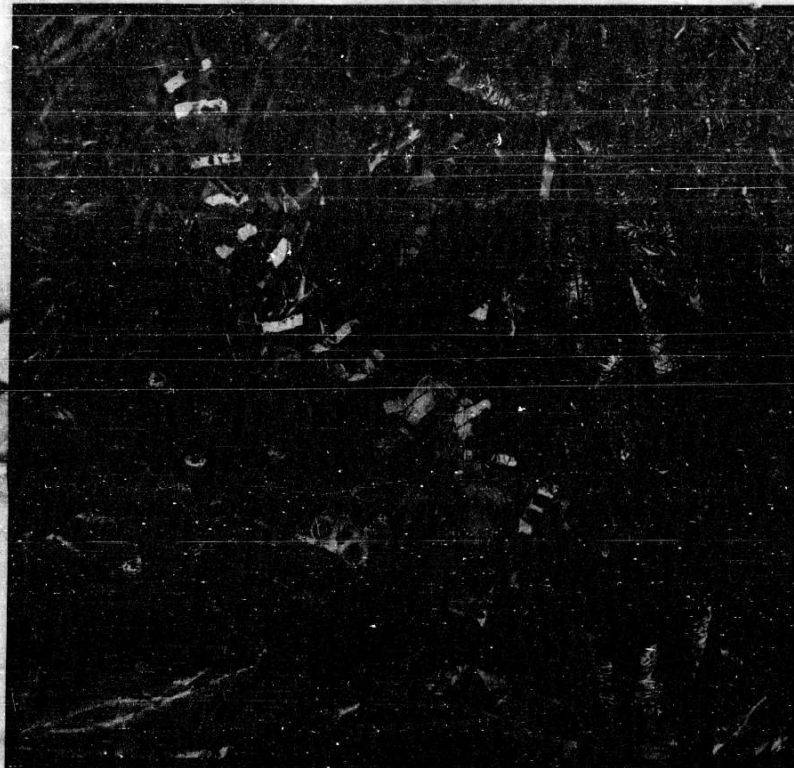


SAVILLE ON T-LAUTREC, CANLEN ON ROLLERBLADES, MATTHEWS ON THE LOST SEA LION
 New this issue: a weekly feature on LOCAL MUSIC. Section II, page 33

READER

VOLUME 17, NO. 43 NOVEMBER 3, 1988 SAN DIEGO'S WEEKLY



The Museum of Photographic Arts, the Gallery Store, and the Reader would like to thank San Diego County photographers who submitted entries to this year's contest. A total of 680 images was received from 323 individuals.

All entries were judged by Olivia Parker, photographer, who selected thirty-five for exhibition. Eleven of these are color images, and twenty-

four are black and white. The nine prize-winning photographs are presented in this issue of the Reader.

The complete exhibition may be seen at the Gallery Store, 724 Broadway, downtown San Diego, from Saturday, November 5, through November 27.

Special thanks to Chronicle, Commemorative, and Chronicle for award contributions. Color separations donated by American Color.

FIRST PLACE
 COLOR
 Patrick Pyrene
 San Diego
 CN 24

CITY LIGHTS

BLADES ALONG THE BOARDWALK

It's the hottest thing on the Mission Beach boardwalk. No doubt about it. Rollerblading has replaced roller-skating. Some diabolists still refuse to switch, but sooner or later they'll cave in to the company plan. The technical term is "network marketing," but one disciple describes it as "just skating up and down the [Mission Beach] boardwalk all day, telling everybody who stops me about Rollerblades." Other analysts might call it "peer pressure," "deliberate trend-setting," or "exploiting cheap labor." But there are not the people who live to Rollerblade.

Rollerblades are a cross between roller skates and ice skates; the wheels form a straight line under a padded plastic boot. Devotees swear that Rollerblades are much lighter, faster, and more maneuverable than roller skates. (Several companies make "in-line" skates, but the original Rollerblades are considered the best.) Hansi's been renting them for three years, but it wasn't until last summer that the Rollerbladers started converting the roller skates in large numbers. The regular at the beach, the wheels wear the "lightening" Rollerblade model. A pair costs \$250. Nobody wants to show up in the imitation "in-line" skates, but some people get their Rollerblades for free. They were part of the company plan. Genia Ginsburg is one of them. Ginsburg works for Rollerblade Inc. — sort of. A



The original and her Rollerblades

senior at Patrick Henry High School, she spent almost every day last summer on the Mission Beach boardwalk, demonstrating the product and wearing a "company" T-shirt. In return, she got a free pair of Rollerblades. She still works weekends, and she hopes to pay for her promotional activities into a paying job. But Ginsburg is starting to lose hope. "I may be talented on them, I may be cute, but I'm not going to get the

comp[any] a million-dollar account," she admits. Ginsburg learned some bitter marketing lessons last winter. When Rollerblade Inc. did a big demonstration in Mission Beach, it picked the sexiest girls and guys (including a Gotha clothing model) to wear the product. "Some of the girls looked great," recalls Ginsburg. "But they couldn't skate." A former figure-skating competitor, Ginsburg is more interested in the sporting

aspects of Rollerblades. She practices maneuvers in a schoolyard and had hoped to demonstrate them when a company official visited Hansi's last August. She waited outside the store for five hours; when he finally arrived and said he didn't have time to watch, she wouldn't take no for an answer. Ginsburg was later scolded by the local Rollerblade representative for being overly aggressive. He told her, "Genia, we were about to do a 180 on you."

Ginsburg has steadily refused to skate down the boardwalk in a bathing suit. She agrees with the recent letter in *City Sports* magazine that criticized one of Rollerblade's competitors for its blonde-blondeball ad. But Ginsburg still fell prey to the old bludge at the beach, a guy somewhere in his fifties, who claimed that he had connections with the company and could get her a job. They set up a meeting to discuss it. "Lunch at the Souplantation turned into chicken at his apartment," recalls Ginsburg, who spurned the man's romantic suggestions. All he produced was a pair of wrist guards. "I've learned a lot about life from these Rollerblades," she adds.

Mark Rankin, age twenty-seven, is the local representative for Rollerblade Inc. He hires the local kids for demonstrations, and he remembers how eager Ginsburg was at first. "She was, like, fingernails in my back every second," he recalls. "I was like, Genia, you're too amped on. Calm down." But now he describes her as "an angriest," meaning someone who has toughed it out and risen above the pack. Rankin himself is well

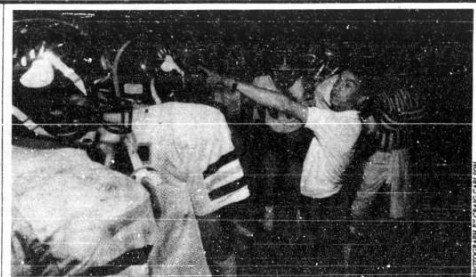
experienced in promotions, having worked as "Sonny the Bear" for the Sun Country wine cooler company. He was carted around to different locations in a polar bear costume while radio announcers encouraged their listeners to come meet him and get a free Ringo Starr button. He got the idea of wearing Rollerblades with his bear costume, and this eventually led to his present position.

"She was, like, fingernails in my back every second," he recalls.

Rankin lives in Mission Beach but travels to other California cities to give Rollerblade demonstrations. When he is in town, he can usually be found on the boardwalk, wearing his bludge and talking up the product. He only gets paid for the formal demonstrations, however. These involve pulling up in a company van with 150 pairs of Rollerblades and letting people try them. Rankin also has thirty pairs of Rollerblades that he lends to the locals for product exposure. He has chosen Todd McPhee as an official company representative, along with a sixteen-year-old Rollerblade fanatic named Ollie Ready. (Both receive free equipment for promotional work.) "I sponsored Ollie for his skating ability, and also his assets — he knows a lot of students," explains Rankin. He is proud of the fact that Rollerblade Inc. has sold more than 600 pairs. (continued on page 13)

INTERNATIONAL PISKIN

BY NEAL MATTHEWS



The CETYS Ocosingo: Baworth haircuts and valiant play.

They didn't have any cheerleaders, and the girls in the pep club weren't at the game because their fathers won't let them travel so far after dark, but the Ocosingo (Baworth) football team from Tijuana was plenty inspired last Friday night. This was to be their fourth and final game of the season in the U.S., and their adversaries, the Coronado High School Islanders, were more than worthy opponents. The Ocosingo, from the private school known by its acronym CETYS (Centro de Enseñanza Técnica y Superior), had played Coronado for the last three years and had never beaten the Islanders. But for the first time since CETYS started playing varsity football in 1983, the Ocosingo had beaten their San Diego County schools this year. Both

"Their birthdays are on their visas," he says. "Anybody can check. Anybody can start winning and they pull this."

Clairmont High School and Marian High School had fallen to the team from Tijuana, and Marian had beaten Coronado. The Ocosingo were still trying to average a September loss to Ramona, 46-20. That night on the way northward across the border, five defensive players were detained by the INS because their visas were not in order. The Ocosingo only have twenty players, so

almost everybody had to go both ways — play offense and defense — that night. "It was a disaster," recalls Ocosingo assistant coach Roger Eary, an American. "Now everybody has temporary visas, and border crossing isn't a problem." After that game, some Ramona parents grumbled that a few of the Ocosingo players must be overage; they were too big and strong to be high-schoolers. Eary scoffs at this. "Their birthdays are on their visas," he says. "Anybody can check. Reducos — you start winning and they pull this."

As the Ocosingo prepare for the kickoff, only about fifteen fans are in the bleachers on their side of the field in Coronado's football stadium. To the man on the street in Tijuana, American-style football must look like a dizzying fusion of bullfighting, boxing, and soccer, the Mexican national

pastimes. So even the football games played south of the border are sparsely attended. Mexican football fans tend to be high-school-age kids; they say their parents are mystified by the game. The Ocosingo players have soccer, according to the team's coaches. Every player has the Brian Bosworth-style haircut: shaved sides with stripes carved into the stubble. The players call them *rayas*. They gather around their diminutive head coach, twenty-nine-year-old Ernesto

off the championship in the Baja league with another private school, the Instituto Mexicano. CETYS, Cabrera explains, needed to find better competition, so it looked north. It is the only Tijuana football team that plays in the U.S.

Before CETYS had a team, I saw American football on TV. Cabrera relates, watching the Islanders advance the football down to the CETYS one-yard line. "I thought it was a sport for American people, big guys who were not very smart." The Islanders score on a sneak by quarterback Jason Fiedlerjohn. "But this was a false impression. When I began to understand the sport, I saw that it took coordination of the mind and body, and it was like chess." Fiedlerjohn, who was celebrating his seventeenth birthday, kicked the extra point and then kicked off to the Ocosingo.

Cabrera says American football has changed CETYS for the better. The school, located near the Tijuana airport in the Lapa area, has only 200 students. He estimates that fifty of the students, boys and girls, have entered CETYS because of the status football has brought to the school. He wants as the Ocosingo only move the ball three yards before they have to punt. "We see the sport as a way to interact with another culture," Cabrera continues. "It strengthens" (continued on page 13)

THE INK SPITS

BY PHIL KREUTER

The hometown *Union* and *Tribune* have beaten back the interloping *Los Angeles Times*, but there's another newspaper war of sorts bubbling here. This paper-and-ink grudge match between three fledgling competitors has landed one publisher in county jail on grand-theft charges, caused another to lose his telephone and postal service for several days, left the third publisher barraged with phone calls after his home number was listed in a competing paper, and seen an innocent employee punished by his angry boss.

The fast-food and dirty tricks began this summer after they Zampella, publisher of the gay weekly *Brow's*, and Michael Portantino, a partner in the monthly *Updown*, agreed to merge their two companies. As the merger talks progressed, Portantino's *Updown* partner, Eric Richter, sold his forty-percent share in *Updown Publications, Inc.*, to a friend of Portantino's for \$10,000. Richter continued selling advertisements for *Updown* and worked closely with Zampella's *Brow's* staff, which

was also producing the September issue of *Updown* from Zampella's Park Boulevard offices. But as *Updown's* publishing deadline loomed in late August, Richter became increasingly upset that the ads he'd sold for that issue hadn't yet been produced by the staff, so on the night of August 30, he walked into the *Brow's/Updown* offices and swiped some critical page layouts.

One of Zampella's associates quickly persuaded Richter to return the stolen materials, but when the thirty-three-year-old Richter pulled his car into the office parking lot, he spotted a police car and sped away. He was arrested the following afternoon and booked at county jail for grand theft. Meanwhile, an angry Zampella learned about Richter's theft and chastised employee

When Richter pulled his car into the office parking lot, he spotted a police car and sped away.

into the street" and, after Kaufman quit his job, sent him a letter that warned him against "loitering in the vicinity of, or on" the *Brow's/Updown* offices or Zampella's apartment. ("I was a little rough with him, I'll admit,"



Zampella says of his altercation with Kaufman.) A.R. The theft charges against Richter were eventually dropped, and the September issue of *Updown* rolled off the presses early that month. But *Updown* partner Portantino wasn't very happy with the product. He complains that two large stories on AIDS and a half-page ad urging voters against a state AIDS-testing ballot initiative left some *Updown* readers and advertisers with the impression that the four-year-old community monthly had been transformed into a "gay-oriented" paper. The twenty-nine

year-old stockbroker was also upset by Zampella's recent demands for "more stock and control of the finances" of the soon-to-be merged companies. Portantino says Zampella made those demands "because he felt he had *Updown* over a barrel" since Zampella's *Brow's* staff had taken over production of *Updown* before the merger was completed.

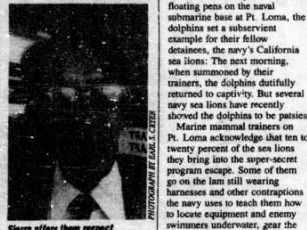
Portantino harbored a similar distrust of Portantino, who he claims wouldn't submit a complete accounting of the

Updown corporation's stock. By September 30, the merger talks had fallen apart, but the shenanigans continued. Because of the Zampella/Portantino squabble, the October issue of *Updown* wasn't published, and in early October Portantino asked the post office to seal the postal box used jointly by *Brow's* and *Updown*. Zampella says that move left *Brow's* temporarily without mail. On October 8, *Brow's* phones were disconnected for three days, and an SDOAE technician was dispatched to

(continued on page 13)

REAL TIJUANA JOB

BY BRIAN O'NEILL



Starrs offers them respect

Tomás and Fernando, both in their early twenties, stand looking at the large sign posted near the exit of the central bus station in the La Mesa district east of downtown Tijuana. Tomás, reading from the sign, recites, "No to visas." Don't go. "Our country needs your knowledge and experience," the sign continues. "Whatever your specialty, we have work for you... with great salaries and respect for your Mexican dignity."

TO WORK IN MEXICO? The two young men were recently graduated from the Instituto Tecnológico del Mar (Technological Institute of the Sea) in Mazatlan with industrial engineering degrees. They have had no success and have used up most of their savings.

"Do you think I could get a job in agriculture — you know, picking cotton or tomatoes or something in California?" Fernando asks an American bystander.

"How's the fishing business in San Diego?" Tomás inquires.

They admit that they could return to Puerto Vallarta, Tomás's home town, and find work there in the tourist industry — waiting tables, cooking, bartending. "But I spent four years of my life learning about the fishing industry," says Fernando. "Four years. I would like to use what I've learned. We don't have any more money. The pollster here at the bus station want at least \$500 to take you across. We really don't know what to do."

Opposite from where they stand, up a small flight of stairs, is the office responsible for

OPERATION BRUISER

BY NEAL MATTHEWS

One night last May, after animal liberationists cut the nets and freed five dolphins from floating pens on the naval submarine base at Pt. Loma, the dolphins set a subservient example for their fellow detainees. The next morning, when summoned by their trainers, the dolphins dutifully returned to captivity. But several

marine mammal trainers on Pt. Loma acknowledge that ten to twenty percent of the sea lions they bring into the super-secret program escape. Some of them go on the land still wearing harnesses and other contraptions the navy uses to teach them how to locate equipment and enemy swimmers underwater, gear the navy would rather not put on public display. So last week a crew of mammal trainers spent four days on San Miguel Island — located fifty-two miles off Ventura — looking for Bruiser, a sea lion who escaped from San Diego Bay wearing a harness last May.

Marine mammal program spokesman Tom LaPuzza says the navy had recently received reports from rangers on the island who had spotted a sea lion wearing a harness. Other sightings had placed the escaped animal at various points along the Southern California coast. LaPuzza says, but the most persistent sightings seemed to be on San Miguel. So early last

week the trainers went out to the sea in a helicopter from the Ft. Mugu Naval Air Station. According to LaPuzza, the trainers just wanted to remove the harness from Bruiser, let him go. San Miguel is a likely destination for many escapes. Five

You went out to San Miguel Island to try to find Bruiser before the Navy got to him.

different species of pinnipeds breed there, giving the island a seasonal population of as many as 10,000 marine mammals. But even before the navy crew could make it to the island, a former navy mammal trainer named Rick Trout hitched a ride out there with a load of urban divers. Trout worked for Seaco, the company that trains the mammals for the navy, until earlier this year when he went on disability leave with a knee injury. Three

weeks ago Seaco fired him, after he went on television with allegations that navy trainers had abused and mistreated dolphins and sea lions. The navy has formally denied the accusations but acknowledges that two other sea lions, Blue and Peche, who Trout says escaped the program within the last year, are on the loose wearing navy equipment. Trout says he was Bruiser's trainer until his superior decided to move the sea lion out of "Operation Quick Find," the program the navy trots as its

(continued on page 16)



See him on the lam

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
The fashion in jewelry now is all those little rhinestones and cubic zirconias. Are they all cut by hand? I can buy them so cheaply, there must be a machine that people use somewhere in the process. I can't imagine anyone cutting and polishing all those little sides hour after hour and getting them so perfect without going crazy.
Sonja Lee
Borlita

Each of us has our own definition of sodium. Sonja. Personally, cutting tiny-bitty gemstones doesn't seem much worse than, say, plodding through this year's voter's pamphlet. At any rate, what makes rhinestones and CZs cheap is what makes anything else cheap: inexpensive raw materials and labor. Cubic zirconia are man-made crystals grown from zirconium oxide zapped with microwaves and melted in a crucible at lacerably high temperatures, then cooled. The resulting crystal is cut and polished by machine, and the machine is run by a probably poorly paid human being. Since gemstone facets are cut at exact set angles to optimize their reflective and refractive qualities, it's easy to adjust a machine to cut the angles precisely. Rhinestones, back in the good old days when things were what they claimed to be, actually were cut from clear quartz stones from the Rhine River. Today rhinestones are made of glass shaped in molds.

To show you how inside-out contemporary life can get, man-made gemstone crystals are easy for the trained eye to detect: they have none of the natural flaws that will occur in natural crystals. The more flawless the natural crystal, the more it's worth. But now that we can outstrip Mom Nature and create flawless crystals at will, the gem builders have begun introducing artificial flaws into synthetic crystals to make them more like natural crystals and more valuable. Follow that logic? Then you'll have no trouble with this year's voter's pamphlet.



Illustration by Rick Clardy

Dear Matthew Alice:
How do ornithologists know that birds' eyesight is six times better than man's? Bird eye charts?

R.T. Papp
Imperial Beach
Six times? Sez who, R.T.? A bird would have to have pupils the size of quarters to have eyesight that good. Such estimates are based on anecdotal evidence and on microscopic studies of the retinas of dead birds. The optics of the eye of a live bird are more complicated than that. Responsible scientists, not prone to such half-baked exaggerations, cautiously suggest that some eagles have eyesight (visual acuity) from 2.9 to 3.6 times better than man's.
In 1972 two major U.S. universities teamed up to get some real readings on birds' eyesight. First, the lab-coat brigade rented an African serpent eagle from a pet store. No kidding. It's right there in the research report. Then they wrapped the eagle in a towel and stuck its eyes up to an ophthalmoscope (fitted with special lights, mirrors, cameras, and measuring devices. They were duplicating an

outrier study of human visual acuity. Well, the humans probably didn't have to be wrapped in towels to get them to cooperate, but everything else was the same.

By measuring, among other things, the quality of the retinal image formed by the optics of the eagle's eyes and plotting the results against the earlier results from human subjects, they determined that the serpent eagle had twice the visual acuity of the best human performer in the test. Extrapolating to other eagles, using certain eyeball dimensions as the crucial variables, the researchers arrived at the 2.9 and 3.6 figures for the very large-eyed golden and martial eagles.

But this is not to say that birds aren't champions in the vision department. The best avian overachievers are certain eagles, hawks, swifts, and flycatchers that have two foveas in each eye. This allows them to see one image binocularly (like human vision) and two independent images monocularly (like most other birds).

My favorite bird-eye research was done recently at Cornell, where scientists put eyeglasses on chickens. The eye guys were

investigating visual feedback loops controlling the physical development of the eyeball. They apparently proved that chicken eyes enlarge or shrink to compensate for lens-induced near- or far-sightedness. Science marches on.

Dear Matthew Alice:
In my job, dealing with account investors, I realized that the post office assigned country ZIP codes alphabetically: Alpine is 92001, Bonita is 92002, and so on. And the city of San Diego ZIP codes all begin 921, and the further north an area of the city is, the higher the last two digits. Why, then, did the city of Coronado get stuck with 92168, a San Diego city ZIP code? Did postal officials think they couldn't handle their own mail?
Ken Harrison
92007 (Cardiff)

Looks like the post office can't put anything over on you, Ken. And just how boring is that job, if your brain has to entertain itself this way? You did miss one detail, though. La Jolla's ZIP code is 92037, even though it's part of the city of San Diego, whether or not it cares to face that particular reality.

The apparent contradictions arise because of geography, not suspicions about the community's dexterity or intelligence. For all 921 areas, there is only one postmaster, located at the main post office on Mission Drive. But for each of the widely scattered 920 areas, there is one postmaster per ZIP code. When the country was being formally ZIPped, La Jolla was a relatively far-flung outpost in the city system, so they decided to give the town its own postmaster. Coronado was considered close enough to be served by the postmaster at the main office.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90883, San Diego, CA 92138.

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THE INSIDE STORY

BY PAUL KRUEGER

GREAT AMERICAN FIRST SAVINGS BANK HAS SPENT more than \$15,000 to help defeat Propositions D and J, the stringent growth-management measures on next Tuesday's ballot. But money isn't Great American's only contribution to the No on D and J campaign: top executives at the giant savings and loan have been working overtime to make life difficult for limited-growth advocates.

Twenty-four Great American executives packed the lunch tables at an August 3 meeting of Southeast San Diego's Carlsbad Club, the scene of a heated debate on the proposed building restrictions. Peter Navarro, a University of San Diego economics professor who defended Propositions D and J at the forum, says Great American's managing director, Jim Schmidt, "dominated the floor with hostile, accusatory questions."

When Schmidt learned that the Reverend George Stevens, in aid to Congressman Jim Bates, had joined forces with Citizens for Limited Growth, Schmidt wrote Bates a September 20 letter criticizing Stevens' "support of the group that is trying to 'lock up' San Diego by pushing the no-growth initiatives," Schmidt's

letter also accused Stevens, who is black, of being "out of step with 99.9% of the minority community..." Bates says he ignored the letter, and Stevens has continued to campaign for Props D and J.

When UCSD administrator Mary Walshok and Roy Potter of San Diego, Inc., decided to include additional growth-management speakers at an October 7 forum they hosted, Great American executive Peter Hall lodged complaints with them about the program change.

Hall also declined to serve as a moderator for one of the discussion panels.

Navarro claims that Schmidt was "absolutely out of control" at a recent University Club debate, where he "heckled and interrupted" Navarro and shouted "Bologna!" as the economics professor addressed the crowd.

John Faires, a Great American vice president, complained to city council aide Joanna Johnson last month that no one from the pro-business Coalition for a Balanced Environment had been asked to speak at a San Diego State University growth-management forum that featured Johnson's boss, city Councilwoman Abbe to Wolfstheimer. Johnson says Faires told her that he would spell out his concerns in letters

to Wolfstheimer and SDSU president Thomas Day. "I considered it pressure," she says. "Obviously," Johnson said of her phone conversation with Faires. "Professor Navarro claims that local banking and business executives, some from Great American, have put pressure on USD administrators to 'get rid of me ... to silence me.' He says that that pressure includes threats to withhold donations from the private Catholic university."



Jim Schmidt

Navarro denounces Schmidt as "the [Chairman] dictator" Augustus Proctor of San Diego. His motive is to stifle dissent and free speech with an iron fist ... so that his Great American [development] subsidiary can continue to build what I want here." Richard Carson, a UCSD economics professor who has also campaigned extensively for the D and J ballot measures, is more restrained in his comments about Schmidt and Great American but notes that "I've never seen it's sort of

heavy-handed behavior from other executives."

Great American officials take issue with Navarro's statements. Hall, who runs Great American's development subsidiary, says he expressed concern about the addition of growth-management speakers at the UCSD/San Diego, Inc., forum because the event became



Peter Navarro

a "debate" instead of a "discussion," as had been agreed to earlier. And Hall says he resigned as moderator not because he was angry but because his connections with the development industry would have detracted from the neutrality required of a "debate" moderator. Vice president Faires says he never intended to "pressure" council aide Johnson about the SDSU forum and pressed his complaint after learning that the panel would discuss just city-wide growth issues, not those involving the county. Managing director Schmidt wasn't available for comment, but Great American spokesman

Kenn Ulrich notes that fifteen, not twenty-four, savings and loan employees attended the Carlsbad Club luncheon, and Ulrich says he's never heard Schmidt "heckle" any speaker. He says that Navarro's comments about Schmidt's conduct "definitely aren't true" and explains that Navarro's comments about Schmidt would be if Propositions D and J were to pass.

THE PROSPECT OF WINNING THE COVETED post of U.S. Attorney for San Diego made a local Republican out of William Brantiff. When he moved here in 1980 to work as an assistant federal prosecutor, Brantiff listed himself as a "nonpartisan" on the voter registration rolls and claimed that way until this past July 12, when he reregistered Republican. Six weeks later, he was interviewed by Republican Senator Pete Wilson's screening committee, and on September 1, Wilson announced that Brantiff would be nominated to replace U.S. Attorney Peter Nunez, who resigned to take a job with a local law firm.

The U.S. Attorney's post is a strictly partisan job in which the Republican White House selects Republican lawyers and Democratic administrations choose Democrats. Departing U.S. Attorney Nunez gave Wilson's committee the names of five top prosecutors who could serve as his replacement: three, including Brantiff, were Republicans; two were

Democrats. The Democrats, James Brannigan and Warren Reese, didn't bother to fill out formal applications for the position. (Reese says his decision not to pursue the job had nothing to do with politics; Brannigan declined to discuss the matter.) Brantiff said Tuesday that he'd originally registered nonpartisan while working at the U.S. attorney's office in New Jersey but that "in terms of philosophy and voting, I've been a Republican for a long time." He acknowledged, however, that Nunez's June 9 resignation announcement "prodded" him to sign up with the GOP.

REPUBLICAN CANDIDATES SHOULD WIN big in San Diego, where 46.5 percent of the voters are registered with the GOP, compared to 39.9 percent who list themselves as Democrats. But that doesn't mean the local GOP's "Victory '88" campaign is one big low-in. Earl Cantos, Jr., the party's county chairman, has fired longtime Republican activist Bettie Kujawa from her post as chairwoman of the "Victory '88" effort. Cantos had the authority to give Kujawa the boot, but his action provoked a stinging response from Tom Stichel, the Republican financier who heads



Tom Stichel

a separate Bush-for-president effort. "I was disturbed to learn of your firing of Bettie Kujawa," Stichel wrote Cantos after learning of the move. "Without being unfair and in consideration of our longtime friendship, I want it to be clear



Earl Cantos, Jr.

that ... I will look for the 'Victory '88' objectives to be positively completed. In this vein, I shall be monitoring your efforts with great interest. Neither Cantos nor Kujawa will talk about the incident, though several sources say

Cantos dumped Kujawa because she can be "hypertensive" and "hard to work with." Coronado Republican Kujawa also had a personality clash with Diane Scott, a Cantos ally who is executive director of the local GOP organization. Stichel representative Brad Young says his boss was concerned about the firing because it didn't seem wise "to be changing leadership so close to the election," but there are other factors at play here: Kujawa is a friend and supporter of Governor George Deukmejian's, and Stichel's dream of holding elective or appointed political office rests very much in Deukmejian's hands.

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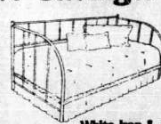
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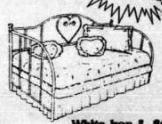
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STANDING IN THE SHADOW OF LOVE

INTERVIEW WITH A PEDOPHILE, PART TWO

BY JUDITH MOORE
& ABE OPINCARE

Driving home through the dark from Los Angeles, after four hours with Pete Nicholas, a pedophile and member of the Southern California chapter of the National Man Boy Love Association (NAMBLA), we didn't feel better — or worse — about pedophilia.

You gather up notebook and pen to go interview someone who holds beliefs counter to yours, who acts in ways you believe you would never, could never, act. Maybe you're on your way to ask questions of a racist who you know will pepper talk with "nigger" and "kike."

Maybe you're going to query a pimp, wife-batterer, child-beater, thief, murderer.

You may sigh, going out your door, ask yourself, "Why talk to scum?" Often the only answer is, "Scum talk."

