunday, and the inimitable Siegel was at his best.

Candidate Bruce Henderson, for example, must have figured the worst was coming when Stanley asked him how much of his own money he'd spent on the primary campaign. Henderson mumbled something about "\$25,000, \$26,000, maybe a little more," and opponent Bob Otille proudly declared that he'd spent just \$250. "So," Stanley asked Otille, "what can a poor man do for San Diego?" When Bob Filner bragged about his four years of

"leadership" on the San Diego School Board, Stanley cut in and demanded, "These kids, are they culturally illiterate because of you?"

But Byron Wear got the worst of Stanley's cue cards: Siegel: Where did you go to school?

Wear: Point Loma High School.

Siegel: And where did you go to college?

Wear: I went a few years at San Diego State.

S: Did you ever misrepresent your educational background?

W: No.

S: Did you ever plagiarize anybody at all when you were in college?

W: Uh, that's what people have been telling me. I have a girlfriend of eight years. She works at the Old Globe Theatre.

S: Eight years? How come you're not married to this woman?

W: [With a nervous laugh:] Uh, one of these days. When I get elected to the city council, perhaps.

S: In other words, will you be more decisive on the council than you have been in your private life?

W: Uh, perhaps. That might be a thought.

W: No.

S: Are you married?

W: No.

S: Why not?

W: Uh, that's what people have been telling me. I have a girlfriend of eight years. She works at the Old Globe Theatre.

S: Eight years? How come you're not married to this woman?

W: [With a nervous laugh:] Uh, one of these days. When I get elected to the city council, perhaps.

S: In other words, will you be more decisive on the council than you have been in your private life?

W: Uh, perhaps. That might be a thought.

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6 We Can Conquer: Part I: The Well Being La Jolla University Town Centre, 1:30-5:30 p.m. A program where you will learn when these examinations are necessary and how they should be done.						25 Getting in Shape for Pregnancy: The Well Being La Jolla University Town Centre, 7-9 p.m. This seminar helps you discuss the cardiovascular effects of exercise. Info: 457-6945					
13 We Can Conquer: Part II: The Well Being La Jolla University Town Centre, 1:30-5:30 p.m. This is the second half of the October 6th seminar.						26 Getting in Shape for Pregnancy: The Well Being La Jolla University Town Centre, 7-9 p.m. This is the same seminar as the one on October 25th. Info: 457-6945					
21 Cancer and Women: The Well Being La Jolla University Town Centre, 7-9 p.m. This seminar helps you discuss the cardiovascular effects of exercise. Info: 457-6945											
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26 Choosing Quality: The Well Being La Jolla University Town Centre, 7-9 p.m. What to look for in quality child care for you and your child. Info: 457-6945											
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DIVORCE

(Continued from page 1)

Even most judges can't stand this work, according to Thomas Murphy. "So often you're dealing with issues that have no clear answer or no answer at all," he says. "Not only are you dealing with an emotional disaster, it's a financial disaster as well." And yet Murphy loves this stuff. For a dozen years, he worked as a divorce attorney, in the process becoming one of the first "certified family law specialists" in the county. He was named municipal court judge in El Cajon in 1980, then rose to the Superior Court in 1985. He immediately made it clear he wanted to work with domestic cases; now he supervises San Diego County's family law courts, and he's known statewide for his talents. (A week and a half ago, the state bar association named him "Family Law Judge of the Year.") At fifty-one, Murphy is in his prime, a trim, broad-shouldered man who wears impeccably tailored suits, walks tall, works energetically, has a droll, charming wit. Draped in this thin robe, he looks aristocratic and feigns, but his life is down-to-earth and direct.

It's a recent Monday morning in his courtroom, Department 20. A young woman stalks in, accompanied by her lawyer. Her name is Rachel, and she's a twenty-six-year-old welder in a local shipyard. Her take-home pay amounts to more than \$1500 a month. Five years ago, almost to the day, she married Norman, who is sitting at the table facing Murphy's left. Norman looks numb. His attorney stands up and explains that they are here

because the husband wants Murphy to order the couple into marriage counseling before any divorce be granted. "I truly believe this is a marriage that can be saved," the lawyer asserts. He compares his client to a man who has eaten cholesterol all his life but has just suffered a mild heart attack and is willing to mend his ways. Even if the counseling eventually failed, "It would at least help them to be friends in the future," the lawyer suggests.

Murphy ignores the attorney and poses a direct question to Norman. Does Norman think it would be fair, Murphy wants to know, if Murphy ordered Rachel to undergo marriage counseling with him, the judge? Norman, nonplussed, gulps and replies no. "Say I'm just fascinated by her," Murphy persists. "That happens sometimes, they say. Say I take one look at her and fall madly in love." Norman is squirming, and Murphy gently, sympathetically, launches into the lecture. "We live in a society today where if she says she doesn't want me around her, she doesn't have to have me." Divorce now is granted on demand, and "you just have to realize that for whatever reason, she is entitled to live her life as she sees fit. There's nothing this court can do to make her love you. You're going to have to win her some other way." Murphy suggests writing to her. That prospect seems bleak as she stomps out of the courtroom, leaving her former mate, an unlikely Cyrano, to slink out behind her.

That was easy. Pitiful, perhaps, but straightforward. Murphy can't legally require anyone to get counseling as a condition for divorce. "They can ask, but I'm not going to grant it." But the next drama this morning is trickier: one of those rare cases in which an able-bodied husband is requesting alimony. His name is Bruce, her name is

Sometimes the couples are brisk and businesslike. They wised up when they realized they were about to let a total stranger decide their most intimate affairs.

Elizabeth, and they were wed fifteen and a half years ago. They have one daughter and one son. "Irreconcilable differences," they say, are impelling them to divorce. Now she and the kids are living in the three-bedroom house in Chula Vista. Here's the twist: Elizabeth's father gave her (and her siblings) a company that owns five mobile home parks around the county. From it, thirty-five-year-old Elizabeth receives something on the order of \$102,000 per year. Her forty-one-year-old husband, on the other hand, works as a supervisor for a construction company and grosses a mere \$40,000 or so annually. Out of that, he's paying her \$400 a month for child support, and he's residing in a "little" twelve-by-fourteen-foot room in his aged grandmother's garage.

This is a grim tale, Bruce's attorney suggests. Instead his client wants to share the custody of the children with their mother, fifty-five, and to have Murphy order her to pay him some \$1000 per month in "spousal support" so that he may live in the same style he enjoyed during the marriage. Bruce's lawyer seems smart; he's forceful and he argues, "If the roles were reversed, I'm sure the argument would be made

by [her attorney] that she deserves the same standard of living," she had enjoyed as a wife.

But Murphy is having trouble understanding how Bruce can seriously contend he needs more money, living rent-free as he does and earning the salary he makes. "I'm sure that \$40,000 a year is a lot more than most of the people in this courtroom here today make — except the attorneys." (Some of the younger ones present laugh.) Briskly, Murphy announces that Bruce will henceforth pay no more child support, but neither will Elizabeth owe Bruce any alimony. The only bone the judge tosses to Bruce is that his disaffected spouse must contribute \$6000 to Bruce's heavy legal fees.

The issue of spousal support is the toughest one family law judges face, Murphy says unequivocally. Yet it's just one of many awful questions that plague divorce law, a body of rules and cases that everyone seems to agree has grown extraordinarily more tangled in recent years. One consequence of that added com-

(Continued on page 12)

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DIVORCE

(Continued from page 10)

plexity has been increased respectability for its legal practitioners. "For a long time, domestic lawyers were looked upon as the hicks," Murphy says. He's not the only person in this town who started his career (back in 1968) handling divorces because it was the only work he could get. But almost at once the field began changing. Today, the judge says, family lawyers make as much money and enjoy as much prestige as any corporate or personal-injury lawyer.

Murphy says another element that may have helped to improve the reputation of divorce lawyers was the revolutionary change in divorce law that began in 1970. Before then, a divorce could only be granted if one spouse or the other could convince a judge that some legal reason to dissolve the marriage existed — some "ground" such as adultery or "extreme mental cruelty," Murphy recalls. "You'd go and ask for a divorce, and they'd say no." He says that not uncommonly "you would hire investigators, who would try to catch the husband and the wife having affairs. They'd break into motel rooms, take pictures of them... It was an awful thing. And the reason you'd want to do that is because the judge had to give more than fifty percent of the property to the 'innocent spouse.'" In the effort to paint one spouse as being "guiltier" than the other, "the courts would sit and listen to whether or not she was a good cook, whether or not she was having an affair with her boss." The most common resolution of such bitter confrontations was for the wife to be awarded not only custody of the children, but also to retain the family residence.

It's not surprising that talk of reform came first to California. As early as 1960, the ratio of divorces to marriages was forty-seven percent in California (compared to just twenty-six percent elsewhere in the United States). And by the early 1960s, the national divorce rate had begun to climb. Certain divorces were inevitable, argued people in California, and the parties in them should not be subjected to the hateful trauma that so-called fault-based divorce made necessary. Throughout that eventful decade, the arguments here escalated and culminated in the California Family Law Act of 1970. It turned the age-old rules of domestic relationships upside down.

That law for the first time made possible "no-fault" divorce (a model that since has been adopted by almost every state in the nation). Suddenly, marriages had to be terminated whenever either one of the spouses wanted to do so. The only "reason" he or she had to cite was the formulaic "irreconcilable differences" — differences one needed only assert (rather than prove). The law also sought to toss out traditional assumptions about marital roles and responsibilities, such as the notion that women had primary responsibility for the children, while men carried the burden of supporting the wife and kids. Instead such concepts as "the best interests of the children" and the ability of both ex-spouses to work and support themselves and their offspring were to be considered in making decisions about alimony and child support and custody. Finally, since the law was attempting to purge the notion of guilt and innocence from divorce court, divorce judges were required by the new law to divide all the couple's property evenly (rather than giving more than half to the "innocent" party



as the old system had required). Men and women in the brave new world of no-fault divorce were to walk away from their mistaken troths equally and amicably, the reformers imagined.

Today you can sit in Murphy's courtroom for hours without hearing anyone breathe a word of infidelity. Instead couples squabble endlessly over such questions as what constitutes the "property" to be divided. What does he or she really earn, and what are their true expenses? What's the best way to split one child into two separate lives? Sometimes the couples are bristly and businesslike — they're the ones who thought they would fight to the bitter end, then wised up when they realized they were about to let a total stranger decide their most intimate affairs. At the last minute, they settle between themselves, and Murphy

need only give their decision an official seal of approval. Then there are other couples like Sarah and Robert, married November 29, 1985, and standing before Murphy just one year, eight months, and twenty-eight days later, feeling so angry that if one spat at the other, it would surprise no one. Once, they must have made a lovely couple, a couple you could use as a model in some ad to sell cruise-ship vacations. She's slim and feminine in a flowered summer dress, her curly blond hair falling to her shoulders. He runs his own small business, a landscaping company. Twenty-eight years old, he's bearded but businesslike in a dark blue blazer and conservative tie. Six months after they were married, a little girl was born. It is principally over her that Sarah and Robert are battling, though their hostility slops over and messes up other issues. A few weeks ago, they had devised this wacky ar-

(Continued on page 14)

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Visa

DIVORCE

(Continued from page 12)

tangment for Robert to see his daughter. Every other weekend, he was to come to Sarah's home and stay from 6:00 p.m. Friday to noon Saturday (sleeping on the couch or the floor). In addition, he was to be permitted visits from 5:00 to 7:00 p.m. every Tuesday and Thursday, and for up to three hours every Monday, Wednesday, and Friday between 8:00 a.m. and 5:00 p.m. But now Sarah is alleging that he has tried to stay longer; she even phoned the cops once to have him removed. He has been taking her things, she says, rummaging through her personal belongings and scattering them around her home. In the courtroom, Sarah's attorney waves a



Judge Thomas Murphy

photograph for Murphy's edification. "Her house was literally trashed, your honor!"

"Your honor, we'd like to show you photos of how she left the house," Robert's attorney fires back. "She left it in worse shape than when she came back."

But the issue is not Sarah's prowess as a housekeeper. The wife is asking that Robert be barred from her house, that he instead pick up his daughter at the Carl's Jr. restaurant on the corner of Burgener Boulevard and Field Street and be allowed no more overnight visits. She also, vehemently, adamantly, wants the return of six coffee cups of hers. "He has heirlooms!" Sarah's at-

torney cries. "Family heirlooms!" Robert himself speaks up, his voice heavy with rancor, that "it seems illogical to pick up your daughter at a fast-food restaurant." Besides, he doesn't know what Carl's Jr. she's talking about.

"On Burgener," Murphy says. "Burgener and Field," Sarah's lawyer appends.

"You know it?" Robert's attorney asks the judge, surprised. Murphy asks how much each lawyer is charging. It turns out that Sarah and Robert together are spending close to \$250 per hour on this idiotic bickering. "But if he's taking her coffee cups, I can understand how that's pulling her chain," Murphy says, sarcastically. His tone turns fierce. "This whole case is going to be settled today." The four combatants will go out into the hall and hash things out. That's an order; they dutifully file out of the room.

Next Murphy fixes his attention on a man who is desperate to stop his ex-wife from moving to San Francisco with their eight-year-old son. This case has been officially examined many times before; orders for the move have been approved, but the man can't bear it. He tells Murphy that new facts have emerged. He has discovered, for example, that his wife "performed surgery" on the son's head "against doctor's orders." He says he's also learned that the son is being punished with schoolwork. "Our son loves school!" he exclaims, adding that the boy himself would prefer to remain in San Diego. Since the wife is on her way from Alpine, Murphy says they'll await her arrival then discuss the matter further.

More cases flash by. One of them brings a middle-aged, not-very-attractive woman before the bench. She wants Murphy to annul the marriage that took place in May of 1986 between her and a Mexican man. Three months later, they separated. But nine months and five days after the wedding, a little boy was born. Murphy points out that an annulment would make her son "the child of a nonmarital relationship." Why would she choose to bastardize her offspring?

Her concentrated hatred for the ex-husband is transparent. After the wedding, he had laughed at her, revealed that the only reason he married her was to win American citizenship. Why should her son bear his name? "Denied," Murphy says curtly. He doesn't approve of her reason. But her attorney springs to his feet and interjects that the ex-husband is being sought by the district attorney's office and the San Diego Police Department's child-abuse squad. He's threatened the woman, who is about to move to Houston.

"How can an annulment do any good?" the judge mutters. But worn down, he changes his mind and grants it, ordering a letter to be written to the immigration service advising it of what has happened.

Another woman stands before him; this one also lived with her estranged husband for only three months. But she is white-haired and elderly, "a lady of genteel poverty," in the words of her attorney. Her problem is basic. Before marrying this past February, she was living in a subsidized downtown apartment where she had paid only \$175 per

month. She naturally vacated that apartment when she married, but since leaving her seventy-eight-year-old husband, she has been forced to move into the Maryland Hotel, where rent now costs her \$600 a month — an impossible bite from her net monthly income of \$666. Though she has applied for another subsidized apartment, she faces a wait of at least a year, and during that period she thinks her fairly well off husband should pay her \$425 a month in alimony.

Why did these two old people — one absent from the courtroom — fall in love? What happened between them in their ninety-day union? We spectators only get the vaguest glimpses of an answer. The old man in May suffered a stroke, we hear, and subsequently threatened to kill his bride. She in turn is being accused of looting money from his bank accounts when she was acting as his temporary conservator. Murphy orders the entire matter to wait a month, when he'll have more of the financial facts of the case before him.

And now Sarah and Robert are back, having resolved their warfare over the coffee cups. Unfortunately, they still can't agree on who should pay for the lawyers — not upon how Robert should be permitted to visit the daughter. "Fine," Murphy responds. "Go back and talk some more."

But when they return again a half-hour later, they still haven't been able to agree. Even their attorneys look shamefaced. Now more dirt emerges; Sarah says Robert has a drug problem. In a tremulous voice, she tells Murphy that she also doesn't want her daughter sleeping at her ex-husband's apartment because "I just really feel she's too young to go to a different place."

Murphy is trying to be patient. "I recognize that your buttons are being pushed by him, and I suspect his are by you." But does she realize that just sixty days before — before they separated — she had no problem leaving her child with its father? The judge continues, "I suspect that if he's stupid enough to have a substance-abuse problem, he does not do that when the child is there."

As he talks, Murphy's tone of reasonableness subtly evaporates, replaced by that of the stern father, irritated beyond reason. Do Sarah and Robert realize that they've created a visitation schedule "that almost requires that you get married again? There are multitudes, multitudes of problems!" Abruptly, Murphy announces that Robert will be allowed to have his daughter overnight, but he will have to pay \$500 of Sarah's attorney's fees. The judge is not quite finished with the two of them, however. "Come down here and watch, and you'll see that two or three times a week, we put people in jail." He will incarcerate them, too, if they try to flout the court orders. He has found, Murphy says, that prison produces the most dramatic, most cathartic effect on decent people — people like them. "Your present visitation schedule is doomed to failure," he predicts flatly. The couple will find themselves spending a thousand dollars a month on lawyers. Face it, he tells them, "You're divorced now." But if the court continues to bar him, promises them that in twelve or thirteen years, their daughter will be down in

juvenile court, using drugs, and probably with a child of her own. "So just keep it up!" he says curtly, dismissing them. "I'll be here."

Later, away from the courtroom and out of his somber robe, Murphy sounds much more tolerant of the likes of Sarah and Robert. Most of the people who wind up in divorce court are essentially good human beings. "Almost always you're dealing with two decent people who just can't get along together." If they seem irrational, you have to bear in mind how devastating divorce is, he says. "It's very common when people are going through a divorce for them to act in ways they would not normally act." They'll get arrested for drunk driving or start treating their children differently, for example. Murphy says because he understands this, he's perhaps unusually willing to let people speak informally in his courtroom, to let them air some of their despair. "Say today you learn that your best girlfriend is having an ongoing, hot, heavy affair with your husband. You'd be devastated. And then two days later, you're in a courtroom, and he and she are sitting there, holding hands. He's so stupid that he does that, I mean, that's what people do. You're sitting there, and some judge says, 'I want you to be reasonable.' And you feel, 'I don't want to be reasonable! I can't believe this is happening!' People need to shout out sometimes and say things."

There is one category of cases heard regularly in the family law courts for which Murphy's tolerance seems to vanish. These are the cases in which the district attorney's office charges that parents (invariably men) are failing to provide child support that they should be paying. These cases often involve women who are taking public aid, even though the able-bodied fathers of their children could help out. Many times they also involve men who deny that a needy child is theirs.

There's something particularly seedy about these paternity cases. They transport us staring spectators right into the beds of the former lovers. Which this one: first the assistant district attorney calls the woman to the stand. In this particular case, she is Hispanic with lush, glossy hair. She's wearing a cream-colored silk dress, pale white stockings, and flat-heeled shoes. She could be ready to take her first Holy Communion, but instead she's being asked about the illegitimate child to whom she gave birth this past July 20. The baby girl weighed eight pounds, the woman testifies. In May of 1986, she met the man who she claims fathered the infant.

"Did you have sexual relations with Mr. Lopez in October of 1986?" the assistant D.A. asks.

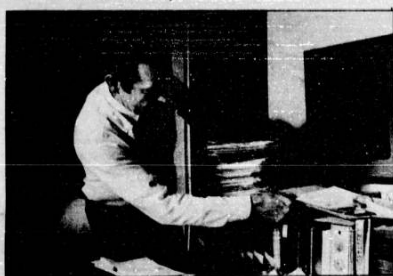
"Yes," the mother whispers. "Did you have sexual relations with him in November of 1986?"

"No." "How about in September of 1986?"

"Yes." "Were you having sexual relations with anyone else at that time?" She swears not. When asked if he ever acknowledged that he was the father, she answers that he said so at the time

she went in for her pregnancy test and that later, he'd told her not to worry, that he would help her financially.

Now it's his turn. He's short, slightly plump, with a hint of the dandy about him. His dark beard and mustache are neatly trimmed, and his eyes are framed by gold-rimmed glasses. He claims he last saw her in September of 1986 and that he further never acknowledged the child as being his daughter. But Murphy rules that her brief testimony has established a *prima facie* case of paternity. To further determine the truth in this case — as in most such cases — he orders the man to undergo blood testing. These tests can establish, with up to ninety-nine percent probability, when a man fathers a child and can rule out definitively those who are not fathers of the children in question. But Murphy no longer routinely waits for the test results before making alleged fathers contribute to the support of their offspring. These days he orders payment as soon as the case comes to court — and then refunds the money in



those rare cases where the tests establish the man's innocence. In this particular case, it's announced that the man, a postal employee, has been married for fifteen years and already has five children (ages three through thirteen) from that marriage. At this, an audible gasp runs through the courtroom. Murphy is impassive; he tells the man to pay the county one hundred dollars a month.

You want to say to people, "Don't you understand how children get there?" Murphy tells me, on another occasion. He and his wife of twenty-two years have two children, a boy who's about to enter college and a girl who's now a junior at Valsalla High School. He often refers to them in his courtroom. They sound like high achievers, children to be proud of, and Murphy says he always felt an immense moral responsibility, as their father, to do all he could to help bring them up properly. It's simply not fair that some of us should not feel that same responsibility, he believes. "It is a disgrace that people can have children and then just give up the responsibility of raising them; that they can say, through selfishness, 'I want to do my new life

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"Is it fair that you go into one court and get a reasonable spousal-support award for a reasonable amount of time... and in my court you get support for a few weeks? I think it's real unfair."

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now. I have created this child, but I just want to forget it, and I think that society should pay for that child, or some woman should pay for that child, or some man, and I want to go do my own thing."

For that reason, he agrees unreservedly with those who criticize the large numbers of men who fail to make their required child-support payments. Murphy thinks all such payments should be routinely deducted from wage-earners' paychecks. The law is close to requiring that in California now, he says, though "it doesn't happen as often as it should... It's still perceived by many employees as being something to be ashamed of." Instead, people should think of it like income tax withholdings, Murphy suggests. "I mean, the federal government won't let us promise that we'll pay that [tax] money."

Murphy acknowledges that his attitude toward male child-support obligations has evolved over the years; it's an evolution that has affected a number of divorce judges. Years ago, "We'd start

out by asking how much he needed to live on," and then child support would be ordered out of the leftovers. "We used to make child-support orders of \$100 or \$125 a month, and the child-care costs would be \$200, and we'd say, 'Well, that's just unfortunate.'" Then a couple of years ago, a number of social critics began drawing widespread attention to just how low support orders were statewide. "I became won over by the group that says we've really got to look specifically and closely at that child's needs," Murphy says. After all, "The custodial parent is the one who really ends up on the short end. Always." Despite the gender-neutralizing aims of the 1970 Family Law Act, the vast majority of custodial parents are still women, and commonly nowadays those women have to work full time and take care of those kids, according to Murphy. "That's a

guarantee of two jobs, right there. So you work all day and come home, and you've got these kids. Show me kids that aren't selfish; there aren't too many. They're asking from you all the time, and in general that person is giving, giving, giving all the time. It's tough on that parent." So Murphy says, "I've tried to make the husbands recognize — to the extent anybody recognizes what's going on in those courts — that their number-one priority is their kids."

Murphy thinks his child-support orders are somewhat higher than those granted by his fellow divorce judges in San Diego. But one factor tends to keep the child-support award decisions roughly comparable. Within the past few years, child-support guidelines have been adopted throughout California. These take the form of complex tables that suggest what the payments should be, depending upon how much money

each ex-spouse is making, which one has the children, how many children there are, and other factors. One thing Murphy dislikes about these tables is that people tend to expect to receive what the formula merely suggests. "There's a strong tendency on the part of the public and the lawyers and the judges to use them without any discretion." But despite that problem, he says having some guidelines is arguably better than not having any. It's a point he emphasized dramatically at a family-law seminar held for local divorce lawyers one recent Saturday morning at the Cavanaugh Hotel.

Murphy was there to talk about the issue of spousal support — an area where no guidelines exist. "Since the 1850s, California courts have been making permanent spousal-support awards, and yet we do not have one

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DIVORCE

(Continued from page 16)

decision, we do not have one instance of case law that tells us what is the purpose of permanent spousal support." To illustrate just what quandaries that can create, he ventured an experiment that involved his two judicial colleagues in the family law courts. Thomas Ashworth and Anthony Joseph, both of whom were also present at the seminar. In rapid fashion, Murphy outlined the facts in seven hypothetical alimony cases. In each he revealed what he probably would rule, and then he asked his fellow judges what their decisions would be.

There was this case, for example. A three-year marriage breaks up when the wife is earning \$1700 per month. The husband hasn't worked throughout the marriage but instead has attended college. Should the husband get alimony?

Murphy: "In my court, probably not." Maybe that revealed a little sexual bias on his part, he admitted.

Ashworth: "I might possibly give him a few months," but very reluctantly, he adds. And he wouldn't expect the ex-wife to support the man during the months when school was not in session.

Joseph: "I would certainly allow a person to complete their education." So he'd order her to pay spousal support, though he'd want to weigh in his decision whether children were involved and what the husband's job prospects were.

Here was another example: A husband and wife are separated after four years of marriage. The husband is fifty-seven, the wife is fifty-three. Both were married once before. He earns \$4000 per month, but she was a homemaker during the marriage, has no employable skills, and is in poor health. Murphy

asked, should she get alimony? If so, how much and for how long?

"These are awful cases," Ashworth moaned. But they arise all the time, he acknowledged. In this particular instance, Ashworth felt much depended on whether the wife had been receiving alimony from her first husband up until her remarriage. If she had, and the second husband knew that she was giving this up to marry him, then Ashworth would tend to grant her alimony for an open-ended time, he said. If, on the other hand, she had merely been struggling along on her own resources between the two marriages, he would only order alimony for two or three years, "maybe \$1200 a month," Joseph, in contrast, said he would give \$1200 for an indefinite period of time, no matter what the circumstances. Murphy said he felt he would order perhaps \$700 a month for a maximum of three years.

Is this fair? Murphy asked the assembled lawyers. "Is it fair that you go into Tom Ashworth's department and get a reasonable spousal-support award for a reasonable amount of time, and you go into Tony Joseph's department and get a high spousal-support award forever, and in my court you get support for a few weeks?" He answered his own question. "I think it's real unfair." But until we clarify the rationale behind spousal support and adopt some guidelines, such discrepancies will be the norm, Murphy suggested.

In the absence of guidelines, "We can do just about what we want," Murphy told me on another occasion. "You use your own philosophy, I guess." He mentions one ticklish decision he made in this area that is now up on appeal. It involved a six-year marriage in the course of which the wife was permanently injured. The circumstances of that injury were rather cloudy; she and

her husband had been drinking at a bar when it occurred. Upon the divorce, the husband had been ordered to support her, and he had done so for around five years, "almost the full length of the marriage." Then the husband had come before Murphy, asking to be relieved of further financial obligations to the woman. Murphy says he thought at the time it was an "impossible" case, but he continued the support for one additional year. After that year, however, the case had come back to him again, and he says he finally thought, "Someone has to make a decision. I said, 'Support is terminated. It is the obligation of society to carry this woman from this point on.'"

Someone has to make these decisions, but Murphy gives the impression that it's a lot more fun to toss off the questions than to decide what the answers to them should be. Should child-support obligations end, as they have historically, when the children reach eighteen? (Murphy says a California state legislator has proposed a law that would require parents to contribute to the costs of a college education if they would have shouldered those costs had there been no divorce.) But do we want to open the doors for children to sue their parents for nonpayment of such support? "Do we want to place that power in the kids? What school do they go to? What courses do they take?" the judge asks.

Murphy says he had to make a decision in one case in which the father had contractually agreed to send his son to college but hadn't explicitly spelled out all the attendant arrangements. Though the son went to UCSD and the mother was a San Diego resident, neither

wanted to live together. Instead, the son wanted to rent a Del Mar apartment costing \$800 a month. "And so I had to decide whether or not to include in that education was a Del Mar apartment, the use of a vehicle. Again, do we want to give kids that age the power to allow that kind of destruction to go on in a family?"

He tosses off another, even broader, more persistent dilemma: When one spouse's earning capacity increases during the marriage, is that an "asset" of which the other spouse should receive half at the time of divorce? One classic example is the woman who works to put her husband through medical school. Say this couple divorces after ten years, just when his earnings are beginning to take off. During the marriage, he gained his education and his increased earning ability. "Are we going to say that when he walks out of that divorce, he'll get his medical building, their house, and he'll owe her another \$200,000 to \$300,000 and also be ordered to pay her support? Does that make any sense?" Murphy asks. What about the woman who shoulders virtually all the burdens of housekeeping and child care so that her husband can develop his career? In the divorce court, she'll argue that she sacrificed her own career because she expected to share in her husband's future. But what if she was a crummy housekeeper? Is that relevant? Suppose she chose homemaking because she was too lazy to get any other job. Or what if she became a superlative tennis player while her husband worked? Should her tennis skills also, somehow, become a divisible asset? "We go back to the very thing that we tried to get away from when we took away the fault," Murphy says. "And do we want to bring that kind of junk up in divorces, again?" In his

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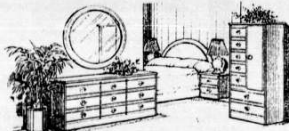
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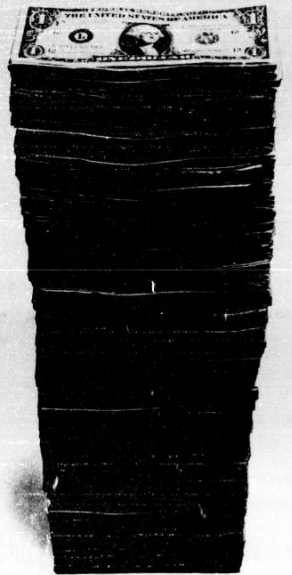
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DIVORCE

(continued from page 18)

I certainly can't imagine wanting to make the system any more problematic than it is already. But Murphy tells me not to give the wrong impression of the family-law courts. Emotional questions come up every day, he says. But the really tough questions — "questions in which you have to make a decision, but there is no answer" — confront each divorce judge only once or twice a week, he says.

And in fairness, the casual observer also can catch flashes of breathtaking clarity. One recent trial, for example, ostensibly concentrated on the ex-husband's child-support obligations, but it also touched upon the ex-wife's relationship with her lawyer, for whom she also happened to work. The question of their relationship was relevant, since she was asking Murphy to order her ex-husband to pay some \$11,000 in attorney's fees. During an earlier session, she had been asked flat out if she was having an affair with this man. Although she said no, at the trial Murphy finally made clear his assessment of her answer. "I saw the lady testify

on the witness stand," the judge said drily. "I don't believe her." Besides, Murphy asked the attorney, "Even if you're not having an emotional or a sexual relationship with her, do you really think it's appropriate for you [as her employer] to represent her?" The lawyer blustered that he thought it was; every single penny of the \$11,000 had been spent on doing things that were simply "good lawyering," he claimed. But Murphy, unmoved, ordered each side to pay for their own legal costs. Earlier that morning, I watched Murphy in an even blunter, more down-to-earth exchange with a young divorcing couple. They had two kids; the wife was

moving with them to Phoenix. "You understand if you can't reach an agreement today, I'll make an arbitrary decision for you," the judge warned them sternly. "You have to live with what I say. Now, who do you think can make a better decision about visitation — you or me? I strongly suggest you don't leave it up to me." First, they tickled the matter of child support, where the husband thought \$300 per month would be reasonable. The wife responded that he had been paying \$404, so she thought that amount should continue. "Compromise?" Murphy offered. "Split it down the middle? Is \$175 per

child okay?" Swiftly the pair agreed. For resolving their \$7000 worth of debts, Murphy suggested that perhaps bankruptcy might be "the only answer." That left the question of visiting the children. The couple was willing to try a joint legal custody in which the two children would move to Phoenix with their mother, but the father would get reasonable visitation. "You know what it is to be reasonable?" Murphy pressed them. "That means you [the wife] are in town. You call him and say [conversationally], 'Hey, Cliff, you want to see the kids?' Or he's in Phoenix and he calls to let you know. You say [disappointed but resigned], 'Oh God,

I've got plans. We were going to go to Wet and Wild this weekend.' But you change those plans. You say you'll go another time." The lecture concluded, the judge offered, "Good luck to you both. And be reasonable with each other." With everything so neatly resolved, only the husband was confused. He hadn't grasped that his divorce had just been finalized, and he asked humbly, "How soon will we know, your honor?" "You're done," Murphy told him. "Want to get married again?" "No, sir." "Makes sense," said Murphy with a straight face.

Had justice been served? "Justice is what our legislature says justice is," Murphy told me one day. "And justice in most cases is not what the parties perceive. If you've been an abused woman, your idea of justice is to be repaid for that abuse. If you're a husband whose wife has run away with another man, your idea of justice is, you should get the children and she should be stoned." Murphy says he's come to think of his role as a judge less as a dispenser of some abstraction called Justice and more as one whose principal job is to end conflicts. "On many occasions — innumerable occasions — we don't know what the real truth is.

One side says one thing, another side says another." Even being given a few weeks to make a decision wouldn't make any difference. "We might have a better idea of who was being honest and dishonest or of how much money that person was making, but unless we in effect lived with that person for a few months, there's no way we could really know for sure. So we end controversy, with the information we've got. And we do it, hopefully, without anyone shooting anyone." The names and occupations of some of the husbands and wives in the above proceedings have been changed to protect their privacy.

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FEATHER MASTER

Selling symbols to the Indians



Kevin Schneider

BY NANCY PATRICK

THE FIRST THING a person notices about Kevin Schneider's Lakeland garage-turned-office is its scent: the sweet, musty smell of feathers, tinged around the edges with an occasional whiff of mothballs. The second thing is his worktable. It sits in front of the room's only window, and its surface is covered with feathers that shimmer in the afternoon light: scarlet, chartreuse, royal blue, gold — and some that look brown until, at another angle, they light up with new hues.

And then there is Schneider himself: feather merchant, feather master of Feather Way, who trades in this cast-off clothing of the bird world. "In talking

to my mother recently, she told me that when I was very young, we lived in an apartment complex," Schneider says. "There was an Indian woman who lived there, and I spent a lot of time with her." Maybe that's where it all started, he thinks aloud, this empathy for and understanding of Indians. He shrugs. "The other option is genetic memory."

Or it may have been the stress of his navy-brat life. He never adjusted well to the constant moving around. Schneider says. The changes made him confused and angry. "So I spent time with nature, which was constant. I never let school interfere with my education." "Wandering through the woods as a child, he captured snakes and other reptiles for a supply house, learned archery, and collected bugs, butterflies, and snakes — whatever he could pick up and bring home. And he noticed birds. 'I'm a victim of romanticism,'" Schneider explains.

After high school, Schneider joined the navy on a delayed enlistment. While waiting for his duty to begin, he went to Fairbanks, Alaska, in search of adventures and wound up fighting fires for the Department of the Interior. He

loved the experience and found that his eighteen months in the navy were anticlimactic.

A civilian again, Schneider undertook a series of jobs: warehouseman, truck driver, car salesman, Jack LaLanne gym instructor; he earned an associate degree in computer science. In 1976 he was working for the federal civil service (gardener, laborer, antenna climber) when he started attending L.A.-area Indian powwows. He brought feathers to the gatherings and gave them away. They were no more than conversation pieces, he says, a way to cross the cultural gap between him and the Indians.

Then he was introduced to George, an Anglo fan maker who participated in Indian gourd dances in Southern California powwows. Schneider gave George a handful of macaw feathers he had bought from a dubious clerk at a Point Loma pet shop for fifteen dollars. George promptly traded them for a fifty-dollar bracelet.

Schneider was stunned. Here was the raw material for realizing a lifetime goal: to find "something I could do, and I could do it without hurting

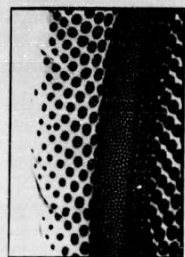
anybody or anything." That something was to sell feathers to the Indians, who used them in their crafts, Schneider says. And the materials were taken without bloodshed, "feathers not pulled, but molted."

That was a key point for Schneider. At the time, he explains, the bulk of the feather market came from birds that were slaughtered in South and Central America and Mexico, sold to smugglers, and brought illegally into the U.S., where they were marketed at exorbitant prices to American Indians. But in Schneider's alternative scenario, everyone wins: birds in their countries of origin, although still affected by deforestation and killed as a food source, would be taken from feathers in smaller and smaller numbers as Schneider undercut the smugglers' prices; Indians would get the feathers they wanted for decoration and ceremonial use at bargain-basement prices and higher quality than they'd ever seen; and aviculturists would bring in a few extra dollars for what they had considered trash, bookmarks, or lovely but useless oddities. More important to the aviculturists, they had an opportunity to participate in conservation efforts with something other than their pocketbooks.

That was the idea, any way. There were years of hurdles ahead for Schneider — obstacles that would challenge his emotional growth as well as his perseverance and his business sense. At first, Schneider supplied George with the feathers, and George traded or sold them at the powwows and dances he attended. Within a year, Schneider took over, visiting powwows and dances himself and trading for jewelry, pots, blankets, baskets, and other crafts. Until 1983 he practiced feather trading only as a hobby and worked full-time for the federal government and then for the postal service. Then in 1982, the U.S. Postal Service unwittingly played into the hands of the fates. Schneider was fired. An old navy leg surgery, the postal service claimed, prevented him from working in any capacity for the agency. Schneider, whose claim against what he considers an unfair dismissal is still going the rounds of the Equal Employment Opportunity Commission, was enraged.

"So what I did was start my own mail-order service," he says. "Screw 'em."

He devised a price list for the feathers he wanted to buy — so much for an undamaged macaw side tail



Macaw side tail

feather, so much for an Amazon primary — and mailed it to every bird breeder on the pages of every aviculture publication he could find. Nothing happened. Frustrated, he revised the list and revised it again, until, as he says, he had spent thousands of dollars on phone calls and postage pursuing incredulous breeders. It took two years before the first breeders responded.

It was during this period that Schneider was contacted by Joe Herrera, Jr., a Cochiti Pueblo Indian who sold metal buildings, such as guardhouses, storage sheds, or warehouses. Herrera had seen one of Schneider's ads in a magazine in Los Angeles, and he offered his services as a sales representative to the Indians in the Southwest, selling to family and friends.

given that duty and privilege to the war chief, not his assistant; when the governor heard of the incident, he came down to see Schneider and the feathers and to tell the feather merchant the pueblo would take ten percent of his gross. Schneider was appalled.

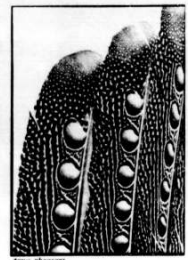
"I'm used to paying ten or twenty dollars for a seller's permit," he says he told the governor. "I can't sell at wholesale prices or leave gifts if I pay a percentage."

The governor considered. "We know about white traders," he said. "Come see me at the tribal office before you leave."

Schneider, an animated storyteller, rolls his eyes, throws a nearby blanket over his head, and moans.

Back out from under the blanket, he gestures. "I'm the only white guy within twenty miles, and I thought, 'What's gonna happen now?' Later, I found out I hadn't given him [the war chief] the attention he wanted." So Schneider visited the governor and was introduced to the war chief. It was suggested that he allow the war chief to select feathers from Schneider's stock. Privately worried that the Indian would exact his revenge by pillaging the inventory, Schneider agreed — "I had no choice," he adds.

He need not have worried. The war chief chose several of the least expensive feathers in Schneider's trunk — just enough to save face after the ignominy of being excluded from the preparations. The incident was a valuable lesson, Schneider admits today. He learned the importance of gifts and social position, and they learned he would not willingly run



Macaw side tail

roughshod over their world. The visit was a huge success in the material sense, too. During the first hour and a half at San Felipe, Schneider sold \$3500 worth of feathers. The Indians were impressed with the quality and the prices.

"I would have three feathers in a bag, pressed, steamed and cleaned and just put back in condition," he said. "They'd look at the price and say, 'You want this price for one feather or all three?'"

Schneider recollects that sometimes an Indian also responded to his occasional goodwill gift of an exceptionally beautiful feather with tears. Schneider took note of these moments — not as a businessman or an impartial observer, but as a kid who grew up feeling certain his presence made no difference in the world.

"I almost developed a messiah complex," he remembers. "I was getting all the attention I felt I lacked as a child in the space of one year. I had power over people's lives and emotions... I was providing feathers for people to worship God with."

His behavior, he says, became bizarre. He came home from work each afternoon to an exacting routine: vigorous exercise (running and weight lifting) almost to the point of exhaustion, a session of meditation, and a session of Kriya Yoga. He began to develop his own language and, in a Silva Mind Control healing-through-visualization exercise, he contacted "helpers." Presumably real people who had lived before, Schneider's helpers were an Indian named Grey Hawk and a pioneer woman named Anna Kimberly. And he started to rely increasingly on alcohol. Within a few years, he says, "I put so many focusing techniques together that I nearly blew my ass off the Earth." He found himself in the midst of anxiety attacks and crying jags. He woke up one night blind — temporarily, as it turned out. He began to feel the presence of "unseen teachers" who crowded around him with vague demands and pressures. It took him a year to realize he needed help, and he showed up at the Vet Center on Sixth Avenue.

"If it was't for them," he says, "I really don't know if I'd be alive right now." Schneider spent two and a half years in treatment. If therapy kept him alive, it also provided him with the emotional wherewithal to survive and grow in his business. He was still making weekend trips to New Mexico pueblos with his trunks of feathers, and



Macaw side tail

he was beginning to dread each visit. "It was a hassle and lot of stress. The Indians didn't always show up," Schneider said. "I needed someone who understood both the Anglo and the Indian systems" to take over. That someone showed up in the person of Cordell Shorty, a Window Rock Navajo who discovered Schneider through an ad the feather merchant ran in *MAAZO*.

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(continued on page 26)

Body Language

One is made aware of the pathos of the unclothed body, its fragility, its vulnerability, its exquisite but ephemeral beauty.

JONATHAN SAVILLE

One of the interesting features of the current Los Angeles Festival has been a certain ambiguity of genre in a number of the presentations. Several of the dance works have offered relatively little in the way of what we conventionally call "dance" — even that catch-all term "modern dance." In many ways they have functioned more like theater, albeit theater of a strikingly avant-garde variety. The fusion of these two related, but usually distinct, genres has been going on for a number of decades, particularly in those theatrical experiments that have minimized or rejected spoken texts and have made movement, mime, and nonlinguistic sounds the chief carriers of meaning (an experimental tradition deriving from Artaud). In the works of Maguy Marin, of which the festival has given us a considerable selection, this fusion or creative ambiguity is carried to its heights. *Swan Lake* — to mention a traditional ballet, for the sake of comparison — consists chiefly of dance, with a fairly small (even in a Bolshoi production) admixture of theatrical mime to carry the story along. Marin's *Cendrillon*, which (in the production of the Lyon Opéra Ballet) I wrote about

last week, is a new setting of Prokofiev's ballet score, with additional passages of nursery sounds; there is some ballet, much expressive modern dance, and a wide variety of visual and kinetic effects that seem to belong more to Artaudian theater than to the world of Petipa, Fokine, Martha Graham, or Paul Taylor. Much of what was most impressive could have appeared as inventive staging in a modern (or postmodern) production of *Sophocles*, *Shakespeare*, or *Peter Weiss*. Still, the overall effect was that of a dance piece, although at many points the meaning of "dance" was stretched to the breaking point. *Babel Babel*, produced by Marin's own company (Compagnie Maguy Marin), seems to move more decisively into the realm of theater. Some of it is accompanied by music, and there are a few sections in which dance quite magically assumes its traditional role. But what one remembers about everything is a large-scale theatrical experience, in which a great deal of the bodily movements, although choreographed, resemble simulated everyday activities more than the formally patterned motions of dance, and in which the dancers are pervasively called upon to do what actors do, including the use of their voices in various kinds of group "dialogue." This

is not dance with additional mime, but theater with additional music and dance. It is theater of a stunningly beautiful and moving kind. As is the case in much avant-garde theater, the artists offer nothing in the way of explanatory program. The spectators are required to immerse themselves, unaided, in the enigmatic actions presented before them, and by intuition, sympathy, and imaginative identification to discover meaning. My own perception of *Babel Babel* is that it constitutes a global representation of the course of human life, from the point of view of a compassionate but relentless philosophical pessimism.

On a vast, empty, grassy arena, in dim light, the dancers appear, totally naked and hesitantly, as though unsure of their bodies and their goals and move from one side of the stage to the other. The music is the slow movement from Mahler's First Symphony, the poignantly melancholy minor-key version of the child's jolly "Frère Jacques." The music, the set, the lighting, the nudity, and the way of moving suggest the emergence of the human soul into life, unsupported by any but its unaided energies, knowing nothing except that it must move ahead, and carrying with it a perception of the inherent sadness of living in the world.

Soon it is the activities of organized society that are being represented. Accompanied by rhythmic sound effects, the dancers become workers, hammering, pumping, carrying objects, and encouraging each other with shouted phrases in an invented language. We seem to be in a primitive stage of social development, in a peasant society, with its solid, simple, traditional folkways, and its firm attachment to the soil. The period of work is followed by a session of ritualized, high-spirited games, to the accompaniment of the dancers' own game-song declamation, still in that invented tongue (which perhaps is meant to simulate some fundamental, universal human language, as an essential attribute of humanity).

A startling leap into the modern age turns the grassy meadow into a picnic spot, where men and women enjoy a holiday

outing to the accompaniment of a blustering loud rock band and a singer shouting into a microphone popular European songs of a quarter-century ago. The people mill around, eat, drink, play, retire into tents for sex, produce babies, fight, weep, gradually disintegrate. These are the common folk of the contemporary world, driven by fundamental human desires, vulgar, uncultivated, with their loud, shallow music, their hunger for pleasure, their amazing animal vitality, and the total lack of anything spiritual in their lives. It is in this lengthy section of *Babel Babel* that seemingly random individual and crowd movements are almost completely dominant, for the artistic shaping of life that is the essence of dance is experienced by these people only as commercial entertainment, not as a way of self-knowledge.

The frenzy of pointless appetitive activity leads to exhaustion and collapse. The picnic is over, its detritus (including the abandoned babies) scattered all over the stage. The dancers are now on the ground, writhing more and more slowly, shedding their garments, and ultimately subsiding into unguided recurrent postures, once again naked. The nakedness indicates that we have left the external, social self behind and are now within the very center of the human being, alone, suffering, subject to the pains of the body and the soul, in a world without help or meaning. The high, cross energies of a life of awfully pleasure give way to an agonized decline toward death. The music returns to Mahler — now the *Kinderlieder* ("Songs on the Death of Children"), in the heart-rending performance of Kathleen Ferrier, whose irreplaceable voice calls up the infinitely melancholy grief of human vulnerability and loss. The German text, in the context of Marin's staging, suggests that all human beings are helpless children, that all life is a brief childhood ended pathetically by death.