Nicholas, at the end of our interview, agreed to contact two San Diego pedophiles and ask them to talk with us. Neither San Diego was willing to meet face to face. They feared surveillance,

trouble in workplace and neighborhood. Both men — Phillip and Mark — did, however, agree to speak with us by telephone.

Phillip, thirty-five, a native San Diego and North County resident, describes himself as someone who has always had "a young outlook on life." People tend to peg him as younger than he is. He is one of those persons who, long past his twenty-first birthday, had to show I.D. to prove he'd reached his majority.

In puberty, Phillip was erotically drawn to other males. Further, even as a teenager, he preferred boys younger than himself. At seventeen, he became friendly with an eleven-year-old, whom we will call Bobby. In Phillip's twentieth year, when Bobby turned fourteen, the friendship blossomed into romance. For two years, the two were lovers. After Bobby turned sixteen, he confronted Phillip with what for Phillip was unsettling news: Bobby had discovered a love of and attraction for women. The relationship had to end.

The two years with Bobby constituted Phillip's longest, happiest man-boy love affair. "He was the first person I was ever in love with," says Phillip. "When he told me the relationship was over, I felt the way any lover who's been betrayed would feel. I ran the whole gamut of emotions — hatred, anger, pain, back to love again. We did, however, remain good friends. We still

write and call each other. I would like to think of him as my best friend."

After that break-up, Phillip struggled to come to terms with his desire for boys. From UCSD's library stacks, he pried what information he could on pedophilia. He learned from a *Journal of Homosexuality* paper, reporting on results in rehabilitation of sexual offenders, that therapists met with little success in converting man-boy lovers to lovers of men.

He is, he suggests, more precisely an "ephebophile," a lover of boys older than thirteen, than he is a pedophile, a lover of children. He would also be comfortable, he adds, describing himself as a predator.

"Given that what I want is pretty much

Locally, NAMBLA is not invited to march in Gay Pride parades. "Gays want to divorce themselves from intergenerational sex issues. They don't want pedophilia seen as part of the gay movement."

unsustainable, I've more or less resigned from an to being different. The idea of changing, of course, does sometimes seem desirable. Then I look at your married, gay on the street. My preference does set me apart, make me different, and there is, in a certain element of self-interest, my compulsion, your average straight male in the suburbs, living his day-in and day-out existence — well, his life does seem real boring."

Of course, he says, he's sought counseling. "My therapist has tried to help me feel more comfortable with who I am. And since my attraction extends to eighteen-year-olds, my therapist's suggested, giving my strong desire for a long-term relationship, that I direct my attention to trying to find someone of that age."

But finding someone, says Phillip, isn't all that easy for him. "I wouldn't say I'm a person with a lot of social skills. I'm, fairly interested. So, going to local underage clubs for gay teen-agers isn't really for me. I stand around, try to make eye contact." At frustration, Phillip admits, "I'm pretty much of a novice."

Phillip doesn't expect to find a boy with whom he could share his life. From time to time, therefore, he considers becoming a foster parent. Reading accounts of single mothers, eager for young sons to have "a kind of older brother, or uncle," has made him hopeful that he might be able to volunteer to provide such a relationship for a boy. Some single mothers, he feels, perhaps would be willing to overlook the sexual content of a relationship between one of their sons and himself in exchange for the companionship and guidance an older male like him could provide.

Although Phillip doesn't believe he will ever have a child of his own, *Parents* magazine is part of his regular reading. He wants, he says, to educate himself about children and childrearing. "I consider myself a very parental person," he says, explaining that by that he means a person capable of being concerned about and responsible for the welfare of another.

"Through counseling," says Phillip, "it's been pointed out to me that an incestuous relationship is a damaging one." He isn't sure he agrees with that assessment. "I think that there's really nothing wrong if a boy has a healthy physical relationship with his father. The girl is the problem."

As well, Phillip concedes, the law is a problem. "If the boy were to ever mention such a relationship to someone outside his family, if society at large were to find out, the repercussions would be horrible."

Mark, twenty-nine, describes himself as a "boyish-looking man of medium build." He lives in the South Bay, works in "sales and management." He's not a NAMBLA member, he says, "because I have trouble getting to L.A." At the monthly Southern California NAMBLA meeting, he meets

men "from different economic, educational backgrounds, in age as young as eighteen or nineteen, as old as fifty." The group, Mark imagines, "is as varied within itself as is any societal subgroup." He grew up in California. His father, a fundamentalist Christian, was strict but fair. Mark's childhood was happy, his parents loving. He was getting picked on at junior high, he always "looked out for that kid whom he liked a lot, two he'd find that kid moved up a grade or two, he'd find or two grades behind him. At thirteen, Mark felt attracted to other kids, engaged in sexual play with boys his own age. "I feel very lucky," he says, his voice well modulated and calm.

Locally, NAMBLA is not invited to march in Gay Pride parades. "Gays want to divorce themselves from intergenerational sex issues. They don't want pedophilia seen as part of the gay movement."

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can't care about boys. Being a pedophile means you're a parasite. Straight guys and guys turn their backs on pedophiles. Guys, says Mark, even exhibit "a certain revulsion" toward pedophiles. Gay males, he suggests, are reacting against "the myth propagated by straight society that the gay males try to recruit young people."

Locally, NAMBLA is not invited to march in Gay Pride parades. "Gays want to divorce themselves from intergenerational sex issues. They don't want pedophilia seen as part of the gay movement."

Asked how he meets young men in San Diego County, Mark says, "There really is no one place here, as in L.A., where one could pick up a young person. Basically, you find them in their own neighborhoods. A lot of pedophiles meet kids through their own adult friends — their friends' kids."

perhaps unwittingly, gay men, friends, exhibit a double standard in their position on pedophilia. In fact, says Mark, one finds in the gay community any number of "guys in their fifties chasing people eighteen to twenty-one. The only distinction those men make is that people they pursue are over eighteen. I know," avers Mark, "that these men would be interested in people younger than that, were there not the legal constraints."

He laughs. "If you examine gay pornography, you'll find it doesn't feature guys in their forties or gray-haired men fifty and fifty. It features young men."

The gay community, Mark feels, by trying to make itself "agreeable, acceptable" to straight society. His tone chilly, he explains, "There were plenty of Jews in Nazi Germany who tried to

assimilate. In the end, they were taken to the camps with all the other Jews."

Gay acceptance of pedophiles "would be a major step in the struggle for gay and sexual freedom. At least someone out there would be saying, 'These people — the pedophiles — are all right. These people are fighting for a cause.'"

But for himself, Mark says he doesn't worry whether the guys do or don't bring pedophiles into the movement. "We don't need their acceptance. They need us more than we need them."

Being a pedophile has made him "extremely self-reliant." He believes self-reliance is a trait found in most boys-overs. "Because we have absolutely no love. We are virtually on our own. Which is why NAMBLA is important, to

pedophile is like being a proponent of democracy in the Soviet Union."

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"Some kids I've known have younger brothers, and these younger guys enjoy being included in things. I don't see them (pre-pubescent boys), for myself, as being that sexually interesting, although I do look at them and say to myself, 'In a few years, this kid is going to be very appealing.' It's no different, my saying that, than a straight man seeing a young girl and saying to himself, 'Well, when she grows up, she's going to be gorgeous.' In such a case, beauty is being recognized in a yet-to-be-realized state."

Mark decries what appears to him "a lack of distinction made in laws governing relationships in which sexual activity takes place between adults and children. Anything having to do with sex and children," he says, "is perceived as sexual molestation."

Fingerprinting of children, lectures on child molesters and child stealers, seem to Mark "bystander" behavior. "I have read," he says, "surveys that show children have been frightened by fingerprinting. By this whole Center for Exploited and Missing Children, with the center's outrageous facts and figures."

Child abuse, he says, "often comes at the hands of police or parents. The child is generally happy in his relationship with a pedophile until something happens and man and boy are found out and subjected to harassment by law enforcement and families. In perhaps sixty percent of such cases, the people who are abusing children are not pedophiles but parents and authorities."

Purely in his voice, Mark asks, "When someone you love is arrested for loving you, what does this teach a young person about how our society views love? What does this teach this young person about his own society's views? What does this teach him about what men

should feel to, and each other?"

During adolescence, Mark believes, kids need someone like himself. Mark suggests that for a youngster, a pedophile relationship can be "like having a set of training wheels. But with restrictions parents have against young people forming relationships with pedophiles, parents don't even let kids get on the bike, so to speak. Kids never get a chance to try out 'bike riding' for themselves."

Many families, in Mark's opinion, don't meet children's needs. "At least fifty percent of the kids I see come from homes where there is a single parent or the kid is shuttled between two parents. These kids don't feel wanted."

He is "shocked" at the sheer numbers of boys whose homes are unhappy. It's not only boys living alone with mothers who need help. Many kids Mark has met "have both parents at home, and neither parent cares about the children. Every time I see a kid, whether that kid is male or female, whether he is someone in whom I'm interested or not, when that kid is being emotionally abused at home, or ignored, it makes me extremely angry."

One boy, fourteen, deeply concerns him. "Parents divorced. He lives with his mother, three brothers, and a sister in a two-bedroom apartment. He sleeps in a room with his mother and sister. The mother beats the kids regularly. The older brother is violent, threatens the younger children with knives. This kid is scared to death. He's a behavior problem, in school and in the neighborhood. But when anyone, including myself, says anything negative about his family, he defends them, like a battered wife will defend her husband. There is nothing I can do for him."

Mark would "absolutely not" initiate sexual intimacy with this fourteen-year-old at this point. "I don't want that with him. I just want to be there for him to talk with. Say he has an emergency, is beaten at home, he can come to me, say, 'I need help.' I want him, and other boys in similar situations, to know there is an alternative."

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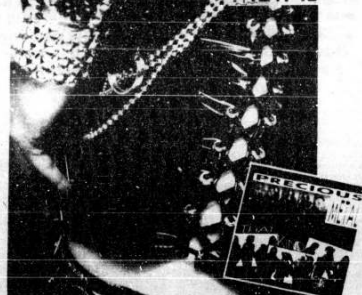


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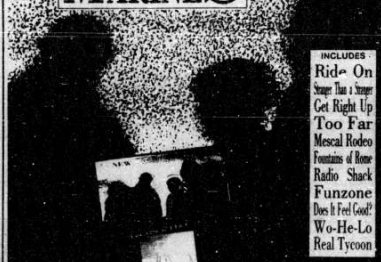
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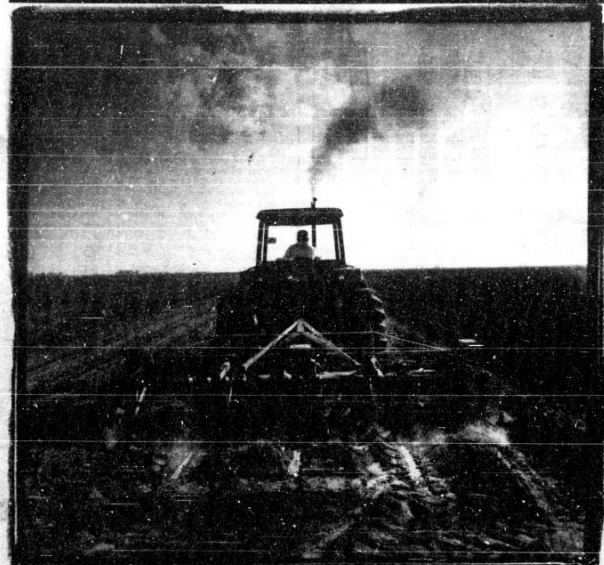


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WHEREHOUSE

THE IMPERIAL VALLEY PARADOX



Pa said, "Wait till we get to California. You'll see nice country then."
"Jesus Christ, Pa!
This here is California."

—The Joad family, in *The Grapes of Wrath*

Dust Bowl Okies weren't the first travelers to be demoralized by the desolation of California's deserts — not by at least 200 years. In December of 1775, the Spanish explorer Juan Bautista de Anza led an expedition from Yuma, through the Salton Desert, to San Gabriel. In his journal he described that adventure as "the journey of the dead."

Even today a traveler cruising comfortably along Interstate 8 in an air-conditioned car can see what de Anza meant. The desert is green now with cotton and Sudan grass, and the air smells sweet with alfalfa. In El Centro a traveler can get a room at Motel 6 and a Big Mac just down the street. But there is still something about the valley — the unmerciful heat, the layer of salt that cakes on the surface of the soil, the shimmering horizon — that says this place never was meant for people.

What used to be known as the Salton Desert is now, by a stroke of genius on the part of some anonymous real-estate promoter, known as the "Imperial Valley." But the new name isn't all hype. For some people — a small minority of

the valley's residents — it has indeed become the Imperial Valley. For many other less fortunate residents, however, it's still the Salton Desert.

Keith Mayberry, one of the county's farm agents, cites his ratty old government pickup onto the banks of the All-American Canal and points across the

green ribbon of water to the snarl of creosote bushes and yellow sand on the other side. "That's what this whole valley looked like before the pioneers settled it," he says.

It makes Mayberry feel proud to think that such a barren desert could be transformed into some of the richest farm



land in the world. After twenty years of working as farm agent in the valley, Mayberry has played a significant role in that miracle. He has seen some of his research, innovations, and just plain old day-to-day hard work pay off for the valley's agricultural industry. When he says, "Now some people call this place the world's greenhouse," he has a right to be proud of this technological miracle of modern agriculture.

Before 1901 nobody but lizards, snakes, and a few roadrunners considered the Imperial Valley habitable. For thousands of years, the valley had been a sink that was periodically flooded by the Colorado River. Those floodings filled the valley with rich soil that was, in some places, several thousand feet thick. But there was no potable water in the valley

(continued on page 14)

STORY BY STEVE SORENSON / PHOTOGRAPHS BY ROBERT BURROUGHS

(continued from page 13)

The groundwater, though only a few feet below the surface, was too salty for irrigating crops. So while the rest of the American West was being settled, the Imperial Valley sat baking in the sun.

There are several books, and even a novel, that tell the story of how the Colorado River was diverted and the irrigation system developed in the Imperial Valley during the first decade of this century. If the story were ever made into a TV mini-series, the synopsis might read: "A young engineer, Charles Rockwood, pursues his dream of luring Midwestern farmers to invest in a worthless desert, which he promises to turn into the Garden of Eden by diverting the Colorado River. After years of fraud, chicanery, lawsuits, and the intervention of the evil 'big game' hunter, Rockwood succeeds with his scheme. A surprise ending is added when the unruly Colorado River double-crosses Rockwood, jumps its banks, and forms the Salton Sea."

By 1906, there were 100,000 acres of irrigated land being farmed in the Imperial Valley, and prospects looked promising enough that there was a rash of real-estate speculation in the valley. In that year, *The Desert Farmer*, a farm magazine published in El Centro, declared, "Nowhere in the world is agriculture so intelligently carried on... nowhere it is so productive, and nowhere have the problems of poverty, isolation, and failure been so effectively attacked."

Real-estate companies in the valley prospered by promising farmers riches beyond belief. "The food supply of the world is not keeping pace with the world's increase in population," an advertisement in *The Desert Farmer* announced. "In our day, farmers will rule, as well as own, the earth. Imperial Valley, the inland Empire, is the most fertile and best watered body of land to be found in the Great West. Come to Imperial!"

THE IMPERIAL VALLEY PARADOX



But over the next twenty or thirty years, far more farmers failed in the Imperial Valley than prospered. The problem wasn't that the soil wasn't fertile — it was — but that farming in the Imperial Valley wasn't like farming anywhere else on the continent. "Most of the first farmers were from the Midwest," Keith Mayberry says. "They knew nothing about farming in the desert, and they made a lot of mistakes. They were used to doing things like they had back in Iowa, and those methods led to disaster here. The best farmers turned out to be the ones who'd had no previous farming experience."

While a farmer from the Midwest planted in the spring, depended on rains to water his crop during the summer, and harvested in the fall, farmers in the Imperial Valley learned they could plant some crops in the fall, irrigate during the winter, and harvest in the spring. Also, rather than relying on the traditional Midwestern grain crops, farmers in the Imperial Valley learned there was more profit in vegetable crops like peas, carrots, and tomatoes.

Last year one farmer in Calexico sent to Japan a 747 cargo plane filled with nothing but asparagus.

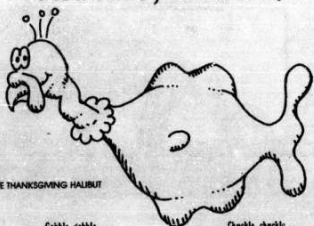
There's no doubt that farming in the valley has become enormously profitable — at least for some farmers. The valley has a climate that plants love, even if people don't. It has water, fertile soil, and cheap labor. The gross farm income for Imperial County in 1997 was \$805,815,000, placing it among the top ten agricultural counties in the United States. Last year the county produced \$56 million just in carrots, and \$32 million in cantaloupes.

The Japanese are eager to buy the valley's vegetable products. Much of the excellent broccoli grown in the valley ends up in stir-fry dishes in Japan. Last year one farmer in Calexico sent to Japan a 747 cargo plane filled with nothing but asparagus.

Solan grass, an animal feed that was once an almost worthless fill crop in the Imperial Valley, is now being sold to the Japanese for \$20 a ton. (The Japanese would prefer alfalfa, but they have no import restrictions on Sudan grass.) The grass is exported on the return voyages of ships that bring Japanese automobiles to the U.S. The economic benefits to the U.S. are obvious: It takes about ten acres of Sudan grass to pay for one Toyota pickup, and there were about 25,000 acres of Sudan grass planted in the valley last year. So, roughly speaking, there were 2500 Toyotas grown in Imperial

(continued on page 16)

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"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed..." (emphasis added)

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The "NO" propositions may appear to have well-meaning titles and captions but do not satisfy this criteria in their text. A careful reading will reveal that most of these prospective laws expand the public debt or reduce private freedoms and/or permit the permanent expansion of government with its ongoing burdens, without equal protection of the rights of each of us or our posterity. Although we may empathize with the advertised intent of some of these propositions to solve apparent problems, we must conclude that, in these cases, no additional law is better than bad law.

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| SAN DIEGO COUNTY PROPOSITIONS | CITY OF SAN DIEGO PROPOSITIONS |
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| NO 11 Proposition 13 | NO 12 Amendment to Charter |
| NO 12 Proposition 13 | NO 13 Amendment to Charter |
| NO 13 Proposition 13 | NO 14 Amendment to Charter |
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For more information, or to offer assistance, please call the Libertarian Hotline (619) 276-7166

(continued from page 14)

In spite of this prosperity, the miracle of modern agriculture has become a tragedy for many people living in the valley. It's apparent to anyone driving through the Imperial Valley that something is very wrong in this agricultural paradise. Westmorland, a mostly Hispanic community of farm workers with a population of 1800 people, looks like the kind of Dust Bowl community the Jews, in Steinbeck's *Grapes of Wrath*, came to California to escape. Many of the homes and businesses are boarded up or abandoned. Dead automobiles and rusted farm machinery line the streets. The farm workers live in dilapidated one-room hovels rented by the week or month. The most active business in town is Johnny's Liquor. This is a community that's dying, and the valley is full of towns very much like it.

The unemployment rate in the county for August was 28.6 percent, almost unchanged from the previous year.

Imperial County has the highest rate of heroin use of any place in the United States. One reason for the high addiction rate is the proximity to the Mexican border — much of the Mexican brown heroin enters the U.S. in Imperial County. But much of the heroin use in the Imperial Valley has to be credited to the desperation of the area's residents.

In El Centro, which is the county seat and by far the most prosperous town in the valley, there are neighborhoods of tidy homes and green, well-kept yards. But there are also neighborhoods of poverty and squalor as bad as any in the nation. In the downtown area, the unpainted buildings and boarded-up windows are like some gangster's rot creeping in from the surrounding communities. Unemployed farm workers huddle in the shade outside the shopping centers, trying to find some relief from the 105-degree heat. The unemployment rate in the county for August was 28.6 percent, almost unchanged from the previous year. (By comparison, the unemployment rate for San Diego County in August was 4.7 percent.) One of the unemployed farm workers squats against the bumper of a dilapidated old Chrysler. Next to him, a bumper sticker reads, "I feel much better since I gave up hope."

Imperial County is a place where living on welfare has become a way of life. In 1984, thirty-nine percent of the county's budget, or nearly \$31 million, was spent on public assistance. The amount spent on public assistance has increased by more than \$12 million since 1983 — an increase of sixty-six percent. (In contrast, the amount the county spent on education in 1988 was less than \$400,000, half of one percent of the total budget; it has increased by only ten percent since 1983.) Some critics have said the money spent on welfare in Imperial County is a disguised government subsidy of a system of farming that has shattered the community and destroyed the stability of people's lives.

Across the valley from Westmorland is the farm town of Calipatria. Once known as "the winter pea capital of the world" and the home of hundreds of prosperous vegetable farmers, today much of Calipatria's commercial district is abandoned and rotting. There's only one grocery store in town; at one time there were eight. The Bank of America closed its doors recently. The only new housing in town is a federally subsidized apartment building. In nearby Niland, a town even harder hit than Calipatria, a study done by the county revealed that 17.3 percent of the buildings in town



Canon

warranted condemnation.

Marcellina Jimenez, a mother of ten, was born and raised in Calipatria. Her father was one of the town's first settlers. She's seen Calipatria go from one of the valley's most prosperous to one of the most impoverished, and the changes make her angry. "My grandkids are

going to school here now, but I know they're all going to have to leave," she says. "I know they're not going to be able to find any work. There's nothing here for them to do. I don't like it, but what can I do about it?"

Don Sones was hired in Niland and works now as a foreman for the local

water district in Calipatria. He will be ready to retire in a year or two. He recalls the days before World War II, when dozens of Japanese-American farmers lived in and around Calipatria.

"They were prosperous truck farmers," he recalls. "They farmed anywhere from three to a hundred acres, and their produce was the best money could buy." After the bombing of Pearl Harbor, the Japanese-Americans were put in relocation camps, and their farms fell to pieces. "Local people went out to their farms, tore down their homes, hauled the materials back, and built homes for themselves," Sones says. "If they left any cars, the people just went out and took them." That injustice leaves a bitter taste in his mouth, but Sones brings up the example of the Japanese-American farmers as an example of how prosperous the small-scale farmer once was in the valley. "That was a big setback for the Imperial Valley when they uprooted those people," he says.

There are almost no successful small-scale farmers in the Imperial Valley today. In the area around Calipatria, where there were once farmhouses dotting the countryside, it's now possible to drive for miles without seeing a residence. More common than farmhouses are fenced lots protecting millions of dollars' worth of tractors and other farm machinery.

"What changed this whole area was the absence of landowner," Sones says. "You don't see the little ranch houses on every 160 acres anymore. We lost the farmer who lives on the farm."

Absentee ownership of the land is one of the most bitter disputes in the valley today. Some critics have estimated that as much as sixty percent of the farm land in the Imperial Valley is owned by people living outside the county.

"Most of the land here is not owned by the people farming it," agrees farm agent Keith Mayberry. "It's leased. What happened was, the pioneers who settled all the farm land got old. Their kids didn't want to farm, but they retained the land as an investment. So they leased the land out and moved away."

Also, over the years as the family estates became available, large investors

THE IMPERIAL VALLEY PARADOX

THE IMPERIAL VALLEY PARADOX



Westmorland

they don't have the large cash reserves to see them through the lean years.

"Farmers make money, basically, when there are shortage situations," Keith Mayberry says. "You might grow cabbage in a year when the cabbage crop in Texas failed and you have the only cabbage in the United States. You could

make \$250,000 that year and then lose a thousand dollars per acre for the next ten years in a row. The small farmers weren't able to survive consecutive poor years."

Once a small farmer goes broke, it's almost impossible to get back into farming again. "To be in farming, you need about a quarter of a million dollars

to start out with and maybe credit for another half a million," Mayberry says. "For somebody to start out in farming is extremely difficult. In the last few years, I've seen several guys fail and one guy do it. But after one very successful season, that one guy made enough money to retire — and he didn't invest his money in farming, either. He said it was too risky."

In spite of the difficulties for the small farmer, Mayberry doesn't believe the trend is toward bigger and bigger farms in the Imperial Valley. "I've seen the really big farms come and go, and the medium-sized, efficiently operated farms survive year after year. On the really big farms, there's too many foremen driving around in pickup trucks doing the same thing other foremen are doing. The really big farms suffer from not having personal attention."

Mexicali, which has grown to about one million people, has become a bedroom community to the Imperial Valley, where there are only about 105,000 residents.

Mayberry's idea of a medium-sized farm, though — 2000 to 5000 acres — would be considered huge in other areas of the country, or even in the Imperial Valley fifty years ago. (One square mile comprises 640 acres, 5000 acres is nearly eight square miles, or roughly the size of National City.) The original settlers of the Imperial Valley believed that owning a large farm was a disadvantage. A hundred and sixty acres was considered too large for one man and his family to farm — forty acres was thought to be about right. But the development of modern farm machinery changed all that. Today, according to a federal court study, just 800 landowners hold about 233,000 of the valley's 500,000 acres of irrigated farmland.

Even the critics of the large corporate farms agree that the days of the small farmer in the Imperial Valley are over. Cesar Enriquez is the director of Casa de Amistad, a community center in Brawley that works with farm workers. "I really was a believer in what our hero, Emiliano Zapata, said: 'The people who work the land should own the land.' But now, what for? A guy can't make it on a hundred and sixty acres anymore. The big growers control the markets. It's hopeless for the small farmer. There are guys who have worked in the fields all their lives and who would just love to farm. But they've got to face the facts. They aren't going to make it."

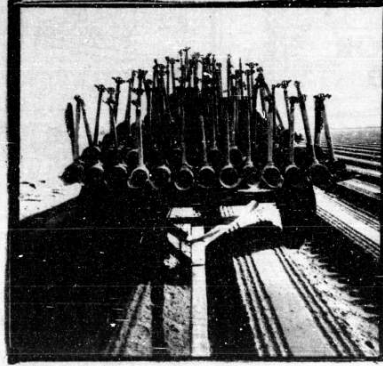
"I know one guy who worked on the railroads for twenty years, saving his money. He went into farming for himself and lost everything in three years. Now he's out working in the fields again, breaking his back."

For several years, Enriquez and others like him believed the solution for small farmers was to band together into co-ops, so they could market their crops as one large unit that would compete with the big growers. "Back in the Seventies, we tried to organize some co-ops here," he says. "They all failed. I traveled all over the Southwest visiting co-ops — they all failed, too." Enriquez believes the reason the co-ops failed was because of the resistance from the large corporate farmers. "Don't talk to the corporate farmers about co-ops or you'll get shot," he laughs. "They think that's communism. We tried to get financing through the Farmer's Home Administration — that's what they're there for, to loan money to farmers — but they wouldn't finance us. We saw lots

(continued on page 18)



Hand cultivating



Rain-Fur-Best irrigation pipes

began buying up Imperial Valley farm land. Some of those investors are corporations like Tenneco, Southern Pacific, the Irvine Corporation, and others. "The Mormon church is one of the biggest investors in Imperial Valley farm land," Mayberry says. "As near as I can tell, though, foreign investors — the Japanese and the Arabs — aren't very interested in buying Imperial Valley farm land right now. And I think it's good they aren't."

But Mayberry doesn't believe that absentee landlords have been bad for farming. "Say you could buy prime farm land for \$4000 an acre today. Well, you can go out and rent prime farm land for \$250 per acre, per year. So the farmer gets the land cheaper than he could buy it."

But what's good for farmers may not be good for the rest of the valley's residents, critics say. Their theory is that absentee landlords drain money from rural areas — money that would otherwise be spent in local stores and businesses. And turning farming into a speculative investment, rather than a way to work and raise a family, is partly responsible for the high cost of farm land, for the death of the small farmer, and, consequently, for the death of Imperial Valley communities.

There are several other factors that have contributed to the decline of small farms in the Imperial Valley. One is the competition of produce imported from Mexico, where farm labor is much cheaper. Farmers in the Imperial Valley are able to compete with Mexico by selling their produce when there are what Mayberry calls "windows of opportunity." For example, they try to time their tomato crop so it's ready for the market after Mexico has stopped producing in winter tomatoes but before the San Joaquin Valley's tomatoes are ready. Still, the flood of imported produce drives prices down. The big-scale farmer is able to survive through high volume, but the small-scale farmer, even though he may be producing more per acre, gives broke.

Another reason small farmers have disappeared in the Imperial Valley is that

(continued from page 17)

of Anglo farmers get loans through the FHA, but they wouldn't finance the Mexican-American farmers."

Enriquez says the corporate farmers even prevent new, nonagricultural industry from coming to the valley, because the high unemployment rate in Imperial Valley benefits the growers. "We tried to get a carpet factory here in the valley, but the corporate farmers fought it. They're afraid a carpet factory might pay the worker a little higher wages, and they don't want that. That's a threat to them." As a result, workers in the valley have no alternatives other than leaving the place where their families

may have lived for decades or accept whatever wages the large growers pay them.