Yet in this general decay of energy and hope, the driving force of life, the longing to be, still asserts itself, though fitfully and against great odds. The dancers slowly and painfully engage in sexual encounters that

are no longer the exuberant animal couplings of the picnic scene but a desperate reaching out for emotional contact, for the extension of the isolated self into another. The bodies are immensely sluggish and heavy; when one lover lifts another off the ground, it is like lifting the earth itself. But in the action for the third section of the *Kinderlieder*, something marvelous happens. Mahler's song cycle is based on poems of Friedrich Rückert, which were written after the death of the poet's young daughter. "It seems to me as though you were scurrying into the room as you used to do," says the poet, "oh you ray of joy in your father's chamber, too soon extinguished" — and there (not literally but with all the emotional power of Rückert's

poetry and Mahler's music, and Ferrier's voice) she is, before our eyes, dancing, at last, with the joyful leaps and turns of what is almost the classical ballet style, the liberation of the self in lightness and disciplined form and self-transcending flight. The liberation and the self-transcendence are intermittent and imperfect: the weight of the body, of the earth, of the suffering human condition, repeatedly drags the dancer down, crumples her to the stage floor, yet again and again her spirit lifts her and gives her wings. The conflict between the urge to live joyously and the inevitability of suffering and death is made almost unbearably poignant by the dancer's nakedness. Here, as throughout *Babel Babel*, the nakedness has

no effect of sensationalism or even of the erotic; one is made aware of the pathos of the unclothed human body, its fragility, its vulnerability, its exquisite but ephemeral beauty — and through this treatment of the body we recognize that the same pathetic fragile beauty characterizes all human identity, the naked child coming out of darkness and moving into darkness once again.

"I often think they have only gone out, soon they will come home again," says Rückert, desperately asserting a faith in God's governance of the universe as a defense against his own grief. "In such weather, in such a tempest, I never should have sent the children out... [yet] they rest as though in their mother's house, not terrified by any storm, protected by God's hand." In the last scene of Maguy Marin's account of our life's journey, the dancers gradually rise from the ground, gradually straighten up, and, in a repetition of the initial scene, move slowly off into — into what? This is one of the most compelling moments I have experienced in the theater, for how utterly clear it is that Marin does not share Rückert's religious faith, and that for her, the end of this strange eventful history is second childhood and mere oblivion. It is a vision of overwhelming bleakness, yet the inspired inventiveness of this very great theatrical artist has revealed it as, at the same time, painfully beautiful. *Babel Babel* is one of the rare theatrical masterpieces of our time.

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That's Funny



Russ T. Nailz

"I live in Pacific Beach, although I grew up back East — in a pretty rough part of La Mesa."

JOHN D'AGOSTINO

Comedian Russ T. Nailz has performed in both the worst and the best of situations. The radio had to have been a gig in January of 1986, when Nailz opened at the Spirit for eccentric semi-rocker Jonathan Richman. The considerable experience that Nailz had gained by performing at both the local comedy clubs, on radio and television, at parties, and as the opener for rock acts could have been sufficiently prepared him for this. Booking from the black Lagoon.

For about thirty minutes, Nailz stood before a capacity crowd, tossing out the same one-liners, clever turnabouts, and flights of alternative fancy that had scored consistently well in clubs all over town — and no one laughed. Tough house? This was an abattoir. Nailz might as well have been in a diving bell, for all the response

he elicited from an audience that regarded him as one would an unfathomable curio on a pawn shop wall. Under the circumstances, Nailz turned in one of the greatest performances I've ever seen.

Fortunately, the twenty-nine-year-old native San Diegoan is accustomed to circumstances much more accommodating of live comedy, but none much better than those surrounding his participation in last April's "Laff-Off" competition, held at the local Improv. After making the "final six" in a tournament that for the first time in its three-year history featured several formidable comics from other cities, Nailz hammered his way to a first-place finish and officially became 1987's "funniest man in San Diego."

For many of those who'd followed Nailz's local career from his beginnings in 1983 as a "DJ/color commentator" at the 9IX radio station, the comic's ascension into San Diego-comedy legend after four years in boff purgatory might have seemed a

reasonable, overdue reward for effort and time served. But it was more than that. It occurred to me during Nailz's winning spot at the "Laff-Off" finals that while the comedian's poised, delivery, attitude, and material received much greater response from an almost festive audience of peers and local media celebs, he had given no less of himself to a couple of hundred mannequins at the Spirit. Setting aside regional chauvinism, sentimental favoritism, and the usual performance-specific criteria one is expected to use in judging these contests, I gave Nailz high marks for having somewhere along the way become a consummate professional.

Nailz is so natural on a stage that it would be easy to attribute his success to personality and given talents rather than to diligence. But Nailz takes his craft seriously, which partly explains his decision last year to retire the nom de microphone by which 9IX listeners had come to know him. "Russ T. Nailz" had seemed an appropriate handle for someone who intemperately tracks by Oingo Boingo and Bananarama with witty observations on items in the daily paper. But after he'd been broadcasting in June of 1985 to devote his energies exclusively to standup, the appellation became something of an albatross.

The name got trickier instead of laughs when Nailz left home turf to perform in Los Angeles, Phoenix, San Francisco, and Seattle, although the biggest slap came from an unwitting San Diego clubowner who expected Nailz to show up dressed as a clown. In March of 1986 Nailz vented out a release notifying the press that from that day forward, he would go by his given name, Russ Stolzack. That lasted all of two weeks. "The name 'Stolzack' went pfft," the comic recalled in a recent conversation. "It meant nothing. 'Russ T. Nailz' not only had the recognition factor going for it, but it tended to stick in clubowners' and audiences' minds a lot more than my real name."

The born-again "Russ T. Nailz" never missed a beat. If anything, his act seemed to get stronger as his delivery grew more relaxed and assured and he honed his skills at impromptu exchanges. A period of calculable development culminated in his winning the "Laff-Off" tournament. "April of '87 was pretty good, really," mused Nailz. "I got married, I did a good week at the Improv, and then a couple of weeks later, I won the contest." The victor's booty included a restored 1951 Studebaker and bookings at Improvs all around the country.

Nailz only recently returned from that tour of duty, prepared to settle into another stretch of regional appearances before again hitting the road. Frequent work, of course, is both the means to, and the gauge of, success in standup comedy. Nevertheless, he's been taking acting lessons, as much to improve his funny stuff as to prepare him for the eventuality of landing one of the film roles that of late have been tossed at comics with increased frequency. It's a serious undertaking, but one wondered if a funnyman could keep a straight face in the acting-class milieu — with its "be a tree" silliness and inane pretentiousness.

"Actually, it is sort of funny sometimes and can be a little embarrassing," admitted Nailz. "The other day I was supposed to convey 'anger' — y'know, real spitfire, screaming fury. Well, I just don't react to situations that way, so I found myself faking it." Still, the lessons are proving valuable. "I'm finding that learning to act is allowing me to key on expressing certain emotions, so that instead of merely telling a joke, I can act it out for greater effect." The fine-tuning of his act was apparent last week when Nailz performed at the Improv. The name got trickier instead of laughs when Nailz left home turf to perform in Los Angeles, Phoenix, San Francisco, and Seattle, although the biggest slap came from an unwitting San Diego clubowner who expected Nailz to show up dressed as a clown. In March of 1986 Nailz vented out a release notifying the press that from that day forward, he would go by his given name, Russ Stolzack. That lasted all of two weeks. "The name 'Stolzack' went pfft," the comic recalled in a recent conversation. "It meant nothing. 'Russ T. Nailz' not only had the recognition factor going for it, but it tended to stick in clubowners' and audiences' minds a lot more than my real name."

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La Mesa." As people laugh, someone calls out that she's from Arizona.

"Are you really a Zonie?" Nailz asks, focusing on the woman. "Well, then, I'm going to slow down and make you wait like you people do to us on the freeway." This gets laughs and loud applause from the locals, but Nailz isn't finished. "Actually, I love it when Zonies come here during the summer, 'cause for three months I make a lot of money selling the Reader for two bucks a copy." Like other homeboys, Nailz mines San Diego life for much of his material. In one bit, he mentions Mission Bay's sewage problem. "Sometimes the only boat out there belongs to the Tidy Bowl man," he quips. "But I'll tell ya, it sure has made a better windsurfer outta me."

One of Nailz's most effective bits involves the use of alliteration. Beginning innocently enough by mentioning "my friend, we call him Fat Phil, which is funny 'cause Fat Phil's father, Fred, has a fabulous figure," the comic constructs an elaborate vignette in which nearly every word, including asides and self-corrections, begins with "F." As he unravels the tale, Nailz accelerates the pace until the fricatives are flying fast and furious. The piece lasts several minutes, and at its conclusion Nailz receives an ovation that acknowledges both his ingenuity and his articulatory acumen. Nailz wastes no time in shifting to the penit of standup comedy.

"Not long ago, I had a tough gig in Vegas trying to make a pup for Christmas — he

lough," he says. "It was really bad — I'd tell a joke, then have to explain it to 'em. Finally, it occurred to me that I was trying to entertain guys who can't scratch their own asses." Nailz's acting studies come in handy as he pantomimes a muscle-bound guy who has difficulty performing movements that are natural to most people. The crowd eats it up.

"And all weightlifters are named 'Chuck,'" he continues. "I watched one 'Chuck' standing at the roulette wheel trying to buy a vowel. [Another 'Chuck' was putting coins in a slot and running back and forth real excited, sayin' 'dumb-sounding voice! I'm winning! I'm winning! It's payin' off!'] Finally, I said, 'You're playing the change machine, man. [Big laugh] You're puttin' a buck in, gettin' a buck out — back in, back out, every time. I asked one weightlifter his name, and he said [unintelligible] grun! Krrr! I said, 'Curf? No, Curph? Krrk? No, Currr? So I said, 'Well, what's your last name?' 'Griffin.' Griffin? Curf Griffin? No, Krr-Mrr. I said, 'Look, why don't I just call you Chuck?'"

Nailz gets big yuks with a bit about consumerism. "I bought one of those Roach Counters the other day. It says right on the can, 'Kills roaches where they live.' I guess that beats catchin' 'em on vacation, huh? And I dunno about these schizophrenic toys they have now. The 'Transformers?' Like one's a jet that you can twist into a robot? I bought my nephew a dachshund puppy for Christmas — he

pulled its ears off and said, 'It's a seal!'" The laughs mix with groans. As Nailz winds through bits about Michael Jackson ("He's becoming so plastic that before long you'd better have a good substitute somewhere in the luggage." A couple of women applaud. "On our wedding night, my wife had on a see-through negligee? ingerie!" — in-the-way is what it comes down to").

At the end of his set, Nailz does a funny bit about how the manufacturer crammed gadget upon gadget into his new car ("This thing has a Swiss Army turn signal"). Instead of warning lights, buzzers, and bells, the car "speaks" to him when something is wrong. Of course, the voices in this "white Celebrity" are those of white celebrities, including those of Mr. Rogers ("Can you say, 'jump-start?'") and 60 Minutes curmudgeon Andy Rooney ("Have you ever noticed how much fuel you have?"). Not surprisingly, the comic saves his best for last.

Turning away from the audience for a moment, Nailz swings back around in the guise of Jack Nicholson — eyebrows arched above dark shades, hairline pulled back, his mouth contorted into that familiar, bemused leer. The crowd laughs for a couple of minutes at the image alone. Then "Nicholson" speaks in the sarcastic, strident cadence that has won Academy Awards. "Right?" How long are you gonna dither with the gaaww-daaaww door open? Nailz exits through a wash of applause and hoots.

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(770-5050)

Type of Food: Thai
Price Range: Individual dishes \$7.75 to \$4.50
Hours: Open daily, lunch, Monday through Friday, 11:00 a.m. to 2:30 p.m., dinner, 5:00 p.m. to 10:00 p.m.

For me this has been a Laurel and Hardy summer. Construction has been under way on both sides of my street. The old structures were demolished and every tree and bush laid to waste. Shortly after dawn each

day, trucks arrive and men pour out of them to use cranes, earth movers, and tractors. I keep my curtains and windows closed to shield me from the dirt, dust, and what look like the results of a blizzard. But when the noise stops and I gaze outside, all I see is a huge mound of dirt that has been moved first to one side and then to another. In a similar manner, I heard about the arrival of a new Thai restaurant in Pacific Beach, which was to open early in August. But each week, I was told that the building inspector had yet to give the place the final okay. My standing jokes of the last two months were to ask the workers outside my house when the landscaping would begin, only to hear the words, "Next week." Then I would call Karinya Thai Restaurant and ask, "When do you think you'll open?" Again the answer would come, "Next week." Though the mountains of dirt re-

main the same and will doubtless turn to mud and slide into the street with the next heavy rains, Karinya Thai Restaurant did open. I am pleased to say it was worth waiting for.

The owners of Karinya are born optimists, because the seating capacity is for at least 150 people. While few restaurants have completely separate rooms for smokers and nonsmokers (Maitre D' is one of them), Karinya not only has two separate dining rooms, but these are divided by a hallway. This is marvelous news for people who are truly allergic to smoke. There are also separate alcoves for large parties (ours was one of them), and parties of eight or ten can easily be accommodated.

The rooms are pleasantly decorated in pink and white, the staff is most helpful, and the prices are very fair. Most of the à la carte dishes range between five and six dollars. Only one dish, *pad uay*, a seafood combination, is \$8.50. Since the prices are low, two people should order about four dishes, say two appetizers and two entrees, but for a large party, such as ours, four appetizers and eight entrees proved just right.

The menu is extensive and lists seventy-nine items. It's the intention of Karinya to serve gourmet food that will be the equal of that served at Celandon, on Fifth Avenue in Hillcrest, which has, as yet, no competition. Karinya offers very good food, but it is new, and some of its concepts have to be altered. The cuisine is lively and inventive, but the major drawback of some of its dishes is sweetness—too much honey or sugar is used.

A great many people have the erroneous notion that Thai food shifts between sweetness and volcanic fire. This isn't true. All the spicy dishes are marked on the menu, but you may have them prepared to the degree of spiciness you prefer. Please keep in mind that medium-hot is very hot indeed and that to ask for very hot preparations in a Thai restaurant means that you need a mouth made of asbestos.

The best dishes that our party of eight had were the appetizers. These are marvelous, and it would have been great fun if we had gone down the list and

ordered all sixteen of them. Still, the four we ordered were exciting. The three best were naked shrimp, which were grilled and served in a tantalizing hot-and-sour sauce. Accompanying the shrimp were vegetables that were deep-fried in batter, tempura style. Naked shrimp costs \$5.95 and is delicious. Large parties should have two orders. The Thai spring rolls were also excellent and quite similar to those served in Vietnamese restaurants (\$4.25). However, everyone at our table adored the Thai toast, which consists of a marvelous wheat bread smothered in a ground-pork mixture, dipped in egg and cucumber sauce, and deep-fried (\$4.75). Here's another appetizer that can't be neglected—it's terrific.

We first encountered the sweetness problem with the *new knob*, one of the standards of Thai restaurants. It consists of thin, crisp noodles stuck to one another, as though it were a noodle confection. There are as many recipes for *new knob* as there are chefs, but this one was sweeter than any of the desserts we subsequently sampled. But the *new knob* is listed as an appetizer (\$4.75), and it destroys the palate to have ultra-sweet food at the beginning of a meal.

Everyone around us was eating stuffed chicken wings, another Thai appetizer, but if you dine at Karinya on Saturday and Sunday, be sure to try the baby bird shrimp (\$6.75), prepared those two nights only. The shrimp are deep-fried and shaped into baby birds by adding potato heads. I've had this elsewhere, and it's always a bit with children, as well as adults (\$6.75).

We did not have soup but opted for a salad that really is another appetizer. We chose the *yum yai*, which consists of pork, chicken, cucumber, mint, and hard-boiled eggs (\$6.75). All the ingredients were fresh and crisp, but the crystal shrimp noodles had been run through the sweet sauce. I would have preferred the noodles with no sweetener, and instead of mint, basil was used; this did not provide the proper contrast.

Of the several entrees we ordered, the hottest proved to be shrimp in green curry sauce with coconut milk (number 61, \$6.75). Green curries are the most in-

ferocious of all the curries and the most deceptive. Most people, especially in California, assume that the green color is derived from some green vegetable, such as spinach, and then diluted with coconut milk. To the contrary, green Serrano chiles are fiery; and the seeds, which are invariably ground up, provide a stinging type of spiciness. Two men in our party who declared that they liked food "the hotter the better" were chastened by even the medium spiciness of this green shrimp curry. I dipped my finger in the sauce and ate at its strength. The two fire eaters at our table did not finish the shrimp.

A very colorful dish is the volcano chicken (number 32, \$6.95), which arrives in tin foil that has been shaped in the form of a chicken. The foil is ignited and provides an appropriate spectacle but does not influence the ingredients within the foil. Chicken or Cornish hens (depending on what is available that evening) is quickly deep-fried with vegetables and then sealed in foil. The dish is tender, as well as tasty, but there is no "sour" in the sweet-and-sour sauce. This brings us to a second fault of the cooking. Because so many of the dishes appeared to me to use the same kind of sauce, the dishes melted into one another. This was true of the barbecued chicken (number 33, \$6.75) and *pad Thai*, a cellophane noodle dish with chicken and shrimp (number 69, \$5.95), and even the whole fish (number 61, \$6.95).

I must confess that more than half of the people at our table wanted their food mild, and the chef may have omitted chiles and spices to please us. We were left with the sweet minus the pungent. The owners were very anxious to hear our comments and assured us that the problem of sweet sauces would not arise in the future. Just to be on the safe side, read the menu carefully, and avoid the proliferation of entrees described as cooked in "tangy sweet sauce." One such dish is fine, but several are too many. Don't overlook such specialties as *pad uay* (number 30, \$8.50) a seafood combination that's on the spicy side, and chicken sautéed with garlic and fresh mint (number 37, \$5.95). A nightly curry is also offered that may be just what you need to augment dishes with sweet sauces.

We sampled only a dozen dishes (not counting the desserts), and because there are more than fifty on the menu, I intend to say more in the future. But I want to alert you to Karinya for its low prices, its generous management, its loving atmosphere, and for its possibilities for the immediate future. Even in its early stages, the food is more elegantly achieved than Tawana in Claremont or Thai Hut in National City. Perhaps one day soon, it will be at the level of Celandon. Our bill with a few beers, four orders of appetizers (some double-orders), and eight entrees came to thirteen dollars per person, without tip. At present, Karinya is open nightly to 10:00 p.m. but hopes eventually to remain open until midnight.

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ASSAULT

Weapon: Knife
Location: Illinois St.
Date: 9-11-87
Time: 2200

Crime description: Suspect stabbed victim in the back with a knife.
Victims statement: I talked to Jackson who told me she is a prostitute and was working the corner of El Cajon Blvd. and Illinois St. An Oriental male driving a silver Toyota stopped and picked her up. Jackson said the Oriental male drove south about two (2) blocks where he parked. The suspect asked Jackson if she was a "cop." She said "no." Jackson asked the suspect if he was a "cop." He said "no." Jackson said prove it. The suspect then exposed himself to her. The suspect identified himself as "Jack." To Jackson, Jackson said the suspect reached in his right front pants pocket then turned toward her holding his hand between the seats. Jackson asked the suspect what he had. Jackson said the suspect then stabbed her in the back. Jackson took one of her shoes off and started hitting the suspect. They struggled and Jackson said she saw a knife about 10 inches in length with a silver blade, during the struggle Jackson was able to open the door and get out of the vehicle. Jackson said as the suspect was driving away she was able to break the passenger side mirror. Jackson started walking back to El Cajon Blvd. to get help for herself.

BURGLARY

Location: 176 St., downtown
Date: 9-12-87
Time: 2000

Crime description: The listed suspect entered English's house through his front window and attempted to take a television and stereo without his permission. The suspect was then confronted by Pippins. The suspect hit Pippins before fleeing.
Victims statement: Upon arrival I spoke to English and Pippins, they told me the following:
Pippins was going to his girlfriend's house, located next to English's house, when he saw the window opened on English's house.
He knew that English had closed his windows and that he was not home. Pippins entered the house to see if anyone was inside. Upon entrance he noticed the house had been ransacked and the stereo and television were lying on the couch. A further search revealed the listed suspect hiding in the closet.
Pippins told the suspect to lay on the floor until the police arrived. A brief struggle ensued. The suspect then hit Pippins on his left side, just below his arm.
The suspect then jumped through a closed window, breaking out the glass. He was last seen fleeing westbound on Market St.

CRIME & INCIDENT

Verbatim excerpts from San Diego police reports



ATTEMPTED SUICIDE

Location: Cherokee St.
Date: 9-12-87
Time: 0430

Narrative: The above listed suspect and his wife had been arguing for several hours over a family problem. The suspect became so upset about the arguing that he took a butcher knife from the kitchen and stabbed himself in the stomach area. The knife penetrated about 1 inch causing blood to flow from the wound. Because the wife was scared about the stabbing she called an ambulance. The suspect was then transported to University Hospital.

POSSESSION OF EXPLODING DEVICE

Location: 45th St., San Diego
Date: 9-10-87
Time: 0030

Crime description: B. threw a lit bottle of lighter fluid with a wick at C. (Her husband).
Victims statement: C. came home from work to tell his wife he had lost his job. She became enraged and a verbal fight resulted. Both parties had been drinking. B. threw C's clothes out onto the front yard and told him to leave. She then came to the front door with a bottle in her hand. She lit the wick and threw the bottle at C. C. had to jump out of the way to avoid being hit and set on fire. The bottle hit the ground and burst into flames a few feet from the neighbor's house. C. called to the neighbors to help put the fire out. They put the fire out. C. called the police from a telephone booth at Fairmont and Theron.
Suspect statement: I admonished B. and she said yes to both questions. She told me that her husband had come home late from work and an argument ensued. She said she knew he had lost his job. She wanted him out of the house for good so she threw his clothes out on the ground. She then took a glass bottle and poured lighter fluid into it. She put a piece of cloth in it and lit it. She then threw it at C. intending "to burn his ass up." It missed C. and it burst into flames. B. denied making the second bottle found by C. hours later. B. said next time she would just shoot C.

BATTERY

Weapon: Glass cassanole cover
Location: 2200 Bacon (Robb Field)
Date: 9-7-87
Time: 1400

Crime description: L.L.P. hit R.A.P. with an approximately 13"x10" glass cassanole cover.

Victims statement: R.A.P. said that he is separated from his wife. P. They were both invited to a family picnic on Labor Day at Robb Field.
P. said that he and his wife became involved in an argument in the parking lot in which she became combative and irrational. She then attempted to return to the picnic site and he stepped in front of her and asked her to leave. She continued to walk towards the picnic site and he again stepped in front of her. She then hit him with the flat of a glass cassanole cover on his upper left shoulder. She swung the cover at him two more times but missed. She then hit him in the left wrist. R. P. was then able to take the cover from L. P. speak to her and calm her down. There were no further incidents at the picnic.

other side and then he put them in his pockets into his vest and pants. He then walked outside and I stepped him along with the security guard. Ingalls made no attempt to pay for the merchandise totaling \$194.00.
Suspect statement: Ingalls made several unsolicited statements. Ingalls said "I offered to pay for the jelly beans. I have over \$6000 in my possession. I just thought it would be easy to steal them."

ASSAULT WITH DEADLY WEAPON

Weapon: Unknown type gun
Location: Jamacha Rd., Spring Valley
Date: 9-20-87
Time: 1300

Crime description: The suspects drove past Boone's house, c/o on Jamacha Rd. in a pickup truck. While driving past Boone's house, one of the two suspects that were riding in the bed of the truck shot at Boone with an unknown type gun. Boone was struck above the right temple by the shot.
Victims statement: Boone told me he was in his front yard getting ready for a garage sale. While he was bent over looking in a box of items he heard a pop. He said it sounded like the "pop" noise of a pellet gun or a .22 cal. gun. The projectile from the gun struck him above the right temple, knocking his glasses off of his face. He looked up to see the suspects truck driving off c/o on Jamacha Rd. He saw only the two suspects in the bed of the truck.