But Keith Mayberry says it doesn't matter who owns the land. "The guy who owns 3000 acres isn't farming it by himself. If he's got several foremen working for him and tractor drivers and other employees under them and they're all making decent wages, what difference

THE IMPERIAL VALLEY PARADOX

does it make?" Mayberry points out that a skilled tractor driver might earn \$20,000 a year, plus medical and retirement benefits. A qualified farm foreman might earn \$40,000 a year, plus bonuses. "I know of one foreman who earned \$100,000 in one year, just in bonuses," he says. To a certain extent, Enriquez agrees. "For the guy who used to own his own

farm and who now works as a foreman on a corporate farm, maybe life for him is better in some ways, because he doesn't have to gamble on the crops anymore and he earns a steady wage. But let's talk about the farm workers, the guy working in the fields. He's nothing but a slave for the corporate farmer. He's not even surviving, he's just suffering."

Much of the farm labor in the Imperial Valley is supplied by commuters from nearby Mexicali. These farm workers are legal residents in the United States but choose to live in Mexico because the cost of living is much lower there than in the Imperial Valley. The town of Mexicali, which has grown to about one million

people, has become a bedroom community to the Imperial Valley, where there are only about 105,000 residents. This system of importing farm workers from Mexico benefits the growers in the Imperial Valley, because they are able to pay their workers less than what they would have to pay to get American residents to work there. (Farm laborers earn the minimum wage, \$4.05 per hour.) But once again, this system drains money from the Imperial Valley and destroys the communities that once depended upon income from agriculture. "The farm workers around here are all contracted farm labor," Don Soles, in Calipatria,

THE IMPERIAL VALLEY PARADOX

says. "The guy you see irrigating the fields today might not be on the farm labor bus tomorrow — you might never see him again, and meanwhile his wages go back to Mexico. None of it gets spent here in Calipatria." Marcelina Jimenez agrees vigorously. "You see all this food coming out of the ground around here — peas and tomatoes — but once it's picked, that's it,

the workers are gone, and their wages are gone with it." Another source of farm workers in the Imperial Valley is the huge flood of immigrants from Central America who are trying to gain U.S. citizenship. These immigrants are known locally as "Rodinos," after U.S. Congressman Peter Rodino, who helped sponsor the Immigration Reform and Control Act of

1986. Every morning outside the immigration office in El Centro, there are hundreds of these Rodinos waiting in line to have their citizenship papers processed. Some of the Mexican and Mexican-American farm workers resent the Rodinos, because the working conditions for farm workers have deteriorated since this flood of immigrants began pouring into the valley. "The growers prefer to hire the Rodinos because they can mistreat them and pay them cheaper wages," Enriquez says. "A Rodino won't complain about working conditions, because there are twenty Rodinos behind

(continued on page 20)

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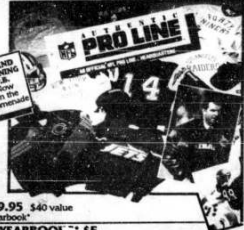
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(continued from page 15)
him who want his job. So he has to be
quiet and take the abuse."

Lupe Quintero, a social worker with
the California Legal Rural Assistance in
El Centro, says, "During the time there
was unionization [under the United Farm
Workers] going on here in the valley,
things got better for the farm workers.
Now there are virtually no union
contracts. Now the workers are afraid to
complain about working conditions
because they want to become U.S.
citizens and they're afraid the farm labor
contractor won't help them become
legalized."

As examples of the working conditions

for the farm workers, Quintero says,
"There are people fighting just to get
clean drinking water on the job, fighting
to get toilets provided on the job. There
are workers who aren't given work
breaks or even given time to eat, and
they literally have to eat and work at the
same time. Not long ago, we had a labor
contractor cited for having his workers
weed asparagus with their bare hands —

no tools. The public isn't aware that this
sort of thing is happening in the 1980s,
but it is."
The way Cesar Enriquez sees it, the
way of life the Central American
immigrants find in the Imperial Valley is
the cruelest possible irony. After living
under a feudal landlord system for
centuries, they began to believe the living
conditions in El Salvador and Guatemala

were intolerable. Things were supposed
to be different here in the United States,
yet in the Imperial Valley they find
exactly the same situation that is causing
revolutions in Central America — a
handful of wealthy landlords control all
the farm land, while the people working
the land live like animals. "It's a fact,"
Enriquez says. "The Imperial Valley isn't
much different from that. These people
are just like slaves here."
Impossible as it may be, Enriquez says
the only solution to the poverty in the
Imperial Valley is "to go back to the old
way, when most farmers lived on their
own farms and farmed their own
land."

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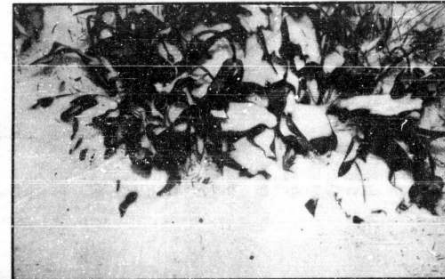
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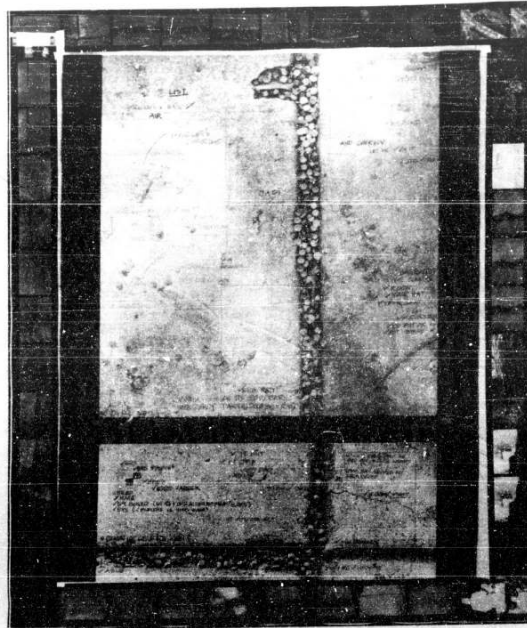
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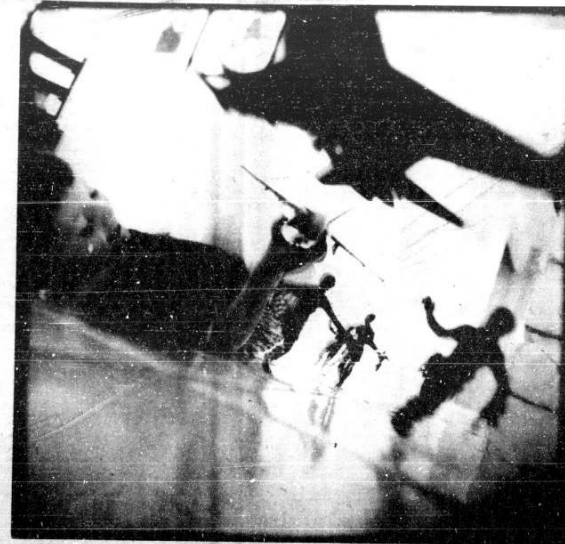
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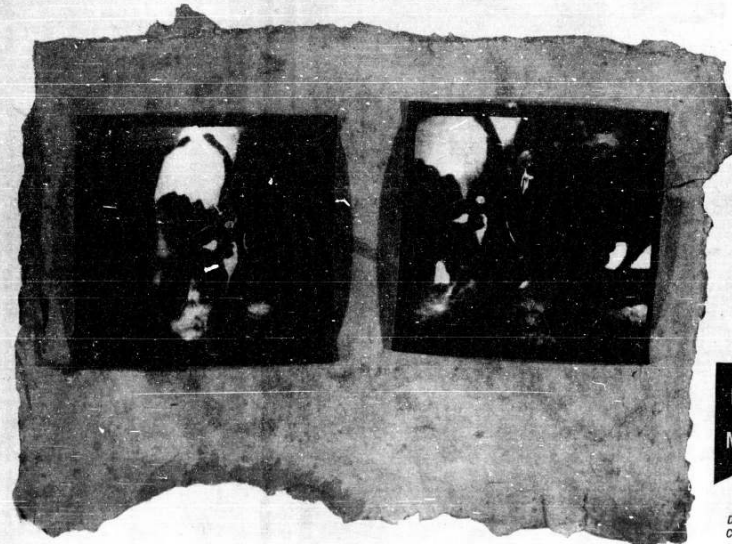
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RECORD REVIEWS

BY JOHN D'AGOSTINO

STEPHEN ESMEDINA

BUDDY SEIGAL

& JOE RIGGS

KEITH RICHARDS

Talk Is Cheap

(Virgin Records)

It's hard not to love Keith Richards. In his zealot's devotion to rock and roll; in his willingness, no, his eagerness to be body-whomped by rock's most dangerous cross-cutting currents of rebellion, experimental abandon, flux, and fundamental stasis; and in his grinning embrace of rock's primal grit, febrile excesses, delinquent irresponsibility, and affirmative flamboyance, the forty-five-year-old Richards has for years been not merely the symbol, but the very personification of rock and roll.

It is not inconsistent with Richards's single-minded passion that he has always preferred to be the shielded functionary in any creative endeavor. Whether working from the shadows on Ron Wood's solo albums or playing first-lady to Mick Jagger's roosterish pop, Richards was perfectly happy to be the smudge-faced boiler room-mate, soaking the rhythmic furnace while matter types did the piloting and socialized with the paragoners. And while his tinkering's obsessiveness made him the most prolific of the Stones, Richards never felt the need to direct his overflow productivity into a solo career, to compete with his own work in that group, or in any other way to seek the spotlight for himself.

Now, after a quarter-century as "musical director" of the second-most-legendary band in rock history, Richards stands neck-deep with the release of his first solo album. *Talk Is Cheap* is partly a take-that to Jagger for leaving the Stones in limbo while he pursues his own solo career, but more

practically, it serves as a release valve for pent-up creativity at a time when the Stones' uncertain future leaves him no viable outlet. Co-written and co-produced by draddled former *Law Night* with David Letterman drummer Steve Jordan, the album is a pastiche of Richards's "pet sounds," from bony funk ("Big Enough") to chooglin' Stones-style rock ("Take It So Hard," "How 'Whip It Up") to revisionist rockabilly ("I Could Have Saved You Up") to A1 Green-like soul groovin' ("Make No Mistake").

Talk Is Cheap seems a lot like Richards himself—full of dark impulses but friendly and honest to a fault. In its best passages, it projects the fitted, slap-dash freedom of a midnight sprint through the shadows of the Left Bank; it's a witcher brew of gypsy spirit, beatnik sensuality, and street-urchin funkiness rolled up and smoked by a crack lineup that includes guitarist Waddy Wachtel, Boony Collins, Ivan Neville, Chuck Leavell, Bobby Keys, the Memphis Horns, and even former Stone Mick Taylor. As its worst ("Rockaway"), it's a rocking and viscerally infectious peep into Richards's musical notebook.



There is about the album the swell not so much of rootlessness—Richards's knobby roots are laid bare—but of restlessness, of a fingertapping anxiety of the sort that prompts a fidgety friend to say "Let's go do something" in the middle of a perfectly involving activity. That impatient, restive quality is to some extent responsible for the close-enough-for-rock-and-roll sloppiness that has always been integral to the Stones' sound, and it is part of this record's grating charm as well. In fact, of the hordes of lean/mean hard-rockers releasing records these days, perhaps only Richards could release an album that buzzes with grumpy genius and yet sounds like it was thrown together in the wee hours.

The obvious question—Does Keith's album sound like a Stones album?—begs an equivocal answer. *Talk Is Cheap* neither strives to sound like the Stones nor tries too hard not to. But because the Stones' sound is Richards's sound (at least since Brian Jones's death), this record bears certain unmistakable marks of that five-headed

beast. Probably the most recognizable are Richards's guitar intros (no one writes intros like Keith), which, as always, state their premise with rhythmic cluck-a-chuck-a that stick like spaghetti on masonry, in the tradition of "Start Me Up" and "Can't You Hear Me Knocking."

Ironically, one of the most "Stones-y" tunes—in terms of both sound and virulence—is directed at Jagger. On "You Don't Move Me," Richards pulls a John Lennon by lambasting his erstwhile songwriting partner not only for his egocentrism ("Why you think you got no friends? You drove 'em around the bend") but also for the poor results of his selfish pursuits: two solo albums that have not sold well at all ("You lost the feeling/not so appealing... now you want to throw the disc/you already crapped out twice"). Repeatedly, Jagger's reaction either to Richards's heralded outing or to his own whimper at the cash register (or both) is to seek a Stones "reunion" album and possible tour sometime next year. I got news for ya, Mick: the next Stones album is already here, and it's a dandy.

—John D'Agostino

BIRD

Original Motion Picture Soundtrack

(Columbia Records)

Although Clint Eastwood's *Bird* has been wildly overrated by a majority of usually mild-mannered film and jazz critics, it does have enough going for it to make reasonable a hesitant recommendation. Foremost among its pluses is its primary reason to exist: to celebrate the great music of Charlie "Bird" Parker.

However, as a dramatist, Eastwood egregiously erred by presuming that Parker's somber, tragic lifestyle was sufficiently vital in and of itself to justify nearly three hours of bloated, nonlinear exposition. A viewer with little or no knowledge of what has made "Bird" so important a musical visionary could likely leave the film with more a clue as to why he is held in so high regard; he comes across as a thoroughly disheveled junkie whose only discernible distinction was his

(continued on page 26)

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(Continued from page 21)

amazing facility with the alto saxophone. What I found most disconcerting about the movie is that it only superficially makes an effort to probe Parker's artistic inimitability. We get badly staged, restless glimpses of his hitless unparalleled (for the Forties) attempts to elongate chord progressions and changes and turn jazz "dance" music into legitimate "concert" music. (In recollection, it seems quaint that Louis Armstrong denounced bop with his parody of "The Whiffenpoof Song," especially considering that Parker was in the post-World War II era what "Satchmo" was to the Depression era.) Nothing so interesting is even unearthed in *Red*; little is pursued adequate to separating it from, much less raising it above the level of such similarly confused and confusing efforts as *Round Midnight* and *The Cotton Club*.

With all that is wrong with the movie, it is heartening that the makers produced a decent soundtrack; what they did is unprecedented in soundtrack history. Parker's brilliance as an improviser is without doubt, but even the finest of his recordings are sonically lacking; as time wears on, the fidelity limitations have made Parker's recordings sound more antiquated than his genius deserves.

To remedy this, Eastwood, his regular musical collaborator Lennie Niehaus, and engineer Bobby Fernandez took *Red*'s original recordings, left his incendiary solos intact, and hired modern keepers of the flame as San Diegoan Charles McPherson, Walter Davis, Jr., Barry Harris, Ray Brown, Mose Alexander, and Jon Paddis to make this music sound as modern as it once must have in person. The augmentation does not, as could have been reasonably feared, sap any of the intensity or fire from those marvelous, seminal *Sax* and *Verve* discs (in fact, I can now better appreciate the way "So So" and "Orbitology" sound).

Any disappointment with the *Red* soundtrack is a matter of what had to be left out. I would have loved, for example, updated remodelings of "Funky Blues" or "What Is This Thing Called Love?" or especially

"A Night in Tunisia." But the lack of comprehensiveness is more the fault of the way the music was handled in the movie — a chorus here, a solo there, and too little attention paid to the many brilliant parts of Parker's epoch (if you aren't paying attention, you would think that Red Rodney and Dizzy Gillespie were the only important players of the time who ever jammed with Parker).

The album is sprinkled with other minor fruits (for example, the constant crowd noises could have been edited out to no harmful effect), and it really should have been a double set; there is a wealth of material to choose from. But as soundtracks go, it represents something not often indulged in by major studios: a conscientious attempt to release a recording that is an integral adjunct to the movie it supports and not merely something put out to fulfill contractual obligations.

It was a definite missed opportunity that Eastwood and collaborators did not fully work out a proper approach to film the difficult subject they chose, but they deserve the most effusive plaudits for treating the occupation and obsession of their subject with care, affection, and inspiration. On this splendid album, the artist lives and breathes. Its excellence is enough reason to extend forgiveness.

— Stephen Remick

OMAR AND THE HOWLERS

Wall of Pride
(Columbia Records)

In the Seventies, the Allman Brothers spearheaded an unfortunate movement known as "Southern rock." The subgenre had a vaguely country-ish feel, with a bit more emphasis on the blues. In practice, the music was usually more large, ridiculous, and overplayed their guitars, and rejoiced in their macho bombast. Initially, the Allmans were an original, blisteringly creative unit, but by the turn of the decade, drugs, death, and general burnout had rendered them a caricature of the very bands who mimicked them. The Allman imitators — the Marshall Tucker Band, Grinderswitch, Lynyrd Skynyrd, and the less-known Winters Brothers (not Johnny and Edgar) — carried on long after they'd worn out their welcome. Now, a mere fifteen years after its heyday, Southern rock sounds so dated as to be virtually unfathomable.

There definitely is a parallel between the Seventies Southern rockers and the much-ballyhooed Moon-gods coming out of Austin, Texas, these days. The "Austin sound" already is beginning to smell funny. The once majestically raucous *Red* Thunderbirds lately are coming off like Disneyland's answer to the blues. And have you checked out Steve Ray Veng's last recording? This stuff is fast becoming far more music, cartoon, and stupid.

If the Pub-Birds are the Allmans of the

current South, in plague, then Omar and the Howlers are its Winters Brothers — a footnote to an idiom whose best days have already passed. Omar can't even decide whether he'd rather be Chester "Howlin' Wolf" Burnett or John Fogerty; *Wall of Pride*, the band's latest effort, actually goes so far as to separate his pretensions neatly into two album sides. Side one, the "Howlin' Wolf Side," is close to laughable; on Jimmy Reed's "Down in Mississippi," we find Omar apparently singing through a twenty-five-dollar microphone to get that "authentic" blues sound (if you want to be authentic, Omar, next time drop the synthesizer). Unfortunately, he comes across more like one of those uninvited clowns you encounter at parties, loudly intoning next to the potato chips and ruining an otherwise good time.

"Rock It While You Can" is one of those dumb, dumb, dumb authentic codes to rock and roll that would go over well if played through the public-address system at a "monster truck" show. Quiet Riot could revive its career by covering this abomination. The rest of the songs on side one are indistinguishable from one another — a massive headache of clichéd riffs, predictable chord progressions, and pitched vocals so obviously affected that Wolf must be having a good snicker upstairs.

Side two, the "Creedence side," fares a bit better, if only because Omar sounds less self-conscious when imitating Fogerty. The really remarkable thing here is that even the lyrics and song titles ("Dinosaur: Hoo Do," "Meet Me Down at the River") rip off Creedence's imagery. Some of the songs, such as "Movin'" and "King's Ransom," move along quite nicely on a Sixties, Altman level, but these would be more enjoyable if Omar would sing them in his natural voice.

Also featured on side two is a reworking of the Animals' classic "We Gotta Get Out of This Place," in which Omar does use his own voice, albeit briefly. But by the end of the song, he once again is shrieking as though someone were holding a soldering iron to his tonsils. Too, in his heavy-handed

use of exaggerated 2- and 4-accents, the arrangement robs the song of its original dynamics and subtleties.

Credit should be given Omar for his guitar playing. His licks, while derivative, are simple and tasteful, and he generally avoids the "Hey Maw, look at me!" gracelessness often displayed by the brothers Veng and other Austin clones. But in the end, *Wall of Pride* leaves us with some questions: How did this band end up on a major label like Columbia Records? Who outside of Austin actually listens to this shit? And finally, why would anyone shell out ten skins for this album when for the same price you could pick up new copies of both Wolf's *Real Folk Blues* and Creedence's *Come & Get It*?

— Buddy Seigel

SAM PHILLIPS

The Indescribable How
(Virgin Records)

Sam Phillips' secular debut does indeed rate a "Wow," but it's not exactly in-



describable. Clearly, there's no secret as to the talents of the singer, who has made a remarkably smooth transition from gospel to pop-soul. It's worth noting that the recorded Christian music as Leslie Phillips, with Sam being a shun name, perhaps meant to send people to ask her if she's seen Elvis (and). And her evocative mix of little-girl-lost vocals and sometimes

sophisticated lyrics makes for ready comparisons — although not, as one might suspect, with ex-Motel Martha Davis, whose sense of artifice is low on the natural-sounding Phillips.

The most apparent reference point would be ex-Go-Go Beinda Carlisle, if the latter were provided outstanding song and production and had a genuinely outstanding voice. An even more apt comparison might be to Cyndi Lauper, especially in her early days with the retro-pop band Blue Angel. The two songstresses share a quality so typical of the classic girl groups — call it a twenty-five-year ache — although Phillips doesn't possess either Lauper's insistent loquacious or her obsessive edge.

Similarly evident is the strength of T-Bone Burnett's production, which is rife with such Sixties touches as the swirling organ on "Holding On to the Earth," the Specterian countermelody on "Plume," and the string arrangement on "What Do I Do" (courtesy of Van Dyke Parks, himself of Sixties vintage). Burnett's modern

finishings include a backwards-tape effect on "I Don't Want to Fall in Love" that rivals the one on Lydia Lunch's "Lady Scarface."

Still, if many of the qualities of *How* can be explained, some are, if not indescribable, at least intangible. The prime example comes on the amazing opener, "I Don't Want to Fall in Love," where Phillips redeems numerous repetitions of the over-used title phrase with her instantly inventive phrasing, then adds a perfectly elongated addendum of "with the idea (of love)." She's similarly affecting on the unadorned "Plume" and the intriguing "Remorse," but, unfortunately, repetition eventually gets the best of her, running down such otherwise fine songs as "I Can't Stop Crying" and "What Do I Do." These moments of lastly aside, *The Indescribable How* is a charmer, a work that should establish Phillips and boyfriend Burnett at near the level of another remarkable musical couple, the wife-and-husband producer team of Matt Jones and Don Dixon.

— Joe Rigns

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MASTER OF PARIS

BY JONATHAN SAVILLE

"Cabbie, take me to the San Diego Museum of Art."
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"I don't like to lose nobody."
"I mean the artist."
"Well, if you ask me, in my opinion, Toulouse-Lautrec's technique reveals him as one of the great masters, in spite of his self-imposed limitations in regard to subject matter."

This opinion, common among cab drivers, is confirmed by SDMA's current Toulouse-Lautrec exhibition. Assembled (and donated to the museum) by Mr. and Mrs. Baldwin M. Baldwin, the collection of more than one hundred works includes all the artist's posters, numerous other lithographs, and a few paintings and drawings. Among the lithographs are short-music covers, book advertisements, and the integral *Elles* series, with its depiction of the intimate lives of prostitutes. It is quite a wonderful collection, pleasingly displayed (along with photographs of the artist, his Parisian environment in the last decade of the Nineteenth Century, and some of his subjects), and accompanied by the expressive voice of Patacho, singing cabaret songs of the period. The connections be-



"Jane Avril," *Heurt* de Toulouse-Lautrec, 1893

tween the visual and auditory aspects of the show are in fact as close as they could be, for the songs are by Aristide Bruant, whose proud, melodramatic, headbuckling image appears so impressively in a number of Toulouse-Lautrec's most famous posters. The Baldwin collection displays Toulouse-Lautrec's excellence (and his preoccupations) everywhere; for example, in the 1893 poster of dancer Jane Avril. This is an art in which the chief energy is linear. Any line at all — the shape of the dancer's

lifted leg, the scurrying edges of her petticoat or her headgear, the bold outline of the double-bass player's head and hand and of the instrument itself, even the framing element that bursts out of both ends of the double bass and encloses the dancer's form — demonstrates the power, vitality, spontaneity, and authority of Toulouse-Lautrec's drawing. These lines speak, sing, dance — and not only in the poster, which is visually "loud," but also in the faint, delicate, understated, monochrome

lithographs, which communicate their brimming sense of life in the softest of whispers. The artist uses his superlative line with immense wit and insight to portray both tremendously energetic motion (as here) and inflexible gestures of extreme subtlety. He is particularly fond of contrived, flamboyant movements, the artifices of the stage, the calculated pose of the performer, and what he shows us is not how the performance actually looked but how a rapt audience would experience it: magnified, exaggerated, zestfully distorted by its inner energies. Even the accomplished Jane Avril could never really have kicked that high, but what made her so spectacular a dancer (Toulouse-Lautrec's lines tell us) was her ability to share with the audience her own kinetic sensations, to feed the preeminent height of the kick and to get the audience to feel it too.

These lines speak, sing, dance.

Toulouse-Lautrec's line is equally in the service of character. With tremendous decisiveness and flawless economy, he brings out the essential individuality of everyone and everything he draws. Avril's face and body, however exaggerated and simplified, belong unmistakably to this particular performer and to no one else. The same is true of the artist's other favorites: May Milton, Aristide Bruant, Yvette Guilbert — but it is also true of his dog Boulot, or of any of several horses, or of the exuberantly caricatured double-bass player, or of the swirl of the double bass, or of Jane Avril's shoe. This is a world in which every person and every object has a distinct personality, in which everything is fully there in its uniqueness, and nothing is backgrounded as a mere routine repetition of a generic motif.

At the same time, Toulouse-Lautrec's subject matter is extraordinarily restricted, and virtually all his work consists of variations on a few constantly repeated themes. Actresses, cabaret performers, the rich bourgeoisie at the theater, women of the

streets — along with a very occasional venture into closely adjacent territory, this is Toulouse-Lautrec's world. But in choosing to restrict his range and at the same time to explore his chosen subjects so relentlessly, the artist made that world truly his own; we see the popular performers and *demi-mondaines* of the Nineties through his eyes, and of course it is he who has given Jane Avril and her sort an artistic immortality they never could have achieved on their own.

One of the most memorable effects of this art is the way it establishes for our imaginations a time, a place, a social atmosphere, a way of life, a specific moment in history. A large majority of the works in the SDMA collection were made for a passing occasion, and the vivid and poignant sense of historical immediacy is enhanced by the printed or drawn words that accompany the images: words identifying or advertising the artist, the café, the song, the book, the show. The fact that these works are so time-

bound in their original function gives an added pleasure when, in an exhibition close to a century later, we recognize the completely ephemeral past made completely permanent by the way the artist has rendered it.

That rendering achieves its lasting quality not only through Toulouse-Lautrec's brilliant "hand" and his satirical-affectionate fascination with his subject, but also through his canny use of certain formal techniques that had become available to the art of his period. To the naturalism of a Degas and the caricature-technique of a Daubigny he added the liberating influence of Japanese woodblock prints, which had already helped to transform the art of Van Gogh and Gauguin. The linearity of Hokusai, Hiroshige, and their colleagues, their juxtaposition of flat areas of color to create abstract surface patterns, the indifference to the mathematical laws of perspective, the simplification of space and of the objects in it, the boldness of invention going

beyond any literalism — for Toulouse-Lautrec, as for many of his contemporaries, these non-European techniques enabled European artists to see their surroundings in a thoroughly fresh way, free of the traditional ideas of reality that came down to them from the Renaissance and that no longer seemed adequate to render the lived life of the modern world.

In adapting this Japanese style to his own purposes, Toulouse-Lautrec showed how confidently and authoritatively he could make an exotic, foreign manner his own. The five colors of the Jane Avril poster are deployed with the skill, taste, and wit of a consummate craftsman: the cream color of the background; the dull orange of the skirt; the yellow of the petticoat and the hair; the brown of the double-bass frame, the stockings, the gloves, and the hat-decoration; and the single tiny red bow of the dancer's lips. The boards of the stage, instead of receding into the distance, seem to rise up toward the viewer, as though sliding the dancer off into

our laps. The spatial relationship between the dancer and the instrumentalist is left unexplained, on the principle that it does not matter; what matters is only their communion of musical rhythm (shown in the similarities of their lines and colors) and the idea that the dancer's performance is supported, encompassed, "framed" by the music. Even the lettering of the name, along with the notes on the musician's sheet music, reveals the same linear energy, the same sassy curves, the same indifference to space, the same assertion of surface pattern. And it is a tribute to the power of this manner (and to Toulouse-Lautrec's mastery of it) that the stylized, Japanified representations of dancers like Jane Avril seem so much more present, so much truer, than their photographs.

The Toulouse-Lautrec collection will be on exhibition at the museum until the end of the year, after which it will go traveling. There is a first-rate catalogue by SDMA's curator of European art, Norm Desloge. □

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BY JEFF SMITH

Measured by human standards, the life of the mayfly is brief. It exists in larval stage often up to a year. Then — with what must be one rip-snorting Wahoo! — it is born, mates, and dies within a twenty-four-hour period. Up and out in a blaze (but maybe not, the way it perceives time could actually make the day feel like a bloody interminable run, but that's the case, then it no longer qualifies as a useful metaphor for the land-speed record for living). In Judy Montague's *Dance of the Mayfly*, currently in its world premiere production at the Gaiety Theatre, Barney and Mona (a one-time friend of his ex-mother) have managed to do a thing for decades: they have kept life in a constant state of deferral. "Dying to twin trauma in the distant past, neither lives much in the present. She collects things and rejects men, and he rejects a lot. Their lives, in short, are larval."

"We are all too ready to live with the familiar," Sheldon Kopp has written, "so long as it seems to work, no matter how colorless the rewards." Barney and Mona went into this emotional hibernation about twenty years before the play begins. She was in love with Gary, and he with her, save for a fling with a woman named Angie. A Cinderella ever in need of new Prince Charming and allergic to responsibility to boot, Angie became pregnant. She gave birth to Barney and then abandoned father and son, never to be heard from again. Wrongly ostracized by the town for breaking up the marriage, Mona crawled into a hole. In solitude there's a kind of "dignity," she rationalized. Gary died of cancer. As could be expected, since he grew up without either parent, Barney's self-worth is the size of a mayfly. He has been plagued with a sense of primal rejection and haunted by feelings of inadequacy for years. The play brings Mona and Barney together, for the first time. Like encasing an archeological dig — and almost as slowly — *Dance of the Mayfly* unearths their pain.