PETTY THEFT (shop lift)

Item: Gourmet jelly beans
Value: \$10.06
Location: Safeway, 30th St., San Diego
Date: 8-21-87
Time: 2004

Crime description: Ingalls took the listed items from the Safeway store and exited without paying for them.
Witness statement: The store clerk, Green, told me essentially the following: "I saw this man, later identified as Ingalls, bag 15 sacks of Gourmet Jelly Beans. He walked around the store to the

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HOCKEY PLUCK

There must have been a time when I didn't know that it's three strikes and you're out and that a ball hit over the fence is a home run. I don't remember learning them any more than I remember learning that chocolate ice cream is better than strained peaches. All patriotic

Americans know about strikeouts and home runs, just as they know that third and long is a passing situation, and the quarterback gets his pick of the cheerleaders. But explain, if you will (if you can) what the blue line is. What about icing the puck? When is it okay to hit somebody

repeatedly? When is it okay to hit somebody repeatedly with a stick?

If you understand these subtleties, you're either an ESPN addict (equally attuned, no doubt, to billiards and Australian rules football) or you're a hockey fan, plain and simple. There are hockey fans in San Diego — not enough to support a professional franchise (remember the mean, menacing Mariners?), but 11,000 fans showed up last year for a Team USA exhibition game at the Sports Arena. And Team USA will return this Sunday, October 4, at 7:00 p.m., to meet the Los Angeles Kings of the National Hockey League. It will be San Diego fans' only chance to see professional-level hockey here in town this year.

Team USA is completing a nine-game series against NHL teams, having just returned from Europe and six games with the national teams of Finland and Sweden. All this is in preparation

for the 1988 Winter Olympics in Calgary where, as the U.S. Olympic hockey team, they will try to forget the disappointing '88 games and repeat 1980's Miracle at Lake Placid. Historically, American hockey teams have done fairly

(continued on page 16, col. 3)

NOTES ON THE TANGO

One day in 1984, Yair Mikhashoff, one of the most respected exponents of twentieth-century piano music, seated himself at a piano in a New York recital hall and began to play. Seven hours later, he took his bow, having performed, in a marathon tribute, the works of seventy contemporary American composers. Several of the selections had been dedicated to Mikhashoff by such composers as Lukas Foss, John Cage, Christian Wolff, and Henry Brant.

Shapes, and David Jagger. Nancarrow, an American expatriate, has lived for years in Mexico City after finding himself persona non grata in the U.S. after he fought in the Spanish Civil War. His fascination is with texture and rhythms in music, and virtually all of his recent compositions in the last forty years have been for a specially designed player piano that can produce music more intricate and demanding than could ever be performed by even the most skilled pianist. His response to Mikhashoff's request for a piece is titled "Tango" and begins as a simple, lilting right-hand melody that becomes an increasingly more intricate web of staccato notes



Yair Mikhashoff

In a no less ambitious undertaking, Mikhashoff has assembled a program of short piano pieces by eighty-eight composers from thirty countries. Mikhashoff, formerly a professional dancer, combined his fascination with the mood and tempos of the tango with his idea of a collective composition and approached a hundred well-known composers with his idea. Each was to prepare a short piece — under three minutes — using whatever musical or artistic ideas were suggested to them by the tango. The result is the "International Tango Collection" with contributions by the aforementioned Cage, Foss, Wolff, and Brant, plus William Bolcom, Aaron Copland, Karlheinz Stockhausen, Pierre Dulaime, Robert Palmer, Per Norgaard, and others. Mikhashoff performs selections from the tango collection next Wednesday, October 7, at Mandeville Auditorium at UCSD.

Examples of the diversity of inspiration and execution that would necessarily be found in such a collection are the pieces by three Americans, Conlon Nancarrow, Ralph

and syncopated chords. It has a distinctly southwestern feel and clearly reflects his absorption with his unusual instrument.

Ralph Shapey's Variations on a Catus Firmus uses a strong bass line (the catus firmus) as the point of departure for a sharp, staccato, angular tango that evokes the passion of the original Latin form and an almost medieval darkness. David Jagger has taken one of the most recognizable characteristics of the tango, the recurring half-beat hesitation, the point at which the listener expects the music to plunge forward, and elaborated upon it, turning it gradually into a colorful cadenza set against a single, repeated chord that serves only as a rhythmic frame for the elaboration.

During the recital, Mikhashoff introduces each of the pieces with commentaries about them and their composers, which are helpful as brief intermissions throughout such a diverse program and as informational gear-shifting from one selection to another. The program also includes slides and some film clips illustrating

(continued on page 17, col. 4)

THE ACT'S THE THING

How many actors in the whole world would dare do the following? Take, say, the "To-morrow, and to-morrow, and to-morrow" speech from Macbeth. Go through the speech word by word in front of an audience before acting it out. Explain precisely how you will read it to them. Everything — what ideas you'll stress, what feelings you are trying to evoke, and even the kinds of actor's tricks you'll

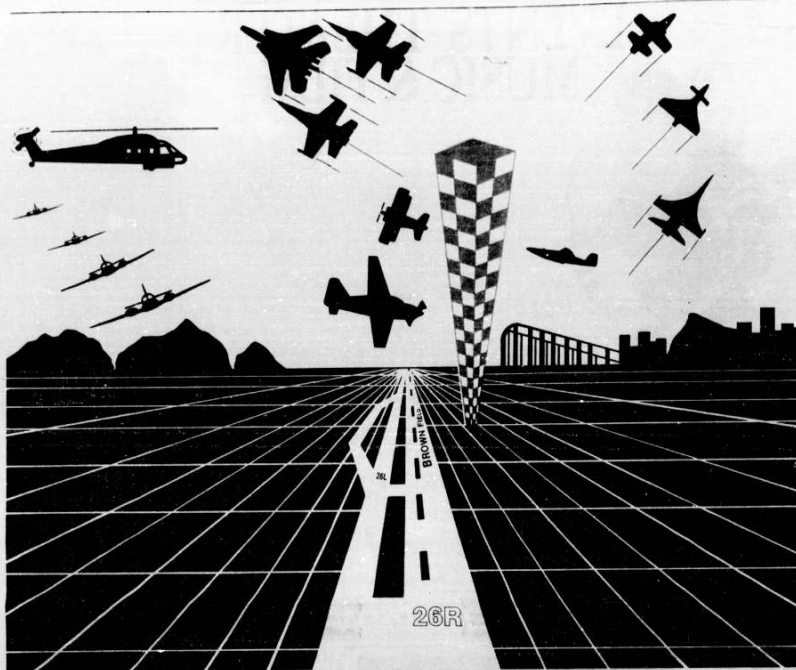


use. Hold no information back. Okay? Now perform the speech, live, in front of that same audience, and do it so compellingly that they'll forget the tricks and be positively blown away! Some few actors would dare do this, but you can count the ones who can pull it off successfully on your thumb: i.e., Ian McKellan, the British actor whose increasing numbers of admirers are labeling "the next Olivier," "the greatest actor on the English stage," and "the future Sir Ian." His one-person show, Ian McKellan Acting Shakespeare, is coming to the Old Globe Theatre next week for (a word to the wise) eight performances only. Like a police inspector about to reveal the culprit, during the

show McKellan actually comes down to the front of the stage and conspires with the audience, telling them exactly how he will perform a speech or soliloquy from Shakespeare. He then walks to the rear of the stage, turns, comes back in character, and does the speech, often unforgettably.

The forty-eight-year-old McKellan, who has won every major acting award in the theater (including a Tony in 1981 for playing Salieri in Amadeus), has been touring his Acting Shakespeare around the globe for the last decade. He has "performed" illegally in a Moscow drama school; in-between the tables of an Arts Club dining in Charlottesville, Virginia; at festivals in Jerusalem, Edinburgh, and

(continued on page 16, col. 3)



SAN DIEGO AIR FESTIVAL & FRIENDLY FLY-IN

**SAT. & SUN., OCTOBER 3 & 4, 1987
BROWN FIELD**

SCHEDULE OF EVENTS		
3 OCTOBER	11:00-12:00 1:30-5:00	AIR SHOW AIRCRAFT JUDGING FORUMS
4 OCTOBER	11:00-12:00 1:30-5:00	AIR SHOW AWARDS
AIR SHOW LINEUP		
TOPGUN F-16N • FORMULA ONE AIR RACING • F-14 • E-2C • F-4 • A-7 • F-15 KC-130 • WAR BIRDS • HELOS • JULIE CLARK • BRIGITTE DE SAINT PHALLIE JIM LANSLEY • OLE RED • CHUCK STOCKDALE • A.C. MOORE • EAA • ANTIQUES PARACHUTES • NAVY BANDS • HUGE STATIC AIRCRAFT DISPLAYS FOOD • BEVERAGES • NOVELTIES		

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READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit 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, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 8883, San Diego, CA 92138.

OUTDOORS

The Planet Mercury reaches greatest eastern elongation from the sun on Saturday, October 3, some twenty-six degrees eastward in the sky as measured from the position of the sun. For several evenings before and after this date, around 7 p.m., this elusive planet should be easy to spot with binoculars just above the west-southwestern horizon.

The Lowest Tide this month (2.7 feet) occurs this Sunday, October 4, at 2:04 a.m. The highest tide (6.8 feet) occurs next Thursday, October 8, at 10:22 a.m.

Harvest Moon, this is the name given to this month's full moon, which occurs on Tuesday, October 6. Like any full moon, the harvest moon rises at sunset. Its peculiarity is this: for a period of about four or five days, centered on the time of the full moon, the moonrise on a given evening is only about thirty minutes later

than the moonrise on the previous evening (as seen from San Diego). This compares to a fifty-minute delay averaged over all the days of the whole month. At more northerly latitudes, the nightly delay of a rising harvest moon is reduced to only ten to twenty minutes. The harvest moon acquired its name because in the grain belts of Europe and America more than a century ago, harvesting could continue well into the night with the help of a full or near-full moon that rose dependably around sunset several days in a row.

The Earth's Shadow crosses the October 6 full moon as well. The event is called a penumbral eclipse of the moon. This somewhat unimpressive occurrence will be most noticeable around 9:12 p.m., when a slight dark shading will run one side of the moon's outer disk. An observer standing on the moon when this darker area could look up and see the sun partially hidden behind the Earth.

FILM

Offie North's Slide Show, actually, the traveling version of the infamous con-art-fundraising show that Offie North used to coax dollars out of some very deep pockets is a slightly updated and glossier version than the original. (Following the Francoise hearings, the show was revamped to include slicker visuals and more current statistics.) This version of the show will be screened at a regular meeting of the Humanist Discussion Group of the First Unitarian Church. Time will be allowed for open comment and discussion, tonight, Thursday, October 1, 7 p.m. the lounge of the First Unitarian Church, 4190 Front Street, Hillcrest. Free. 222-9477 or 234-6591.

"International Tournee of Animation," the twentieth annual round-up of short animated films opens a nine-day run on Friday, October 2, at the Ken Cinema, 4061 Adams Avenue, Kensington. The program features

twenty films, some Cannes and Academy Award prize winners, including *A Greek Tragedy*, *The Dog and the Devil*, *Bacon*, Academy Award nominee *Deadly*, and George Carlin's *Drawing on My Mind*. The films screen nightly through October 10, at 5:30 p.m., 7:30 p.m., and 9:30 p.m., with matinees Saturday and Sunday at 1:30 p.m. and 3:30 p.m. 283-5909.

Film and Video Presentation, four short works by graduates of SDSU's telecommunications and film program will be shown Friday, October 2, 7 p.m. *Loneliness*, a film by Fabio Golombek, is a story of obsessive love and is set in the early 1950s. *Silence*, Glen Richard's video, follows a suburban couple as they try to patch up a stormy relationship. *Sadomach*, a video by Lu Koenig, tells the story of a lonely musician who goes more than he bargained for when he goes in search of a soulmate. Jack Current's film *The Night Walker* tells about an encounter between

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FASHIONS

OCTOBER DATEBOOK		
Thursdays 9th Aero Squadron	Fridays Jan Drake's Papagayo	Black Angus
Oscar Taylor's	Embassy Suites	Black Angus
Quail's Inn	The Grove	Black Angus
Carlos Murphy's	Reuben's	Black Angus
Baxter's	The Old Bonita Store	Black Angus
Black Angus	Carlos Murphy's	Black Angus
Gable's	Carlos Murphy's	Black Angus
Thursdays Anthony's Harborside	Wednesdays Tim Lee's	Black Angus
Oscar Taylor's	Anthony's Harborside	Black Angus
Bull & Bear	Reuben's	Black Angus
Scotty Pub	Carlos Murphy's	Black Angus
Carlos Murphy's	Carlos Murphy's	Black Angus
We care Don't Drive Drunk	Bobby McGee's	Black Angus
MARRIOTT TORREY'S LOUNGE		Black Angus

READER'S GUIDE TO LOCAL EVENTS

A hotel winter and a mysterious room with a haunting past. The screening is scheduled for 7 p.m. in room 31 of Heper Hall (the Little Theater), SDSU. Free. 226-3022.

"Gandhi," the 1983 Academy Award winner tracing the life and work of the Indian pacifist leader, screens as the second entry in the Committee for World Democracy's fall series of weekly films, Friday, October 2, 7 p.m., Third College lecture hall, UCSD. Free. 534-4673.

"Save the Panda," filmed in the high-mountain bamboo forests of

China, the only remaining natural habitat of the giant panda, this film examines the life of the rare animal and the threat to its survival. The film screens Sunday, October 4 (and each Sunday throughout October), 1 p.m. and 2:30 p.m., Natural History Museum, Balboa Park. Free with museum admission. 232-3821. The Saturday film show is a series of Andy Panda cartoons. See "For Kids" in this section for details.

"The Seventh Seal," Ingmar Bergman's 1956 classic, mystical film stars Max von Sydow and Bibi Andersson. The symbolic and allegorical story has von Sydow, a knight disillusioned and weary by the Crusades, playing a chess game with Death. The film will be shown in Swedish with subtitles on Monday, October 5, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 696-1927.

Retrospective Series, the directorial work of actor-director John Cassavetes is the subject of a twelve-week retrospective. All his films have all been made independently, outside the Hollywood establishment, financed by his earnings as a screen actor. The fourth film in the series, *Husbands*, was completed in 1970. Cassavetes, Ben Gazzara, and Peter Falk—three middle-aged American men—take off for Europe when their best friend dies. The director described the work as a "deposition of the American man without any camouflage." The film will screen Wednesday, October 7, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-0267 or 454-3541.

"Chiquitote" (1977), this Bolivian film examines the lives of La Paz residents from four different social classes and ethnic backgrounds. This second film in the Latin American series screens in Spanish with subtitles, Wednesday, October 7, 7:30 p.m., room 1438, humanities and social science building, UCSD. Free. 534-3362.

"Before Hollywood Turned the Century Film from American Archives," this series of six film programs has been assembled from the collections of the American Film Institute, George Eastman House, Library of Congress, the Museum of Modern Art, and the UCLA Film Archives. All the footage was produced between 1895 and 1915, in the earliest days of the American film industry. Included in the program are documentaries, travelogues, comedies (including early animation), and dramas. Each program is shown twice a week, and the series runs for six weeks. A total of seventy films will be shown. The films for week three of the series include documentary footage of airplanes from 1911, the pyramids at Luxor, Egypt, short comedies, and D.W. Griffith's *The Informer* (1912), which stars Lillian Gish, Myrtle Kirkland, and Lionel Barrymore. Part three of the series screens next Thursday, October 8, 7 p.m., and repeats Saturday, October 11, 2 p.m.,

Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

"Wild Australia," wildlife photographers Man and Van Van Nostrand present their narrated slide program of the unique birds and animals found on the Australian continent. The show is offered twice next Thursday, October 8, at 7 p.m. and again at 8:30 p.m., Ben Folds Fine Arts Center (adjacent to the public library), 8053 University Avenue, La Mesa. Free. This is the first program in the fall series by the Helix Showmen. For more information, call 277-3635.

"Women — For America, for the World," the 1987 Academy Award-winning documentary short subject opens this year's salute to women in film during Women's Opportunities Week. Vivienne Verdon-Roe directed the film, which features such personalities as Geraldine Ferraro, Joanne Woodward, and Shirley Chisholm speaking about the economic and emotional consequences of the nuclear arms race. The film opens a four-night

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Swing Dance Classes

Classes start week of October 5
Ballroom, Tuesday, October 6
Instructor: Swing Thursday, October 8
Beginning Ballroom 7:45 pm Tuesday
Beginning Interlocking & Swing 7:45 pm Thursday
Learn to dance to rock, country, ballroom
40s & 50s Swing & Rockabilly music
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294-9535

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A Dramatic Evening with
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"Acting Shakespeare"
Thursday, October 6
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Co-star of the film "Slitsches",
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HAT NIGHT

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READERS GUIDE TO LOCAL EVENTS

Center, SDSU. For ticket information, call the box office at 265-6947.

Chamber Ensemble, the International Chamber Ensemble of Rome, Francesco Carotenuto conducting, performs a program of music by eighteenth, nineteenth, and twentieth-century Italian composers. Sunday, October 4, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. For ticket information, call the center box office (442-2277). TicketMaster (278-6497), or Arts Tix (238-3812).

Piano Recital, Stewart Simon performs compositions by Bach, Scriabin, Chopin, and Liszt. Monday, October 5, 11 a.m.,

room 220, Fine Arts Recital Hall, Grossmont College, 8620 Grossmont College Drive, El Cajon. Free. 463-1700.

Lunchtime Miniconcert, the fifteenth season of free, bi-monthly concerts opens this year with pianist Karen Fellingstad performing Mozart's Sonata in A Major and Schumann's Kreisleriana, Op. 16. Monday, October 5, noon, Lyceum Theatre, Horton Plaza, downtown. 574-3110.

Piano Soloist, Howard Wells offers a program of music by Scriabin, Schumann, Debussy, and Bach. Tuesday, October 6,

7 p.m., third floor auditorium, San Diego Public Library, 820 E. Street, downtown. Free. 696-3927.

Choral Concert, the Vienna Choir Boys, the prestigious Austrian ensemble of twenty-four boys between ten and fourteen, will perform light opera, sacred songs, and classical and folk music. Tuesday, October 6, 8 p.m., Symphony Hall, 707 B Street, downtown. The choir, one of four that travels around the world each year, continues a tradition begun in 1498, when the first choir was established by imperial decree. For ticket

information, call the Symphony Hall box office at 699-4235 or TicketMaster at 278-6497. For program information, call the concert sponsor, the La Jolla Chamber Music Society, at 459-1724.

Orchestral Concert, the USU International Orchestra, featuring university student soloists, offer the first of five fall concerts. Included in the program are works by Haydn, Debussy, and Beethoven, plus traditional Chinese works. Zoltan Ronyai, founder of the Philharmonica Hungarica, conducts. Tuesday, October 6, 7 p.m., Green Hall.

USU, 10455 Fomenado Road, Mesa Mesa. For ticket or program information, call 691-4615.

Tango Marathon, pianist Ivar Mikhaeloff, a well-known specialist in twentieth-century music, performs a diverse program of short tango commissioned by him from eight-eight contemporary composers, such as Cage, Nancarrow, Fox, Glass, Thomson, Copland, and Curran. Mikhaeloff provides commentary on the selections, and a slide show accompanies the performance. Wednesday,

October 7, 8 p.m., Mandeville Auditorium, UCSD. Tickets are available at the UCSD box office (534-6467), Arts Tix (238-3812), and at the door. Set the article on page one of this section for more information.

Noon Music Seminars, the second in the weekly fall series features pianist Ivar Mikhaeloff discussing the contemporary pianist and the art of the keyboard. Next Thursday, October 8, noon, room B-210, Mandeville Center, UCSD. Free. 534-5424 or 534-3210.

LECTURES

Foreign Affairs Journalist Nicholas Daniloff, the reporter for U.S. News and World Report who was recently arrested and held for a month in the Soviet Union, will be speaking about his experiences today, Thursday, October 1, 2 p.m.; this time has been changed from the original 8 p.m. starting time. Montecuma Hall, Ames Center, SDSU. Tickets are available at

TicketMaster (278-6497) or the Ames Center box office (265-6947).

"The Apple Cider Maker," park ranger Jim Lowewell takes the group on an imaginary tour of an old-fashioned apple orchard and cider-making works and explains how the Julian cider-making tradition began. Saturday, October 3, 8 p.m., outdoor amphitheater, William Hesse County Park, near Julian. From Highway 79 one mile west of Julian, go south on Pine Hills Road for two miles, then east on

Frisson Road two miles to the park entrance. 565-3621.

"Bicycling across America," Joe Sweeney and his brother Tom bicycled across the country, from Florida to San Luis Obispo, California, in 1986. Joe Sweeney will present a slide-illustrated lecture about their adventures and the people they met along the way, including the time they encountered three Frenchmen who were roller skating across the country. Sweeney's talk is scheduled for Sunday, October 4,

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TICKETMASTER

KIFM 98.1

READER'S GUIDE TO LOCAL EVENTS

5 p.m. room 220, Grossmont College, 8800 Grossmont College Drive, El Cajon. Park in lot number 1.

"The Changing Role of Museums," Henry R. Hopkins, director of the Frederick R. Wiceman Collection in Los Angeles, is the speaker in the

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second of the Fall Forum, sponsored by the San Diego Art Center and Installation gallery Hopkins has been director of education for the Los Angeles County Museum of Art, director of the Jr. Worth Art Center Museum, and director of the San Francisco Museum of Art. He will be speaking Monday, October 5, 6 p.m., Lecture Theatre, Horton Plaza, downtown. Seating may be limited. For advance reservations, call 232-5722.

Opera Preview, Vere Wolf begins his series of opera preview lectures in conjunction with the upcoming season of the San Diego Opera. Vere Wolf is the subject of the first lecture, Tuesday, October 6, 2:30 p.m., and Wednesday, October 7, 7:30 p.m., third floor auditorium, San Diego Public Library, 820 E. Street, downtown. Free. 696-3927.

"Painting The Postmodern Paradigm," New York artist and critic Thomas Lawson, whose work is currently on display at the La Jolla Museum of Contemporary Art, will present a lecture, Tuesday, October 6, 7:30 p.m., in the Coast Room of the museum at 700 Prospect Street, La Jolla 92037. This is the first in a series of lectures on art as it has been shaped by widely divergent views of history and art history. The next lecture is scheduled for October 20, with critic and video artist Martha Rosler.

"Americans Abroad: Do Constitutional Rights Extend beyond our Borders?" U.S. consul Katherine Peterson,

currently assigned to the consul general in Tuzima, fills in on some of the surprising things our government can and can't do for us if we encounter problems in foreign countries. The lecture is sponsored by the North County Chapter of the World Affairs Council of San Diego and is scheduled for Tuesday, October 6, 7:30 p.m., Chis North Community Center, 12578 Oaks North Drive, Rancho Bernardo. From 115 take Rancho Bernardo Road east one mile to Fomerado Road, then left for one mile, and turn right on Oaks North Drive. For information call 231-0111.

Reptiles of San Diego County, district park manager Doug Ruhl talks about the variety of reptiles that can be found there. The lecture is Wednesday, October 7, 10:30 a.m., El Monte Park, northeast of Lakeside. From San Diego, go east on 15 to Lake Jennings Park road, 1.5 miles north to El Monte road, then six miles east to the park entrance. \$65-821.

Political Science Professor Edward Heck discusses Sandra Day O'Connor and the Supreme Court in the next session of the weekly "New Views of Women" series. Wednesday, October 7, 3 p.m., room 221, Hagner Hall, SDSU. Free. 265-6524.

Living Writers Series, the fall series sponsored by the department of English and comparative literature at SDSU begins on Wednesday, October 7. The first writer in the eight-week series will be Carol Kessler, a New York novelist who writes fiction from a woman's point of

view. The reading and talk is scheduled for 3:30 p.m. in Scripps Cottage on the SDSU campus. For more information, call 265-5443. Free.