And concludes with a cathartic showdown between the two that will purge their demons forever. At least in theory. In practice, although its premise is interesting, the script has as many problems as its characters. Montague has a real flair for wry, gritty realism. Barney, in particular, loves to pop people's dreamy bubbles with jaded zingers. The playwright is also good at capturing youth and its emotional

Without Wings



Chance Hunt, Lisa Grogan, Marc Rais

melodramas (her subplot — the beginning of a blind date arranged for Barney by his friend Mack — has the play's best writing). Though sometimes strong at the circumference, *Mayfly* is consistently weak at the center, both formally and thematically. It is anticlimactic throughout. Even its climactic scene builds little because the real climax, both literally and structurally, happens off-stage. Its main plot is tedious, with Barney as the persistent interrogator and

tough to believe that a few hours of even quality dalliance could wipe away twenty years of deeply ingrained neurotic habits. In effect, the play hasn't solved its central problem: how to depict two characters who have buried themselves alive without de-energizing the scenes themselves. And the Gaiety Theatre Company's production hasn't solved it either. *Mayfly*'s direction is strongly naturalistic. This is a slice of Midwestern life replicated

A little wine, some barely audible Frank Sinatra songs, a slow dance, and ba-bing: an Oedipal surrogate!

Mona as the reluctant interrogator. And its solution to their twenty-year-old problems — a little wine, some barely audible Frank Sinatra songs, a slow dance (of the mayfly), and ba-bing: an Oedipal surrogate! — is extremely facile. It could happen in life, but it doesn't work well as art, because the believability of the action has been subordinated to the play's valuing metaphor. In order for the title to ring true, Barney and Mona have to be cured by play's end. Even though it is extremely

faithfully and in great detail but apparently done at random, since like the script, Hauser's direction lacks firm emphasis. When *Mayfly* opts for avoidance behavior from its main thesis, the direction does as well. Hauser has done an excellent job with the third scene of the first act. The arrival of Mack, Laurie, and Doreen (the Wind Dancer), with all of their hopes and fears exploding in Mona's kitchen, calms everything. But the second act, and especially the showdown, are badly in need

of sparks — not to mention more satisfying reasons for testing this play.

The design work for the production is very supportive of the script. By switching Mona's dress from a deep, withdrawn forest green to a chipper pistil outfit for the denouement, Dianne Holly's costume design seems almost to will the believability of the play's conclusion. Robert Earl's set, Mona's kitchen fit snugly by Matthew Cubitt's lighting designs, is a maze of realistic details — the kind of piles upon piles of things (not everything in its place) one sees in the habitats of people who have lived in the same spot for a long time. A suit of layered look, done effectively by Earl and by whoever tracked down all those props, including a calendar from 1966. John Hauser's sounds are also effective, though the Sinatra could be a bit louder and though I wish somebody the Gaiety could find a better way of masking the sound of the tape recorder being clicked on to create the effect and then clicked off immediately after. Jack Pollock has written an original song for the production that, while quite appropriate tonally, is overexposed. That it before the lights go down is not the best way to frame a new song, since the audience has come to see a show, and let's get on with it.

Pollock's song has a languid melancholy about it. But add that to a script that thrives on throwaway understatement and to Hauser's too-down direction, and the result is an environment quite not for emergent up-front acting, but for someone. Under these conditions, Elizabeth A. Soukup does a practically heroic job as Mona. To be remembered for her work in the San Diego Rep's *The Crucible* and *Rock*, Soukup does her best to build a character with interiors of interest, in spite of the fact that, as written, Mona is one dull human being. Clearly Soukup isn't, and she almost succeeds in making Mona less so. As Barney, Marc Rais displays some good comic timing, but he speaks most of his lines in a low monotone that does wear this after a while. In supporting roles, Paul L. Nolan is wanted as Mona's allegedly go-getting brother Ray, Lisa Grogan and Kim Porter do creditable work as Laurie and Doreen (Porter, in particular, has some moving moments: Doreen may be a Mona-in-the-making, but she's fighting against that possibility). And Chance Hunt could be more convincing as Mack, though everything else about the script and the production would benefit greatly from a similar approach.

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BY ELEANOR WIDMER

The Restaurant: Sante
The Location: 7811 Herschel Avenue,
La Jolla (454-3125)
Type of Food: Northern Italian
Price Range: All items à la carte, \$3.50 to \$20.00

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

The Restaurant: California Cuisine
The Location: 802 University Avenue,
Biltmore (454-0900)

Type of Food: California cuisine
Price Range: All items à la carte, \$3.50 to \$20.50

Hours: Closed Monday, Lunch Tuesday to
Friday, 11:00 a.m. to 5:00 p.m.; dinner,
Tuesday through Sunday, 5:00 p.m. to
10:00 p.m.

La Jollans are a strange breed. They drive expensive cars but will rarely enter those new art galleries or the Biltmore Drive-type boutiques that dot their landscape. They don't mind spending money, but they must get value for their dollar. La Jollans like to eat in and around the village — even Bird Rock is too far, and of course, the Golden Triangle doesn't even rate to them as La Jolla. Restaurants that exist up there have a hard go of it.

Any restaurant that opens in the center of the village has an immediate but not necessarily steady following. With the exception of La Valencia, where La Jollans dine ritualistically year after year, dining establishments have to stay on their toes. If quality is sacrificed or something goes wrong with the food or the place, the locals are gone — and they never come back. Every dining room is crowded during the tourist season, but once the visitors leave, restaurants come to realize the hazards of what it takes to survive in this community.

That brings us to Sante, a new Italian restaurant that opened on the site of the Oak Tree house on Herschel Avenue, fondly remembered for its trademark popcorn and the charming patio that existed in its heyday. The original room was small, cozy, country-style. The new owner has turned it into a more cosmopolitan area, with white walls and a floor space that is no longer cut up into nooks and crannies. A small separate structure has been added that acts as a beautiful bar and sports a piano player on weekends. But if you order a drink, the waiter has to walk out of the central dining

Certain Provisions



room and leave the building in order to get to the bar. The waiter's life at Sante is not an easy one.

Not is the owner's. He's from New York, where he operated a restaurant on 58th Street. He now has to adjust to a new environment, and because his place is small, he has to generate a lot of business to keep afloat. He's gracious, tries very hard to please, and the service flows quickly and efficiently. I wish with all my heart that I could say I adored his food, but alas, it didn't stand up to the better Italian restaurants the night I was there. It's not the style of cooking that's the issue, but the taste. The food doesn't leave you limp with gastronomic joy. It's a meal, and by the looks of the many people who go there night after night, it satisfies them. But my friend and I did not have an uplifting, far-seeing memorable experience there.

We began with two half-orders of pasta, a seafood tortellini that we couldn't finish because of the high, or fishy, taste; and fresh white noodles with arrabbiata that was adequate. They, the owner, said he would make it up to us — he had decided on the selection — and sent us a third pasta, a green tortellini with a marinara sauce. It was an improvement over the other two, but none sent our palates racing. Cool for three half-orders, twenty-four dollars.

My friend was dying for a Caesar salad, which is only prepared for two. It wasn't tossed at our table, was of average competence, and cost ten dollars.

The best dish of the evening was my entrée (graciously consented to by the owner), which consisted of a small portion of chicken with porcini mushrooms (thirteen dollars for a full order) and a taste of sole (nineteen dollars full order). These were nicely done. But my friend had no luck with her stuffed veal — something had gone wrong with the stuffing, and she had to share my entrée. (Cost of veal, \$15.50.) We ended up spending thirty-five dollars each for meat with tip. At Sante, pasta cost \$10.95 to \$13.95, fish and seafood are fifteen to twenty dollars, and chicken and meat range from thirteen to eighteen dollars. All items are à la carte; and such vegetables as zucchini, squash, or mushrooms will set you back \$3.50 each. But in one sense, the cost is not the heart of the issue. Of the three entrees and the three pastas that we sampled, not one would draw us back again. The amount of money spent must always be commensurate with the pleasure received. Roman prices mean nothing if the food isn't good, and high prices can be justified if the dining experience is unique, transcendent, fabulous.

As we walked out, the owner said how

sorry he was that we hadn't enjoyed ourselves. He was genuinely distressed, and so was I — nothing would have given me more pleasure than to have said fine things about every dish we ate. Of course, it's possible that the chef was having a bad night — those things do happen — and that our experience was not typical of the new restaurants and can afford Sante, give it a whirl and see how you come out. But if your budget doesn't permit such an experiment, wait a few months. I promise to return to Sante and will report any changes, which may all be for the better.

During the recent World Series, almost every restaurant took a beating — people were home watching the games. I went to a new restaurant in Hillcrest, and the place was virtually deserted and had been every night of the series. The food may have been left over from the day before or even before that. My friend and I took a few bites, paid our bill, and left. It's a mom-and-pop enterprise, and philosophically, I never knock a small neighborhood restaurant. If it makes it, fine. I won't hurt it, but neither can I help it. So there we were, out on the sidewalk, having paid for a meal we couldn't eat, hungry and edgy. My friend suggested that we go to California Cuisine for dinner. But what with talking and laughing and feeling in a mood of abandonment, we ended up ordering four items, each of which we shared. My friend made the choices — she knows the menu well, and after our first without meal, we didn't want any further mishaps.

We had a truly excellent crab chile relleno with black bean sauce and cilantro verde. It sounds like one of those old California-Southwestern dishes that is chunky, but it worked beautifully and proved to be a delightful appetizer (\$5.75).

This was followed by a warm chicken salad, one of the best items in the house (\$8.50). I was ready to get right there, but my friend urged me to take at least a bite of the pasta, rotolo of spinach, ricotta cheese, and fish sauce in a melting fork-tender dough — Sante, take note (\$5.50). I had to put down my fork after that, though my friend went on to a lovely piece of grilled salmon in ginger chutney (\$15.50).

Every dish was fresh, gorgeously prepared, and wonderful to the palate. The service was excellent, the surroundings rustic. After a week of two misses, California Cuisine was a hit. On the way home, we listened to the ball game. My sons were rooting for Oakland, but I was screaming myself hoarse for the team I still refer to as the "Brooklyn Dodgers."

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QUARTER NOTES

MULTINATIONAL MUSIC MAKERS

The La Jolla Chamber Music Society continued its season of visiting orchestral groups with a performance at Symphony Hall by the Scottish Chamber Orchestra. The program consisted of music by Mozart and by the orchestra's conductor, the distinguished British composer Peter Maxwell Davies. Oboist Robin Miller played the solo part of Maxwell Davies's *Symphony No. 1*, and Philippine-American pianist Cecilia Licad was soloist in the Mozart D Minor Concerto.

By pure chance, part of the program was therefore a repitition of the San Diego Symphony program of the previous week. At that concert, in the same hall, conductor Christof Perick and pianist Jeffrey Kahane had collaborated in a performance of the same Mozart Concerto (No. 20, K. 466). I had found Perick's conducting extraordinarily clear, smooth, and shapely, as well as a bit cold and lacking in spontaneity, and Kahane had played with a brisk, tight, driven quality that brought out the concerto's intense drama without doing full justice to its lyric, romantic, inwardly variegated poetry.

The later performance was in

most respects radically different. Maxwell Davies is a straightforward conductor of little subtlety, and he seems particularly reluctant to give rhymes and lines the arched shape that Perick is so adept at. In contrast to Perick's smooth, refined (perhaps overrefined) elegance, Maxwell Davies's approach was distinctly plain, flat, and unwavering: the delicate expressive touches that finely modulated rhythm and dynamics can give were manifestly absent.

Certainly these features of Maxwell Davies's conducting were less prominent in the concerto than in the Mozart *Symphony No. 39*, which had opened the program. There, the sequences, the relative grandeur, and the lack of sensitivity to the music's great range of expressiveness and wit had resulted in a performance I found oppressively unsatisfying. Once again, my reaction was intensified by the memory of so many glorious performances of this work by other conductors, as well as by the admittedly invidious expectation that Maxwell Davies would turn out to be as good a conductor as Benjamin Britten, whose way with Mozart (for example, in his superb recording of the *Symphony No. 40*) was of the same high caliber as his own compositional mastery. I don't think anyone would say this of Maxwell Davies's Mozart

BY JONATHAN SAVILLE

conducting; but, relatively speaking, there was a detectable improvement when it came to the concerto, although anything more than an adequate rendering of the score was scarcely to be heard.

The difference between Cecilia Licad and Jeffrey Kahane was even more pronounced than that between Perick and Maxwell Davies. Licad's performance was all poetry, meditation, inwardness, delicacy, nuance. The lyricism

Maxwell Davies's conducting may well have been inspired by his listening to Licad's graceful and expressive playing.

Maxwell Davies as composer was represented by two works: the *Oboe Concerto* just before the intermission, and *An Orkney Wedding, with Sunrise* and the program. Throughout his career, Maxwell Davies — like so many twentieth-century composers since serialism — has been preoccupied with highly abstract structural

or ballet, or actual opera and ballet of an idiosyncratic sort. And he has set texts by poets as diverse as Leopardi and Trakl. In my own rather extensive experience of his work (for he is one of the contemporary composers who most fascinate me), I have found that in general it is the text, or the dramatization, or the relationship with music and art of the past, that carries the weight of communicated meaning; when these are not in evidence, it is hard to understand how the music is put together, where it is going, or what it is saying, in terms of thought or emotion. This was the case with the *Oboe Concerto* performed at Symphony Hall: aside from the general bleak tinted and nasal atmosphere, I heard little authentic life in this rather arid and academic piece.

The *Orkney Wedding*, in contrast, was a lively, popular, high-spirited tone poem, with a clear narrative program, some wonderful humor, engaging Scottish tunes, vivid orchestral color, and — at the end — a truly thrilling appearance (at the back of the hall) of a killed bagpiper, whose deliberate approach to the stage, playing his hard, raucous instrument, proved to be a consummately dramatic way of culminating this charming work with the musical equivalent of an Orkney sunrise.

The conflict is also being played out on another, presumably more civilized, turf with the debut last week of the San Diego *Monday*, Zampella's 20,000-circulation journal of "news, arts, and politics" aimed at Hillcrest, Mission Hills, and surrounding residents. Eric Richter, who is still owed more than \$30,000 in stock payments and disruptive incidents, Eric Richter, Publications, Inc., last month delivered the premiere edition of his competing monthly *Clip*. Journal to distribution points in those same neighborhoods, while Zampella has hired a new (you've staff that has produced the November issue of his news magazine.

...the thrilling appearance, at the back of the hall, of a killed bagpiper.

of her approach was given added voice by the Steinway she played, in contrast to Kahane's Falcone (which in virtually every characteristic was marginally but undeniably inferior to the Steinway, as always). But Licad's technique was not comparable to Kahane's, and in numerous fast passages, parallel octaves, and passages requiring considerable power to compete with the orchestra, she revealed herself as notably below the technical level found almost universally nowadays among young pianists. Those weaknesses aside, her performance was a lovely one, filled with exquisite music-making; the improvement in

schemes (mathematical, architectural, contrapuntal, variations) whose logic only astute students of the printed score are able to detect. Along with this preoccupation, the composer has shown a perpetual fascination with the culture of the Middle Ages and Renaissance: platinizing, medieval polyphony, Christian art and ritual, Catholic liturgy, Dante, Saint Thomas Aquinas, John Taverne, Gaudenzio, Vesalius. He has also experimented with the dramatization of musical performance, or the combining of music with dramatic action in forms that are not quite opera

CITY LIGHTS

THE BOARDWALK

(continued from page 4)
of skates in San Diego since January 1. "It's very conceited about this," Rankin admits. "I've done more for Rollerblades than anyone else." Gross Ginsburg agrees. "If it weren't for Mark Rankin," she says, "Mission Beach wouldn't be on Rollerblades."

THE INK SPOTS

(continued from page 4)
Brewer's to pull the switch on the paper's electricity supply. Zampella says "it's obvious" that Portantino was behind the shut-off, and though Portantino denies the allegation, Zampella nonetheless extracted revenge by publishing Portantino's home and office phone numbers in *Brewer's* October 20 issue. (Zampella also informed readers that they should call Portantino "for further information" on the failed merger.)

Portantino says he's received "eighteen phone calls at home, seventeen from people who congratulated me if I had anything to do with obstructing 'Brewer's business,'" and one negative call, which Portantino assumes was placed by a *Brewer's* employee. The two publishers are still leveling charges of petty harassment at each other, and Zampella this week estimated that he and Portantino will have racked up more than \$20,000 in legal fees before the matter is dropped.

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PIGSKIN

(continued from page 3)
friendship with the U.S. A few minutes later, ten adults in the stands on the Coronado side of the field rise up and chorize a cheer whose refrain, which they spell out letter for letter, is "B-E-A-T B-I-L-B-R-A-T-O-S." Cabrera and several other CETYS administrators laugh off the chant. They say they're treated well in the U.S. Some high schools receive the Tijuana with elaborate ceremonies.

At half-time the Islanders still lead 7-0, and Cabrera is still talking. He says CETYS is the only private school to give scholarships to football players. Twelve players — more than half the team — are playing on scholarships. "Our direction is to play up here, so we have to give scholarships," he explains as the Oros march down the field in the third quarter. But their drive is halted as the fifteen-yard line when Carlos Campa, the head coach's little brother, fumbles the ball and "Nado" recovers. Cabrera and his colleagues grimace and yelp.

CETYS players must maintain a high academic standing in order to play football; on a six-point scale, they need to maintain an eight average. This hasn't hampered recruiting efforts. The administrators say they had sixty boys try out for the junior varsity this year, which could only accept thirty-five players.

According to school administrator Pedro Avila, the sports budget, at about \$15,000 a year, is the biggest budget among the school's various departments, notwithstanding the fact that the school has no gym and no football field. The team practices in the stadium used by the Tijuana Petros baseball team.

In the fourth quarter, the Islanders are still leading 7-0 and are threatening to hand the Oros their first shut-out of the season. After incurring numerous penalties, giving up an interception and another fumble, the Oros get the ball on the fifty-yard line with one minute to play. But their normally trusty passing game fails them, and "Nado" intercepts on second down. As the clock bleeds down below ten seconds, courier sciences instructor Rodrigo Gutierrez takes the field. "Welcome to life," and the game is over.

After helping to remove tape from the ankles of his distraught players, Coach Campa steps outside the locker room to talk. "This was their last game up here. It was very important for many kids," he says. "There were many broken hearts, turnovers, and penalties. Maybe they put too much into it. ... And maybe the quarterback wasn't comfortable with the two new wide receivers. We lost our best two receivers after the second game this year because of academic problems."

Assistant coach Roger Eay says CETYS and three other teams — Coronado, Mission, and St. Augustine — could form their own international league, if the statewide governing body that controls high school sports plays the role. "We've played valiantly. We think we've earned the right to get into a league up here," CETYS ends its football season this Saturday after a twelve-hour bus ride to play a team in Hemet, N.C.

A REAL TIJUANA JOB

(continued from page 3)
posting the sign. Near the office's front door, a sheet of poster board lists the job offerings: "We have openings for: a receptionist young women (of good appearance) a cook."

The two-year-old office is staffed by six employees of Gruposomercado, a consortium of various businesses established by the vastly wealthy Tijuana-based Mercado family. In addition to owning many thousands of buses, bus stations in Mexico and Guadalajara, a catering service for airlines, and security services, the family also possesses restaurants, bars, and RV parks in Tijuana and throughout Baja California.

According to Guillermo Sierra, director of human resources for Gruposomercado, the Mercado family established the employment office in the central bus station specifically to attract young men like Tami and Fernando. "The best part of Mexico, our most valuable resource, our most precious skills — are being taken from us. The Mercado family is very nationalistic. They wanted to do something to try and conserve Mexico's workers for their and

the country's benefit. "Unemployment in the rest of Mexico is quoted at twenty-eight percent. The exact opposite is true in Tijuana. There is a labor shortage here. And businesses experience a very high turnover. It's difficult to compete with what many people perceive as the benefits of working in the U.S. While we can't offer the same pay, we can offer them respect. Working in their own country, no one will treat them as second class simply because they're Mexican," Sierra says that his office manages to find jobs for 2500 men and women each year in one of the Mercado family's many businesses or in other companies acquainted with Gruposomercado's program.

Tami and Fernando have come up the stairs to the Gruposomercado office. Outside, a dozen *poleros* are greeting the steady stream of human traffic trodding blasty-ped off buses into the station's bright light. Tami and Fernando are told by a Gruposomercado staffer that they'll each need two passport-sized photos for their paperwork if they want to meet with an employment counselor. The two confer. As they head out the door, they stop.

(continued on page 36)

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(continued from page 35)

Fernando digs a pen and piece of paper out of his jacket pocket and, smiling, asks the American, "Could you give us your phone number and address in San Diego? Maybe we'll get together for a beer after we get across."

OPERATION BRUISER
(continued from page 5)
primary use for the mammals, in which the animals attach a grabber device to navy equipment resting on the ocean bottom. According to Trout, mammal training supervisors wanted to put

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Bruiser into a secret program similar to the one using dolphins to locate enemy frogmen. He says he refused to be Bruiser's trainer in such a program because, "If he carries out the program the way it's designed, it would jeopardize the animal's life."

Trout went out to San Miguel Island to try to find Bruiser before the navy got to him. "All I want to do is get the frigging harness off the animal," he said before he left. "He's still growing, and the harness could kill him. I don't want him to die from a harness. I taught him to use." But after a day of searching along the northeastern end of the island, Trout didn't spot Bruiser, and he had to return to San Diego.

The navy crew didn't have much luck, either. Spokenman LaPuzza says, however, that the crew spotted one animal, without a harness but with a scar around its neck, that fit Bruiser's description. "They have some belief that it was Bruiser," says LaPuzza. "They're hoping it was him. Now they'll just have to wait until they hear again from the rangers on the island." LaPuzza says that harnesses worn by navy dolphins have employed a dissolvable link so that the harness would fall off if the animal escaped. Recently, navy trainers have refined the sea lion harnesses so that they will also break away after a few days in the ocean.

LETTERS
(continued from page 3)
Traditional and alternatives both have their place and have much to learn from each other. They must cooperate, not compete.

So let's hear from the other side, about people who have been helped and even cured by nontraditional means. What other choice does one have if given up on as "incurable"? And how about a story on conventional medical corrections and grief? It's out there as well. I'll take my "wild history nut" and "whodunnit" any day over dubious pills and prescribed poisons.

Refused To Leave Gallbladder

Mr. Loeffler is undoubtedly well-informed, but he quite frankly has his head so deeply embedded in Big Science and the "cut and sew" school of health that I don't think he is able to think clearly about the problems inflicted by too much of a one-god thing.

Regarding the story about the "friend of a friend" who went to Tijuana for cancer treatment, then returned to the States and received radiation and has been in remission ever since, I am happy for this person, but one swallow does not spring a mare, and I, too, have medical horror stories - but about the practices on this side of the border.

In the past ten years, the fathers of three friends entered the hospital - two for the first time - and never came home. These hospitals were not in Tijuana, but in Long Beach and San Diego, respectively.

My friend, Jeff, died, received blood tainted with the hepatitis virus during surgery and died as a result. My ex-husband's father, in the same "highly respected" Long Beach hospital, had his acute "kidney" during heart surgery and died in the recovery room. The third, a handsome and healthy forty-four-year-old who went in for

"routine" hernia repair, died from a massive urinary tract infection introduced (or spread) into his otherwise-healthy body by the insertion of a urinary catheter. My dear friend Charlotte still cries when she speaks about this hideous and unnecessary loss. Unlike Mr. Loeffler's second-hand anecdote, these people did not get a chance to investigate alternative avenues for combating disease or promoting health. And that's just one of the problems with allopathic (Western) medicine. Its cures are too often too big, its mistakes too often fatal. A second problem with current medical practice is the drive to find the cause, which seems to take precedence over

alleviating suffering.

In the name of finding out the cause of right-sided pain, I was given a test at UCSD Medical Center that almost killed me. I was injected with opaque dye that compromised my health for months after leaving the hospital. Although I was told the test would "last about a half hour," I was subjected to the test and a good bit of abuse for over two and one-half hours - and I think I'd still be there if they hadn't caught the lower lobe of my lung with their eight-inch needle and sent my blood pressure into a tailspin. I think I went into shock.

So, after eight days and sixteen different "I'm going to be your doctor" speeches, I went home,

refusing to leave my gallbladder for their continuing scientific investigation. Since then, with a combination of acupuncture, homoeopathy, Solary herbs, and avoiding the whole-count set, I have managed to stay pretty darned healthy. And I'm proud not to be contributing to the furtherance of bad medicine, expensive German cars, and the ego righteousness of the worst representatives of the prescription pad brigade.

Needless to say, I am not a cheerleader for the MDs of this country. So, when Loeffler issues out the sweet and subtle benefits of homoeopathy, saying it was "discarded seventy-five or a hundred years ago," it makes my

blood (and Chi) boil. First of all, there are a lot of things that are no longer "popular" - like copper plumbing, home canning and the Truth - whose benefits are well known.

From my understanding, the main reason that doctors and patients turned away from homoeopathy was the introduction of the sulfu drugs, the forerunners of the antibiotics. The results were undeniably miraculous. But like so many other Western medical practices, doctors got carried away and relied on pharmaceuticals and surgery far too much. And when their fees and the profits of the giant drug companies soared into the atmosphere, they all assumed that

big cures deserved big money. Well, along with a lot of other folks, I am simply not taking it anymore. Although I know that there are quality MDs here and elsewhere, I am afraid that the method is the madness.

R. Samish
Hilversum

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ST/

LOCAL COLOR

Cuts and clippings from around the county

A possible write-in candidate in the November municipal election faces a hearing... on charges that he raised a flagpole toward police officers with the intention of insulting them.

Robert Anthony Read III, 29, was arrested last week after allegedly creating a disturbance... near City Hall.

Dear Mr. RAG DOLL: Is floating out on a LAKE rippled by the wind, going fast, out of sight. One last to swim for it. I search.

frantically for a BOAT to chase it. Will it sink in the lake's center or keep floating? I can look for it later...

MAIN FEELING: LAKE: I am the water moving in a fast current, rippled by the wind. I am a lake with stagnant boundaries and a head, deep center...

RAG DOLL: I lie face up on the water unable to move... No time to think. What will happen to me? The little girl is getting further away. I am powerless. I don't care...

ME: I am on the shore. They think I'm a child, I am more than that... I'll be wet and dirty... Dr. Noel Martin is a licensed psychotherapist practicing in North County...

— Women to Women, a column by Noel Martin, The Citizen

Dear Queen Eddie: Two out of four men that I have taken home in the past six months had anal warts. What bothers me

most is that these men were very concerned about this condition. One even stated, "What are you worried about, you've got a condom on."

Maybe I'm aware of this condition because several years ago I had anal warts, and had them treated... Thanks for letting me get this message to others.

Worried (Name Withheld)

Dear Worried: Thank you for a very revealing look at a very serious problem. I know many readers will think, "What next?"

Love, Queen Eddie

— Bravo

How to Begin and Continue a Conversation Starting a conversation at any place or time is an art. Shyness, fear of failing and many other misconceptions prevent good conversation.

especially on first encounters with the opposite sex. You will learn to pick up cues, read between the lines, use body language and find out people's intentions.

Overcoming these fears and learning the proper rules of carrying on a good conversation have assisted countless people...

— The Learning Annex, November '88 class catalog

Claiming that it would cause his car to become new again, a San Ysidro man drove into the ocean Sunday evening.

Dupey Charlie Evans said he received a call... of a non-injury accident in water near the 100 hundred block of Dulles. When he arrived, he found the barricade at the street end shattered and several hundred yards away.

— Ernest Steven

Alexander... did not smell of alcohol, Evans placed him under arrest... "When I asked him why he did it, he told me it was a 'labor of love,'" Evans said.

Alexander then told Evans that he was trying to "vary" the car... Alexander told him that if you drive a car for enough out into the ocean, it flows back to the shore in brand new condition.

— The Learning Annex, November '88 class catalog

— Chale Vista Star News

A young Del Mar man and three companions were arrested last week for using baseball bats to strike as many as 20 mailboxes on Amphitheatre Drive as they drove past...

— The Citizen

Jim Lacy not only instructs the elderly on ways to defend themselves but how they can do right trash their assailants.

Lacy, 38, who moved to San Diego from San Francisco two years ago, said he is a Grand Master in the art of Krav Maga and Judo.

— La Jolla Light

Marine Capt. Michael William Ganser of Oceanside planned to kill his wife's entire family, revenging a shattered marriage with a scheme that

claimed one life and nearly ended another, it was reported Tuesday.

— Blade-Tribune

was discovered eight houses away from his... home with a bullet wound to the chest, several severe lacerations and one ear nearly bitten off.

Authorities have specialist that Ganser had, waiting for the brothers to come home...

— Blade-Tribune

James Fox and Ganser were married to sisters... Ganser believed his sister-in-law and Fox were meddling in his marital affairs.

— Blade-Tribune

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That's why they are spending tens of millions of dollars for confusing advertising and sponsoring three distracting propositions (101, 104 and 106) to muddle up the November ballot!

Why? Because they're counting on voter confusion to defeat Proposition 100, the Good Driver Initiative, which will bring responsible, comprehensive reform to the insurance industry. The insurers don't want to be reformed!

Only the Good Driver Initiative...

...guarantees at least a 20% auto insurance reduction limited to good drivers everywhere in California — no matter what city or county you live in! That's just plain campaign talk or even a solid promise. When Prop. 100 passes, IT'S THE LAW!

Only the Good Driver Initiative...

...denies any Good Driver insurance rate reduction to convicted drunk drivers and reckless drivers. That's why California Mothers Against Drunk Driving supports only Prop. 100.

Only the Good Driver Initiative...

...gives law enforcement the legal tools and funds necessary to crack down effectively on costly insurance fraud. Nearly every major organization of peace officers is supporting Proposition 100. So is California's chief law enforcement officer — Attorney General John K. Van de Kamp.

Only the Good Driver Initiative...

...provides protection for senior citizens against health insurance (Medi-gap) advertising and sales scams.

Only the Good Driver Initiative...

...requires that insurance companies that fail to pay legitimate claims within a reasonable time be held legally responsible for the damage their delaying tactics cause.

and Proposition 100 is Fair!

It will repeal the unfair anti-trust law exemption the insurance companies now enjoy — but other businesses do not. They will no longer be permitted to scheme with each other on rates or practices at the public's expense!

No other initiative has earned support from so many prestigious California organizations as Prop. 100. The endorsements include Mothers Against Drunk Driving (MADD), the Consumers Union and nearly every major law enforcement association. Here's a partial list — and the positions they took after their own study of all the insurance initiatives.

The Organizations	Their Recommendations On the Propositions			
	100	101	103	104
California Mothers Against Drunk Driving (MADD)	NO	NO	NO	NO
California Peace Officers Ass'n	NO	NO	NO	NO
California Police Chiefs Ass'n	NO	NO	NO	NO
League of California Cities	NO	NO	NO	NO
County Supervisors Ass'n of California	NO	YES	NO	NO
Congress of California Seniors	NO	NO	NO	NO
Railroad & Professional Workers, Executive Forum, Steel U.A.	NO	NO	NO	NO
Consumer Federation of America	NO	NO	NO	NO
California Common Cause	NO	YES	NO	NO
California State Sheriffs Ass'n	NO	NO	NO	NO
Consumers Union (Publisher of Consumer Reports)	NO	YES	NO	NO
California Council of Churches	NO	YES	NO	NO
Consumer Federation of California	NO	YES	NO	NO
Los Angeles Police Protective League	NO	NO	NO	NO
Golden State Shakespearean Overlook League	NO	NO	NO	NO
San Diego Police Officers Ass'n	NO	NO	NO	NO
National Insurance Consumer Organization	NO	NO	NO	NO
California Occupational Peace Officers Ass'n	NO	NO	NO	NO
Peace Officers Research Ass'n of California	NO	NO	NO	NO
California Council of Police and Sheriffs	NO	NO	NO	NO
Peace Officers Council of California	NO	NO	NO	NO
California NOW	NO	YES	NO	NO
National Public Defender	NO	NO	NO	NO
California Labor Federation CIO — AFL-CIO	NO	YES	NO	NO
California Democratic Party	NO	NO	NO	NO
California Teachers Ass'n	NO	NO	NO	NO
Japanese-American Republicans	NO	NO	NO	NO
San Diego County Sheriff's Ass'n	NO	NO	NO	NO
California School Employees Ass'n	NO	YES	NO	NO
Rain-Lee Enforcement Ass'n	NO	NO	NO	NO
San Diego Police Officers Ass'n	NO	NO	NO	NO
San Diego County Sheriff's Ass'n	NO	NO	NO	NO
California County on Victimology	NO	NO	NO	NO
California Trial Lawyers Association	NO	NO	NO	NO
California State Employees Ass'n	NO	YES	NO	NO
State Government Project	NO	YES	NO	NO
Society for Public Health Education (Northern California)	NO	NO	NO	NO
Vital Information in Victim Assistance	NO	NO	NO	NO
Los Angeles Congress of Seniors	NO	YES	NO	NO
California State Ass'n of Electrical Workers — AFL-CIO	NO	NO	NO	NO
L.A. County Peace Officers Ass'n — Region 3	NO	NO	NO	NO
Orange County Congress of Seniors	NO	NO	NO	NO
San County Democratic Central Committee	NO	NO	NO	NO
San Diego County Democratic Party	NO	YES	NO	NO
Democratic Party of the San Francisco Valley	NO	YES	NO	NO
United Auto Workers of America — Region 5	NO	YES	NO	NO
White Lung Ass'n	NO	NO	NO	NO
California League of City Employees Ass'ns	NO	NO	NO	NO
San Francisco Democratic Party	NO	YES	NO	NO
San Francisco Democratic Party	NO	NO	NO	NO
San Francisco County Labor Federation — AFL-CIO	NO	YES	NO	NO
Marin, Napa, Sonoma, Humboldt County and Shasta	NO	NO	NO	NO
San Francisco County Labor Federation — AFL-CIO	NO	YES	NO	NO
California Chromosome Association	NO	NO	NO	NO
Autism Victims of America	NO	NO	NO	NO
Center for Public Interest Law	NO	YES	NO	NO
American Barbers Ass'n	NO	YES	NO	NO
Valley Federation of Seniors	NO	NO	NO	NO
Alameda County Democratic Central Committee	NO	YES	NO	NO
San Francisco County Democratic Central Committee	NO	NO	NO	NO
California Professional Firefighters	NO	YES	NO	NO
San Jose Area	NO	NO	NO	NO
Los Angeles Federation of Senior Citizens Clubs	NO	NO	NO	NO
International Brotherhood of Firefighters	NO	NO	NO	NO
Federation of Private Social Practitioners (FSPA)	NO	NO	NO	NO
United Paperworkers International Union, Local 1450	NO	NO	NO	NO
Los Angeles County Attorney's Committee on Aging	NO	YES	NO	NO
San Francisco County's and Marin's Union	NO	YES	NO	NO
AFL-CIO	NO	YES	NO	NO
California Conference of Mayors — AFL-CIO	NO	YES	NO	NO
Advisory Council to Los Angeles County Area Agency on Aging	NO	YES	NO	NO

Some of Prop. 100's Key Local Supporters

- Chronic Information Bureau of San Diego County
- Dr. and Mrs. David Gaudin, D.C.
- Dr. and Mrs. Leonard Goldberg, D.C.
- George C. Georgiades, D.D.S.
- John E. Kohn, M.D.

What the Neutral Observers Say About 100

Los Angeles Times (10/13/88)

"Proposition 100 would establish a coherent system of regulation that would promise good drivers an immediate 20% reduction in premiums and future discounts of 20%. Making the insurance industry more competitive is the basic thrust of Prop. 100. The regulatory system in Prop. 100 is workable and sufficiently well-thought-out to withstand legal challenges and political assaults that can be expected from the insurers. The Times recommended YES on 100 and NO on 101, 103, 104 and 106.

San Jose Mercury News (10/16/88)

"(Proposition) 100 introduces a new regulation without the regulatory downgrades territorial rating without scaling it, provides an escape hatch for insurance companies that can't allow 20 percent rate rollback. If 100 passes, the insurance companies will be hurt but not mortally. ...Vote yes on 100, vote no on the others.

Long Beach Press-Telegram

"Prop. 100 is the best of the consumer reform proposals. Props. 101 and 106 create more problems than benefits. It's important that voters pass one of the proposals, we like 100.

KTVU (Ch. 2), Oakland (10/18/88)

"Insurance companies also claim Prop. 100 will raise rates here to pay for lower rates in Los Angeles. That's not true. 'No fault' (Prop. 104) protects the insurance companies. Proposition 100 protects you. These are the facts."

Venture Star Free-Press (10/13/88)

"The best measure is Proposition 100. (Its) regulatory provisions... serve the public interest without being punitive toward the insurance industry. In fact, the authors of Prop. 100 were far more concerned about protecting the interests of insurers."

EVENTS THEATER MUSIC & FILM

TALK ABOUT LOCAL JAZZ

A roundtable discussion will be presented Friday night at the La Jolla Museum of Contemporary Art in the hope of ascertaining whether San Diego's jazz scene is half-empty or half-full. Judging from the opinions expressed promise to be as varied as the specialized interests of the participants. But even more tantalizing is the prospect that substantive disagreements among standard-bearers from opposing camps — who for the most part have never appeared together in such a setting — could send some fur flying.

At press time, those slated to take part in what could become a lively forum included prominent musicians and educators Jimmy and Jennie Cleveland, co-founders of the Sweet Baby Blues Band, acclaimed saxophonist Charles McPherson, whose most recent credit is playing alto sax on the ensemble passages of the soundtrack to *Blind*, the current

film on the life of Charlie Parker; guitarist Peter Sprague, who's played with a number of major jazz stars and who has been active in jazz education, composition, and performance for many years; and internationally lauded pianist Mike Wilson, former music director/pianist for Sarah Vaughan and a much-respected member of the local jazz

community. Representing the jazz media will be jazz critic/author/producer Stanley Dance, an acknowledged authority on Duke Ellington; Phyllis Hageman, music and promotions director of KSDS;

FM 88 radio station, which features straight-ahead, mainstream, and even avant-garde jazz; Art Good of KSWV-FM, originator of KSDS's popular *Lies Out Jazz* show; host of the nationally syndicated *Jazz Ten* program, and therefore a champion of

what jazz purists vilify as a "sell-out" variation of the genre; Jude Hilder, publisher/producer of *The Jazz Link*; and Steve Huntington, program director at KPMP.

The business (or lack thereof) of presenting jazz concerts will be addressed by Rob Hagen, the

(continued on page 22, col. 4)

Philip Glass's newest work, *1000 Arahman on the Roof*. That many jets overhead make the sort of noise that rattles your binnacle and can, you know, drive you a little crazy.

Billed as "a science fiction music-drama," *1000 Arahman* will run through Symphony Hall for one night only, Monday, November 7, as part of an extraordinary thirty-eight-city American tour preceding the work's opening in New York City sometime next year. The ninety-minute-long piece — a mere bagatelle in comparison with some of the composer's lengthy operas — is a close collaboration of Glass (Eisenstein on the Beach, *Sotagayuki*, *Akhmat*) with the Chinese-American playwright David Henry Hwang, winner of the

(continued on page 18, col. 4)

GLASS WORK

Anyone living directly under the flight approaches to Lindbergh Field will readily appreciate the meaning of the title of minimalist composer



Philip Glass

SOUNDS OF AFRICA

Americans on the whole tend to be stubborn in their musical tastes. Anything that toys with the well-tempered scale or has language that when translated into English does not correspond with more familiar



Paul Simon

concerns is approached with xenophobia. In other nations, particularly those in Europe, audiences are more responsive to the music of other cultures. Look, for instance, at the slow but burgeoning interest in contemporary African music taking place. There are dozens of old and modern styles being investigated and utilized by musicians from different continents. Only a handful of the styles emanating from the massive umbrella called African music are recognizable to American listeners. There is a growing body of serious literature detailing the music's origins from antiquity to the present. But to widen the beginner's curiosity, less academic study and more readily accessible information is needed. This should be in the form of mainstream press coverage, radio play, concert tours, and "one-time" showcases such as Paul Simon's *Circus World*.

(continued on page 20, col. 3)



THE FISH AND THE LLAMA

Llamas and tropical fish are two of the quietest pets a person can own. They are only rivaled in their silence by snakes and other reptiles. But snakes are known to swallow small children, and liards are

incredibly ugly. The local herpetological society would probably disagree, but they will have to hold their gassy tongues tight now. This is not their day in the sun. It is, instead, a time to spotlight llamas and tropical fish owners. Both groups are putting on shows this weekend in San Diego, and both groups have a lot to say about why

their pets are superior to the cat, the dog, the ferret, the dispered chimpanzee, or any three-toed wallet material. Llamas are exceptionally calm animals that belong to the camel family. One of their most interesting — and appealing — aspects is their toilet routine.

"They all potty in the same pile," explains Sandy Mubank, a Rancho Santa Fe woman who owns forty of them. Talk about easy clean-up! Feeding the llama is also a simple matter. They like to graze, so you can take them camping without bringing extra food. Llamas are gentle with children and can be trained to pull a cart. They don't lick, bark, dig, or smell bad; the only sound they make is a low humming noise.

The one bad habit llamas have — spitting — is always a response to harassment or threat, according to Mubank. "Any well-behaved llama would never spit at a human," she says. She won't lend her llama to petting zoos but does take them

(continued on page 22, col. 1)

TELL ME A STORY

Jim Dieckmann has lived in Point Loma since he was ten years old, but he feigns a southern drawl when he talks about his Uncle Jake, the uncle he liked to listen to blues on the radio and play along on the harmonica. One night a seven-foot-long rattlesnake sat and listened and did not bite Jake. The next night as Jake played his harmonica, dead.

(continued on page 19, col. 3)



Illustration by John W. Brown



ONE TASTE AND YOU'LL DRINK IT DRY.

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READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by noon on 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 90000, San Diego, CA 92188.

OUTDOORS

Wilderness Day, the Friends of Wilderness Gardens Preserve are sponsoring a series of explorations of this area near the North County town of Palmdale. On Saturday, November 5, the day gets under way at 7:30 a.m. with a trail walk led by local expert Claude Edwards, a herpetology lecture, and an exploration of the geology of the preserve. Events should last until 3:30 p.m. Bring water and a lunch. Some light refreshments will be provided during the afternoon break. The preserve is located at 14209 Highway 76, from San Diego, take I-15 north 45 miles to Highway 76 (Pala Road). Check your odometer as you turn east on the county road, the sign for the preserve may be hard to see. It's ten miles east of I-15. Children 13 and under are admitted free.

Bird Walk, Jim Morris leads the next Audubon Society bird walk around the area of Joshua Lakes, Saturday, November 5, 8 a.m. to noon. Egrets, ducks (including a pair of wood ducks), osprey, rose-

swallows, and a variety of raptors and songbirds are what you're likely to see. Meet in the parking area between the first and second lakes. To reach the park, take Mission George Road in Santee to Carlton Hills Boulevard, turn north, cross the river, turn left on Carlton Oaks Drive, and proceed west a few blocks to the park entrance. The hike is free, but there is a park entry fee. 531-0615.

Estuary Nature Walk, park rangers at Bonita Field State Park will lead a hike around the Tijuana Estuarine Reserve this Sunday, November 5, beginning at 9 a.m. The area is particularly active with bird life in the late fall and winter. The walk begins at the corner of Fifth Street and Irish Avenue, Imperial Beach. The nature walks are offered the first two Saturdays of each month. Free. 435-5184.

Desert Exploration, this week's walk by the Capotean nature guides from the Natural History Museum will be through Smuggler Canyon, Little Bear Valley, in the Anza-Borrego Desert State Park. In

this high-desert environment, there will be cactus, succulents, hawks, roadrunners, ravens, and a variety of reptiles. The canyon includes some ancient Indian rock art and masonry, depressions in boulders used by the Kawaiwats Indians for grinding seeds and nuts. At the trail's end, there's a spectacular view of the Carrizo Valley. The hike is scheduled for Sunday, November 5, 10 a.m. to 2 p.m. Bring a canteen of water and a lunch, and wear a hat and sturdy shoes. To reach the starting point, take I-8 east to Highway 78. Go north through Commerce State Park to Julian. At the intersection with Highway 78, turn right (east), and continue on the highway down Bonita Grade to Scissors Crossing (where Highway 78 and S-2 meet). Turn right (south) on S-2, and drive six miles to the entrance to Blue Valley. Look for the Blue Valley sign on the east side of the road, where participants will meet and sign in before commencing the trailhead. It's all free. 231-3811.

Bird Walk, Helen Agnew leads a bird-spotting walk through the Sycamore Marsh area of the Chula Vista Nature Interpretive

Center. Sunday, November 6, 9 a.m. Since no cars are allowed on the grounds of the preserve, the walk will begin at the corner of E Street and Bay Boulevard just west of I-15, Chula Vista. You'll get much more out of the hike if you bring your own binoculars or a spotting scope. The walk is free, but reservations are required. It's canceled if there's rain. Call 422-2473.

Canyon Hike, the Capotean nature guides lead a walk through San Clemente Canyon (Marian Bear Park) and describe the streamside flora and fauna of this residential canyon. Sunday, November 6, 2 p.m. to 3:30 p.m. From Highway 52, take the Regency Road/Claremont Mesa Boulevard exit, turn south under the highway, and meet the guide in the canyon parking lot. Free. 232-3821.

Local Average Temperature should be declining most rapidly during this time of year, according to more than a century of meteorological records. With every successive week, daily maximum

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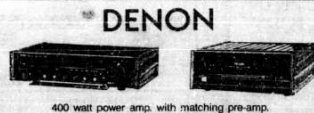
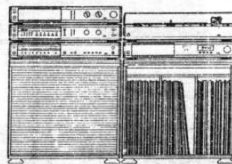
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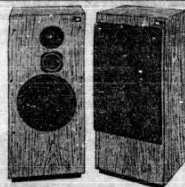
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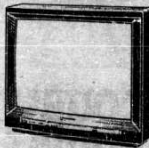
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READER'S GUIDE TO LOCAL EVENTS

temperatures are dropping by about 3/4 degree Fahrenheit, and daily minimum temperatures are declining by about one degree Fahrenheit. (This gradual onset of fall weather chill is probably all but unnoticed by most newsmen from hankie climates.) By January our mean temperature will have fallen to about 55 degrees from an average temperature of about 70 degrees in August.

November's and December's Picturesque Seasons and seasons are no accident. This is the time of year when high crime clouds, often

a precursor of cold fronts from the northwest, sweep through our area with some regularity. When cirrus or other lofty clouds are present without any underlying cloud layers, low-angle sunlight (which is usually reddened by its passage through the atmosphere) bathes the undersides of these clouds in a crimson luminance. This effect is most noticeable a few minutes before the sun sets and a few minutes after the sun sets.

Chinese Lantern Trees (Koeberlinia bipinnata) are now displaying colorful clusters of orange, reddish, or salmon-pink seed pods. Good specimens line the south end of Balboa Drive in Balboa Park and Lake Murray Boulevard through San Diego's San Carlos district. Most of the remainder of San Diego's ornamental trees will continue to be drab until December, the onset of our "autumn," botanically.

DANCE

"Garage Dance," an evening of new choreography is scheduled for Friday and Saturday, November 4 and 5, 8 p.m. Ellen Segal will present a solo work, choreographed by Edling Sunde. Loma Doms is featured in Variations, and Fath Issay-Jensen performs Baby Boy. Other dances in the program are Variations Diamond, Ann Laddin, Erica Ogden, Robin Swanson, Erica Thierfeld, Glenn Thompson, and Terry Wilson. The event will be held at the Westmaster Salveria Church, 3598 Talbot Street, Point Loma. 276-7223.

Smooth Dancers, the local organization of the National Smooth Dancers is holding its anniversary ball this Saturday, November 5, 8 p.m., Silvergate Masonic Temple, 3795 Utah Street, North Park. 296-7988.

FILM

"2001: A Space Odyssey," to celebrate the 20th anniversary of this film, the Reuben H. Fleet,

Space Theater and Science Center has planned Thursday through Sunday screenings, through November 13. The 70mm print will be shown on the theater's domed screen with stereophonic sound. Show times are at 8 p.m. Thursday through Saturday and 5 p.m. on Sunday. The ticket price includes admission to the science center. Advance tickets are available through Ticketmaster outlets (778-8497); same-day tickets (depending on availability) can be purchased at the theater box office. For additional information on the call 258-1168.

Ethnographic Films, the Museum of Man in Balboa Park is offering a series of anthropological films on a variety of subjects, which will be shown each Friday afternoon at 1:30 p.m. This week's films are November 4 are Mystery Mounds of Baja California and Rock Paintings of Baja California. The first film documents the work of San Diegoan Harry Crosby, photographer and historian, who has studied the paintings for years. The second film compares the Baja painting style

with other rock paintings found around the world. The films are free with museum admission. 239-7001.

Political Film Series, Emma depicts the conflict between the colonial French and the mystical African tribe of the Dulas at the end of World War II. The 1971 film by Chusme Sembrere will be shown as part of the weekly series sponsored by the Committee for World Democracy of UCSD. Friday, November 4, 7 p.m., in room 101, Third Lecture Hall, UCSD. For program information, call 534-4873. For on-campus directions, call campus information at 534-3362. Free.

"Spirituality and the Cinema," the fourth film in this series of eight is the 1954 Danish film Order, directed by Carl Dreyer. The visionary Johannes believes he is Christ; he doesn't experience spiritual enlightenment until he recognizes his delusion. The metaphysical tale will screen Friday, November 4, 7 p.m., room 106, Hahn Hall, UCSD, 9500 La Jolla Village Road, La Jolla. Tickets are available at the door.

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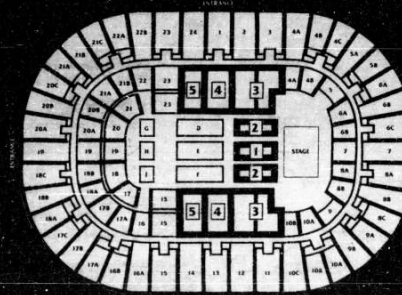
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Other Upcoming Shows

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November 4
Jackson Browne
November 5
Robert Palmer
November 9
Michael Jackson
November 12 & 13
Anita Baker & Luther Vandross
November 15

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Metallica • Pat Benatar

READER'S GUIDE TO LOCAL EVENTS

Post-Impressionist Painters
Henri de Toulouse-Lautrec, Paul Gauguin, and Vincent Van Gogh are the subjects of three films to be shown this weekend at the San Diego Museum of Art in conjunction with its exhibit of works by Lautrec, "The Wolf at the Door" is Danish director Henning Carlsen's 1986 dramatic biography of the egotistical and passionate Paul Gauguin. Donald Sutherland

portrays the painter. The film will be shown Saturday, November 5, 11 a.m. At 2 p.m. that same day, there is a screening of Vincente Minnelli's 1950 *Last Year for Mr. Soames*. Kirk Douglas is one of his best-known roles as Van Gogh and Anthony Quinn as his friend Gauguin. John Huston's 1952 *Moulin Rouge* is the third and final film, scheduled for Sunday, November 6, 2 p.m. Joe Ferrer portrays the artist. Screenings are in the museum's Copley Auditorium, Balboa Park. Tickets will be available at the door, or call 232-7911 x173 for series information.

"Entertaining Mr. Sloane," Joe Orton's play about an aging composer and her brother who both desire Mr. Sloane is the inspiration for this 1969 British black comedy by Douglas Hickox. It will be shown Monday.

November 7, 7 p.m., third floor auditorium, San Diego Public Library, 825 F Street, downtown. Free. 686-1977.

"Say Amen, Somebody," the much-praised documentary celebration of black gospel music and some of its stars screens as part of Palomar College's weekly "Art of the Cinema" series, next Thursday, November 10, 7 p.m., room P31, 1150 West Mission Road, San Marcos. Free. 744-1150.

"Papas Nigriti," Hal Crow of Helix Showmen presents an audio-visual slide program on the culture of Papua New Guinea, next Thursday, November 10, 7 p.m., repeated at 8:15 p.m., Ben Polak Fine Arts Center (adjacent to the public library), 853 University Avenue, La Mesa. \$8-1172.

"The 81st Blow," this documentary on the Holocaust contains footage shot by the Nazi government. It will be shown next

Thursday, November 10, 7:30 p.m., M.L. Lawrence Jewish Community Center, 4120 Executive Drive, La Jolla. For reservations or ticket information, call 457-5230.

MUSIC

Master's Recital, pianist Margaret Murray will perform tonight, Thursday, November 3, 8 p.m., Mandeville Recital Hall, UCSD. Free. 534-5604.

"Ovation" Concert, the second concert in the San Diego Symphony's series brings Bernhard Klee to the podium to conduct the orchestra in Berg's Violin Concerto, Barber's *Adagio for Strings*, and Brahms's *Symphony No. 4* in E Minor. Violonist Christine Edinger is the featured soloist. Performances are scheduled for tonight, Thursday, November 3,

and Friday, November 4, 8 p.m., in Symphony Hall, 1245 Seventh Avenue, downtown. SDSC professor Donald Barr, founder of the San Diego Chamber Orchestra, presents a preconcert lecture on the evening's program at 7 p.m. before each performance in the President's Room of Symphony Hall. For ticket information, call Ticketmaster (778-8497) or the box office (699-4105).

"Marriage of Figaro," Elizabeth Kinney directs the Oremouth College Opera Theatre Workshop's production of the Verdi opera, Friday and Saturday, November 4 and 5, 7:30 p.m., and Sunday, November 6, 3:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. This fully staged production will be performed in English with orchestral accompaniment. For ticket information, call 562-4558 or 442-2177.

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READERS GUIDE TO LOCAL EVENTS

Pianist Howard Wells plays selections from the works of Mozart, Brahms, Scriabin, and Chopin, with commentary on the program. Friday, November 4, 8 p.m., World and Music, 3808 Fourth Avenue, Hillcrest. For reservations and information, call 298-4012.

AL-Beethoven Program. USU's International Orchestra opens its new season on Friday, November 4, at 8 p.m., with a concert program that includes the *Lament Overture*, the *Emperor Concerto*, and *Symphony No. 5*. Pianist Charles Bruggen is the evening's soloist. Zoltan Rozsanyi conducts the orchestra. The concert will be given at the College Avenue Baytree Church, 4747 College Avenue, College Ave. For ticket information, call 298-0282.

Youth Orchestra Concert. The three performing groups that make up the North County Civic Youth Orchestra will perform on Saturday, November 5, 9:30 p.m., at the Palomar College Theatre, 1140 West Mission Road, San Marcos. 744-1150 x2137.

Bluegrass. Local favorites the Uniting Harp perform bluegrass, country, and swing. Saturday, November 5, 7 p.m., George's Restaurant, 461 First Street, Encinitas. For ticket information, call the sponsor, San Diego Folk Heritage, at 438-4035.

Piano Recital. San Diego Brian Verhey's program will include Bach's *Inventos*, Schubert's *Sonata in A Minor*, Chopin's *Sonata No. 3 in B Minor*, Debussy's *Suite pour le Piano*, and Copland's *Four Piano Blues*. The concert, the third in the fall series sponsored by the Fine Arts Unitarian Church, is scheduled for Saturday, November 5, 7:30 p.m., at the church at 4190 Forest Street, Hillcrest. For ticket information, call 298-9978.

"Classical Hits" Series. The San Diego Symphony has scheduled three concerts of favorite selections from the classical repertoire. Dea code for the evening is definitely casual, and the atmosphere will be informal. In the first concert, Saturday, November 5, 8 p.m.,

Murry Sidlin conducts the orchestra in the overture to Glinski's *Beniamin* and Liszt's music from the side of the Valkyries from Wagner's *Die Walkure*, selections by Strauss and Enescu, and Beethoven's *Symphony No. 5*. A pre-concert lecture will be held at 7 p.m. in the President's Room of Symphony Hall, 1245 Seventh Avenue, downtown. Tickets are available through Ticketmaster (278-6497) or the symphony office (699-4205).

Chamber Music. The renowned Guernsey String Quartet will perform in San Diego on Saturday, November 5, 8 p.m., at the Mandeville Auditorium, UCSD. The program for the evening includes Haydn's *Quartet in G Minor*, Op. 74, No. 3; the Schoenbach's *Quartet in A Minor*, Op. 13. Members of the quartet are violinists Arnold Steinhardt and John Diller, violist Michael Tree, and cellist David Seyer. They have been playing together for 23 years

and were even the subjects of a 1986 book, *The Art of Quartet Playing*. Tickets for the concert are available through Ticketmaster (278-6497) or the box office (514-4559).

Lights and Music. Bill Wesley, designer of the Pythagorean guitar and a guest finger team, using the Pythagorean scale, in the featured performer. There will also be a 3-D light show. Saturday, November 5, 8 p.m., Sonic Arts Gallery, 612 F Street, downtown. No advance tickets will be sold. 231-9982.

Spring Quartet. The Guernsey String Quartet will perform on Saturday, November 5, 8 p.m., at the Mandeville Auditorium, UCSD. For ticket information and reservations, call 298-4012.

Organ Recital. Guest organist Gary Toops offers a concert of music by Bach, Faurt, Weaver, Webber, and others. Sunday, November 6, 2 p.m., Speckels Organ Pavilion, Balboa Park. Free.

Student Recital. winners of the San Diego-area music competitions sponsored by the American String Teachers Association will perform in an honors recital. Sunday, November 6, 3 p.m., room 120,

campus. The combined choruses sing Handel's "Chandos Anthem" and Mozart's *Vesper*, K. 339, and each ensemble will perform other special selections. The performance will be Sunday, November 5, 10 p.m., and Sunday, November 6, 3 p.m., Palomar College Theatre, 1140 West Mission Road, San Marcos. For reservations and ticket information, call 744-1150 x2453.