Planetarium Series, members of the earth sciences department of Palomar College offer their fall series of lectures and shows. The second event in the series, which includes a program using the planetarium projector and an opportunity to use the adjacent observatory (weather permitting), is scheduled for Wednesday, October 7, 7:15 p.m., Palomar College Planetarium, San Marcos. Free. For more information, call 744-1150 or 727-7529 x512.

"**Bicycle Touring** Southeast Alaska," Bob Vinton brings his slides and narrates stories of biking along the coast of British Columbia and island hopping in Alaska. The meeting of the Torrey Pines Coastal Group of the Sierra Club is scheduled for Wednesday, October 7, 7:30 p.m., Great American Savings Bank conference room, 2751 La Jolla Village Drive, San Diego. Free. 444-0386.

Former Courts Leader Edgar Chamorro, now affiliated with the International Center for

Developmental Policy in Washington, D.C., will talk on the current and past proposals for Central America, next Thursday, October 8, 7:30 p.m., MiraCosta College Theatre, MiraCosta College, One Barnard Drive, Oceanside. For ticket information, call 757-2121 x240 or 755-5155. Tickets will also be available at the door.

RADIO & TV

"**All About Eve**," Joseph Markewicz's 1953 cynical look at the New York theater stars Bertie Davis, Ann Baxter, George Sanders, Gary Merrill, and Marilyn Monroe. It will be broadcast tonight, Thursday, October 1, 8 p.m., KUSI, Channel 39.

"**Lily Tomlin**," the camera follows Tomlin and Jane Wagner as they prepare for the opening of *The Search for Signs of Intelligent Life in the Universe*. Script sessions, rehearsals, and try-out performances are all shown in this documentary, which airs tonight, Thursday, October 1, 9 p.m., KPBS, Channel 15.

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"**Sweet Bird of Youth**," Paul Newman, Shirley Krieger, Ed Begley, and Geraldine Page star in this TV version of the Tennessee Williams play, tonight Thursday, October 1, 10:30 p.m., KPBS, Channel 15.

Marching Bands, the 1987 finals of the Drum Corps International competition highlights the top five bands from around the U.S. and Canada. The broadcast is scheduled for Saturday, October 3, 8 p.m., KPBS, Channel 15.

Baseball Playoffs, the NBC network has a corner on all the playoff games. The National League gets under way Tuesday, October 6, 8 p.m., with game two scheduled for Wednesday, October 7, noon. The American League's first game is Wednesday, October 7, 5:30 p.m., with game two next Thursday, October 8, 5:30 p.m., KCST, Channel 19.

"**Corridos**," Playwright Luis Valdez's production originally staged by Los El Teatro Campesino has been restaged for television. The show is a combination of song and stories in the tradition of the corrido, ballads of Mexico that have been used to transmit a kind of oral history of the country and the people. The song line from the late 1800s through the 1920s. Linda Remondino gives the original cast of the production for this

telecast. Wednesday, October 7, 9 p.m., repeating Sunday, October 11, 7 p.m., KPBS, Channel 15.

SPORTS

Rodeo, the fifteenth annual Pecos Rodeo is scheduled for this weekend. This event is one in a series leading up to the national finals to be held in Las Vegas in December. The event is scheduled for Friday, October 2, and Saturday, October 3, 7:30 p.m. and Sunday, October 4, 2:30 p.m. A country-western dance follows the last event on Sunday at the Pecos Valley Riders Arena, Twin Peaks Road and Tierra Buena Road, Pecos. For ticket information, call 446-1550 or 748-0216.

Volleyball, the U.S. women's team, which is gearing up for the summer Olympics in Korea in 1988, will make its only San Diego appearance in a match against Japan, Friday, October 2, 7:30 p.m., Peterson Gym, SDSU. For information call 692-4162. For tickets call Telecast at 281-3128.

Wall Toss, the Palms may have to content themselves with the next Rookie of the Year in Starnap and whether having championship for Ceym as they close out their season

with games against the Dodgers, Friday, October 2, and Saturday, October 3, 7 p.m. and Sunday, October 4, 1 p.m. Saturday's game is the team's annual for appreciation night with some prize give-aways. The Beach Boys make their yearly appearance after the game on Sunday. Tickets usually go fast for the Beach Boys. See San Diego Stadium. 281-4444.

Hockey, a case team for San Diego where Team USA, the team slated to represent the U.S. at the 1988 winter Olympics in Calgary, meets L.A.'s professional team, the Kings, Sunday, October 3, 7 p.m., San Diego Sports Arena. Tickets are available at the arena box office (224-4750) or TicketMaster

(778-9497). See the article on page one of this section for more information.

Fundraiser Run and Walk, the conservation and education programs of the San Diego Wild Animal Park benefit from a 10K run and two-mile fun walk scheduled for Sunday, October 4, at 7:30 a.m. The run is limited to 4000 participants, the walk is limited to 6500. Transportation forms are available at the San Diego Zoo and Wild Animal Park. The 10K course begins in the Wild Animal Park parking lot and ends through the west end of the San Pasqual Valley, ending inside the park at the Savannah picnic grove. The walk meanders from the parking lot through the

park grounds, ending at the Mahala Amphitheater. Day-of-race registration will be permitted in a space-available basis. For registration information, call 417-4667.

Smooth Water Swim, the fourth annual AAM sanctioned event is scheduled for Sunday, October 4, 11 a.m., at Boney Cove at the north end of Marlene Basin, off West Mission Bay Drive, Mission Beach. Check-in time is 10 a.m. Proceeds benefit the Mission Bay High School Swim Team. For information call 275-1292.

For Divers, lobster season opens at midnight, Tuesday, October 6. The Diving Locker sponsors their annual educational seminar and midnight show that evening. The

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READER'S GUIDE TO LOCAL EVENTS

will provide tips on how and where to catch the nocturnal creatures, night diving safety, and size and limit regulations. The seminar begins at 8 p.m. in each of the four Diving Locker outlets: 10222 Grand Avenue, Pacific Beach; 405 North Highway 101, Solana Beach; 148 East Grand Avenue, Encinitas; and 8650 Miramar Road, Mira

Mesa. A midnight dive at Casa Cove follows the seminar. Free. For additional information, call 272-1122.

IN PERSON

"Insight Out," Michael Byers stars in a one-man musical performance piece—the memoirs of a man in search of self-validation. Byers has appeared on Broadway and in regional theater and many times at the Old Globe. His show opens tonight, Thursday, October 1, with performances nightly through Sunday, October 4, at 8 p.m., Old Globe Theatre, Balboa Park. For information or reservations, call the Old Globe box office at 239-2255.

Comedians, Eddy Strange, Tom McGowan, and Michael Pace are

appearing through Sunday, October 4. The second mind of Rick Dubois is featured along with Rick Reynolds and Vanda Michaels for six days beginning Tuesday, October 8, at the Improvisation, 832 Garnet Avenue, Pacific Beach, 481-4520. Show times are 8 p.m. and 9:45 p.m. Sundays, 8 p.m. and 10 p.m. Mondays and Thursdays, 8 p.m. Tuesdays and Wednesdays, 8 p.m., 10 p.m., and 11:45 p.m. Fridays, and 7:15 p.m., 9:30 p.m., and 11:15 p.m. Saturdays. The 10 p.m. shows on Monday nights are open auditions, where anyone with enough nerve can take the stage and perform some comedy.

Open Poetry Readings, all writers are invited to share their work at two events: the O.B. Puerto Ciego Festival, October 2, 7 p.m., Ocean Beach Women's Club, 2185 Bacon Street, Ocean Beach; and,

Tuesday, October 6, 7 p.m., the Solana Beach Public Library, 9611 Lomas Santa Fe Drive, Solana Beach (755-1404). Free.

Master Shakespearean Actor Ian McKellen makes his first San Diego appearance in a solo performance of some of the Bard's greatest soliloquies and scenes. McKellen portrays Jacques from *As You Like It*, Bottom from *A Midsummer Night's Dream*, Prospero from *The Tempest*, plus Hamlet, Macbeth, and others. The performance also includes anecdotes, historical insights, and other commentary from McKellen's extensive stage experience. "Ian McKellen Acting Shakespeare" opens Tuesday, October 6, 8 p.m., with performances nightly through Saturday, October 10. Matinee performances are scheduled for Wednesday, October 7, Saturday,

October 10, and Sunday, October 11, 2 p.m., Old Globe Theatre, Balboa Park. For information or reservations, call the Old Globe box office at 239-2255. See the article on page one of this section for more information.

Music Competition, all students of the violin, viola, cello, string bass, classical guitar, and harp who are between the ages of eleven and twenty-three are invited to enter a competition to be selected to represent San Diego in the statewide American String Teachers Association competition. The local competition is scheduled for Sunday, October 18, at Southwestern College. Entry deadline is October 10. For details, call the president of the local chapter of the ASTA at 571-0802.

SPECIAL

Oktoberfest, La Mesa's annual fall celebration, the county's largest and most popular, a four-day affair with bands, dancing, contests, food, and, of course, beer, gets under way tonight, Thursday, October 1, 5 p.m. to 10 p.m. It continues Friday, October 2, 5 p.m. to 11 p.m.; Saturday, October 3, 11 a.m. to 11 p.m.; and Sunday, October 4, 1 p.m. to 9 p.m. Most activities are centered in the 800 block of La Mesa Boulevard, between Spring and Fourth streets, and at the intersection of Allison and Palm avenues. Admission is free. 465-7700.

Harvest Festival, this touring exposition of hand-made traditional and contemporary crafts and continuous music and

stage entertainment makes a three-day stop in San Diego this weekend. Crafters sell everything from wooden toys and quilts to hand-made clothing and jewelry. Entertainment includes bluegrass and country bands, jugglers, magicians, and acrobats. The fair opens Friday, October 2, at noon and runs until 10 p.m. On Saturday, October 3, the hours are 10 a.m. to 10 p.m.; Sunday's hours are 10 a.m. to 7 p.m. Convention and Performing Arts Center, 202 C Street, downtown. Tickets are available at the door.

Baseball Card Show, collectors are invited to this monthly event. This month's go-together for sellers and collectors will be Friday, October 2, 5 p.m. to 9 p.m., Scottish Rite Temple, 1895 Camino del Rio South, Mission Valley, 530-0857.

Circus, Le Cirque du Soleil, a touring company of performers from Canada, will be in San Diego for five shows over the next two weeks. The circus has no animal acts but instead features acrobats, aerialists, trick cyclists, clowns, contemporary music, and theatrical lighting. Le Cirque's big-top tent is located in Balboa Park, at Presidents Way and Park Boulevard. Tickets are available there, through Ticketmaster (258-8696), and by calling 344-9520. Opening night, Friday, October 2, there is one performance at 8 p.m.; Saturday, October 3, at 3 p.m., 4:30 p.m., and 8 p.m.; Sunday, October 4, at 1 p.m., 4:30 p.m., and 8 p.m.; and Tuesday, October 6, through next Thursday, October 8, at 8 p.m. Performances continue through Sunday, October 18 (except Tuesday, October 13).

Air Festival, American, French, and British teams race formula-one aircraft around a three-mile course from twenty-five to fifty feet above the ground and at speeds of 250 to 280 miles per hour. This is the highlight event of the San Diego Air Festival and Friendly Fly-in, Saturday, October 4, 8 a.m. to 5 p.m., each day, at Brown Field, Chula Vista Road, Chula Vista. Formula-one aircraft weigh a minimum of 500 pounds and generally have a wingspan of sixteen feet. Most are home-built, experimental aircraft. Organizers hope to have 600 contemporary, antique, experimental, and military aircraft assembling for the event. In addition to the race, the audience can see static displays, walk walkers, an aerial ballet, parachutes, military jet demonstrations, and a Hollywood stunt pilot taking off from and

landing on the roof of a speeding twenty-foot-tall van. Airshow events are scheduled from 11 a.m. to noon, and 1:30 p.m. to 5 p.m. each day. Tickets will be available at the gate. For more information, call 542-0860.

Flower Show, the San Diego Rose Society displays a wide variety of miniature roses in various locations throughout the La Jolla Village Square shopping center in their seventh annual fall show, Saturday, October 3, and Sunday, October 4, 10 a.m. to 5 p.m., Villa La Jolla Drive, La Jolla. Free. 455-7550.

Psychic Fair, the Alexandra Institute offers readings and lectures by twenty practitioners of the psychic arts. Admission is free. The readings are not. The event is scheduled for Saturday, October 3, and Sunday,

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**READERS
GUIDE TO
LOCAL
EVENTS**

October 4, 11 a.m. to 7 p.m.
Building 6, Del Mar Fairgrounds,
Via de la Valle, Del Mar.
287-8029.

Autumn Festival, the House of
China in Balboa Park's House of
Pacific Relations holds its annual
festival Sunday, October 4.
11 a.m. to 4:30 p.m. Food,
cultural displays, and a lawn
program are all featured.
The lawn program gets under way at
2 p.m. with piano, guitar and
vocal music, demonstrations by a
tango weapons master and a
kung fu master, and the
traditional lion dance. Admission
is free and takes place at the
House of China in Balboa Park.
239-2512.

Register to Vote, the last day for
voter registration for the
upcoming general elections on
November 3 is Monday,
October 5. For registration
information, call the office of the
Registrar of Voters at 565-5800.

Library Anniversary, the
Lugan Heights Branch Library
celebrates its sixtieth anniversary
with a public reception that
features music, refreshments, and
a special videotape made recently
that documents the history of this
particular branch. The event is
scheduled for Tuesday, October 6,
from 3 p.m. until 5 p.m. Lugan
Heights Branch Library, 811
South Twentieth Street,
Lugan Heights. Free. 239-6580.

Cultural Arts Task Force
Meeting, the seventeen-member
San Diego citizens' task force will
meet in open session each
Wednesday through November 4,
from 4 p.m. to 7 p.m. in
conference room 4, on the
twelfth floor of the City
Administration Building, 302
C Street, downtown. The task
force is attempting to design an
arts organizational model to
develop and sustain cultural arts
in San Diego. Two special
meetings will give arts
organizations, institutions, and
interested individuals a chance to
address the task force. These
meetings are Wednesday,
October 7, and the following
week, October 14. Speakers will
have three minutes per interest
area to address the task force. To

Fire-Safety Fair, fire prevention
and information for children on
fire safety in the home are
features of a fair sponsored by the
San Diego Fire Department. There
will be displays of fire-fighting
equipment, music, puppets,
clowns, and an inflatable course to
teach kids how to get out of a
burning home safely. The fair will
be held Sunday, October 3,
10 a.m. to 1 p.m. Vons shopping
center, Mission Gorge Road and
Comstock Street, San Diego.
448-3648.

Puppets, Family Tree Puppets
present "The Little Red Pig."
Sunday, October 3, and Sunday,
October 4, 11 a.m. to 1 p.m., and
2:30 p.m. Marie Hitchcock
Puppet Theater, Balboa Park.
The theater is in the Palisades
area of the park, near the
San Diego Aerospace Museum,
south of the Prado, 466-7128.

Join the Circus, the Make-
Circus troupe from San Francisco
— jugglers, tight
walkers, musicians, acrobats,
trapeze artists, and clowns —
perform, complete with costumes
and arts. Their kids have a
chance to learn some tricks and
join the circus show. Make-
Circus appears twice this week:
Saturday, October 3, 12:30 p.m.,
Hope Elementary School, 3010
Tamarak Avenue, Carlsbad
(931-2902) and Sunday,
October 4, 12:30 p.m.,
MacArthur Park, 8400 University
Avenue, La Mesa (469-4128).
Free.

Panda Cartoons, each Sunday
in October, a different program of
Andy Panda cartoons will be

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FOR KIDS

"Peter and the Wolf,"
Starmakers, a group of actors and
musicians that includes
developmentally disabled, deaf,
and nondisabled members, will
stage this musical adaptation of
the well-known Russian fairy tale.
The production includes life-size
puppets and masks. Four
performances are scheduled.
Friday, October 2, 8 p.m.;
Saturday, October 3, 2 p.m. and
8 p.m.; and Sunday, October 4,
2 p.m. Carlsbad Cultural Arts
Center, 3557 Monroe Street,
Carlsbad. For tickets and
information, call the sponsor,
the North County branch of the
Association for Retarded Citizens
(726-2250), the Carlsbad Cultural
Arts Center box office
(434-1621), or the Carlsbad park
and recreation department
(438-5580).

Trick or Treat! in the short
film for preschoolers that will be
shown Wednesday, October 7,
10 a.m., National City Public
Library, 200 East Twelfth Street,
National City. Free. 336-4280.

GALLERIES

Paintings by Carol Voigt go on
display at an artist's reception,
Friday, October 2, 7 p.m. to
10 p.m., the Art Studio,
E Street, downtown. Gallery
hours are Thursday through
Sunday, noon to 4 p.m.
252-0561.

Justed National Exhibition, the
San Diego Art Institute's thirty-
third annual show opens with a
reception Saturday, October 3,
8 p.m. to 9 p.m., at the institute,
1449 El Prado, Balboa Park. The
exhibit remains on view through
November 1. 234-5946.

"Involvement", the San Diego
County AIDS Assistance Fund
benefits from a show and sale of
works by a group of ten
San Diego artists that includes
Mark Auerbach, Jamie Bellus,
Diane Breigle, Damon, Marcia
O'Hara, Olga Portocarrero, Don
Rosenblatt, Bob Simpson, Peggy
Seaton, and Ben Tillman. The
exhibition includes paintings,
ceramics, glass bowls, paper
sculpture, watercolor, masks, and
jewelry. The opening reception is
scheduled for Wednesday,
October 7, 6 p.m. to 9 p.m.,
Boyer's, 825 Fourth Avenue,
downtown. The exhibit remains
on display through October 21.
Viewing hours are Monday
through Saturday, 10 a.m. to
5 p.m. 231-6614.

"J-D Constructions", the work
of Karin Wiese will be exhibited
today, Thursday,
October 1, James Crampton
Gallery, MirCosta College, One
Barnard Drive, Oceanside.

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Wednesday NAMMUR
PULCHER MUSIC
EVAN CARAWAN
DANCE CHAMPIONSHIP. 8:00 & 9:00

Gallery hours are 8 a.m. to noon,
and 1 p.m. to 4 p.m., Monday
through Thursday, 757-1121.

**"Portrait: Jean Swigert,
1916-1987,"** this selection of
lifetime drawings and paintings by
Jean Swigert is a survey of his
fifty-year artistic career. The
surrealist and symbolist works will
be on view through today.
Thursday, October 1, SDSU Art
Gallery. Gallery hours are noon to
4 p.m., Monday, Thursday,
and Saturday, 10 a.m. to 4 p.m.
Tuesday and Wednesday,
265-4941.

**Ceramics and Mixed-Media
Works**, "Treasures from the
Alpha State," an exhibit of
baskets, jars, and pots by ceramic
Carla Barker, are on display
along with mixed-media works by
Marlene Spencer, until Saturday,
October 3, Spectrum Gallery, 744
O Street, downtown. Gallery
hours are 11 a.m. to 5 p.m.,
Wednesday through Saturday,
232-9743.

Group Show, on display through
October 10 are new works by the

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following artists: paintings by
Richard Heger, "Structuring
Series One," watercolor by
Sandra Beebe, acrylic paintings
by William Victor, monotypes
and paintings by Holly Crawford,
and ribbons and acrylic
sculptures by James Corbin,
Oceanside. Gallery, 7825 Fay
Avenue, La Jolla 456-1537.
Gallery hours are 10 a.m. to
3 p.m., Tuesday through
Saturday.

"Zounds," an exhibition of
sound sculptures will be the
major show for a new gallery
specializing in sonic art and
various forms of kinetic art,
including light art and moving
sculpture. The musical sculptures
in this exhibit are the work of
musicians and artists, including
the late Harry Partch, Ivor
Nagy, Arthur Frick,
San Francisco musician and some
artist Tom Nams, and gallery
owner Jonathan Glaser, former
assistant to Partch, who created
his own intricate instruments to
put the nontraditional scales in
which his compositions were

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Photographs by John Charles
Words are on display through
October 22 in the Cosmopolitan
College Art Gallery, 8800
Cosmopolitan College Drive,
El Cajon. Call 465-1700 for
gallery hours.

Multimedia Works by six artists
from Yugoslavia are displayed
through October 24. The works
by young members of the
Academy of Fine Arts in Sarajevo
explore various aspects of their
urban environment. Anika
Galene, 2405 Kerner Boulevard,
downtown. 231-6653. Gallery
hours are Wednesday through
Saturday, 10 a.m. to 5 p.m.

**"Sanguine Masali, Good
Spirit/Red Spirit,"** an
exhibition of New Guinea folk
art — masks, costumes, and
ceremonies — from the private
collection of Leslie Ann Martin
can be viewed through
October 24. Grove Gallery,
UCSD, 1114 North
Highway 121, Encinitas.
942-9971. Gallery hours are
10 a.m. to 6 p.m., seven days.

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"Brave New World," portraits
by Janet Gooding, professor of art
at SDSU, will be displayed
through October 15. The works
in oil on canvas and colored
pencil on paper are emblematic
portraits of women as symbols of
power and freedom. The exhibit
is at the Daught Bohlen Gallery,
Palomar College, San Marcos.
Gallery hours are 10 a.m. to
4 p.m., Tuesday, 10 a.m. to
2 p.m., Wednesday and
Thursday, 10 a.m. to 2 p.m.
Friday, and noon to 4 p.m.
Saturday. 744-1150 x2304.

**"Edict and Episode: Image as
Meaning,"** seven artists use
photography to examine media
images and raise questions about
class distinction, politics,
economics, media manipulation,
and other issues underlying our
daily exposure to imagery. The
photographic installations are by
artists from San Francisco,
Los Angeles, and San Diego:
Margaret Crane, Jon Winter,
Jeanne L. Finley, Corinne Hatch,
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and Carrie Mae Weems. The
exhibition runs through

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READER'S GUIDE TO LOCAL EVENTS

October 30 Installation, 930 E Street, downtown. Gallery hours are Wednesday through Sunday, 11 a.m. to 5 p.m. 232-9935

"New Traditions: Thirteen Hispanic Photographers," a widely varying collection of 110 works by Hispanic-American photographers will be on display through October 31 at Mardeville Gallery, UCSD. Styles range from abstract to photomontage, and the selected photographers include Tony Mendez, Marga Clark, Benedict Fernandez, Marco

Kalisch, Adalberto Maldonado, George Malvar, Becky Meyer, Marcelo Montecino, Emilio Rodriguez, Yusef G. Rodriguez, Sebastian Salgado, Ricardo Sanchez, and Andres Serrano. The show was organized by the New York State Museum. The gallery's hours are noon to 5 p.m., Tuesday through Sunday, 514-2664.

"Dinner at Eight," an exhibition of table-service pieces by thirty artists will be on view through November 5. Gallery: Eagle, 2464 Grand Avenue, La Jolla, 454-9781.

"Deception and Revelation: The Art of the Mask II," one hundred masks by contemporary artists are exhibited along with traditional tribal masks from Africa and the Americas. Running concurrently is an exhibition of educational, life-size animals by Rivkah Szwedler and Walter Rutka, who work in the state of Washington. Both shows run through November 6. International Gallery, 643

G Street, downtown. The gallery is open seven days, 233-6335. "Women Gold" from Real to Eternity, two shows run concurrently at the Wits Garden Gallery, Adrian Fisch's women gold jewelry is displayed with the mixed media installation by Deborah Horrell. The wood-and-porcelain installation incorporates drawings and uses images of birds, bones, and figures to unmask fears and unconscious preoccupations. Both exhibits remain through November 7. Wits Garden Gallery, 535 Fourth Avenue, downtown, 231-2166. Gallery hours are 11 a.m. to 6 p.m., Tuesday through Sunday, and Thursday from 11 a.m. to 8 p.m.