Classical Concert. pianist Steven Gray, assisted by soprano Teri Middleton, clarinetist Steve Parker, and a woodwind ensemble, will perform the inaugural concert to dedicate a new, hand-built Falcone piano for the Rancho Bernardo Community Church, Presbyterian, on Sunday, November 6, 4 p.m. The program includes Schubert and Brahms lieder; Mozart's *Quintet for Piano, Woodwinds, and Horns*; and compositions by Bach and Mendelssohn. The church is located at 17010 Pomeroy Road, Rancho Bernardo. Childcare will be available. 487-0811.

"I, Clara." Pamela Ross bases her one-woman music-and-drama program on the life of Clara Schumann. *Parade/actress* Ross will be performing Sunday, November 6, 7 p.m., in the library of the North County Campus of SDSU, 100 Vallecitos Boulevard, San Marcos. Free. 471-3520.

Organ and Cello Concert. Robert Plimpton, San Diego's civic organist and the resident organist of the First Presbyterian Church, will perform in a duo recital with cellist Felix Fan, a 13-year-old prodigy who is a student at the Bishop's School in La Jolla and has been playing the cello for nine years. Fan made his orchestral debut last February in Los Angeles, performing the *Saint-Saens Cello Concerto* with the Los Angeles Orchestra '88. He performed in June with the La Jolla Symphony. In this concert, he will be heard in two movements of Boccherini's Cello Concerto. Plimpton offers organ music spanning three centuries, including the rarely heard *Sonata in the 9th Psalm*, by Julius Reade. The annual concert will be Sunday, November 6, 7:30 p.m., First Presbyterian Church, 332 Deer Street, downtown. Childcare is available. For additional information, call 232-7513.

Japanese Drumming and Dance. the San Jose Taiko Drummers perform ceremonial drumming special in the dramatic Russian tradition. The style originated in rural villages, where drums were used to dispense evil spirits and help ensure good crops. The drums instilled thunder, were thought to bring rain in times of drought, and were also played in thanks for a good harvest. Contemporary movement has been blended with the traditional sounds by this company, under the direction of Japanese master Seichi Tanaka. The ensemble has performed in joint concerts with Art Blakey and the Jazz Messengers and the renowned Kodo Drummers of Japan, among others. The San Jose Taiko Drummers will appear in San Diego on Sunday, November 6, 8 p.m., Mandeville Auditorium, UCSD. For ticket information, call Ticketmaster (278-6497) or the box office (534-4559).

Russian Orchestra. the State Symphony Orchestra of the USSR, an ensemble based in Moscow, will perform locally under the sponsorship of the La Jolla Chamber Music Association.

Early Instrumental Music. The Duo Medler offers instrumental music from the Middle Ages and Renaissance in a concert sponsored by the San Diego Early Music Society. The German-based duo perform on a wide variety of authentic instruments (chock lute, Renaissance lute, rancho, gamba, porgues, harpsichord, viola, cembalo, and recorder) and combine analytical skill with historical understanding of the music of those periods. The concert will be Sunday, November 6, 8 p.m., Congregational Church of La Jolla, 1216 Cave Street (at Broadway), La Jolla. For ticket information, call 296-1039.

Sunday, November 6, 8 p.m., Civic Theatre, 202 C Street, downtown. This international touring orchestra specializes in the dramatic Russian orchestral repertoire. Trepnev Svetlov has conducted the ensemble for the past 23 years. The evening's program includes Scriabin's *Symphony No. 2* and Rachmaninoff's *Piano Concerto No. 2*. Lubov Timofeyeva, piano, alone. For ticket information, call 459-3728. Tickets may be limited.

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READER'S GUIDE TO LOCAL EVENTS

Guitar Ensemble, the Grousemount Guitar Ensemble, directed by Fred Benetelli, will perform, Monday, November 7, 11 a.m., room 120, Fine Arts Recital Hall, Grousemount College, 8000 Grousemount College Drive, El Cajon. Free. 465-1700 x234.

"1000 Airplanes on the Roof." Philip Glass's much heralded score for the opera "The Fire of Love" makes a stop in San Diego on its extensive American tour. Monday, November 7, 8 p.m. In keeping with Glass's usual collaborative approach, he has joined with playwright David Henry Hwang (M. Butterfly) and art director Jerome Sirlin (designer for Madonna's world tour, among many other stage performances) to produce a lavish visual and musical theater piece. More than 200 holographic photographs are projected onto plain set pieces with downstage. Glass's score is for electronic keyboards, amplified words, and voice. Jodi Long portrays a character who has experienced multiple abortions by vision from space and is attempting to re-create her experiences when she is abducted again. In some performances, the principal character has been performed by a male singer. The

single performance of 1000 Airplanes on the Roof will be at Symphony Hall, 1245 Seventh Avenue, downtown. Tickets are available through Ticketmaster (778-8490), or call the sponsor, San Diego Foundation for the Performing Arts, at 234-5655.

American Music, the Scavenger. Wind Quinones, members of the music faculty of SDSU, will perform works by Barber, Leon Stein, Bergama, and Bartok. Tuesday, November 8, 7 p.m., Smith Recital Hall, SDSU. For information call 594-6947.

"Nabucco," selections from the Verdi opera, based on the story of the invasion of Judea by King Nebuchadnezzar of Babylon, will be performed on Wednesday, November 9, 8 p.m., in the Mandeville Auditorium at UCSD. Performers are soprano Carol Platanowski and Contralto Lawrence, tenor John

Peeling, baritone William Noland, and bass Philip Larson. They will be accompanied by the UCSD Concert Choir and an ensemble from the La Jolla City University Orchestra under the direction of Thomas Nee. The opera selections will be introduced by Richard Friedman of the UCSD Judaic Studies Program, who will discuss the biblical sources of the work. The performance is sponsored by UCSD's Friends of Judaic Studies and Friends of Music. The performance is followed by a reception for the performers at the UCSD Faculty Club. For ticket reservations and information, call 514-4551.

Chamber Music, the Orpheus Ensemble performs the next concert in the series sponsored by the Bach Society of La Jolla. The evening's program includes Bach's Cantata No. 204 and Cantata No. 189, selections from Handel's Act and Giulius, Corrette's Concerto

Comique, and Bach's Prelude and Fugue in D Major. Members of the ensemble are soprano Kathryn Evans, tenor David Mark, keyboardist Jeffrey Hendershott, and cellist Jim VanderLaan. Guest artists are soprano Susan Barrett and Scott Paulsen, flutist Jill Cady, and violinist Judy Hendershott. The concert is scheduled for Wednesday, November 9, 8 p.m., La Jolla Congregational Church, Cave and Inland streets, La Jolla. 459-5045.

Luncheon Concert, trombonist Heather Buchanan, principal trombonist for the San Diego Symphony, is the featured performer at the next concert hour, next Thursday, November 10, 12:30 p.m., room D-10, Performance Lab, Palomar College, 1140 West Mission Road, San Marcos. Free. 744-1150 x2317 or 2316.

Jazz, member of the Grousemount College music faculty — Fred Benetelli, Steve Baker, Robert Williams, James Morton, and Doug Booth — will perform next Thursday, November 10, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. For ticket information, call 440-2277 or 465-1700 x254.

Jazz Ensemble, Dick Harvey directs the Palomar College Jazz Ensemble, next Thursday, November 10, 7:30 p.m., Palomar College Theatre, 1140 West Mission Road, San Marcos. 744-1150 x2317.

discussing the jazz scene in our country — Art pop and mainstream jazz compatible or mutually exclusive? Can they work together to strengthen the jazz scene? Can the country support a vital and varied jazz scene? Roundtable participants are eminent jazz writer and critic Stanley Deme, performers Jeanine and Jimmy Chatham, KSOS producer director Phyllis Hagman, jazz broadcaster Art Good, promoter and concert organizer Bob Hays, jazz newsletter editor Jude Haber, jazz radio program director Steve Huntington, performer/composer Peter Sprague, concert promoter Kenny Wenberg, and jazz pianist Mike Wolford. The event is set for Friday, November 4, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Free. 454-0267 or 454-3541.

The West Bank and Gaza, Deborah Byrne, formerly with Amnesty International, will narrate a slide presentation on her experiences in the Middle East at a meeting of the Humanist Fellowship of San Diego, Friday, November 4, 7:30 p.m., Henry George Center, 1240 Marley Street, Linda Vista. Free. 492-6542 or 569-0855.

Rock Art Symposium, scientific papers on the latest research on ancient carvings and paintings in various parts of the world will be presented at "Rock Art '88," a Museum of Man-sponsored symposium that is scheduled for Saturday, November 5, 9 a.m. to 3:30 p.m., in the auditorium of the Natural History Museum, in Balboa Park. A reception at 8:30 p.m. that evening at the Museum of Man will introduce participants to the Balboa rock art exhibit and will include a slide show on the great murals of the Siera de San Francisco. The

events can be attended individually. For more information or reservations, call 239-2001.

"Giving Wildlife a Second Chance," Bonnie Vail, an educator with Project Wildlife, will narrate a slide show, lead games, and introduce some animals as she explains how people can help injured wildlife as they can be released again into the wild. The event is geared for children and adults. Sunday, November 6, 1 p.m. to 3 p.m., Ecke Building, Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas. The program is free, but there is a small parking fee. 436-3036.

Opera Seminars, a series of three weekly seminars, sponsored by the Operans of the San Diego Opera, will focus on the operas of the Museum of Man's "Brown Bag Lectures" series. Monday, November 7, noon to 1 p.m., Hewitt Hall classrooms, at the museum. Bring a lunch; coffee

schools (for art department manager Kay Wagner ("Music in the Schools Today"), and opera production manager Greg Hinch ("Putting an Opera Together"). The first seminar is set for Monday, November 7, 10 a.m. to noon, room 2, War Memorial Building, 3333 Zoo Place, Balboa Park. The events are free, but space is limited and reservations are required. 421-7650.

"Medicine Shields, Symbolism, and Spirituality," David Whitehouse, professor of art at SDSU, will show examples of medicine shields of the Plains Indians and explain how their symbols relate to their Indian warrior society. Whitehouse, who is of Sioux Indian extraction, is the next speaker in the Museum of Man's "Brown Bag Lectures" series. Monday, November 7, noon to 1 p.m., Hewitt Hall classrooms, at the museum. Bring a lunch; coffee

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READER'S GUIDE TO LOCAL EVENTS

and tea are provided. The event is free with museum admission. 239-2001.

"Holy Chances: How One Curator Collects," Lois Sidans is director of the Berg Collection of Literature at the New York Public Library, which includes original and rare first editions, letters, manuscripts, autograph letters, and other materials in American and English literature from the 16th through the 20th centuries. Sidans will describe the process of building such a respected collection and offer anecdotes about certain of the acquisitions. She will be speaking at the annual meeting of the Friends of the UCSD Library. Monday, November 7, 4:30 p.m., University House, UCSD. For reservations and information, call 534-2533.

"Set to Music," Vere Wolf discusses musical compositions that have been inspired by the writings of German poet, dramatist, and historian Friedrich von Schiller. Monday, November 7, 7:30 p.m., Athenaeum Library of Music and Art, 1008 West Street, La Jolla. For reservations and ticket information, call 454-5672.

Nail Hunter Simon Wiesenthal, called "the conscience of the Holocaust," is now 80 and continues his work in Luz, Austria, in preparation for more trials of Nazi war criminals. Wiesenthal will be speaking on the subject of "The Murders among Us," Monday, November 7, 8 p.m., in the UCSD gymnasium. Tickets may be limited. Call Ticketmaster (278-9977) or the UCSD box office (534-4559).

Desert Flora and Fauna, Mark Jorgensen, a naturalist from the Anis-Berkeley-Lester State Park, will be speaking at a meeting of the San Diego Backcountry Club. Wednesday, November 9, 7 p.m. (preceded by an optional dinner at 6 p.m.), For Peace Restaurant, 1600 Capitola Road, San Marcos. The club discusses desert flora and overnight camping hikes in the local area. For more information, call 734-4384.

Balboa Lecture Series, the second of three lectures sponsored annually by the San Diego Museum of Art brings Antonio Sarmiento-Huettner to the podium. She is the author of the alternately critically praised and reviled

biography Picasso: Creator and Destroyer. Drawing on many conversations with intimates of the painter, the author concludes that Picasso was hostile and "destructive" to those around him and to the world of art. The lecture is scheduled for next Thursday, November 10, 7:30 p.m., in the museum's Copley Auditorium, Balboa Park. Tickets will be available at the door, space permitting, or call 232-7931.

IN PERSON

"Dress Suits to Hine," this former play, written by New Yorker Holly Hughes and performed by Peggy Shaw and Lois Weaver, is described as being about two "pastorale, fairy, look-moulted, more Indian" who live in a costume shop and live out fantasies of identity. Hughes, Shaw, and Weaver are among the founding members of New York's feminist theater group WOVV Cafe and Spits Rehears. Performances are scheduled for tonight, Thursday, November 3, through Sunday, November 6, 8 p.m., Subi, 652 Eighth Avenue, downtown. 235-8466.

Comedy. According to Mike MacDonald, "My parents gave me an electric guitar from Sean one Christmas. It was a Kenmore. After every third song, you had to check

the lint screen." McDonald will be entertaining nightly through Sunday, November 6, along with Steve Smith and Frank King. Tom Parks takes the stage on Tuesday, November 8, with David Spade and Marvin Bell handling the preliminaries, at the improvisation, 632 Garnet Avenue, Pacific Beach. Show times are 8:30 p.m. Sunday through Thursday, Friday, 8:30 p.m. and 10 p.m., and Saturday, 8 p.m., 10 p.m., and 11:45 p.m. Monday nights at 8:30 p.m. local legends can take the mike for audition night. 483-4520.

Poet, Storyteller, Singer Ric Masten is a specialist in live performances of spontaneously improvised work, which commences on "the human condition, loneliness, and joy." He will appear in performance Friday, November 4, 7:30 p.m., Plombar College Theatre, 1140 West Mission Road, San Marcos. For ticket information and reservations, call 744-1150 or 727-7229 x2405 or 2406.

"Common Human Being," San Diego's Frank DiPalma wrote and stars in this one-man, multiple-character play, the theme of which is the common humanity that links us all. The San Diego County AIDS Project is the beneficiary of all proceeds from a performance of Common Human Being scheduled for Sunday, November 5, 8 p.m., at the California School of Professional Psychology, 6212 Feris

Square, Sorrento Valley. For ticket information or other details, call 281-6286 or 432-1664.

"Mona Lisa and the Fun Sisters," or Around the World in 80 Paper Days, is a production billed as a "highly comic" comedy. Proceeds from the single performance, Sunday, November 5, 8 p.m., will benefit the San Diego AIDS Assistance Fund. The show will be at the Lyceum Space, Horton Plaza, followed by a party in the lobby of the U.S. Grant Hotel, Third Avenue and Broadway, downtown. For ticket information, call 294-2533.

Poetry and Jazz, poet Joaquin Pineda and his jazz band with pianist Glenn Horvick and bassist Michael Uba for a program that combines spoken word and music. Pineda's poetry, based on social and political concerns and observations, is set to original music by Horvick and Uba. The performance is scheduled for Sunday, November 6, 5 p.m., Uba Music, 1925 K Street, San Marcos. For ticket information, call 292-2211.

Play Readings, the Women's Institute for Continuing Jewish Education and the Evening Festival for New Jewish Plays will hold their informal sessions for all Jewish members. If you have a favorite text or literary story you love to tell or you just want to enjoy the old-fashioned art of storytelling, the next session is next Thursday, November 10, at the San Diego County Department of Education, 6401 Linda Vista Road, Linda Vista. Free. 298-6363 (after 6 p.m.).

Eighteen, and Laurence Klavan's comedy *If Walls Could Talk*. Monday, November 7, 7 p.m., Hahn Metropolitan Theatre, 444 Fourth Avenue, downtown. Readings are followed by a discussion of the works led by Goldmann and Susan Menon, artistic director of the Strand Theatre. For series admission information, call 442-2666.

Poet Michael Palmer will read from his work at the next presentation in the "New Writing" series sponsored by UCSD's Archive for New Poetry. Wednesday, November 9, 4:30 p.m., Revelle Formal Lounge, UCSD. Free. 534-1274.

Story Swap, the public is invited to a series of monthly story swaps, to tell tales or just listen. On the second Thursday of each month, beginning at 7 p.m., StorySwap of San Diego and the language arts department of the San Diego County Office of Education will hold these informal sessions for all family members. If you have a favorite text or literary story you love to tell or you just want to enjoy the old-fashioned art of storytelling, the next session is next Thursday, November 10, at the San Diego County Department of Education, 6401 Linda Vista Road, Linda Vista. Free. 298-6363 (after 6 p.m.).

RADIO & TV

"Afropop," personal interviews, concert recordings, and studio recordings will all be heard during this weekly program that features contemporary music from various African countries. African music commentator Georges Collinet is the host of the show, which will highlight such subjects as women in African music, hip-hop, jazz, and other regional styles, and each prominent music personalities as Zimbabwean singer/musicians Thomas Mupfema. The first program in this weekly series airs Saturday, November 5, 3 p.m., KPBS-FM (89.3). This show highlights musicians from Zimbabwe, Senegal, Mali, Algeria, and the Arabian world who are all working in Paris, which for years has been a center of Afropop activity.

Local Artist Event One Jackson will hold these informal sessions for all family members. If you have a favorite text or literary story you love to tell or you just want to enjoy the old-fashioned art of storytelling, the next session is next Thursday, November 10, at the San Diego County Department of Education, 6401 Linda Vista Road, Linda Vista. Free. 298-6363 (after 6 p.m.).

vi-jazz, Blues, and Black Women Who Sing. Blues-rock singer Etta James is among the women featured in this program that takes a historical look at the impact of black women vocalists on the popularity of blues and jazz. James is an often-overlooked, hard-living, 30-year veteran of the music

scene, born and raised in Port Arthur, Texas—a contemporary of another Port Arthur native, Janis Joplin. Their stylistic similarities are striking. The show also features Ernestine Anderson and Margie Baker and is hosted by Anura Braga. Tuesday, November 8, 10 p.m., KPBS, Channel 15, repeating next Thursday.

"Blood for Brunch," the tenth annual fundraiser for the Cystic Fibrosis Foundation gives everyone—old, young, boomer, and nonboomer alike—a chance to knock down some pins for charity. To enter you must have ten sponsors willing to pledge at least two cents per pin knocked down in three games, then make an appointment for a game time at one of 11 bowling centers in San Diego. Oceanview, Poway, National City, El Cajon, Escondido, and Lemon Grove. Bowling will take place Saturday, November 5, from noon to 9 p.m. For additional information, call 234-5880.

Men's Collegiate Water Polo. UCSD has two matches this week, the first against UCLA, Saturday, November 5, and the second against Sunset San Diego, Tuesday, November 8, both at 7 p.m. in the Camarillo Pool on the UCSD campus. 534-4111.

Arctic Football. Brigham Young is in town this week for the annual game with SDSU, Saturday, November 5, 7 p.m., San Diego Stadium. 283-7328.

SPORTS

Women's Collegiate Volleyball. UCSD takes on Cal State-L.A. Friday, November 4, 7 p.m., Tennis Gym, UCSD. 534-4111. SDSU

Socks Soccer, like the Socks Soccer Kick against Ron Newman returns, will have many new faces. The first of the new season is scheduled for Saturday, November 5, 7:35 p.m., in San Diego's Mission Valley, against the L.A. Lakers. Individual game tickets are available at the box office or through Ticketmaster outlets (278-9977). For season ticket information, call 224-6623.

Chargers Football. The Raiders come to town on Sunday, November 6, 5 p.m., San Diego Stadium. 563-8281.

SPECIAL

Baseball Card Show. This month's show at the Scripps East Center will be held on Saturday, November 4, 9 a.m. to 9 p.m. The center is located at 1895 Camino del Rio South, Mission Valley. Kids under six are admitted free.

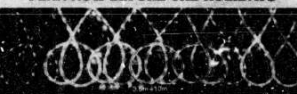
Comic, Creative Games, a new session of active, "creative" games to spark the imagination is being held by Jacques Lowell, beginning Friday, November 5, 7:30 p.m., East West Center Meeting Room, 3436 30th Street, North Park. 581-0350.

Get Out the Skin Guards and Hand Hats, it's time again for the Junior League rummage sale, the biggest in the county each year (and reportedly one of the biggest in the nation). Merchandise covers

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NOVEMBER 3 1988

Hanes, and look for the white Christmas scene on the north side of the street. 1-708-684-1111 (English and Spanish).

La Jolla Museum of Contemporary Art, three exhibits will run concurrently through November 27. "Local Color" Selections from Contemporary Collections," "American Prospects: The Photographs of Joel Sternfeld," and "Helen Marnie: Just." Sternfeld's rich color photographs depict the American landscape altered by man and under siege by nature. Among the best

known of his images is McLean, Virginia, December 4, 1978, an eerie scene of a field of ripe pumpkins, a rural vegetable stand in a leafless autumn landscape, with a country farmhouse in flames in the background. Fortune came to an incongruous-looking boom crane to try to reach the burning roof. The show includes 69 of Sternfeld's large-format, evocative color images.

The "Local Color" exhibit includes works privately owned by members of the museum's Contemporary Collections support group. Twenty stencil lithographs (books) from the Helen Marnie

book, jazz, with themes from the circus and theater executed in his later paper-cut style, are also on view. The museum is located at 300 Prospect Street, La Jolla. Viewing hours are 10 a.m. to 5 p.m. Tuesday through Sunday, except Wednesday, when closing time is 9 p.m. Admission is free each Wednesday between 5 p.m. and 9 p.m. For more information, call 454-0387 or 454-5341.

The Museum of Man has a number of exhibits running concurrently. A ten-minute slide show, "Crust Cave Mounds of Baja California," with documentation by

READER'S GUIDE TO LOCAL EVENTS

Ken Hodges, the museum's chief curator, runs through February of 1989. The slides show ancient Indian cave paintings, some of them from Clava Pintada, a cave in central Baja with more than 500 feet of painted walls.

Also on exhibit is "Fables and Samorah: Diverse Cultures in Baja California" (through March 1989). Russian, Mexican, and Christian-American artists have created them to be known as "spirit jumpers," but religious persecution. More than 100 families moved to Los Angeles and eventually made their way south to settle near Ensenada. Artifacts from their village, as well as photographs, will be on view, as will diorama that depict the life of the first pioneers who settled both Upper and Lower Baja. The Museum of Man is located at 1250 El Prado, Balboa Park. 239-2201.

Museum of Photographic Arts, two shows will run simultaneously through November 20. "Pierce Duboulet Redefinitions: Masterpieces 1900 to 1935" is a show of 80 provocative, arresting, surreal, and often humorous works by a French photographer whose work was nearly forgotten.

Reuben H. Fleet Space Theater and Science Center, the new exhibit, "How It Works," was designed by Seattle's Pacific Science Center. The hands-on exhibit demonstrates the technology behind familiar objects: a zipper, a book, a camera rangefinder, toilet, door lock, and a motor. The exhibit remains through December 1.

A multimedia planetarium show, "How It Works," can be seen in the space theater, with several showings each day. Don't miss the planetarium show, "How It Works," as those who have dreamed of exploring the planets and how those dreams are coming true. It can be seen through the fall with a new Christmas time. Shows. Call the center for show times. A new planetarium show, "How It Works," features recorded music by such groups as Talking Heads and Chicago.

San Diego collector and photographer Tim Jacobson spent nine years locating Duboulet's works, which had not been exhibited since 1935. This display was shown recently at the Pompidou Center in Paris. In San Diego, the exhibit's companion work are by contemporary artist Oliver Parker. Her "Weighing the Planet" is a group of 40 photographs of objects illuminated by natural light that emphasize the abstract and suggestive interplay of light and shadow. The gallery is open daily from 10 a.m. to 5 p.m., until 9 p.m. on Thursday. Donor hours are available on Saturdays and Sundays at 1 p.m. and 3 p.m. and are included in the price of admission. Museum of Photographic Arts, Balboa Park. 239-5262.

San Diego Hall of Champions, the "College Football Hall of Fame Exhibit," depicts the evolution of the football player, from the simple leather headgear of 1887 to the high-tech equipment of today. Included in the exhibit is memorabilia from seven San Diegoans who are honored in the hall: Walter Zable, Thomas Hamilton, Irvine Wadsworth, Harold Miller, Stanley Barnes, William McColl, and George Brown, graduates of San Diego High School and Mission High School. The College Football Hall of Fame is located near Civic Center, Ohio. The Hall of Champions is in the Casa de Balboa in Balboa Park. 239-2244.

Being that is coordinated with a late-night show. Late-night play Saturdays through Tuesday at 9:15 p.m., with an additional show at 10:15 p.m. on Saturdays. The theater and science center are located in Balboa Park. The current show schedule, call 238-1168 or 238-1213. The science center is open from 9:30 a.m. to 9:30 p.m. daily (hours are extended to 10:30 p.m. on Friday and Saturday).

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Villa Montezuma, the San Diego Historical Society has extended the exhibit of Victorian pauper shows through Sunday, November 6, at the Villa Montezuma, 20th and K streets, Sherman Heights. 239-2211.

San Diego Museum of Art, the extensive Baldwin collection of the works of Toulouse-Lautrec, a recent gift to the museum, will be exhibited through December 11. The collection includes 90 lithographs, two oils (La Mouline de la Gaitie and Femme nue sur accordeon), and eight drawings. The full series of the artist's posters is also included. The "Cafe Concert" poster series, from the museum's own holdings, can be viewed as well. The museum is located in Balboa Park and is open Tuesday through Sunday, 10 a.m. to 4:30 p.m. 232-7931.

GALLERIES
Impressionist, historical works, scenes of Old Town, Western art, and local landscapes by Chris Owens go on view at a reception for the artist, Friday, November 4,

5:30 p.m. to 8:30 p.m. Amplex Gallery, 803 K Street, downtown. The show remains through November 30. Hours are 10 a.m. to 4 p.m. Monday through Saturday. 234-7156.

Recent Oils by San Diego artist Wait Wojtyla opens with an artist's reception Friday, November 4, 6 p.m. to 8 p.m. (Wojtyla will be in attendance only until 7 p.m.). San Diego Art Institute, Balboa Park. The exhibition of representative, figurative works will be on display through November 27. Showing concurrently are photographic and mixed-media works by Leon Edwards. Viewing hours are 10 a.m. to 5 p.m. Tuesday through Sunday, 12:30 p.m. to 5 p.m. Sunday. 234-5946.

Crafts Exhibit, works from members of the Allied Craftsmen of San Diego remain on display through November 23. Among the artists in the juried exhibition are jeweler Irene Groover, ceramicist Joanne Haykewicz, metalsmith and jeweler Anna Correen Kaufman, sculptor Ellen Phillips, fiber artist Vivian Leigh

Vaughan, and ceramicist Lana Wilson. The exhibit can be viewed at the Grove Gallery, 13282 La Jolla Village Drive, San Diego. Artists' reception is scheduled for Friday, November 4, 6 p.m. to 8 p.m. Viewing hours are 10 a.m. to 5 p.m. Tuesday through Friday. 534-2637.

"Man in California," the next exhibit at the Southwestern College Gallery, an installation by Hung Liu, opens with a reception, Friday, November 4, 6 p.m. to 8 p.m. Hung Liu came to the U.S. from China four years ago and has concentrated on works of political commentary, which she is now free to create. Her interests also lie in various modes of "public address" in China — costumes, masks, slogans, and banners. The show runs through November 25. The gallery is located on campus at 900 Clay Lakes Road, Chula Vista. Viewing hours are Monday through Friday, 10 a.m. to 2 p.m., and Wednesday and Thursday, 6 p.m. to 9 p.m. 421-6727.

Benefit Exhibit, works by 66 local artists will be displayed and sold to benefit the San Diego Service Center for the Blind. The opening reception is scheduled for Friday, November 4, 7 p.m. to 10 p.m. Rogue Gallery, 3805 Ray Street, North Park. The exhibit continues through November 19. Hours are 10 a.m. to 5 p.m. Tuesday through Friday and 10 a.m. to 2 p.m. Saturday. 258-8929.

Mixed-Media Works by Ann Allsweide and watercolors and pencil drawings by Lorraine Kool can be viewed through November 26. The exhibit opens with an artist's reception Friday, November 4, 6 p.m. to 8 p.m., Spectrum Gallery, 344 G Street, downtown. 232-9743. Viewing hours are 11 a.m. to 5 p.m., Wednesday through Saturday.

Paintings, Pottery, and Clothing by San Diego painter Wadsworth-Park can be seen through November 26, with an opening reception scheduled for Friday, November 4, 6 p.m. to 8 p.m. Mary Harsh Crafts Gallery, 655 G Street, downtown. Hours are 10 a.m. to 6 p.m. seven days (until 9 p.m. on Friday). 537-8383.

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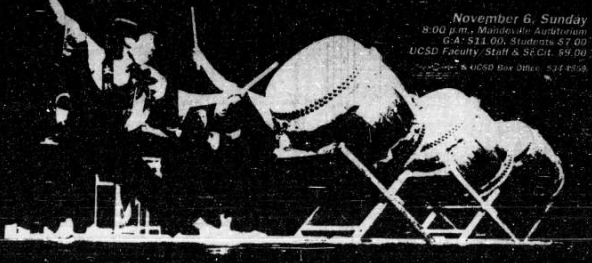


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"Technique Integration using Sound & Light" - Jeffrey Thompson
Mon. Nov. 7, 7-9 pm
"Crystals for Children Workshop" - Janice Horsley
Reservations required.
For further information call 477-5260
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READERS' GUIDE TO LOCAL EVENTS

St.-General Jewelry by New York artist *Paul F. Ryan* and a mixed-media exhibit of *resonance and images* in various styles by 40 artists are exhibited from Friday, November 4, through January 6, 1989. *Paul F. Ryan* is at the *St.-General Gallery*, 555 Fourth Avenue, downtown. Hours are 10 a.m. to 6 p.m. Monday through Saturday noon to 5 p.m. Sunday. 736-1078.