MUSEUMS

Centro Cultural Tijuana, paintings, watercolor, and drawings by illustrator Armando Villagran will be displayed through Friday,

October 2, in one of the Centro's three galleries. Running concurrently, paintings by recent two contemporary Mexican artists, works completed between 1970 and 1981, are displayed in a show called Tradición y Ruptura. The exhibit remains through June of 1988. Works by well-known painter, illustrator, and muralist Samuino Herrán will be on display through the end of October. Herrán is best known for his detailed depictions of the Indians of Mexico. Most of the 120 pieces in the show were completed before 1918. Admission to the galleries is free. A film, The People of the Sun, screens daily in English at 2 p.m. The Dream is shown at 4 p.m. daily. A permanent exhibit of artifacts representing all phases of Mexican culture is on view in the Centro's Museum of Mexican Identities. The 751 pieces include Mayan and Aztec antiquities, costumes, crafts, and artifacts from the colonial period. The Centro is open weekdays from 11 a.m. to 7 p.m. and until

8 p.m. Saturdays and Sundays. The Centro Cultural Tijuana is located at Paseo de las Flores at Avenida Independencia, Zona Rio Tijuana. For information call 1-206-664-1111 or 1-206-664-1132. La Jolla Museum of Contemporary Art, Faux Art: Surface Illusion and Simulated Materials in Recent Art is a survey of recent sculpture, painting, and mixed-media works that employ decorative, simulated surface treatments to invoke historical context or create visual commentaries on current society. The artists have incorporated faux marble and wood, surface-treated metals, imitation gems and gold, and mass-produced plastic into their works. The exhibit includes Jasper Johns' Light Bulb 1, and works by Richard Artschwager, Lynda Benglis, Tom Berlant, John Dutt, Richard Fleischner, Joe Guo, Bryan Hunt, Judy Katz, John Torrence, John Wollenbecher, Howard Ben Tre, Christian Ginder, Jill Gundersh, Robert Ginder, Jay Johnson, Jeff Koons, and Mark Stahl. The Faux Art

show remains on view through November 15. Showing concurrently are two one-man exhibitions. Paintings and an installation by New York artist Thomas Lawson, who uses newspaper photographs and other media-generated images in his work. The first West Coast showing of the work of Dallas painter Al Souza includes twelve works that incorporate layered images from print media and literary sources. The museum is located at 700 Prospect Street, La Jolla. Museum hours are 10 a.m. to 5 p.m., Tuesday through Sunday, except Wednesday, when the museum is open until 9 p.m. Admission is free to the public on Wednesday from 5 p.m. to 9 p.m. 434-0367. Mingqi Museum of World Folk Art, the work of Southern California artist and teacher Mollard Sheets is featured in the museum through October 15. For sixty years, Sheets has worked in oils, acrylics, and watercolor, and has executed tapestries, mosaics, murals, and architectural design

He is the subject of four biographies and has works in fifteen museums in the United States. The exhibition at the Mingqi Museum includes works from his own collection and artworks gathered by him during his travels. Museum hours are 11 a.m. to 5 p.m., Tuesday through Sunday, 11 a.m. to 5 p.m., Friday, and 2 p.m. to 5 p.m., Sunday. The museum is located in the University Town Centre, 4435 La Jolla Village Drive, University City, 453-5300. The Museum of Man has a number of exhibits open concurrently. An exhibition of photography, "All the Way in a Mad, Mad, Bad, Beautiful Way," includes 100 photographs taken by the former owner and publisher of Discover magazine as he traveled by car through Baja in the mid 1950s. The road between Ensenada and Cabo San Lucas was improved then. Some of the subjects in the exhibit are the Russian settlement of Guadalupe, the abandoned British colony of San Quentin, and early views of Rosarito Beach. The photographs


of Charles Shannon will be displayed through October 11. "Surrealism to Science: The Eberle Collection" comprises selected pieces from the museum's core collection of art from patrons and collectors in the community. Pieces displayed include scarves and alabaster from Egypt, Peruvian pre-Columbian pottery, Mexican costumes from Oaxaca, weapons and jewelry from pre-Columbian and other archaeological and archaeological items. The exhibit runs through February 14, 1988. The museum is also featuring an exhibit of the material culture of the Plains Indians. The artifacts date from the second half of the Nineteenth Century. This display will remain on view through Monday, October 5. Also exhibited are samples of the art and science of forensic anthropology. The display illustrates how a face is reconstructed from the skull. This will be on view through January 4, 1988. The Museum of Man is located at 1332 El Prado, Balboa Park, 239-2020.

"Visions of the West: Two Views from Two Centuries" includes photographs by fourteen contemporary artists, including Mark Kent, Linda Connor, Robert Flack, and Marion Bruden. They are exhibited along with the work of well-known Victorian photographers, Carleton Watkins, Edward Muybridge, A. J. Russell, Timothy O'Sullivan, and William Henry Jackson. The subject of the exhibit is the Western landscape from the perspective of two centuries. The show runs through Sunday, October 4. On Tuesday, October 6, the museum opens an exhibition called "non-dictions: EXTENDED IMAGES," the work of six artists who use photographs only as points of departure. The ninety mixed-media pieces include seven by one fast Creek island images by San Diego's Paula Friedman that include sculptural elements and paint. Holly Rutter applies paint to photographs, images she works that reflect her American Indian heritage. Also exhibited are

collaborative pieces by Gwen Arkin and Alan Ludwig, and Patrick Nagasaki and Andrew Tracy. The show remains on view through November 22. Museum of Photographic Arts, Balboa Park, 238-5262. Gallery hours are 10 a.m. to 5 p.m. daily, Thursday until 9 p.m. Admission is free the first Tuesday of each month. Tours are conducted every Saturday and Sunday at 2 p.m. and 3 p.m. Museum of San Diego History, "Lost Love and the Art of War: Portraits from World War I and II" is an exhibition of portraits from government agencies and private companies encouraging the war effort. Aside from their historical interest, many of the portraits were designed by well-known illustrators and artists. Joseph Penzell, Howard Chandler Christy, James Montgomery Flagg, Charles Sam Wan, Yoon Y., and Norman Rockwell. The exhibition can be seen at the Museum of San Diego History, Balboa Park, through

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There's Magic In The Air!  The Oceanside Harbor explodes with color Saturday night, October 3, with a spectacular fireworks display by the Gracie Fireworks Family whose credits include the Statue of Liberty Centennial, the 1984 L.A. Olympics, both of President Reagan's inaugurations and consecutive world fairs. The show starts at 8 pm at the Oceanside Harbor. Listen to Magic 102.1 (102.1) for the music simulcast. The fireworks are part of a day of celebration including aquatic events, arts and crafts, live entertainment, food and fun. **San Diego's MAGIC 102 FM**

UCSD Extension presents **LECTURES AT THE LYCEUM** Co-sponsored by the Museum of Photographic Arts **PHOTOGRAPHY AND REALITY** Duane Michaels, photographer Though he works extensively as a commercial photographer, Duane Michaels has created a distinctive body of non-commercial work as well. His subject is himself—his feelings, understandings, perceptions, and philosophies, executed in a surrealist style that results in photographs which are at once emotionally charged, humorous, and provocative. In this lecture he will contrast the way most photographers deal with depicting reality versus the way he, personally, does. This lecture is made possible by a gift from Lenders Corporation. 7:30 P.M., THURSDAY, NOVEMBER 12, LYCEUM THEATRE, HORTON PLAZA **THE FANTASY AND REALITY OF FILMMAKING** Thomas White, filmmaker and director. Sundance Institute. The president of Hyperion Entertainment, a Los Angeles-based film production company, Thomas White is director of the Sundance Institute, an organization founded in 1980 by actor Robert Redford as a community where emerging artists from many disciplines can collaborate in an active working relationship with established professionals. In this lecture, he'll discuss the Institute's mission—experimentation, risk-taking, and innovation in motion pictures and other arts—and deliver what it takes to be successful in the world of film today. This lecture is made possible by a gift from The Hahn Company. Tickets are available through UCSD Extension or at the door on a space-available basis. Tickets are low priced—\$4.50 for museum members and students and \$6 general admission. Phone 534-3400 to purchase tickets. **explore:ucsdextension**

READER'S GUIDE TO THE THEATER

Saturday at 7:00 p.m. and 10:00 p.m. Sunday at 2:00 p.m.

SUGAR

The Lawrence Weik Village Theatre presents the musical version of the movie *Sugar*. Like *Grease*, with a score by John Stieve, the musical is about two musicians who accidentally witness the St. Valentine's Day Massacre and then flee, disguised as members of an all-woman band. Frank Wayne has directed the production. The Lawrence Weik Village Theatre also offers optional dinner-theater packages. Call the theater for more information at 749-1448. (One) Lawrence Weik Village Theatre, through October 24, Tuesday, and Thursday through Saturday, at 8:00 p.m. Matinee Tuesday through Thursday and Sunday at 1:30 p.m.

TAKING STEPS

The San Diego Playhouse, which has contracted to do shows in the La Paloma Theatre in Encinitas, begins its 1987-88 season with the farce by Alan Ayckbourn. In the play, the hand-drumming Roland is plotting to buy an old Victorian

house, which was once a brothel. His solicitor and a builder arrive to complete the deal. Also in the house are his wife, a frustrated dancer who is always threatening to leave him, his brother, and his fiancée. In the course of one hectic night and morning, with continual running up and downstairs and in and out of rooms, these characters try to sort themselves out. (One) La Paloma Theatre, Encinitas, through October 18, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 755-7506.

TORCH SONG TRILOGY

When Harvey Fierstein won two Tony Awards in 1983 — for his performance as Arnold Beckoff in a sketch of great wit and wit — who is based on Fierstein himself in *Torch Song Trilogy*, and for his writing of the three plays — it was feared that the plays wouldn't live beyond his performance. At the North Coast Repertory Theatre, however, a production of the trilogy with actor Tim Irving as Beckoff is proof that while the baroque

pretensions of Fierstein's are not without merit, the reason is that Fierstein has done such a good job of getting himself down on paper. First and foremost, Arnold Beckoff is a gay man without apology. As the plays unfold, he functions as a tour guide through his world. He wanders into the singles bar in search of love, finds and loses it, and searches anew. Throughout, he is witty and extremely candid and, ironically, the more we get to know him, the more Beckoff's story transcends gender and sexual preference and becomes a practically universal portrait of all who have been singled by the Seventies or eaten alive by the Eighties, who continue to hope that someone can still find their particular jumble of faith and fear reasonably habitable. The NCR's production is a good one. Well directed by Andrew Barnicle, the show is long (around four hours) but is well paced, reasonably well acted, and always engaging. The bulk of the show, of course, is Arnold, and actor Tim Irving has done an interesting job with the part. He makes very little attempt to

create Fierstein on stage. Instead, Irving has focused on the character as written, on Arnold Beckoff, rather than on its creator. Throughout Irving gives an honest, likable reading with great warmth. And though the trilogy has become very dated (the arrival of AIDS hangs over these plays, which were written just prior to the rise of the virus), Irving's work allows the plays their real strength: Arnold's absolutely indomitable spirit to shine through. (One) North Coast Repertory Theatre, through October 11, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

THE WONDER YEARS: A BARY BOON MUSICAL REVIEW

This musical review about the "baby boom" generation is interested in entertainment, not understanding. As entertainment, it is all right. The generation that is the subject of these energetic and shallow songs and skits consists of Americans born between 1946 and 1961. There are 76 million of them, now between twenty-six and forty-one years old. That is an immense

potential audience for a show about themselves, and in order to appeal to as many of them as possible, the creators of *The Wonder Years* have sought to find the most widely shared experiences, the memories everyone in the audience will have in common, which means chiefly pop culture and consumer fashions — lots and pieces of which supply a vast majority of the material. The show has six actor-singers, who in most cases maintain a fairly consistent characterization from the first scene (bally-boomer infancy) to the last (middle-aged bally-boomer today). The Gaillard has exhumed an excellent cast, who sing, battle, dance with as much trap and vigor as is possible on the tiny stage, and — when the relentlessly shallow script permits them to do so — actually offer some believable and affecting acting. Director James Stral does a bang-up job. An enjoyable show, if your expectations are not exaggerated. (Two) Gaillard Quarter Theatre, through October 10, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, PO Box 80803, San Diego, CA 92138.

By JOHN D'AGOSTINO

The Micholob Street Scene is fast becoming the sort of annual event — like the unofficial arrival of beach weather, the first night of bad coastal fog, the Chargers home game versus the Raiders, or the last outdoor concerts of both the Humphreys and SDSU summer series — that provides a seasonal index for locals. In the past, the Street Scene has been synonymous with summer strolls, because in its four-year history, the downtown affair has never been held earlier than May nor later than August. This year, in order to tap into the tour itinerary of its headline act, the Street Scene was moved back to the first week of October, but it shares a constant with every Street Scene that has preceded it: a lineup of high-caliber talent that would be a bargain at almost any price.

In some ways, last August's Street Scene was a high-water mark for the event. For the first time, it was moved from its customary location in the Gaslamp Quarter to a huge parking lot bordering Kettner Boulevard and Pacific Highway in order to accommodate the expected throngs of revelers.



THUNDERBIRDS

Other "firsts" that signaled the emergence of the Street Scene as a "major event" included an enclosed, tented "beer garden" in which attendees could buy brew and escape the heat; a mid-afternoon start-up time to make it possible to present seven different acts; the participation of MTV, which had a video and crew on hand to intermittently beam the event via satellite to video-heads around the country. It also boasted a typically heady roster of acts that included the Paladins, the Heat Farmers, the Smithereens, the Call, Delbert McClintock, Trouble Funk, and Lon Lobos.

What the Street Scene lost in the translation from inner-city asphalt hop to open-sky

music festival was the urban ambience and cozy camaraderie that results when thousands of people are packed into a city block barricaded at either end by a large stage. The 1987 entry will regain that downtown flavor by moving back to the Gaslamp, but instead of bootstrapping a single street, this time one stage will be located at Fifth and J streets, and the other will be at Fourth and K. By forming an expansive L configuration, the producers are ensuring that there is plenty of room for everyone, easy access to concessions, and an even shorter transition time between acts. Another tradition renewed is the Scene's starting time — back to 6:00 p.m. to make the

Micholob-sponsored gig more of an I-mow-better-in-the-night affair. What's more, the event will present an imposing roll call of acts that reaffirms producer Rob Hage's unerring sense of balanced eclecticism (Rob Hage's Productions is presenting this year's Street Scene in association with Bill Silva Presents.) Headlining are those Texas blues-rock darlings of the press, the *Fabulous Thunderbirds*. Critiquing studio albums by bands like the Thunderbirds carries the same inherent, qualified approval that *Carmen* or *The Magic Flute* rather pointlessly — in both cases, the subjects' natural medium is live performance. The gold record

success of last year's *Tuff Enuff* notwithstanding, the Thunderbirds are at home only on a stage — preferably one surrounded by dim lighting, a smoky haze, and people who like their blues hot and their beer frosty. So if I say that their recent release, *Hot Number*, is hardly that, and that its predecessor probably comes as close to the band's concert sound as a studio record ever will, it's less an indictment of their recording acumen than a ringing endorsement of their stage show.

For more than a decade, the Austin-based Thunderbirds have tilted the dusty, grinding circuit of southern and southwestern blues and rock clubs that's been known to wear the protective coating of the most calloused hands. Their sound evidences three years of pumping out four- and five-set one-nighters; it's a lean, mean blues-rock mix, yanked tight as a corset by constant giggling and identified by the smoldering riffs of guitarist Jimmie Vaughan (brother of Stevie Nicks). The gruff lead vocals and chugging harmonica work of Kim Wilson, and the street-rumble rhythm section of drummer Fran Christina and bassist Preston Hubbard. The success of *Tuff Enuff*, which yielded the hit "Tuff Enuff" and "Way It Up," was viewed by many as a pivotal development in the recent resurgence of interest in the blues and its nooky derivatives. (continued on page 22)

The hip-teen comedy show that will knock you out of your seat!

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ASSOCIATED STUDENTS / STUDENT SOCIETY OF UNIVERSITY OF CALIFORNIA
CULTURAL ARTS

(continued from page 21)
After years of its being shunted to the side in favor of flashier forms of entertainment, the long-incoming recognition of such artists as the Thunderbirds, Stevie Ray Vaughan, and Robert Cray has again made it "okay" to play the blues.
It's too bad that *Hot Number* shows the strain of the 3rds' attempt to capitalize on (and, to some extent, to justify) their new-found fame by playing more and harder than ever and of their succumbing to the tempting perquisites that can dilute a band's creativity (such as filming beer commercials). But as inconsequential as the latest release might be, both in terms of what it says about the Thunderbirds' true worth and in how it might affect their career (not profoundly, one way or the other), the album is notable for the addition of guest keyboardist Chuck Leavell, formerly of the Allman Brothers Band and Sea Level. Leavell's chordings are the corn starch that thickens the first single from the new album, "How Do You Spell Love (M-o-n-e-y)," and since the release of *Hot Number* the veteran of Confederate rock has officially become the fifth Thunderbird. And just in time. The band is coming off a tour of the East and Midwest that saw them opening for Crosby, Stills, and Nash, and the quarter-turned-quintet should be in fine form when they headline the Street Scene.
As if the 3rds weren't enough, this year's model will feature the post-punk L.A. rock of Concrete Blonde, the growly Texas-cum-bayou blues-rock of Omar and the Howlers, who knocked em dead this past August at the Bacchanal, the African High-Life music of O.J. Ekemode and the Nigerian All-Stars, the vintage blues of John Lee Hooker and the Coast-to-Coast Blues Band, and (just added) Borracho y Loco. All the makings of another great Street Scene. For a complete listing of other artists in town this week, see "Concerts" on the following pages.

CONCERTS

The Bears (featuring Adrian Belew): Belly Up Tavern, tonight, Thursday, 9 p.m.; 143 South Cedros Avenue, Solana Beach, 485-9022.

Papa John Creach, with Mike Wolford, Bob Magnusson, and Jim Plush (Electric 3): tonight, Thursday, through Sunday, October 4, 9 p.m.; Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Ustad Ali Akbar Khan and Swapna Chaudhary: UCSB's Mandeville Auditorium, Friday, October 2, 7:30 p.m.; UCSD campus, La Jolla, 583-8558, 535-0443, or 534-4509.

Motley Crue and Whitesnake: Sports Arena, Friday, October 2, 8 p.m., 278-7105.

Dan Cray: Old Time Café, Friday, October 2, 6:30 p.m. and 8:30 p.m.; 1444 North Highway 101, Lewisville, 435-8130.


Faith No More, the Front, and Hate Theater: Spirit, Friday, October 2, 9 p.m.; 1130 Buena Vista, 276-3993.

The Neighborhoods: Club Mirage, Friday, October 2, call for time, 824 Camino de la Reina, Mission Valley, 264-1525.

Tom Grant: Belly Up, Friday, October 2, and Saturday, October 3, 7:30 p.m. and 10:30 p.m.; 2501 Highway 101, Cardiff, 942-2108.

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THE BEARS
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Friday, October 2, 9:30 pm


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Saturday, October 3, 9:30 pm


SOUL PATROL
Classic Soul Hits
Motown to Memphis


Sunday, October 4, 9:00 pm


TOWER POWER
and guests DOGG BARBALL

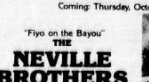
Monday, October 5, 9:15 pm
Motown rock


SOUL PATROL

Tuesday, October 6, 9:30 pm


YELLOWMAN
Jamaica's leading reggae DJ
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Wednesday, October 7, 9:15 pm
"Welcome to the Cruz"


DIRK HAMILTON
with guests VOLCANOS

Coming Thursday, October 8, 9:00 pm

"Fly on the Bayou"

THE NEVILLE BROTHERS
with guests BONE DADDYS

Coming
Tuesday, October 13 — **INNER CIRCLE**
Thursday, October 15 — **JACK RABBIT & THE HEART ATTACK**
Wednesday, October 21 — **BYRON JARVIS**
Thursday, October 22 — **JOHN RAYALL**
Saturday, October 24 — **LITTLE CHARLIE & THE NIGHTCATS**
Saturday, October 29 — **THE VENTURES**
Thursday, October 31 — **HALLOWEEN PARTY with PRIVATE REMAINS**

THIS WEEK'S AFTERNOON CONCERTS
Friday, 5:30 pm-8 pm — **DiscoLand Jazz — CHICAGO SIX**
Saturday, 5:30 pm — **Bob Boogie & Jazz — BOB LONG**
Wednesday, 6:45 pm — **Vintage Jazz & Swing — TOBACCO ROAD**

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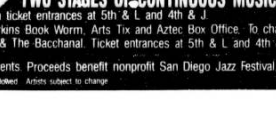
JOHN LEE HOOKER
& the Coast to Coast Blues Band
7:55-8:50 pm

CONCRETE BLONDE
8:35-9:40 pm

OMAR & the HOWLERS
6:25-7:15 pm

O.J. EKEMODE & the NIGERIAN ALL-STARS
7:10-8:00 pm

BORRACHO Y LOCO
6:00-6:30 pm

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Produced by Rob Hagey Productions in association with Bill Silva Presents. Proceeds benefit nonprofit San Diego Jazz Festival, Inc.
No bottles, cans, containers, coolers, cameras allowed. Artists subject to change.
Illustration by David Diaz

Michael Street Scene '87, featuring the Fabulous Thunderbirds, Concrete Rhinoceros and the Howlers, O.J. Edwards and the Nigerian All-Stars, John Lee Hooker and the Coast to Coast Blues Band, and Bernice & Lane Country Quartet. Saturday, October 3, 6 p.m., downtown 278755.

R.E.L. Final Conflict, Love Canal, Cringer, and Blood Laker. Saturday, October 3, 7 p.m., 151 Fortville Street, 755-4236.

Envy. Saturday, October 3, 8 p.m., 4254 West Point Loma Boulevard, 225-9559.

An Evening with the Stars, featuring Pia Zadora. World Intern-Continental. Saturday, October 3, 8:30 p.m., Harbor Drive, downtown, 232-1939.

The Beach Boys. San Diego Stadium. Sunday, October 4, immediately following the Padres. Los Angeles Dodgers baseball game, Mission Valley.

Peter Sogorog's Latin Band, featuring Karyn Lettier. Saturday, October 4, 8 p.m., 4254 West Point Loma Boulevard, 225-9559.

Power of Power. Billy Up Tavern. Sunday, October 4, 9 p.m., 143 South Cedra Avenue, Solana Beach, 485-9022.

Freddie Fender and Greg Good and Holy Cow. Little Bit of Country. Sunday, October 4, 8:30 p.m., 680 West San Marcos Boulevard, San Marcos, 344-4120.

Rid Crude and the Comets and Bernice & Lane. Bacchanal. Monday, October 5, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Yokohama. Billy Up Tavern. Tuesday, October 5, 9 p.m., 143 South Cedra Avenue, Solana Beach, 485-9022.

Johnny Winter. Bacchanal. Tuesday, October 5, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Joe Calabrese. Billy Up Tavern. Wednesday, October 7, 9 p.m., 143 South Cedra Avenue, Solana Beach, 485-9022.

Juan-Luis Ponce. Humphrey's. Thursday, October 8, 7 p.m. and 9 p.m., 2303 Shafter Island Drive, 278755 or 224-9438.

The Newell Brothers. Billy Up Tavern. Thursday, October 8, 9 p.m., 143 South Cedra Avenue, Solana Beach, 485-9022.

Peter Tosh Memorial Tribute, featuring Tangle and Gene-Larkin. Club Reggae at Wabash Hall. Friday, October 9, 8 p.m., 3855 Wabash Avenue, 258-8823 or 485-1941.

Mojo Blues and Shid Reggae and Miracle Legion. 4254's Backdoor. Friday, October 9, 8 p.m., Asher Center, San Diego State University campus, 260-6062.

Simple Red and Danny Wilson. USFV Sports Center. Friday, October 9, 8 p.m., University of San Diego campus, Linda Vista Road between the

football stadium and Mark Twain Elementary, 260-4401, ext. 4901, 294-4715 or 260-4888.

Secret Child. Spirit. Saturday, October 10, 9 p.m., 1230 Buena Avenue, 278-3903.

Beto Louca and the Nuts. Bacchanal and Ben Thompson. Saturday, October 10, 9 p.m., 143 South Cedra Avenue, Solana Beach, 485-9022.

The System. Humphrey's. Sunday, October 11, 7 p.m. and 9 p.m., 2303 Shafter Island Drive, 278755 or 224-9438.

The Credit Taylor Unit. USC's Mandeville Auditorium. Sunday, October 11, 8 p.m., USC's campus, La Jolla, 534-4090.

Millie Jackson. Bacchanal. Monday, October 12, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Inner Circle. Billy Up Tavern. Tuesday, October 12, 9 p.m., 143 South Cedra Avenue, Solana Beach, 485-9022.

Odette. Old Time Cafe. Wednesday, October 13, 4:30 p.m. and 8:30 p.m., 1444 North Highway 380, Lencada, 436-4130.

Jack Mack and the Heart Attack. Billy Up Tavern. Thursday, October 15, 9 p.m., 143 South Cedra Avenue, Solana Beach, 485-9022.

Michael Franks and Shirley Jordan. 4254's Backdoor. Friday, October 16, 8 p.m., San Diego State University campus, 278-7335.

Frank Copeland, Jimmy McGriff, and Ray Calmon. Bella Via. Friday, October 16, and Saturday, October 17, 8:30 p.m. and 10:30 p.m., 2590 Highway 101, Cardiff, 942-1308.

The Miners. Bacchanal. Sunday, October 18, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

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 ROSIE FLORES 11/2
 MARK FARMER from Grand Funk Railroad 11/3
 DAN HICKS 11/4 BOLSHOI 11/5

101 KGB-FM

Rocktober '87

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

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John Cafferty and the Beaver Brown Band Bacchanal, Monday, October 19, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022.

That Point Ensemble SQU! Backdoor, Tuesday, October 20, 8 p.m., Antec Center, San Diego State University campus, 265-6062.

Alan Holdsworth UCSD's Mandeville Auditorium, Wednesday, October 21, 8 p.m., UCSD campus, La Jolla, 534-4990.

Geoff Washington, Jr. Humphrey's, Wednesday, October 21, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, JPBTS-4224-9438.

The Dreamtoms Belly Up Tavern, Wednesday, October 21, 9 p.m., 143 South Cedra Avenue, Solana Beach, 481-9022.

John Mayall and the Delgados Southern Belly Up Tavern, Thursday, October 22, 9 p.m., 143 South Cedra Avenue, Solana Beach, 481-9022.

Larry Carlton and the Vagabondos SQU! Open-Air Theatre, Friday, October 23, 9 p.m., San Diego State University campus, 277-7353.

Little Charlie and the Nightcats Belly Up Tavern, Saturday, October 24, 9 p.m., 143 South Cedra Avenue, Solana Beach, 481-9022.

Tej Nabal Bacchanal, Sunday, October 25, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022.

The Houdini Circus Bacchanal, Wednesday, October 28, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022.

Edie "Cassanova" Vison and Papa John Crutch Elavix, Wednesday, October 28, through Sunday, November 1, 9 p.m., Summer House Inn, 7055 La Jolla Shores Drive, La Jolla, 459-0541.

Alan Chilton and Scrooby the Cat SQU! Backdoor, Thursday, October 29, 8 p.m., Antec Center, San Diego State University campus, 265-6062.

Berlin, Cray, and Hickman Old Time Café, Thursday, October 29, 6:30 p.m. and 8:30 p.m., 1601 North Highway 101, Lucinda, 436-4030.

The Ventrone Belly Up Tavern, Thursday, October 29, 9 p.m., 143 South Cedra Avenue, Solana Beach, 481-9022.

Larry Carlton and the Vagabondos SQU! Open-Air Theatre, Friday, October 23, 9 p.m., San Diego State University campus, 277-7353.

Little Charlie and the Nightcats Belly Up Tavern, Saturday, October 24, 9 p.m., 143 South Cedra Avenue, Solana Beach, 481-9022.

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STREET LEGAL & CHEATER
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MODERN MIX
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FOOLISH LEASURE
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MODERN MIX
Live music 7 nights a week
DANCE CONTEST EVERY WEDNESDAY
\$50 PRIZE!
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Wide screen TV plus FREE hot dogs,
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Monday 5
THE PULL TOYS

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Busiest 7 piece ska band
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KATS CARAVAN with **FORBIDDEN PIGS**

Saturday 10
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October 8: **ELLIOT LAWRENCE**
October 11: **GEORGE KEZAS & FLIP OAKES**
MONDAY FOOTBALL with **DOC JAMES**
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4:00-7:30 pm Monday-Friday
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Tues Wed
ROCKOLA
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Mile Flares, 6009 Paseo Delicias, Rancho Santa Fe 756-3085. Just Nash, piano show tunes, Wednesday through Saturday.

Mission Inn, 502 East Mission, San Marcos 471-2929. The Beat Box, vintage rock, Thursday through Saturday.

Monterey Bay Cannery, 1325 Harbor Drive, Escondido 722-1874. Contemporary, Thursday through Saturday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 755-9614. Notice to appear, rock, Thursday through Saturday, the Special Outdoors. Women, oldies and standards, Sunday, the Cardiff Reefs, calypso and reggae, Monday, Rockin' Beatles music and older rock, Tuesday and Wednesday.

Old Time Cafe, 1634 North Highway 101, Escondido 436-4030. WEI Band, 7:30 pm. Thursday: Dan Cray, Rhythm guitar, super artist, 7 and 9 pm. Friday: The Perfect Cars, English, Irish, and Scottish music, 7 and 9 pm. Saturday: Jannet, Sunday, 7:30 pm. Sunday: Old Time Hoot Night, Tuesday: Frank Carman, hammered dulcimer music, 7:30 pm. Wednesday: Sunday brunch concert, Wednesday, happy music.

Papa Neri's, 4301 Palmier Avenue, Carlsbad 434-7867. Windmill Lounge, Tuesday, contemporary, Wednesday through Sunday, live country music, Monday, call club for information, Crowsnest, Tuesday.

The Fomerado Club, 12217 Fomerado Road, Poway 744-1133. The Savvy Brothers, country, Thursday through Saturday.

Power Nine Company, 12735 Poway Road, Poway 744-1133. 7:30 pm. Wednesday: New Show, 7:30 pm. Thursday: Storm Latin jazz, 9 pm. Friday through Sunday: Cardiff Pic, bluegrass, noon-5 pm. Saturday: also.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad 729-2899. The Dogs, blue rock and roll music, Friday and Saturday, and host a jam session Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo 727-2146. One Plus One, contemporary, Tuesday through Saturday, the Red Credit Band, older music, Sunday and Monday.

The Red Credit Inn, 135 North Pine Street, Escondido 743-9796. The Agents, rock, Thursday through Saturday, Rhythm Method, rock, Sunday and Monday, Mobile Express, rock, Tuesday and Wednesday.

Reguestillo, 9850 Carmel Mountain Road, Rancho Penasquitos 484-3733. Eddie Gold, standards and variety on piano with vocals, Thursday through Saturday, Ray Corne, guitarist and vocalist, performs nostalgia and contemporary music, 6:30-11 pm, Monday through Wednesday.

San Luis Rey Downs Golf Course, Country Club, 19175 Golf Club Drive, Bonnell 758-3762. The Larry Kaye Band, featuring Scott Carr, highland swing and songwriting, Wednesday, Thursday, and Sunday, the Red Credit Band, contemporary, Friday and Saturday.

Saville's Downtown, formerly the Star's Beach House, 119 East Broadway, Vista 724-4530. Penetration, contemporary, Friday and Saturday.

Stage Coach Inn, West 1963 Vista Way, Vista 724-9000. Texas, country, Friday and Saturday.

Kepper Room, 1270 Main Street, Escondido 743-3750. Live music, Friday and Saturday, call club for information.

That Pizza Place, 2622 El Camino Real, Carlsbad 434-1171. Bluegrass, Eds., bluegrass, Saturday.

Time Machine/Chico Orleans, 302 Mission Drive, Escondido 743-1772. The Precipitation, rock, Thursday and Friday, live rock, Tuesday and Wednesday, call club for information.

The Top Spot, 265 Laurel Lane, Fallbrook 726-6608. Live rock, Wednesday through Saturday, call club for information.

Valley Center Inn, 27555 Valley Center Road, Valley Center 749-1466. Dina Dineen and Dina Dineen, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista 941-1032. Jockey Room, country, rock, Friday and Saturday.

skies
RUNWAY BUFFET WEEKDAYS
At Skies there's nowhere to go but up - because at Skies there's Runway Buffet, the largest selection of complimentary food you'll find in the city. Served every Monday through Friday night from 5 to 7 pm!

THURS., OCT. 1
with Bob Montague from **REPO**
COMPLIMENTARY BELAIR BUFFET, 11:30-1:30, Blue Light longbeers 7 pm until closing.

FRI., OCT. 2
\$1.50 wine ciders, 7 pm until closing. Beach and casual wear fashion auction by Gabriel Padillas.

SAT., OCT. 3
FREE MOONLIGHT TOMMORROW BUFFET BRUNCH
Join us for late breakfast every Saturday at 11 pm! \$1.75 margaritas.

California Cruisin'
Win a one-day trip for two to Catalina Island! (Must enter before 9 pm to qualify)

MON., OCT. 5
SPORTS NIGHT
\$1.75 Cornitos and \$1.25 Bud drafts starting at 6 pm! Hourly schnapps shooter specials.

TUES., OCT. 6
FASHION AUCTION
Featuring Gabriel Padillas, Fantastic bargains on the newest fashions. \$1.00 champagne mimosas 7 pm until closing.

WED., OCT. 7
OKTOBERFEST HAPPY HOUR
German beer and wine \$1.50 5 pm until closing.

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OCTOBER 1, 1987 3

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779. Bill Wright, Gordon Porter, Sanderson, et al., on the piano. Wednesday through Sunday.

Vic's Bar and Restaurant, 7825 Fay Avenue, La Jolla, 456-3788. Live jazz. Friday and Saturday; call club for information. The jazz piano bar music. Monday through Friday happy hours.

Victor's, 1403 Ruccione Street, Point Loma, 226-9871. Downtown: Norman Clifford and Frankie Ferlin, contemporary. Wednesday through Saturday. Uptown: Paul Eastland, contemporary. Friday and Saturday. Gary Jennings, contemporary. Sunday through Wednesday.

W.D. Pabel and Co., 2901 Nimz Boulevard at Ruccione Street, 224-3655. Star Party, recorded music.

and video audience participation presentation. Wednesday through Friday.

Winebar, 1921 Bacon Street, Ocean Beach, 222-6822. The Big City Blues Band, blues and rhythm and blues. Thursday: The Rhinoceros, rhythm and blues. Friday and Sunday: King Nicot Blues, blues and rhythm and blues. Saturday: Jam session, a Wired for Sound production. 8:30 p.m. Sunday: The Loma Liers, rock and rhythm and blues. Monday: Impetuous, rock. Wednesday.

San Diego North

The Ahlens Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley 297-7131. The

Jesse Daniels Band, country. Tuesday through Saturday. Max B. Haver, pop, contemporary and country. Monday: country dance lessons, Tuesday through Thursday.

The Backhand, 8022 Claremont Mesa Boulevard, Kearny Mesa, 564-8022. Physical rock. Thursday through Saturday: Bird and MacDonald, X-rated comedy and music. Sunday: Bird and MacDonald, X-rated comedy and music. Monday: Johnny Winter, rock, blues and rhythm and blues. Tuesday: Rock Wars with Simplicity and the Rock. Wednesday.

Barney Stone Pub, 5617 Balboa Avenue, Claremont, 279-2033. Tim Curran, Irish music and folk songs. Thursday through Saturday. Jim and Theresa Hoston, Irish folk and contemporary. Sunday: Bill Craig, Irish music. Wednesday.

Blue Bayou Lounge, 2537 Claremont Drive, Claremont, 276-0965. Callahan and Callahan, Fifties and Sixties rock and country rock. Thursday through Saturday.

Bunbury's, 9908 Mira Mesa Boulevard, Mira Mesa, 578-6666. Who Cares, rock. Thursday through Saturday. Kicks, rock. Wednesday.

Carriage House, 7445 Balboa Avenue, Claremont, 278-2297. Jim Mouth, comedy and music. Friday and Saturday.

Claret's, 500 Hotel Circle North, Mission Valley, 294-9070. Scarle, rock. Tuesday through Saturday.

Del Rio Bar and Grill, 711 Camino Del Rio South, Mission Valley, 592-0094. Live jazz. Wednesday through Saturday. Call club for information.

The Goldfishes, 7878 Claremont Mesa Boulevard, Kearny Mesa, 564-8095. Scott Skinner, variety music on the piano. Friday through Sunday evening. **Guerrero Lounge/Time and Country Hotel**, 500 Hotel Circle North, Mission Valley, 291-7131. Sharon Skidgel, singing with piano accompaniment and honoring requests. Monday through Wednesday.

Holiday Inn, Crick's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720. Circles, rock. Thursday

through Saturday. Live music. Tuesday and Wednesday. Call club for information.

Islands Lounge, Hazlet Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Chas. Reardon, contemporary. Thursday through Saturday. True Grit, vintage rock. Sunday and Monday: the Spad Herd, blues, oldies, and standards. Tuesday and Wednesday.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2131. Pomo Bar, Don Libbes, Monday through Thursday 5-8 p.m. - Craig Jones, singing blues, jazz, oldies, and a bit of country. Monday through Thursday 6 p.m. - Narge Harmon, Friday and Saturday, Don Libbes, Sunday.

King's Grille, King's Inn, 1333 Hotel Circle South, 297-2231. Karlo Lind, harpist, performs Friday and Saturday evenings.

La Hacienda Cantina, Mission Valley Inn, 475 Hotel Circle South, Mission Valley, 298-4281. Mike Murphy, comedy and music. Wednesday through Saturday.

The Library, 7459 Mission Gorge Road, Mission Gorge, 583-0116. Carol Curtis, contemporary. Wednesday through Saturday. Don Miller, piano and vocal variety. Monday and Tuesday.

Club Mirage, 194 Mission Valley Center, 624 Camino de La Reina, Mission Valley, 290-1325. The Montague, acoustic rock. Thursday, the Neighborhoods, rock, and the

Friday: Janel Rock, jazz pianist and vocalist, performs Saturday evening and during the Sunday brunch.

Haji Baba, 104 Mission Valley Center West 824 Camino de La Reina, Mission Valley, 298-2101. The Hajj Baba Band, Arabic music and dance. Thursday through Saturday. The Flamenco Four, flamenco music. Tuesday, Oasis, Arabic music, Wednesday.

Hindquarters, 7040 Miramar Road, Mira Mesa, 564-4292. In bronze, piano variety singing and music. Tuesday through Sunday evening. **Guerrero Lounge/Time and Country Hotel**, 500 Hotel Circle North, Mission Valley, 291-7131. Sharon Skidgel, singing with piano accompaniment and honoring requests. Monday through Wednesday.

Holiday Inn, Crick's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720. Circles, rock. Thursday

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Monday, October 5, 6:00 p.m.
STRIKE OR NO STRIKE—WE'LL HAVE MONDAY NIGHT FOOTBALL!
\$1.00 TACO, BURRITO AND TOSTADA BAR
Longneck Bud Lights and shots of schnapps (any flavor) \$1.00
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Dancing and entertainment. Thursday-Saturday
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Tuesdays-Saturdays



Tuesday-Saturday,
September 29-October 3

TOYS

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JOIN US FOR MONDAY NIGHT FOOTBALL!
Happy Hour drink prices 6 1/2 price oyster bar until game ends—1/2 price specials

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Thursday, October 1
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Schnapps & Kamikazes \$1.00

Friday, October 2
RHUMBOOGIES
Rhythm & Blues

Saturday, October 3
KING BISCUIT BLUES BAND



Sunday, October 4
WIRED FOR SOUND/OPEN JAM
8:30-1:30
Schnapps & Kamikazes \$1.00

Monday, October 5
LOMA LIARS
Blue Margaritas \$1.25


Tuesday, October 6
RHUMBOOGIES
O.R. Iced Teas \$1.50

Wednesday, October 7
IMPOSTORS
Peach Fuzz \$1.25

Drink Specials: Monday-Thursday
No cover Sunday-Wednesday


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BAHIA RESORT HOTEL

THURSDAY THROUGH SATURDAY, OCTOBER 1-3



FORWARD MOTION

Complimentary hors d'oeuvres beginning at 6:00 p.m.
Dancing begins at 9:00 p.m.

SUNDAY & MONDAY, OCTOBER 4 & 5
GEORGETOWN EXPRESS

MONDAY NIGHT FOOTBALL
October 5, San Francisco at New York Giants
3 big-screen TVs • Free hot dogs, chili and popcorn
\$1.25 well drinks and draft beer, pitchers \$4.50

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FRANCE

Complimentary hors d'oeuvres beginning at 6:00 p.m.
Dancing begins at 9:00 p.m.

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Wednesdays and Fridays, 7:00 p.m.

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Sailing Friday and Saturday at 7:30 p.m. and every hour on the half hour through 12:30 a.m. Dress: \$100.
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The all new super hot music
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the Bay: Jean-Luc Ponty, jazz-rock fusion, Thursday.

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"The Invaders", at the dock, 1066 North Harbor Drive, downtown: 224-8867. The B Street Band, with Judy Ames, contemporary, nightly except Thursday.

Jim's History Wood Barbecue, 5312 El Capon Boulevard, 280-6220. Has performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 232-4300. Barker and One north and music, Wednesday through Saturday. Brian Barnes, contemporary, Tuesday and Sunday.

The Lightships, 1578 West Lewis Street, Mission Hills, 296-9882. Roger Bellows, classical guitar, Tuesday through Saturday.

Mandala Wind, 308 University Avenue, Hillcrest, 291-3017. The Salsomera and a variety of stars, rock and rhythm and blues, Thursday; the Blonde Bunch Band, New and rhythm and blues, Friday and Saturday.

Naill and Wind, rock, Tuesday. Live music, Wednesday; call club for information.

Mark Callender's, 6950 Alvarado Road, State College area, 465-1900. Mike Nelson, classical and contemporary guitar, 3:30 p.m., Tuesday.

Oran Club, 2044 Martin Luther King Jr. Way, Southeast San Diego, 227-9772. Fr. Bringham's Presentation Band, Downtown area, 4:30 p.m., Sunday.

O'Hanley's, 2547 San Diego Avenue, Old Town, 298-0133. Patrick contemporary, Thursday and Saturday; live music, Sunday; call club for information. Brent Bowen, contemporary, Wednesday and Friday; Jonathan Murray, contemporary, Monday and Tuesday.

Our Place Pub at Midland, 2424 Fifth Avenue, Hillcrest, 232-1773. Live jazz, Friday through Sunday; call club for information.

Pasta La Vista, 808 West Washington, Mission Hills, 296-8000. Live classical guitar, Friday through Sunday; call club for information.

Patrick's B, 428 F Street, downtown, 233-3077. Fr. Bringham's Presentation Band, Downtown area, early evening Wednesday and Thursday; the Roadrunners, vintage rock, Friday and Saturday; the Tourists, rock, Tuesday.

"The Red Wick", Sheraton Harbor Island East, 4000 Harbor Island Drive, 291-1870. Second entrance located the Sheraton East, 542-0646 for reservations. Jackstones, folk and popular music, 5:7 p.m. and 7:30 p.m., Tuesday through Sunday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1870. Fortunate, with Mark Meadows, Top 40 dance music, Thursday through Saturday.

Rosie O'Grady's, 3802 Adams Avenue, Normal Heights, 284-7666. Eamon Carroll, Irish and contemporary music, Thursday and Saturday, 9:00 p.m.; vintage rock, Friday, Saturday and Sunday, 7 p.m., Sunday. Sue Palmer, Irish and contemporary piano music, Tuesday happy hour; the Pop Times, jazz, Wednesday.

San Diego Harbor Excursions, Harbor Island and Broadbeach, 234-4111. Live rock, Friday; call for information. The Aubrey Fay Trio, jazz, Saturday; call club for information.

Sheraton Harbor Island East, Reflections, 1980 Harbor Island Drive, Harbor Island, 291-1870. The Harp, rock, Tuesday through Saturday; live vintage rock, Friday happy hour; call club for information. Sandowner Lounge, John Austin, blues, classical and contemporary piano, Tuesday.

Through Saturday, Sheppard's Restaurant, 4000 Harbor Island Drive, 291-1870. Live music, Tuesday through Saturday.

Sturmweiser Showband, at the dock, 1066 North Harbor Drive, downtown, 298-8066. The Fr. Group, contemporary, Tuesday through Saturday.

Tio Leo's, 3032 Napa Street at Morena Boulevard, 542-4402. The Boat Club, rock, Thursday through Saturday; Club T.L., contemporary, Sunday and Monday; live music, Tuesday and Wednesday; call club for information.

Tom Han's Lightships, 2150 Harbor Island Drive, Harbor Island, 291-1870. Live music, contemporary, Wednesday through Sunday; Donna Cole, contemporary, Monday and Tuesday.

The Trojan Horse, 6179 University Avenue, East San Diego, 582-0070. The L's Band, rock, Thursday through Saturday; live rock, Sunday and Tuesday; call club for information.

Toby Mac's, 2551 University Avenue, North Park, 295-9426. Larry Chantare and the High Society Jazz Band, jazz, 5:45 p.m., Friday, followed by the True Girl, rock, Friday; Some Girls, rock, 9 p.m., Saturday; Bertie and James, acoustic and electric folk and rock, Sunday evening.

Uptart Crew and Company, 835 West Harbor Drive, Seaport Village, 232-4855. Sente and Trina, contemporary, Monday through Wednesday; live music, Thursday call club for information.

U.S. Grant Hotel, 326 Broadbeach, downtown, 232-3121. The Robs Herkel and Richard James, jazz and blues, Thursday through Saturday; Peter Rohrbrecht, tri-tone pianist, performs from 2:45 p.m. in the lobby, Monday through Thursday; Saturday and from 2:45 p.m., Friday. Also performing in the Grant Cille Lounge is a giant David Clark, from 5 to 7 p.m., Tuesday through Friday.

Via Veneto Restaurant, 1745 Indu Street, downtown, 233-6006. Open: night, Thursday, Friday, Saturday, Paula Ellen and Michelle and Gina Vail present a family show, Friday through Sunday; the Via Veneto singers present open house highlights, 6:30 p.m., Sunday also, with special guest Gertie.

Wagon Wheel, 1035 Second Avenue, downtown, 238-1618. Lobby piano bar, entertainment, 4:45 p.m., Monday through Thursday; live dance 4:45 p.m., featuring a musical trio, Friday, Plaza Lounge, live music, Thursday, Friday and light classical piano music, Wednesday through Saturday evening; Peggy Kellie, show tunes and light classical piano music, Sunday through

Tuesday evening. Le Fontainebleau candlelight dining with jazz piano music, 6:30-10:30 p.m., nightly; piano music is featured during the Sunday brunch.

The Whistle Stop, 2236 Fern Street, Golden Hill, 284-2845. Mercy Train, rock, Friday.

Western Restaurant and Nightclub, 5800 El Capon Boulevard, 582-1813. Live music, Wednesday; call club for information.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest, 298-4011. Sam Hinton, folk music and humor, 8 p.m., Saturday.

East County

Alpine State Theater, 2714 Alpine Boulevard, Alpine, 845-2504. Carl Semmons and Southern Comfort, country, Wednesday through Saturday.