Acrylic Paintings by *Ernest Davis* go on display at an artist's reception Sunday, November 6, 2 p.m. to 4 p.m., *Kowles Gallery*, 7422 Grand Avenue, La Jolla.

Hours are Monday through Sunday, 10 a.m. to 5 p.m., Sunday 1 p.m. to 5 p.m. 454-0106.

Prints and Drawings by *USD* graduate *Michelle Buggen* go on view at an artist's reception, next Thursday, November 10, 5 p.m. to 7 p.m., *Founders Hall*, USD, Alcala Park, Linda Vista Road, Linda Vista. The gallery is open from noon to 5 p.m. Monday through Friday. The exhibit remains on display through December 15. 260-4600.

Three Sculptors, experimental works by *Jerry Demas* are explorations of the contrasting ideas of spontaneity of form and color within the rigid form of cast metal. *Joan Domagala*'s works represent four different series of works in progress: commemorative totems of the "Toren-Maker" series, personal and spiritual inspirations to "Emerica," and sculpture inspired by the form of the Japanese kimono and samurai mask. *Daniel Beck Brown*'s works, titled "A Measure of Illumination," are inspired by the historical link between modern and ancient societies that is provided by

the unchanging nature of candles. The exhibit can be viewed at the *Photo Gallery*, Grossmont College, through Friday, November 4. The gallery is located on the college campus at 8800 Grossmont College Drive, El Cerrito. Viewing hours are 1 p.m. to 7 p.m. Monday through Friday, with variable evening hours throughout the week. Call the gallery for information, 465-1700 x3617.

"Interference" "East Meets West," the contemporary paintings, drawings, and portable canvas murals by *East Los Angeles* Chicano artist *Willie Heron* remain on view at the *Academy of Art Museum*, 1500 Broadway, through Sunday, November 5. Also displayed is an exhibit of works by *Artista* artist/musician *El Zorro Cuervo*. The piece was inspired by his stay in Japan and Bali. They are a fusion of early North American Indian and Chinese traditions. The gallery is located at 4010 Calhoun Street, Mission Hills. 296-6748.

"Drawings by Tom," large-scale drawings by *Tom* are open this evening at the *UCSD's* *Mandeville Gallery*. The artist, all of whom now live and work in

California, are *Erica Dahm* (faculty member, UC-Santa Barbara), *Wolfgang Jager*, *Mike Kelley*, *Donna Leon* (former chairman, sculpture department, California College of Arts and Crafts, Oakland), *John Monte*, *Mark Wilson* (formerly from UCSD), *Mike Wilson* (faculty member, Cal Arts). Viewing hours, through Sunday, November 6, are Tuesday through Sunday, noon to 5 p.m. Parking is free on weekends. 534-2864.

GLASS WORK (continued from page 1)

1988 Tony Award for Best Play (*M. Butterfly*), and scenicographic stage visual *Jonas Sirlin*, the creator of so-called "topographic" slide projections, which utilize a multi-toned screen backdrop cut out roughly

in the form of Mayan temple doorways.

A science fiction opera may seem a bit exotic at first glance, but the genre is not exactly new. *Franz Joseph Haydn's* opera *Il mondo della luna* (1777) treated an imaginary visit to the moon, as did *Luc Janaki's* *The Adventures of Mr. Bruck* (1920). Subtitled "An Epic of Space Flight in 1930 A.D.," *Karl-Heinz Blomdahl's* *Amicus* (1955) told the tale of a group of survivors hopelessly off course in their doomed voyage to a new planet, while *Gian Carlo Menotti's* *Holy Help*, *The Glubinski* (1968) dealt lightly with an alien invasion.

More recently *Glass* himself teamed with feminist novelist-turned-screenwriter *Doris Lessing* for a full-scale grand opera, *The Making of the Representative for Planet 8*, which premiered in Houston on July 8. The story of this work details the twilight and extinction of a once-

beautiful race.

1000 Arkpans stays closer to home, taking its inspiration from the headlines of the *National Enquirer*. The opera's only character, *M*—double-cast so as to be played by a woman one night and a man the next—has been kidnapped by space aliens and subjected to bizarre medical experiments. The role to be played here is actually a speaking part, a "medicomatic psychodrama" with "overtones of Freud and Kafka," according to UPI editor *Frederick M. Winskip*. A soprano (*Dora Olfendick*) sings a wordless vocal accompaniment to *Glass's* asperities played by an ensemble of keyboards, flute, saxophone, piccolo, and wind synthesizer.

Is *M* for real or totally nut? *Glass* says it doesn't matter: whether or not the experience was authentic, it's *M's* profound belief that the kidnapping was real that counts. "The piece is

about someone who has an experience no one will really believe," he said. "There are hundreds of people who think they have these experiences."

"It's rather like the experience of rape victims," said *Hwang*. "If they speak about it, they bring shame upon themselves and they feel somehow they've been sullied or dirtied by this experience, and therefore they're in this terrible dilemma of either admitting the truth and having all sorts of psychological problems as a result."

"The model for the piece really isn't grand opera at all," said *Glass*. "Nor is it theater. It's cinema—except that everything is live." Transformed by *Sirlin's* projections, the stage becomes a "three-dimensional world," according to producer *Jul Wheeler*, a world that magically engages the actor. Commissioned by the *Dorcas*

Festival/Niederzetsch, Philadelphia's American Music Theatre Festival, and by Berlin, Cultural City of Europe 1988, 1000 Arkpans had its world premiere July 13 at the Vienna International Airport, Hanger F3. Its more mundane venue here, San Diego's Symphony Hall, will host the event starting at 8:00 p.m. Monday, November 7. Tickets are available through Ticketmaster (278-1185). This is a presentation of the San Diego Foundation for the Performing Arts.

—Scott Ewing

TELL ME A STORY (continued from page 1)

first met this uncle in a used bookstore downtown, in the yellowed pages of a 1944 collection of American folktales. See, *Dickmann* is a member of Storytellers of San Diego and

Uncle Jake is an imaginary character in a tale adapted from the book *Dickmann* had found.

Storytellers of San Diego was formed nearly eight years ago, in the wake of a revival of interest in one of mankind's oldest art forms, the spoken story. Some storytellers practice their craft to keep once-vital cultures alive. Others use stories as moral playground. *Dickmann's* a storyteller just because. He loves the art form itself.

Although Storytellers of San Diego has a few full-time, professional storytellers, many, like *Dickmann*, work as part-time teachers at the Chula Vista Nature Interpretive Center. The six foot three teacher is also an avid surfer, having ridden the waves near Sunset Cliffs for nearly 30 of his 41 years. In fact, some of his original story

material has surfing motifs, such as the guy who finds two shells in the sea like no two other shells.... *Dickmann* practices his stories on himself as he's driving to work in his VW van. He doesn't consider himself a "great storyteller," but he recognizes that greatness in others, such as Massachusetts' well-known storyteller *Joan Domagala*. *Fan Dickmann* notes that *O'Callahan* is able to slip from one character into another in a story, with his audience firmly in tow, simply by moving from one spot on a stage to another and by using simple gestures, like a tug on an imaginary beard, to identify each character. For similar reasons *Dickmann* admires *Milre Burch*, a mime turned storyteller. "For each particular character, she develops a core posture or one motion," from her he learned to "try to economize motion so you're not

(continued on page 20)

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(continued from page 19)

just throwing your hands around." In the best of storytelling worlds, he says, "the story and the language and the presentation all match up, so that it's kind of a cohesive thing that just comes at you and overwhelms you and you're totally locked into it. There's no outside distractions, just you and a storyteller. When that happens, that's good storytelling."

But don't let all that lofty talk

intimidate you. Everyone has a story begging for the telling, and Storytellers of San Diego and the Language Arts Department of the county's Office of Education have just the forum for beginners and experienced weavers. On the second Thursday of each month, starting at 7 p.m., story swaps will commence at the county's Department of Education building at 4401 Linda Vista Road. You can tell a story, share ideas for stories, or just listen. For more

information, call Diekmann at 223-3078. The storytellers also will meet at Downey Magge's Coffeehouse, at 2009 University Avenue on Wednesday, November 30, an open-mike story session will be followed by a performance by New York storyteller and author Anne Pellowski. The event begins at 7:30 p.m. Downey Magge's tends to fill up quickly when the storytellers' group is scheduled, so arrive early. Pellowski also conducts a storytelling workshop from 4:00 to 6:00 p.m. on November 30, in the Manchester Conference Center at the University of San Diego. For more information about the workshop, call 278-6363.

— Jackie McOrash

SOUNDS OF AFRICA

(continued from page 1)

television special, which featured two multi-ethnic musicians such as Miriam Makeba, Hugh Masekela, Ladysmith Black Mambazo.

One program that should pique the inquisitiveness of both the uninitiated and the already committed is the Afro Pop documentary series, which will air on four consecutive Sunday afternoons over KPBS Radio (89.5) beginning this Sunday, November 5. As well as it is possible in these hour-long segments, an attempt will be made to provide an entertaining and educational overview of African music as it exists now. The show will stress the similarities that link as well as the nuances that differentiate the music heard in such countries as Zaire, Cameroon, Nigeria, Senegal, Algeria, Mali, Ghana, Zimbabwe, and South Africa. It will also offer a portrait of the city paradoxically considered the hub of these styles: Paris.

Some African music is refined, lightly syncopated, and humorously aware in the universal vein of folk troubadouring. Some of it has the urgent, call-and-response emoting of devotional and gospel music. Some of it is hand-changing dance music resembling rock and funk. And still other, more complex sorts explore eccentric scenarios, textures, and moods in ways

that have certainly influenced the progressive jazz of the last three decades. After the initial shock that accompanies encountering art out of sync with our own conditioned responses, the vivid diversity of the music that the series will study is clear — from the moody, melodically and harmonically dense "jazz" with its hypnotic glissandos and tonemodal "talking drums" to the more upbeat, pop-like "lightlife" with its bass-dominated arrangements, to genres that still seem too arcane to all but the most avid scholars. The sophisticated polyphony and polyrhythms of most African music is bolstered by lyrics stressing devotion to religious virtues and intense political protest. Presumably, these attributes will be examined over the month-long program.

The first segment, entitled "Afro Paris" discusses the city's importance as a recording Mecca and a center for exposure; the following Sunday, November 12, "Jazz Masters and Their Offspring" will feature popular spokesmen

(continued on page 22)



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READER'S GUIDE TO THE THEATER

(continued from page 23)
Claire Clairmont, his first wife Harriet, and a Dr. Polidori, a friend in these poetic moments. These are only parts, but even a capable production by the Bowery Theatre couldn't combine them into a satisfying whole. The play is too schizophrenic for that. On the one hand, it offers a very interesting — albeit unconvincing — philosophical inquiry into the gap between ideas and reality; on the other, it divides into a groovy-verse (journalism) section that could be titled "Journey of the Romanticism." Brenton does a thorough job of demystifying the reputation of Shelley and Byron — who literally leave the corpses of ennui behind in their wakes —

but he erects nothing in their place, and the Bowery's production has been unable to fill the gap completely. But if they haven't made an honest attempt, Director Ralph Elias has done a valiant job of trying to make this flawed script play. The play is too schizophrenic for that. On the one hand, it offers a very interesting — albeit unconvincing — philosophical inquiry into the gap between ideas and reality; on the other, it divides into a groovy-verse (journalism) section that could be titled "Journey of the Romanticism." Brenton does a thorough job of demystifying the reputation of Shelley and Byron — who literally leave the corpses of ennui behind in their wakes —

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La Jolla Stage Company
Parker Community Auditorium
750 Nautilus Street
P.O. Box 1468, La Jolla, CA 92037
(619) 459-7773
Season Subscriptions Available

FESTIVAL OF NEW JEWISH PLAYS: ZIMMER AND IF WALLS COULD TALK
The Gaskamp Quarter Theatre Company and the Standard Center for Jewish Culture Arts at U.C.A. Hill are presenting a series of staged readings of the Hebrew Comptrol Theatre that look at the contemporary Jewish experience. The readings will take place on the contemporary Jewish experience. The readings will take place on the contemporary Jewish experience.

CHARLES' ADULT
The Pine Hills Lodge Dinner Theatre presents Brandon Thomas's comedy of confusion, Jack Cheever and Charles invite the women they love to meet Charles's wealthy aunt from Dixie. While she sends word that she must defer her visit, the young

ENCINO
Reverendations
481-1055
Loma Santa Fe Plaza
Loma Santa Fe Drive
Just east of I-5 in Solana Beach

By Michael Frayn
"A Hilarious Farce!"
Oct. 21 - Nov. 6, 1988
Join Us For The Opening Of Our 9th Successful Season
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READER'S GUIDE TO THE THEATER

production. Cast members are James Fagella, Jesse Hayward, Alfred Silverstein, Ann Lynn, and Tim Post. Gregory Scott is the scenic designer. John Boyer Deane is the costume designer, and Jason Shihshu is the stage manager. (Sm.)
Roosevelt Theatre, Roosevelt Junior High School, 3365 Park Boulevard at Marley Field Road, just north of the San Diego Zoo, San Diego, through November 19 Friday and Saturday at 8:00 pm.

THE LION, THE WITCH, AND THE WARDROBE
The North County branch of the Christian Youth Theatre is presenting a musical adaptation of the classic tale by C.S. Lewis, set in the time and place of the Bible. Cast members include Darren Beardsley (Peter), Wendy Haggart (Susan), Adam Rogers (Edmund), Jenny Garcia (Lucy), Scott Mangat (Aslan the Lion King), Jennifer Ryan (the White Witch). This CYT production marks the third season of the company — a branch of the Christian Community Theatre — has staged productions in North County. (Sm.)
Escandido Village Hall (west end), 1261 East Valley Parkway, Escandido, through November 6, Friday, November 4, and Saturday, November 5, at 7:00 pm. Matinee Saturday, November 4, and Sunday, November 5, at 2:00 pm. For information call 743-7793.

MONA LUNA AND THE FUN SISTERS
The North County branch of the Christian Youth Theatre is presenting a musical adaptation of the classic tale by C.S. Lewis, set in the time and place of the Bible. Cast members include Darren Beardsley (Peter), Wendy Haggart (Susan), Adam Rogers (Edmund), Jenny Garcia (Lucy), Scott Mangat (Aslan the Lion King), Jennifer Ryan (the White Witch). This CYT production marks the third season of the company — a branch of the Christian Community Theatre — has staged productions in North County. (Sm.)
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THE MYSTERY OF EDWIN DROOD
The audience will decide how the play will end in this Southwestern College production of the story. An award-winning musical, based on an unfinished book by Charles Dickens and adapted for the stage by Rupert Holmes (who also wrote the music). At the point in his book where the

GASLAMP QUARTER THEATRE COMPANY
presents
DANCE OF THE LAVENDER
BY JUDY MONTAGUE
A WORLD PREMIERE
Executive Producer: Edward Plant
Mona and Barney have one night to come out of their sheltered lives and complete their existence.
NOW PLAYING
Gaslamp Quarter Theatre
547 Fourth Avenue
234-9583

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Buy one brush at regular price and choose one of equal or lesser value FREE! Choose from the finest feed table, hybrid, gold sable and sable... all are unconditionally guaranteed.
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Now, for a limited time you can get 2 markers for the price of one! Just purchase one AD MARKER then choose another marker of your choice FREE! Need to complete your set... well now you get a FREE marker set with the purchase of any AD MARKER set... just buy 1 set and we will give you ANOTHER one (of equal or lesser value) absolutely FREE! (Some restrictions may apply)
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FAX (619) 565-1508

mystery is nearly solved. Dickens died, leaving no hint about the outcome he intended for his puzzle. Thus, after reviewing the various suspects, motives, and plot possibilities, the audience is asked to vote on the possible conclusion. The voting completed, the company then creates the ending according to the audience's wishes. (Sm.)
Mayan Hall, Southwestern College, Thursday, November 3, through November 19, Thursday through Saturday at 8:00 pm.

NARUCCO
Selections from Giuseppe Verdi's opera will be staged at UCSD. Verdi's first symphonic opera, Nabucco opens in 187 B.C. with Nabucco (King Nebuchadnezzar) entering Jerusalem and kidnapping the Judeans. The excerpts will be performed by Constantine Lewitans, Carol Plantamura, John Peppin, William Noland, and Philip Lawson. The performers will be accompanied by the UCSD Concert Choir and an ensemble from the La Jolla Civic University Orchestra, under the direction of Thomas Hess. Producer: Richard Elford. Friedman of the UCSD Judaic Studies Program (and author of an interesting book, "Who Wrote the Bible?") will discuss the biblical background of Verdi's opera prior to the performance. (Sm.)
Mandelville Auditorium, UCSD, Wednesday, November 3, at 8:00 pm. For information call 743-7793.

NOBLES
The La Jolla Stage Company is opening its ninth season with

LAWRENCE WILK
MUSICAL THEATRE
NOV. 8
NOV. 21, 1988
A hitting lyrical musical, brimming over with romance, wit and beautiful music. From the movie "She Loves Me" the "Greatest" which starred James Stewart.
BUFFET AND PERFORMANCE — \$27.50 TO \$32.50
Matinee Performances: Tues., Thurs. & Sun.
Evening Performances: Wed., Thurs., Fri. & Sat.
FOR RESERVATIONS: (619) 749-3448
GROUP DISCOUNTS: FOR 10 OR MORE THEATRAGOERS (619) 749-8501

"A bright, top-topping bluegrass, down home country good time!"
COTTON PATCH GOSPEL
Don't miss the San Diego premiere of this Off-Broadway musical hit! Music by Harry Chapin (Cat's Cradle, Taxi) Book by Tom Key (C.S. Lewis On Stage) Directed by Deborah Gilmore Smyth
In the tradition of Gospel, the Southern retelling of the Gospels is sure to be sold-out! Order Tickets Now! Playing thru Nov. 13
Wed.-Sat. 8 pm Sat & Sun Mat. 2 pm
500 Plaza Blvd., National City (Just 10 min. from downtown, comfortable theatre in the round)
Charge by Phone, 474-4542
USAR

Michael Frayn's popular farce about the backstage shenanigans of an English theatre company. Last Stewart has directed the production. Cast members are Diane Day, Jim Payton, Don Hillman, Simone Angel, Christine Nicholson, Luther Haven, Alan Daltor, Michael J. Deane, and Diane Addis. Tom Bellard is the scenic designer, Anne Armada the costume designer, and Philip Wagner the lighting designer. (Sm.)
La Jolla Stage Company, through November 6, Thursday through Saturday at 8:00 pm. Matinee Sunday, November 6, at 2:00 pm.

THE ODD COUPLE (FEMALE VERSION)
The Pato Playhouse is staging Neil Simon's rewrite of his popular comedy about Oscar Madison, sloth, and Felix Ungor, cleanliness freak. Simon has moved the play's setting from the States to the Eighties and has changed the "odd couple" from men to women. Olive and Tawana don't play poker, they play Street Purports, but they get into each other's hair just as readily as did their male counterparts. Cast members for the production include Sally Scoppellato (as Phyllis), Lisa Bowers (as Olive), Ray Talcott, and Kevin Mann. (Sm.)
Pato Playhouse, through November 26, Friday and Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

1000 AIRPLANES ON THE ROOF
For one evening only, San Diego's (continued on page 25)

LAWRENCE WILK
MUSICAL THEATRE
NOV. 8
NOV. 21, 1988
A hitting lyrical musical, brimming over with romance, wit and beautiful music. From the movie "She Loves Me" the "Greatest" which starred James Stewart.
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Wed.-Sat. 8 pm Sat & Sun Mat. 2 pm
500 Plaza Blvd., National City (Just 10 min. from downtown, comfortable theatre in the round)
Charge by Phone, 474-4542
USAR

NOVEMBER 3 1966 31

"Blues: Festival Benefit for the H.A.V.E. Project," featuring the Rhumbongles, Blonde Bruce, Len Rainey and the Midnight Players, Justin Henkel, Rick Casley, and Ken Schoppmeyer and Biscuit Blues: Belly Up Tavern, Sunday, November 27, noon, 143 South Cedrus Avenue, Solana Beach. 481-9022.

THE LANDING
presents
**MONDAY NIGHT
SHOWCASE**
WANTED:
VOCALISTS
MUSICIANS
VARIETY ACTS
Drinks • Prizes • Everybody's Welcome!
CALL 223-9158
Sign up 3 pm Monday night
3250 W. Pl. Loma Blvd.

*10⁰⁰ Ticketron/Teletron

Flavored Soda Guernsey Cheese Jack Daniels

MISSION WITH THIS AD

"Bigger Stones," "California Kid"
(*Tales of the New West*), "Blue

Karamasa has picked up the

keep the 'old' standards alive."

(continued on page 34)

Shirley M. Lewis

The Rock & Roll Prescription . . .

Dr. Feelgood & The Interns of Love
 Sunday, Nov. 6th • No Cover

Four Eyes • 91X Night • 91c Drinks
 Mon., Nov. 7th Tues., Nov. 8th • Dance to MODERN FAITH

The Team: Wed.-Sun.
 Wee: \$1.25 Name Your Drink
 Thurs. \$1.00 M&P Margaritas
 Where top-name bands took from a professional concert stage
 4190 Mission Blvd.
 in Pacific Beach • 581-3938
 2 blocks south of Grand Avenue

**MICK'S
 PB**
 581-3938

SIZZLING!

**Fri. & Sat.
9 pm-1:30 am**
Dance & Listen to the
Romantic Latin
Sounds of the
Coral Thrué
Quintet with
guitarist
Steve
O'Connor



**Tues.-Sat.
6:50 pm-1:30 am**
Dance to the pulsating
Drum of the
Latin Rhythms of the
Jaime Moran Duo



Fri. & Sat., 9 pm-1 am
Flemenco Dancing
featuring **Deanna**

Tues., 6-7 pm "Fashion Fantasy"
Gorgeous models show you the latest fashions
for purchase & pleasure.


Tues.-Fri., 4-7 pm - Hourly
with reduced prices & hot, hot O'oaves.

Fly to Rio de Janeiro to Rio de Janeiro for the vacation
of your life. Round trip via VARIG "Brazilian Airline."
Register to win every time you fly the Copa.
(no purchase or obligation to enter)

**Copacabana
Restaurant**

OF RIO DE JANEIRO
A Brazilian Experience

2800 Pacific Highway
between Laurel & Palm (on south end of runway)
For reservations 297-2672



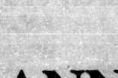
CAFE & CANTINA

Come celebrate our ONE YEAR ANNIVERSARY PARTY


Thursday, Friday, Saturday, November 10, 11 & 12

Lots of fun & festivities!

- FREE T-shirts to the first 50 people to arrive after 8:00 pm
- \$1.02 drink specials from 8:00-9:00 pm
- Wine 102 FM will be giving away FREE tickets to the Unicef Benefit Concert in L.A. featuring Jackson Browne, Crosby, Stills, Nash & Neil Young
- Dancing to the hottest DJ in San Diego
- Try the new Michelob Dry



Don't miss out!



Corner of Sports Arena & Rosecrans • 225-9090

(Continued from page 33)

as Young's "Cinnamon Girl" or "Helpless" or Stones' "Chuck Berry" tunes such as "Carol" and "Little Queenie," the band is just as likely to follow one or another's unexpected lead into an impromptu blues medley that recalls the heyday of that decade's better cover bands. But as complementary as these diversions might be, the core members of a Comanche Moon show are Karaman's originals. I've heard the band's "demo" tape, and all I can say after listening to it and seeing them live is that if there is any taste or reason left in the A&R halls of those "Hollywood hills," this group will be signed, sealed, and delivered in time for the new year. In the meantime, Comanche Moon will be opening for the Georgia Satellites tonight, Thursday, at the Backstage, will open for the Run-DMC at the Belly Up Tavern on Sunday, November 20, and will play every Thursday night from the tenth through the rest of November at the Mandolin Wind.

For a complete listing of local clubs and performers, see "Club Listings" following.

CLUB LISTINGS

North County

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 405-0222: Sun. and Mon. show are Karaman's originals. I've heard the band's "demo" tape, and all I can say after listening to it and seeing them live is that if there is any taste or reason left in the A&R halls of those "Hollywood hills," this group will be signed, sealed, and delivered in time for the new year. In the meantime, Comanche Moon will be opening for the Georgia Satellites tonight, Thursday, at the Backstage, will open for the Run-DMC at the Belly Up Tavern on Sunday, November 20, and will play every Thursday night from the tenth through the rest of November at the Mandolin Wind.

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COMPACT DISCS
USED • IMPORTS • SPECIAL ORDERS

6780 MIRAMAR RD. 578-DISC
Behind Car's Jr.

2 for 1
Bring in 2 used compact discs (regularly priced) and receive 1 new disc. Value up to \$13.97. Offer good at Miramar store only. Good through Dec. 17, 1988.

SIBYL'S DOWN UNDER
presents
Ladies Night with **Girls Nite Out**
Wednesday, Nov. 9

See San Diego's most talked about entertainment at San Diego's "Hottest" club!

Featuring 4 shows - beginning at 7 pm • Drink Specials
Happy Hour from 4-7 pm • Valet parking

500 Fourth Ave., downtown S.D. • 239-9117
(1 block down from Market St.)

The Cambridge Inn, 2260 East Vista Way, Vista, 755-2503: Craig Jones, pianist, performs acoustic, jazz, contemporary music and more, and also honors requests, 5-9 p.m., Monday, 4-8 p.m., Tuesday through Friday, and 3-9 p.m., Sunday.

Camelot Inn, 687 San Marcos Boulevard, San Marcos, 744-1332: Live music, Friday and Saturday, call club for information.

Carle Murphy's, 240 East Via Ranches Parkway, Suite A1, Escondido, 489-5822: Tommy Rocket, comedy and music, Wednesday through Saturday, Song Trek, recorded music, audience participation show, Sunday through Tuesday.

The Country Restaurant and Lounge, 450 Douglas Drive, Escondido, 757-0800: New Country, country, Wednesday through Sunday, Live! Live! Country, country, Monday and Tuesday.

El Camal, 523 Escondido Boulevard, Escondido, 944-1377: Latin Rock, Latin music, Friday and Saturday.

El Camal, 1284 Power Road, Poway, 486-5200: Greg Hartline, swing, country, blues, and more, 7 p.m., Wednesday and Saturday, and 5 p.m., Thursday and Friday.

Florida Lounge, 429 West Washington, Escondido, 745-1831: Top and hit, contemporary, Tuesday through Saturday.

Harold's Back Room, 2677 Vista Way, Oceanside, 722-9400: Midnight Delight, contemporary, Tuesday through Saturday, live blues, rock, soul, call club for information.

Fish House West, 2033 South Highway 101, Cardiff-by-the-Sea, 752-6438: Second to None, rock from the 1950s to the 1980s, Friday and Saturday, Tony Ortega hosts a jazz jam session, Sunday.

The Flying Bridge, 1300 North Hill Street, Oceanside, 722-3364: Billy Fender and Susan King, contemporary, Tuesday through Saturday, Greg Hartline, swing, blues, country, and more, Sunday and Monday.

Frederick's, 245 West El Norte, Escondido, 745-9141: Gary Lehman, contemporary and country, Friday and Saturday.

George's Backstage, 641 First Street, Escondido, 944-9549: The Gathering Heroes, blues, jazz, 7 p.m., Sunday.

Gilbey's, 945 West Valley Parkway, Escondido, 480-0420: Sh-Burn, vintage rock and roll, Thursday through Saturday.

Herby's, 264 Elm Street, Carlsbad, 729-6744: SOFTS, Top 40 and country and western music, Tuesday through Saturday, the Butler Bros, vintage rock, Sunday and Monday.

Hotel Escondido/Escondido's Pub, 2000 South Escondido Boulevard, Escondido, 747-0000: Impulse, contemporary, Tuesday through Saturday, Phil Danna, contemporary, Sunday and Monday.

Ireland's Own, 656 First Street, Escondido, 944-0233: Sean McVicker, Irish and folk music, Thursday, the

Shanigans, Irish music, Friday and Saturday, Sean McVicker, Irish folk, 8 p.m., Sunday evening, live music, Wednesday, call club for information.

Jelly Burger/Oceanside, 1000 North Harbor Drive, Oceanside, 722-1331: Hot Hot Baboon, contemporary, Thursday through Saturday.

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad, 438-0111: Tournament of Champions Lounge, Vintage rockers Rama Lama and contemporary players the Elements alternate sets nightly, Tuesday through Saturday.

The La Jolla Inn, 3335 Highway 395 South, Palm Springs, 723-2886: C.B.C. Jam, rock from the 1950s to the 1980s and originals, 11 a.m., Sunday.

Little Little Bit of Country, 685 West San Marcos Boulevard, San Marcos, 744-1332: Rock, country music, Tuesday, Clear Carrol and Oceanside, country, Wednesday through Sunday, (see section Sunday), Live! Live! Country, country, Monday and Tuesday.

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Where the Fun Starts!



Hollis Gentry's Neon

Thursdays, 8 pm-12 am, Friday & Saturdays, 9 pm-1 am. Appearing for the month of November!

HAPPY HOUR

4-6:30 pm Monday-Friday
Complimentary Hors d'oeuvres • Well drinks \$1.75

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Two unique restaurants
Downside by the Bay
2137 Pacific Highway, San Diego
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La Jolla's finest JAZZ
featuring the great sounds of —

AUBREY FAY
Wednesday & Thursday, 8:00 pm-12:00 am
Friday & Saturday, 9:00 pm-1:00 am

During November 911
Every Sunday night 8:00 pm-12:00 am

Lunch: Monday-Friday, 11:30 am-2:30 pm with daily seafood specials
Dinner: 5:00 pm-11:00 pm, La Jolla's finest steaks, prime rib & seafood
Happy Hour: 4:00 pm-6:00 pm, Monday-Friday

Chuck's STEAK House
Reservations suggested
1250 Prospect St., (Jockey Club Plaza)
454-3325

HUMPHREY'S

Prime Time Piano & Food Bar
It happens every weekday from 4:30-6:30 pm. Back to the sound of live entertainment in Humphrey's piano bar while you partake from a menu that changes every evening.

AT THE PIANO BAR:
JOHN SANDOVAL
Tuesday through Friday 5:30-8:30 pm
MIKE BORAM
Tuesday through Saturday 6:00 pm-1:00 am
Call 234-9435 for recorded information

PRIME TIME MENU
TUES. PEEL YOUR OWN SHRIMP WED. 50¢ SEAFOOD BAR THURS. TACO BAR WITH ALL THE FIXINS! FRI. THE BOTTOMLESS CHILI BOWL
Giant Margarita (16 oz.) with a Gold Shocker \$7.00
Raspberry Margarita (16 oz.) with a Gold Shocker \$2.50

JAZZ
Humphrey's presents a live band of four top jazz players from San Diego's premier jazz scene at Humphrey's piano bar.

MARK LESSMAN BAND
On Monday—music begins immediately following Monday Night Football.
Complimentary hors d'oeuvres 4:30-6:30 pm/Drink specials NO COVER/MUST BE 21

Monday Night Football on San Diego Bay

Humphrey's
Monday Night Football Specials
Wide Screen TV • \$1.00 Draft Beers
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We've cooked up a little something to feast your ears on.

November 3
Closed for Stevens Cancer Center
benefit party
November 4 and 5
Dick Braun Big Band
Every Thursday (except Thanksgiving)
Los Travelers

Look what's on the menu at San Diego's most imaginative new premier restaurant and club!

a little something classy...

Like our lavish pink Salmon Decadence, baked over pastry and crowned with Butterfly Shrimp. Then... Live jazz in the Bar every Thursday through Saturday.

a little something brassy...

Na Zdarovet! Presenting Russian Boar—delicate tenderloin medallions sauteed with cranberries and vodka cream sauce. And then... our all-American Big Band sounds for your dancing pleasure each Friday and Saturday in the Club.

a little something saavy...

How about tangy Tornadoes au Poivre, bathed in zesty Cognac Butter! Plus an evening of dancing to your favorite latin sounds in the Club every Thursday.

Come for the lavish cuisine or the fine entertainment. Or both. Solana's is the food and the music you've been hungry for.

Solana's RESTAURANT
Just north of Via de la Valle on Highway 101

Reservations recommended 755-4813 major credit cards accepted

Monterey Bay Cannery, 1325 Harbor Drive, Oceanview, 723-2474. Live contemporary music, Thursday through Sunday, call club for information.

Caliente Lodge, 1800 Caliente Road, Escondido, 753-3353. North Party country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Café, 2730 Via de la Valle, Del Mar, 754-6614. Dr. Perigood and the Inters of Love, rock, Thursday through Saturday. Notice to appear, rock, Sunday; Dr. O'Connell Island Sounds, calypso and ska, Monday; Big Bang, rock, Tuesday; Street Corner, jazz and rock, Wednesday.

Fun Soap Anderson's, 850 Palmair Airport Road, Carlsbad, 435-7890. Windmill Lounge, Shakers, contemporary, Thursday, 4-8 p.m.; Monday, Southern Comfort, country music, Tuesday and Wednesday.

The Plaza Inn, 9850 Carmel Mountain Road, Rancho Palos Verdes, 484-3732. Ray Corra, vocals and guitar music, Wednesday evening; live rock, Friday and Saturday, call club for information.

The Ponderosa Club, 12237 Ponderosa Road, Poway, 745-1125. The Savory Brothers, country, Thursday through Saturday.

Poway Mine Company, 12375 Poway Road, Poway, 745-7296. Starfire, rock, Friday and Saturday.

Ralph and Edith's, 390 Grand Avenue, Carlsbad, 754-2989. Throw Money, plus rock and roll music, Wednesday through Saturday and hosts a jam session Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 727-2146. One Plus One, contemporary, Tuesday through Saturday; Second Investment, contemporary, Sunday and Monday.

The Red Couch Inn, 135 North First Street, Escondido, 743-6796. Live rock, nights, call club for information.

The Sand Bar and Restaurant, 3878 Carlsbad Boulevard, Carlsbad, 723-3370. The Whaluk Machine, ska, rock, Wednesday evening; live rock, Friday and Saturday, call club for information.

San Luis Rey Downs Golf Course Country Club, 2474 Golf Club Drive, Bonita, 754-2362. The Crowns, top band, swing, Friday through Sunday through Saturday.

Santa Fe Grill, 162 South Santa Fe Road, Encinitas, 944-7453. Eric Keeling and Friends, jazz guitar music, 11 a.m.-2 p.m., Sunday.

Shepherd's Café, 1126 First Street, Encinitas, 753-1124. Dignity sing the music of Neil Mitchell, Judy Collins, and other Top 40 artists, as well as originals and new age music, from 6-8 p.m., Saturday.

Shooter's Bar and Grill, 260 East Valley Parkway, Escondido, 746-7038. Dakota, country rock, Tuesday through Saturday.

Silver Spoon Café, 2806 Old Highway 78, Temecula, 699-3015. Jack Johnson, country music, 11 a.m.-3 p.m., Sunday.

Sully's Diner, 139 East Broadway, Vista, 734-6033. Grand Central Station, country rock, and others, Friday and Saturday.

Sulphur's 425 Highway 161, Solana Beach, 754-4822. The Dick Brown Orchestra, big band swing, 8:30 p.m., Friday and Saturday.

Single Couch Inn, West 1805 Vista Way, Vista, 724-9390. Live country music, Friday and Saturday, call club for information.

The Stone Ridge Country Club, 17166 Stone Ridge, Poway, 487-2378. Swing Shift, contemporary, Friday and Saturday.

Texas LPA, 28495 Friar Street, Temecula, 699-5437. Jack Johnson, country music, 6 p.m., Wednesday through Saturday.

That Place Place, 2623 El Camino Real, Carlsbad, 434-3371. Bhagwan Etc., bhagwan, Saturday.

Valley Port Brown Inn and Red Dog Saloon, 7757 Brown Road, Fallbrook, 724-4797. Tom Cunningham, Louisiana-style music performed on guitar and fiddle, with vocals, 7:30 p.m., Friday and Saturday.

Beaches

Guest Anders Fortzander, 2252 Avenida de la Playa, La Jolla, 434-4449. J.J. Frank, piano, variety, Friday and Saturday.

Antony's, 4120 La Jolla Village Drive, La Jolla, 437-5369. Dale Vernon, piano variety, Tuesday through Saturday.

Arnold's Restaurant, 875 Prospect Street, La Jolla, 454-4248. George Henon, pianist performing pop, jazz, blues, and boogie, 7 p.m., nights; Aram, European music on the piano, 9:30 p.m., Friday through Monday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 486-0555. Live music, Tuesday through Saturday, call club for information. Tatum, with Victoria Court and Scott Violes, contemporary, Sunday and Monday; live music, Tuesday and Wednesday through Saturday.

Carles Murphy's, 4303 La Jolla Village Drive, La Jolla, 437-4170. Mike Norflick, contemporary, Monday through Thursday; Song Trio, recorded video music and audience participation show, Friday and Saturday.

Burger's, 737 Current Avenue, Pacific Beach, 433-7844. Perfect Stranger, rock, Thursday through Saturday; the Bonafides, rock and blues, 4-6 p.m., Sunday and 8:30 p.m., Monday; Marmalade, rock, Tuesday and Wednesday evening.

Holmes's Beach Club, 3105 Ocean Front Walk, Mission Beach, 448-6611. Sallie performs music, Latin, funk, and soul music on "Island Nights". Tuesday: the Beach Club Band featuring Rickie Lee and G.T., vintage rock and soul music, Wednesday through Saturday.

Chaf Café, 1020 Camino, La Jolla Village Drive and Gilman Drive, La Jolla, 534-2311. Three Fountains, Yard

Bullfrogs, 5046 Newport Avenue, Ocean Beach, 222-5300. The Bonafides, rock, Thursday through Saturday; Eremacrock, Sunday through Wednesday.

Chick's Steak House, 1250 Prospect Street, La Jolla, 434-5321. Aubrey Fox, jazz, Wednesday through Saturday, 9 p.m., Sunday.

Dream Street, 2228 Bacon Street, Ocean Beach, 222-8331. Live music, Thursday through Saturday, call club for information.

Elvin's, 7953 La Jolla Shores Drive, La Jolla, 434-4541. Papa John Crutch, electric violin jazz, Wednesday through Sunday; Mel Goot, jazz piano, 6 p.m., Tuesday.

Hilios Hotel, Cargo Bar, 1175 East Mission Bay Drive, Mission Bay, 276-4019. The People Movers, contemporary, Wednesday through Saturday evening; Live happy hour jazz, Tuesday, Wednesday and Friday, and during the Sunday brunch, call club for information.

Hotel del Coronado, 1350 Orange Avenue, Coronado, 435-4661. Ocean Terrace Lounge, Prime Time.

Trauma, the Morlocks, and Pichfork present an evening of psychedelic rock, beginning at 8 p.m., Friday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 434-5321. Aubrey Fox, jazz, Wednesday through Saturday, 9 p.m., Sunday.

Dream Street, 2228 Bacon Street, Ocean Beach, 222-8331. Live music, Thursday through Saturday, call club for information.

Elvin's, 7953 La Jolla Shores Drive, La Jolla, 434-4541. Papa John Crutch, electric violin jazz, Wednesday through Sunday; Mel Goot, jazz piano, 6 p.m., Tuesday.

Hilios Hotel, Cargo Bar, 1175 East Mission Bay Drive, Mission Bay, 276-4019. The People Movers, contemporary, Wednesday through Saturday evening; Live happy hour jazz, Tuesday, Wednesday and Friday, and during the Sunday brunch, call club for information.

Hotel del Coronado, 1350 Orange Avenue, Coronado, 435-4661. Ocean Terrace Lounge, Prime Time.

contemporary, Tuesday through Saturday; Don Miller, pianist, performs at 8 p.m., Sunday and Monday; Palm Court, James Porth, pianist, performs 5 p.m.-midnight, Friday through Sunday and 5-9 p.m., Monday; Jerry Melnick, pianist, 5-9 p.m., Tuesday through Thursday; the Variations, contemporary, 6-9 p.m., Sunday; Crown Room, Jerry Melnick, 6-9 p.m., Friday and Saturday; Leslie Gold, piano music, 10 a.m.-2 p.m., Sunday.

Le Meridien San Diego at Coronado, 2000 Second Street, Coronado, 435-3000. Piano Bar, New Age pianist and entertainer Peter Bohmstedt performs 8 p.m.-midnight, Wednesday through Saturday; Full Coverage, a steel-drum calypso band, plays during the Sunday brunch.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 276-3220. Live rock, nights, call club for information. The Blonds Brass Band, featuring saxophonist Johnny Voss, plays boogie blues and rhythm and blues, from 4-8 p.m., Sunday.

The Left at Diego's, 660 Carriest Avenue, Pacific Beach, 273-1241. Holly Hoffman and Mike Wofford, jazz, Thursday through Saturday.

M.P.'s, 1107 Orange Avenue, Coronado, 435-5286. Live music, nights, call club for information.

The La Jolla Village Inn/Showers Bar, Interstate 5 at La Jolla Village Drive, La Jolla, 433-5589. Plural Jam, Sandover entertain Monday through Saturday.

The Landing, 4750 West Point Loma Boulevard, 723-8526. Norman Clifford and Friends, contemporary, Wednesday through Saturday; Norman Clifford and Judy Ames present a showcase of musical talents, Monday evening.

Le Meridien San Diego at Coronado, 2000 Second Street, Coronado, 435-3000. Piano Bar, New Age pianist and entertainer Peter Bohmstedt performs 8 p.m.-midnight, Wednesday through Saturday; Full Coverage, a steel-drum calypso band, plays during the Sunday brunch.

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EARLY BIRD SPECIALS



49 DAYS

LAYAWAY NOW!

Classic Guitars from \$59-\$3,000 including Jose Bonifaz starting at \$1,499

Acoustic guitars from \$99-\$3,000 including Yamaha starting at \$199

Amplifiers from \$99-\$4,999 (Power, Combo & Amps) including various amps starting at \$99

Optical drum starting at \$299

Effects Boss, DOD, Peavey, Roland, Yamaha including Yamaha GP50 (small effects) \$499 reg. \$799

Keyboard and synthesizers from \$99-\$4,500 including Roland D-70 \$499

Osborn Bass Amps from \$2,999

American made electric guitars from \$199-\$2,799 including Gibson Les Pauls from \$499

Electric guitar \$149

SAVING \$100'S on select Gibson Super Les Pauls from \$1,499

INTERNATIONAL MUSIC CENTER

5169 Baltimore Drive • La Mesa, CA 92041

462-6900

Just off I-8 in La Mesa Conveniently located between Fletcher Parkway and El Cajon Blvd. at 5169 Baltimore Drive.

OPEN Sundays, Unlimited free parking. Mon-Fri. 10:00-7:30 Sat. 9:00-5:00



MINISTRY

SUNDAY NOV. 6th 10:30

TICKETS ON SALE NOW AT TICKETMASTER AND AT THE CLUB

INVENTORY REDUCTION SALE!

EVERYTHING 25-50% OFF

Including:

GUNS N' ROSES

DEF LEPPARD

METALLICA

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★ T-Shirts ★ Posters ★ Collectables

MUSICADE

3670 Rosecrans at Sports Arena Blvd. in Grosvenor Square Shopping Center • Mon-Thurs. 10-9, Fri-Sat. 10-10 • 222-5250

CANNIBAL BAR

NO COVER THURS. 9:00 PM THRU SAT.

THE FABULOUS MAR DELS
Famous Champagne Russian Auction
Friday, November 3

SOUL PATROL
Famous Champagne Russian Auction
Friday & Saturday, November 4 & 5

JAZZ DANCE NITE REEL TO REAL
Class "A" Model Russian Auction
Friday, November 5

JOE COOL & THE RUMBLERS
Famous Champagne Russian Auction
Friday, November 5

HOLLIS GENTRY'S NEON
Famous Champagne Russian Auction
Saturday, November 6

JAZZ DANCE NITE FLIGHT 7
Class "A" Model Russian Auction
Saturday, November 6

MONDAY NIGHT FOOTBALL

November 7, Cleveland at Houston
Beginning at 8:00 pm - Super giant screen, 15 min FREE live action, club, video and chips \$1.50 with drinks & shift here. Pitches \$4.50

CATAMARAN RESORT HOTEL

399 JEFFERSON BOULEVARD, SAN DIEGO

FREE VALIDATED PARKING

COMING ATTRACTIONS

San Diego Band—November 16
Dr. Feelgood—November 17 or 18
Honey—November 19

COMPACT Disc WAREHOUSE

1ST ANNUAL RED TAG SALE!

The biggest CD inventory blowout at prices you won't see again for another year!

OVER 5,000 CD'S BELOW OUR TOTAL COSTS!!

You'll think we're crazy when you see the savings

ALL MUSIC TYPES! ALL LABELS! COME IN & LOOK FOR THE RED TAGS

Hurry in for best selection sale starts 11/3-11/23/88

3445 MIDWAY DR. • 224-3200 Visa MC Mon. Sat. 10-10 Sun. 10-6

California EARTHQUAKE CAFE

SHAKE, RATTLE & ROLL!

To the Hits of the '50s, '60s & '70s

Wednesday-Sunday

Frequent Drink Specials

Friday & Saturday Live Music 8-11 PM

Rotating Musical Lineup

Monday-Music Specials

with Drink Specials

4/2 Price Appreciation

Happ's Hour Drink Specials

Live Singing & Live Music

740 N. Main St. Suite 102
Orange, CA 92667
Mon-Sat 10-11 PM
Sun 10-11 PM

CHAIN REACTION

BORDERTOWN

Sunday & Monday

Monday-Friday: **HAPPY HOUR** 4-7 pm • Free hors d'oeuvres

Friday: **FASHION AUCTION**

MONDAY NIGHT FOOTBALL SPECIALS

THE ISLANDS

Hanalei Hotel

Hanalei Hotel 2273 Hotel Circle North, McLean Valley • 297-1101

U.S. Grant Hotel, 226 Poydras, downtown, 223-3222; Robin Menkel and Richard James, jazz and blues, Thursday through Saturday, performing in the Great Gels, Lounge is pianist Doug Elbert, from 5 to 7 p.m., Friday and Wednesday, and pianist Jack Hermon, Monday and Thursday through Saturday.

Viscount Hotel (the Hart), 1940 Harbor Island Drive, Harbor Island, 293-6700; John Rowe, piano variety, 8:30 p.m., Friday and Saturday, and 9:30 a.m., Sunday morning.

Words and Music Bookstore, 3006 Fourth Avenue, 188-4001; Pianist Howard Wells will play the music of, and in his dual master, discuss the music of Mozart, at 8 p.m., Friday; George Sirochka presents a classical guitar recital from baroque to modern music, 8 p.m., Sunday.

East County

Hawley House, 7050 El Cajon Boulevard, college area, 463-2263; Tom and Maria Hinkle, Irish folk music, Wednesday through Saturday.

The Boat House, 3500 Convent Center Drive, La Mesa, 568-5553; George Naitan, jazz saxophone, Friday and Saturday.

The Bookends Restaurant, 8330 Parkway Drive, La Mesa, 445-3366; Eddie Gold, contemporary, Wednesday through Saturday; Jim Moore, singer and guitarist, performs contemporary and original music, Sunday through Tuesday; Dale Plummer, pianist, performs a variety of music during the Friday happy hour.

Bronco Billy's, 13377 Woodlake Avenue, San Diego, 448-7775; Sunday, country, Wednesday through Sunday (jam session Sunday); country dance lessons, Sunday and Wednesday.

Carlos Murphy's Movement Center, 5000 Grossmont Center Drive, La Mesa, 698-9757; Bahadur, rock, Wednesday through Saturday; Song Trek, recorded video music, audience participation presentation, Monday and Tuesday.

Case Verde, 2675 Mission George Road, San Diego, 562-8323; live rock, Thursday through Saturday, club for information.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443; Country Caramels, country, Tuesday through Sunday.

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LARGEST SELECTION OF COMPLIMENTARY HORS D' OEUVERES

HAPPY HOUR SPECIALS

4 pm-7 pm and 10 pm-12 pm

Drinks \$1.75

Beer & Wine \$1.25

CAFE CALIFORNIA

San Diego's Finest Night Spot

Monday Night Football

2565 Clairemont Drive 276-2600

Enjoy "The Luck of the Island" at **McP's Irish Pub & Grill**

Coronado's Hottest Nite Spot

Now Featuring...

- Live entertainment nightly
- Thursday breakfast 10 am with NFL Football on 3 TVs
- Monday Night Football Special Happy Hour
- Guinness and Anchor Steam on draft
- Free pour cocktails from our premium well
- Great food at low prices

Remember the bridge is FREE for 2 or more per car - use far right lane.

McP's Irish Pub

1107 Orange Ave. • 435-5260

TEJUANA NIGHTLIFE

NEVER A COVER CHARGE

Reggie & Cosmos

DISCOS

BEVERLY HILLS & HOLLYWOOD

NOW OPEN DAILY RESTAURANT BAR COSMOS WITH MEXICAN, AMERICAN & SEAFOOD MENU.

DRINKS 2X1 & HOUSE SPECIALS.

BEER 2X \$1.00 SUNDAYS-THURSDAYS.

Also visit

SANS SOUCI - Revolution between 6th & 7th St

BAMBI - Revolution between 6th & 7th St

LES GIRLS - Revolution at 1st St

THESE CLUBS OPEN 24 HOURS

Legends, 596 Broadway, El Cajon, 443-9696; The Premiers, contemporary, Tuesday through Saturday; the Jack Paddock Trio, jazz and contemporary, Sunday and Monday.

Leslie Lewis, 5286 Baltimore Drive, La Mesa, 442-0333; Reunion, rock from the Fifties to the Eighties, Sunday through Saturday; Breakheart Pipe, country rock, Sunday and Monday.

Magnolia Music, 1061 Magnolia Avenue, San Diego, 448-6550; Rockabilly, strange rock classics, Friday and Saturday.

The Mavericks, 8228 Parkway Drive, La Mesa, 463-3663; Jamabala, ethnic jazz, Saturday evening.

The Moonbeams Bar, 11530 Woodlake Avenue, San Diego, 449-6230; Kennard and Miller, contemporary and country and western music, Friday and Saturday.

Mother Murphy's, 177 Fletcher Parkway, El Cajon, 579-4600; Live music, Friday and Saturday evening, club for information.

Nite Owl East, 667 North Mellison Avenue, El Cajon, 447-3594; Service Club, rock, Thursday through Saturday.

Park Plaza, 1280 Fletcher Parkway, El Cajon, 445-9173; Frost Flamingo, rock, Thursday through Saturday; Not Gully, rock, Sunday and Monday; Crystal, rock, Tuesday and Wednesday.

Pelican Pub, 7528 Broadway, Lemon Grove, 464-9584; Live music, Wednesday through Saturday, club for information.

Peter Jay's, 9325 Mission George Road, San Diego, 562-2429; Silverado, country, Friday and Saturday evening and the group also hosts a Super Jam Session beginning at 7 p.m., Sunday.

Some Place Else, 14100 Old Highway 80, El Cajon, 443-5429; Wasted Talent, country rock and blues on Friday and Saturday evening.

Spirit's Inn, 2754 Alpine Boulevard, Alpine, 445-2526; Live music, Wednesday through Saturday, club for information.

Van Winkle's, 10025 Mission George Road, San Diego, 449-8000; Linda Sorewood and Sander, country rock, Friday and Saturday.

Wine Cady's Saloon, 240 West Main Street, El Cajon, 440-9247; Jam session, Thursday, musicians welcome; Spoiled Rotten, rock, Friday and Saturday evening.

PERFORMERS

Performers listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

The Aerial Truths: Spirit

The Beach Club Band featuring: Rockin' Joe and G.T. Schmitt's Beach Club

Larry Beckman: Texas Tubahev

The Beale House: Henry's

Big Bang: The Lovin' Spoonful, Old Del Mar Cafe

STREETEART

Thursday-Sunday

ALL ORIGINALS NIGHT

Monday

REFLECTORS

Sunday afternoon 4-8 pm BLONDE BRUCE BAND

Monday, November 7 - Jose's monthly

ALL ORIGINALS NIGHT

Featuring

COWBOYS & INDIANS & Not from L.A.

JOHN HENRY JONES OF THE UNFORGIVEN

plus COMANCHE MOON

featuring Paul Kamanaski

HANS NAUGHTY

FRIDAY NOVEMBER 4

See our "100% Hit List" for more info

FREE COUPLE TROUBLE COUPON

1 gets in FREE if the other pays. Valid 11/4/88

1130 BUENOS AVENUE

See our "100% Hit List" for more info

\$1.00 off with this ad

• MOD • SEX PISTOLS • UICIDA • THE KISS • THE J. GEARS • ZIGGY MARLEY • DEEP PURPLE • THE CURE • JUNGLE • DISCHARGE • ANTHRAX • MEAT LOAF • ADRIANO PANICHELLI • AGGRESSION • EXHILOR • CORROSION OF CONFORMITY • BAD BRAINS • MORRISSEY • PIL • BOB MARLEY • THE STONES • MINISTERS • U2 • DEAD • KENNEDY'S • SKA MAN • THE SMITHS • PEACE SIGN • LED ZEPPELIN • GRATEFUL DEAD • HENDRIX • DOORS • VINNIE VINCENT • IRON MAIDEN • SLAYER • RAMONES • TONES O' GUNS • MOTOR • CONFOR • ENGLISH • NEW OR • SKA MAN • HENDRIX • SISTER OF • INXS • TENDENC • GUNS N' • NOTORY • CONFOR • ENGLISH

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MANY MORE AT EVEN LOWER PRICES!

Biscuit Blues Band

8:00 pm each Thursday night through December

Friday

5:30pm **High Society**

Dixieland Jazz Band

9:00 pm **Null 'n Void** Rock 'n Roll

Saturday

9:00 pm **Null 'n Void** Rock 'n Roll

Sunday

7:30 pm **Blue Liners** Rock 'n Roll

Tuba Man's

Cocktails & Burgers

2551 University Avenue

295-9426

PORTHOLE Lounge

PRESENTS

The Rosie Trio

Music for your listening and dancing pleasure

Appearing Wednesday through Saturday

Wednesday 8:00 pm-midnight, Thursday-Saturday 9:00 pm-1:00 am

Embarcadero • 1355 N. Harbor Drive • 232-3861

Holiday Inn

PORTHOLE Lounge

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Music for your listening and dancing pleasure

Appearing Wednesday through Saturday

Wednesday 8:00 pm-midnight, Thursday-Saturday 9:00 pm-1:00 am

Embarcadero • 1355 N. Harbor Drive • 232-3861

Holiday Inn

NOVEMBER 3 1988 4

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BENSON & HEDGES



FULL FLAVOR
Regular
and
Menthol

SURGEON GENERAL'S WARNING: Quitting Smoking
Now Greatly Reduces Serious Risks to Your Health.

SECTION 3

SAN DIEGO READER
NOVEMBER 3, 1988



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RESTAURANTS

FEATURES



Life is short. Eat well.

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FREE CLASSIFIEDS

Free classifieds are 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 (limited inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost \$64 per extra word, and payment must accompany ad.

MAILING DEADLINE

Free classifieds must be mailed to the following address and must be received by 8:00am Monday, three days in advance of the intended issue. Reader Classifieds, P.O. Box 60803, San Diego, CA 92168. No free classifieds 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 \$16 for 25 words or less plus \$64 per extra word. The deadline is 6:00pm 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. Please contact the Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

PAID CLASSIFIEDS

Businesses (including paid services or functions, rentals, and on-going profits-making enterprises) must pay in advance for classified ads at the rate of \$16 for 25 words or less plus \$64 per extra word. Discounts are available for classifieds 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 8:00am Monday, three days prior to issue. Reader Classifieds, P.O. Box 60803, San Diego, CA 92168.

WALK-IN DEADLINE

PAID classifieds may be brought to the Reader office, 635 State Street, downtown, before 6:00pm Tuesday, two days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 8:00am-6:00pm Monday through Friday, except Tuesday when the hours are 8:00am-6:00pm.

PHONE DEADLINE

PAID classifieds may be placed over the telephone before 6:00pm Tuesday, two days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 8:00am-6:00pm Monday through Friday, except Tuesday when the hours are 8:00am-6:00pm.

285-8200

(Display Advertising 231-7821)
Please don't call us regarding free classifieds.

PHOTO CLASSIFIEDS



PALOMAR MOUNTAIN

Unique home on 12 wooded acres. Ocean view, 3 bedrooms, 3 bath. Priced at \$180,000. For sale by owner. No agents.

Photo classified ads cost \$3 each and are available to private parties selling cars or real estate. (For business rates, call 235-6556.) Ads include copy of no more than 25 words (including headline), and a photo to be provided by the advertiser. Photos are subject to Reader approval. Those accepted for publication will not be returned. Photo classifieds may be placed for multiple insertions provided prompt payment is received in advance.

WE TAKE THE PHOTO FOR YOU

For your convenience we will take a picture of your house or car for an additional \$10 per photo. Call 235-6556 for details.

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HELP WANTED

EXPERIENCED HAIRSTYLISTS OR MANICURISTS

with clientele

• Rough retail item

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t, refrigerator, couch, shelving

are painting balconies, baby
sitting, and more.
Friday-Sunday, 1021 Berry Street,
Dorchester
Director on hand, lamps, books,
CDs, vinyl, curtains, miscellaneous
for \$1.00. November 1, 11am
to 4pm. November 8, 1021
Furniture, athletic equipment,
miscellaneous items. Also much more
early Saturday, November 5, 8
am, lawn mower, toys, baby
gear. The Colonnade Golf
Club
November 5, 1440 Brighton
Road, Brighton
Collectibles, large variety
for \$1.00. November 5-6, 8am-5pm,
court, hardware, tools, etc.
for \$1.00. November 10, 11am-5pm,
books, wood, tools, etc.

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Weeds, the Boston and
Cambridge Greenery
for this issue will be as follows:
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