Antonia's Hacienda, 700 North Johnson, El Capon, 442-9827. Dusty Best, contemporary, Friday and Saturday.

Barney Stone Ton, 7059 El Capon Boulevard, college area, 483-2263. Maura and Tom Healy, folk and contemporary, Wednesday through Saturday.

The Boat House, 5500 Grossmont Center Drive, La Mesa, 598-5853. Vince Warren, jazz, Friday and Saturday.

The Bonobos Restaurant, 8330 Parkway Drive, La Mesa, 485-3969. Gary Noremberg, piano solo, Wednesday through Saturday; Jerry Buchanan, original and suburban song, Friday happy hour and Sunday and Monday evening; Dale Pueran, pianist, performs Tuesday.

Brewer Billy's, 11277 Woodside Avenue, San Luis, 444-8778. Jerry Bize and a Touch of Country, country, Wednesday through Saturday; live country music, Sunday and Monday; call club for information, closing Tuesday, Monday.

Crown Room, North Second Street and Outside Avenue, El Capon, 447-0456. Lee Whittington, contemporary, Wednesday through Saturday.

Dan and Ben, 690 North Second Street, El Capon, 444-5757. The Fact, vintage rock, Thursday through Saturday.

Carlos Murphy's Grassroots Center, 1509 Grossmont Center Drive, La Mesa, 498-7575. The Slim 'n' Joe Rock 'n' Soul Show, contemporary rock, Wednesday and Thursday; the Road Run, Rock 'n' Roll and surf rock, Saturday. Vince Warren, jazz, Sunday.

Circle D Corral, 1033 Broadbeach, El Capon, 444-7443. Country Casanova, country, Sunday through Saturday; live country music, Sunday and Monday; call club for information, closing Tuesday, Monday.

Dan's East, 1332 Business Highway, El Capon, 443-2444. Elton J.R., and the Country Gold, country, Friday and Saturday.

Dick's Horseshoe Tavern, 7664 Broadbeach, La Mesa, 488-0344. The Duxford Blues, vintage rock, Thursday through Sunday.

The Dirty Shirt Tavern, 16071 Old Highway 80, Broadview, 796-0030. Almost Live featuring Harris Taylor, rock and country, Saturday evening.

Doe's Landing, 1385 East Main Street, El Capon, 442-0258. Carol Curtis, guitarist and pianist, performs Wednesday through Saturday; Carole Crawford, guitar, performs Sunday through Tuesday evening; Don Miller plays piano, Friday happy hour.

Don's East, 1332 Business Highway, El Capon, 443-2444. Elton J.R., and the Country Gold, country, Friday and Saturday.

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THU. TACO BAR WITH ALL THE FIXIN'S
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Our V.I.P. Lounge is now open. Ask for details. No \$5 cover before 9:30 pm with this ad.

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Starting at 9:00 pm, every 5th lady through the door receives a bottle of champagne. Assorted drink specials throughout the evening.

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1051 University Ave. • 295-2195

The Plaza Lounge, 9647 Mission College Road, Suite 140-0240. The Boleros, vintage rock, Friday and Saturday.

Plaza Springs Inn, 15505 Highway 80, El Cerrito. 443-9968. Salsas, country, Friday through Sunday.

George Joe's Restaurant, 9508 Marra Drive, La Mesa. 449-4158. John Garcia, pianist, performs Friday and Saturday.

The Inn at Pine Valley, 29444 Old Highway 80, Pine Valley. 477-4727. Live music, Friday and Saturday, call club for information.

Hotly's Pub, 6244 El Cam Boulevard, college area. 286-0400. Brent Bowers, contemporary, Thursday. Featherstone.

rock standards from the Sixties to the Eighties. Friday, Mike Renee and the Commotions. Blues and rock, Saturday. John Ingram, contemporary, Sunday. Salsa, contemporary, Wednesday.

Live Oak Springs, 15505 Old Highway 80, El Cerrito. 443-9968. Happy Hal entertains on the piano, Saturday evening.

Louis Loefer, 5286 Balboa Drive, La Mesa. 462-0533. Don Beck and Passage, rock from the Fifties to the Eighties featuring a mean, lean saxophone. Tuesday through Saturday.

Magnolia Melway's, 8861 Magnolia Avenue, San Diego. 448-8550. Piano, rock, Friday and Saturday.

Marrakesh, 8238 Parkway Drive off Jackson Drive and Fletcher Parkway.

La Mesa. 462-3663. 1001 Nights, Middle Eastern music, Wednesday. The Harem Caravan. Ballroom Revue. Moroccan dance and music, Thursday through Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cerrito. 447-3854. Prime Suspect, rock, Tuesday through Saturday. Live music, Sunday and Monday, call club for information.

Park Plaza, 1280 Fletcher Parkway, El Cerrito. 448-7473. Inco Fato, rock, Thursday through Saturday. Piano, rock, Sunday and Monday. Live rock, Tuesday and Wednesday, call club for information.

Pelican Pub, 2829 Broadway, Lemon Grove. 464-9284. The Sorel Kings, rock, Friday and Saturday.

Peter Jay's, 1025 Mission College Road, Suite 140-0240. Jerry Bushard, magnum and suburban rock, 8 p.m. to midnight, Wednesday and Thursday. The Peter Jay Band, contemporary. Deanna on vocals and guitar, Saturday.

Stew Hat Plaza, 963 Fletcher Parkway, El Cerrito. 448-5337. The Billy Joe Band, Nocturne, 9 p.m. to midnight, Saturday.

Van Winkle's, 10055 Mission College Road, Suite 140-0240. Country, country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cerrito. 448-9147. Jam session, Thursday. Musicians welcome. Special Bottom, rock, Friday and Saturday.

South Bay

The Country Bumpkins, 1862 Palm Avenue, Imperial Beach. 429-1161. The Southern Express, country, Tuesday through Saturday. Here and Now, Sisters, Seventies and Eighties rock, Sunday and Monday.

The Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161. Crystal, rock, Thursday through Saturday. Man and the Edge, rock, Tuesday and Wednesday.

De Vinc's, 526 E Street, Chula Vista. 427-0800. Juan Rubio, contemporary, Monday through Friday. Juan Pina, contemporary, Saturday and Sunday.

Duck's Cocktails, 317 Third Avenue, Chula Vista. 427-1346. Live music, Wednesday and Thursday, call club for information. Warm Gals, country, Friday and Saturday.

El Turko, 271 Rio Boulevard, Chula Vista. 425-4013. Tito Portugal, Latin and Top 40, Tuesday through Sunday.

Hutch's, 1863 Palm Avenue, Imperial Beach. 425-3479. Linda Sherwood and Surfline, country, Friday and Saturday.

Jenny's, 415 Broadway, Chula Vista. 420-4828. Louie and Loose Change, contemporary and older, Wednesday through Sunday. City Lights, contemporary and older, Monday and Tuesday.

La Mesa, 1441 Highland Avenue, National City. 478-3222. Bruce Robbins, contemporary, Tuesday through Thursday. East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313. Whiskey River, country, Friday and Saturday.

The Lanterns, 1227 Third Avenue, Chula Vista. 427-4200. Live rock, Friday and Saturday, call club for information.

Married Lounge, 1000 Broadway (at Main Street), Chula Vista. 427-0845. Lin Lopez, soulful and Latin music, Thursday. Colour Latino music, Friday and Saturday. Lin Lopez, soulful and Latin music, Friday and Saturday.

Latin music, 4 p.m., and Monaca, salsa and Latin music, 9 p.m., Sunday evening.

Omni Bar, 1121 Third Street, Chula Vista. 426-2877. Showstunah, country, Thursday through Sunday. Midnight Fire, country, Monday through Wednesday.

Old Bonita Shore Restaurant, 4014 Bonita Road, Bonita. 479-3537. Perfect Strangers, rock, Thursday through Saturday. France, rock, Sunday and Monday. BonitaTales, rock, Tuesday and Wednesday.

The Outpost, 652 Grand Avenue, Special Valley. 468-8007. Night Moves, country, Friday and Saturday.

The On the Line Inn, 9816 Campo Road, Special Valley. 468-8016. Dave and Terry, contemporary, Tuesday through Thursday. Alton and the On the Line Country Lads, country, Friday and Saturday.

Perini's, 4092 Bonita Road, Bonita. 475-6322. Sergio Duana, vocals and guitar, and Masa, Latin jazz, Friday and Saturday.

Zorilla's, 603 Palomar Street, Chula Vista. 425-4626. Los Fuertes, Latin music, Thursday. Rio Latin, music, Friday through Sunday.

Previews listings are compiled by Ann Jennings. If you wish to be included, please call 255-6387 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

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The Agents And Coach Jon Williams, featuring Bonita Al and Kim Robinson. Stage Door Almost Live featuring Gloria Taylor. The Very Short Stories. Monday. 9:00. Bad Radio. Open.

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4 HENRIQUEZ "New Sound" 8:00-11:00 pm	5 EMBASSY SUITE "New Sound" 5:30-9 pm	6 ANTHONY HARRIS "New Sound" 8 pm-12:30 am	7 CATANARAN "New Sound" 9 pm-1 am	8 S.D. HILTON "Mark Latham Band" 5-8 pm	9 S.D. HILTON "Mark Latham Band" 5-8 pm
11 HENRIQUEZ "New Sound" 8:00-11:00 pm	12 EMBASSY SUITE "New Sound" 5:30-9 pm	13 ANTHONY HARRIS "New Sound" 8 pm-12:30 am	14 CATANARAN "New Sound" 9 pm-1 am	DON'T MISS THE LITES OUT PARTY OF THE YEAR! SATURDAY, OCTOBER 10 AT SEA WORLD. JOIN US FOR THE FIFTH ANNIVERSARY OF LITES OUT JAZZ. TICKETS AVAILABLE AT ALL SHOWS. LA JOLLA, CALIF. 278-7700	

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• (Carnegie Cinema 4, Carousel Cinema 6, College Strand, 100, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 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CAR SERVICES: Must be experienced. Salary commensurate with experience. Call 361-1830.

COMPUTERS: Must be experienced. Salary commensurate with experience. Call 361-1830.

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PHOTOGRAPHY: Must be experienced. Salary commensurate with experience. Call 361-1830.

REAL ESTATE: Must be experienced. Salary commensurate with experience. Call 361-1830.



FREE CLASSIFIEDS

Free classifieds available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 3x5 card (mailed inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Ads of more than 25 words cost 60¢ per extra word, and payment must accompany ad.

MAILING DEADLINE

Free classifieds must be mailed to the following address and must be received by 8:00 am Monday, three days in advance of the intended issue. Reader Classifieds, P.O. Box 80803, San Diego, CA 92138. No free ads will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS

Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 635 State Street, downtown, at the rate of \$12 for 25 words or less plus 60¢ per extra word. The deadline is 6:00 pm Tuesday.

DON'T CALL US

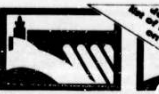
Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues. The Reader reserves the right to edit or refuse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

PHOTO CLASSIFIEDS

Photo classified ads cost \$3.00 each and are available to private parties and businesses selling cars or real estate. Ads include copy of no more than 25 words (including headline), and a photo to be provided by the advertiser. Additional copy and special graphics are not allowed.

Photographs must be prints, preferably high-contrast, black and white, and snapshot size (3 1/2" deep by 5 1/2" wide). All photos are subject to Reader approval. Sorry, photos that are accepted for publication will not be returned.

All ads must be submitted by mail to the address above.



PAID CLASSIFIEDS

Businesses including paid services or functions and on-going profit-making enterprises must pay in advance for classified ads at the rate of \$12 for 25 words or less plus 60¢ per extra word. Discounts are available for ads placed for consecutive issues and will be quoted upon request. The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

MAILING DEADLINE

Paid classifieds can be mailed to the following address and must be received by 8:00 am Monday, three days prior to issue. Reader Classifieds, P.O. Box 80803, San Diego, CA 92138.

WALK-IN DEADLINE

Paid ads may be brought to the Reader office, 635 State Street, downtown, before 6:00 pm Tuesday, two days prior to the issue. Office hours are 9:00 am-5:00 pm, Monday through Friday, except Tuesday when the hours are 9:00 am-4:00 pm.

PHONE DEADLINE

Paid ads may be placed over the telephone before 6:00 pm Tuesday, two days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 9:30 am-5:00 pm, Monday through Friday, except Tuesday when the hours are 9:30 am-4:00 pm.

25¢-60¢

Highly advertising 231-7821

Please do not call us requesting free classifieds.

PHOTO CLASSIFIEDS

Shown below, and photo and payment must accompany ad. The deadline is 8:00 am Monday, three days prior to issue. Ads received after the deadline will be printed in the following week's issue.

Photo classifieds may be placed for multiple insertions provided proper payment is received in advance. Cancellations may be made by calling the number below between 8:30 am and 12:00 noon Monday, three days prior to issue.

Photo classifieds must be mailed to: Reader Photo Classifieds, P.O. Box 80803, San Diego, CA 92138. Cancellations: 235-6656.



MEDICAL SECRETARY II

Anesthesia Service Medical Group, Inc. (ASMG), a prestigious and professional San Diego Health Care Facility, currently has a new position available for a part-time Medical Secretary II.

The successful candidate must possess a high school education/equivalent, typing of 65 wpm, word processing skills, excellent organizational skills, recent experience using medical terminology and the ability to use dictation equipment.

ASMG offers an excellent compensation package and competitive benefits. Qualified applicants may apply in person or send resume to:

ANESTHESIA SERVICE MEDICAL GROUP, INC.
Human Resources Department
3626 Ruffin Road
San Diego, CA 92123
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OCTOBER 1, 1987 5

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By Pete Mueller ©1987

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OCTOBER 1, 1987 11

WATERBED. California king, \$179; butcher block frame, matching night stand, padded rails, heater, mattress, pillows, headboard & drawer pedestal, \$1400 or less. 810-2456.
WATERBED. King, complete set, oak with boxspring and queen, excellent condition. 1475 mt. phone, 443-7591.
WATERBED. Queen, 4 poster, dark wood, 1475 mts. sofa bed, 1250; chair, 125; suetend desk, 125; dresser, 443-7591
Waterbed, queen size, twin mattress, standard car

WATERBED. queen size, mattress, mirrored headboard, frame, heater, \$175. Queen size waterbed, mattress, headboard, frame, 4 drawers, vinyl padding, 1300. Judy 200-6417, 150-8549
WATERBED, king waterbed, everything included, 4 poster frame with 4 drawer pedestal. Excellent condition. Price negotiable. After Sun, weekends, 546-0274.
WATERBED, light oak, queen size with double bed headboard, 4 drawers, 1250. Twin size, 1200. Water bed, 1250. Call 1200-555-1200, 1200-555-1200

TYPEWRITER, IBM Electronics 35, ex-lease extra balls and tapes. \$475. 454-6760.

TYPEWRITER, Olivetti electric, self-cleaning, extra style. One. \$200. (303) 430-1511.

TYPEWRITER, Xerox 610 Memorex, 1000 repair, only \$200. Call after 1pm. 294-4444.

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N BIKE SALE

to miss these bargains!

Hardrock	Reg. \$399.00	\$349.00
ycle	Reg. \$850.00	\$750.00
.....	Reg. \$635.00	\$535.00
7M600	Reg. \$650.00	\$550.00
7M500	Reg. \$550.00	\$499.00
7M400	Reg. \$475.00	\$399.00
harron	Reg. \$600.95	\$599.95
Sierra	Reg. \$489.95	\$439.95

— ALSO —

the purchase of any mountain bike from \$325.00 up
 (including accessories and sales tax), that is not listed above,
FREE the helmet of your choice from our large inventory.

Sale applies to inventory on hand only.

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European Car Repair

Clutch Service Special
Includes oil, new parts & labor
\$159⁰⁰•
(*Most cars)

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Includes vacuum & charge complete system
\$19⁹⁵

Diesel Service Special
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(*Most cars)

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Includes brake parts & labor
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(*Most cars)

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FOR RENT: STUDIOS, ONE & TWO BEDROOMS
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 Freeways 5, 94, & 163 • Grocery Store • Hair Salon • Heated Swimming
 Pool and Jacuzzi • Lighted Tennis Courts • Weight Room and Sauna
 13399 NINTH AVENUE, SAN DIEGO, CALIFORNIA 92101
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 8-6 **230-8200** SUN. 10-5

MISSION VALLEY
 One bedroom flat! Only \$49,900! Seller
 plays all new (low cost)! Low Down! Park
 like grounds! Tennis, pools, spas, saunas,
 gym. Agent: 298-5834



OCEAN BEACH
 3 bedrooms, 1 1/2 bathrooms, approximately 1800
 sq. ft., tile floors, 3 1/2 baths, 1000 sq. ft. tile
 patio, 2-car garage, 2-car parking, block
 built. Agent: Steve 468-8275

OCTOBER 1, 1987 47

Put up a stool at Uno's and catch all the Sporting Events you can on our "Deep Dish" powered TV screens. PLUS: Hyper Hour, Monday through Friday, 5 to 7 p.m. with free Hors D'oeuvres, happy special prices on draft, wet brands and Margaritas.

*Happy Hour prices "Good" during the football games (p.10 for info)

"Watch All The Games On Our Deep Dish"



HOME OF OUR MEXICAN DEEP DISH PIZZA

4465 MISSION BLVD., SAN DIEGO 483-4143

Complimentary Dinner Entree

We invite you and your guest to enjoy one dinner entree on us when a second entree of equal or lesser value is purchased. Valid every evening (Friday & Saturday seating before 6 p.m.). Not valid on a la carte. Expires 10/24/87. Present this ad to your server.

Complimentary Giant Margarita on your birthday
With valid I.D. and purchase of dinner

Don Pedro
3322 Grefling Drive
San Diego, CA 92123
278-5971

7720 El Camino Real
Carlsbad, CA 92008
942-5456

9350 Chalmers Mesa Blvd.
San Diego, CA 92123
277-0420
Closed Sundays

THANKS SAN DIEGO
for choosing us your #1 Japanese Restaurant in the County.
(San Diego Magazine, August '87 issue)

FREE DINNER

Buy one special combination dinner and get the second special combination FREE.
Valid Sun/Thurs. 5:30 p.m. Sat. 5:45 p.m. Expires 10/27/87.
Excludes sushi, specials and take-outs.
Valid at La Mesa and downtown locations only.
Please present coupon before ordering.
Happy facilities available.

La Mesa
8024 La Mesa Blvd. #462-3100

Downtown
1533 Pacific Highway #239-8103

lunch, and dinner. Low prices. The shop has an indoor dining area, and you can see the fireworks from the restaurant. The menu is extensive, including sushi, sashimi, and more. The atmosphere is casual and friendly. The service is excellent. The food is delicious. The prices are reasonable. The location is convenient. The parking is easy. The overall experience is great.

PIZZERIA UNO 4465 Mission Blvd., San Diego 483-4143. Uno's is a casual dining restaurant featuring a variety of pizzas, pasta, and salads. The menu is extensive, and the service is friendly. The atmosphere is relaxed and comfortable. The prices are reasonable. The location is convenient. The parking is easy. The overall experience is great.

PIZZERIA UNO 4465 Mission Blvd., San Diego 483-4143. Uno's is a casual dining restaurant featuring a variety of pizzas, pasta, and salads. The menu is extensive, and the service is friendly. The atmosphere is relaxed and comfortable. The prices are reasonable. The location is convenient. The parking is easy. The overall experience is great.

PIZZERIA UNO 4465 Mission Blvd., San Diego 483-4143. Uno's is a casual dining restaurant featuring a variety of pizzas, pasta, and salads. The menu is extensive, and the service is friendly. The atmosphere is relaxed and comfortable. The prices are reasonable. The location is convenient. The parking is easy. The overall experience is great.

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READER'S GUIDE TO RESTAURANTS

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\$13.95

10% discount
on any breakfast, lunch or dinner for the entire table when you present this coupon.

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For the purveyors of the Spice Rack and in the Valley.

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JAPANESE & KOREAN DINNER FOR TWO \$9.95

Select any two dinner items from our menu, except Combinations I-III and No. 7, for only \$9.95. Includes rice and soup. Good with coupon through October 14, 1987.

\$2.95 LUNCH SPECIAL
BBQ chicken, egg roll, rice, vegetables and soup.

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SPECIALIZING IN SPICY AND HOT FOOD
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"FREE" FLAVORED CRUSTS
Original • Garlic • Sausage • Pepperoni • Buttered

Is free delivery really free?
Compare our prices!

TWO MEDIUM PIZZAS
(Cheese and 2 toppings)
only \$8.47
(Expires 10/22/87) Additional items .99. Additional cost for extra cheese.

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(Cheese and 2 toppings)
only \$10.99
(Expires 10/22/87) Additional items \$1.99. Additional cost for extra cheese.

4 SAN DIEGO LOCATIONS...
CHULA VISTA
222 Broadway
(Corner of "E" Street)
425-1610

LA MESA
7022 El Capon Blvd.
(Corner of 70th and El Capon Blvd.)
469-4900

PACIFIC BEACH
991 Grand #105
(Corner of Grand and Grand)
581-1344

IMPERIAL BEACH
2205 Palm Ave., Suite D
(Corner of Hollister and Palm)
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Where can you get the "BEST PIZZA & RIBS" in San Diego?

CHICAGO BROTHERS
RESTAURANT

\$3.00 OFF ANY LARGE PIZZA

\$2.00 OFF ANY MEDIUM PIZZA OR FULL RIB DINNER

\$1.00 OFF ANY SMALL PIZZA OR FULL RIB DINNER

One discount per order with this ad through October 13, 1987. Not valid with any other coupons or promotions.

PACIFIC BEACH
1601 Mission Hill, Suite 105
E. of 15th at 22nd
276-2244

CHECK IT OUT TONIGHT!

Wine's RESTAURANT

Announces unbeatable **EARLY BIRD DINNER SPECIALS**
Served every day from 5 to 7 p.m.

Choice of top sirloin steak \$4.95
Grilled filet of sole \$3.95

Ground round \$3.95
Grilled liver & onions \$3.95

All dinners include soup or salad and baked potato or vegetable and garlic bread and beverage and dessert.

Also try the barbecued ribs to go. Free delivery near SDSU. Also private rooms available for banquets or parties.

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Offer may be withdrawn at any time

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\$3.00 OFF ANY LARGE PIZZA

\$2.00 OFF ANY MEDIUM PIZZA OR FULL RIB DINNER

\$1.00 OFF ANY SMALL PIZZA OR FULL RIB DINNER

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1601 Mission Hill, Suite 105
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276-2244

CHECK IT OUT TONIGHT!

BUY ONE, GET ONE FREE BUY ONE, GET ONE FREE BUY ONE, GET ONE FREE

Mix or Match
2/\$7

Reg. \$6-8
each



3 HOLE MAGAZINE RACK

Peach Stain.
12" x 12" x 12"
Reg. \$7.50 each

RATTAN VASE

15" T x 5" D
Reg. \$7.00 each
(Cushions 'N Things store)



WALL BASKET

7" Diameter.
Reg. \$7.00 each

HANDLE BASKET

14" Across, 6" Deep.
Reg. \$6.50 each
(Cushions 'N Things store)



HANGING BASKET

9" Diameter, 6" Deep.
Reg. \$8.00 each



PHILODENDRON

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All 6" Pots.
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GRAPEVINE WREATHS

4" Size.
Reg. 50¢ each

2/50¢

14" Size.
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(Decorations not included.)



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Reg. \$3.50 per dzn. Now 2 dzn. for
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Blooms indoors in 4 weeks
with no soil!

Reg. \$1.00 each
FREE
with this ad
(Void Oct. 19th.)



*BAMBOO PALM

Best indoor palm that you
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4' Tall.

\$20
Reg. \$35

*Bamboo Palm
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One, Get One Free Sale



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