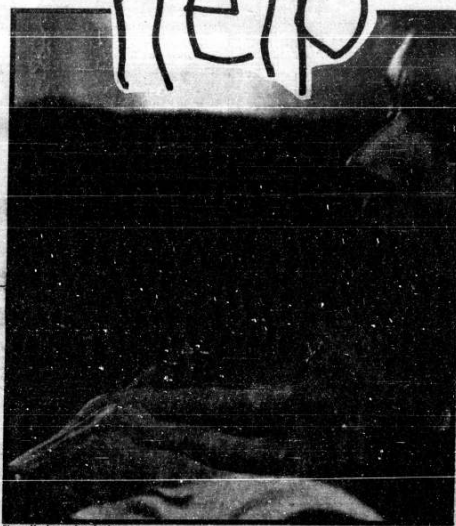


The Killen-O'Connor-Copley Cabal, page 8
 The theft of the zucchini parts, the \$730 cab fare,
 and violence at Balboa Park Golf Course, page 41
 Next week's issue of the Reader delivered on Wednesday, November 23

READER

VOLUME 17, NO. 45 NOVEMBER 17, 1988 SAN DIEGO'S WEEKLY

When parents Need help



Sharon Norflet comforts Jessica

Solutions for families at risk

The two-story Children's Hospital Center for Child Protection sits at one edge of the Children's Hospital campus on Kearny Mesa. Walking through the center's first-floor hallway, a visitor finds gaily painted rooms furnished with child-size table and chairs and stacked with plush bears, rosy-cheeked baby dolls, wooden trucks, Little Golden Books. In these rooms, evidence is taken from and evaluations are made of victims of neglect and physical and sexual abuse.

Tuesday mornings, one floor above those cubicles in which children speak of unspeakable crimes, eighteen women sit in a circle. They are participants in the center's Parent Aide program, one of six similar countywide programs that offer "intervention, education, and support services" to "families at risk or in crisis."

Since the founding of the Parent Aide program 1976, 600 families have received its services, which include parenting-skills classes, group and individual therapy, health care, and on-on-one relationships with parent aides.

One-third of the clients come to the program after reports of their abuse or neglect of children are filed with Child Protective Services. The remainder are "self-referred" or recommended by hospitals, physicians, and social agencies. Among this latter number are

exceptionally young mothers (three fourteen-year-olds are currently in the program); mothers of premature infants and newborn twins; mothers of terminally ill, sexually molested, or physically abused children; and mothers who find themselves unusually isolated or lacking child-rearing experience.

Unique to the Parent Aide program is its pairing of volunteer aides with "client mothers." Supervised by two part-time professionals and coordinated by a full-time secretary, twenty volunteers last year worked with 107 families and the families' 193 children. Of those 107 families, only 36 were headed by a married



story by
 Judith Mopre
 Photos by
 Robert Burroughs

couple.) The program accomplished this with \$80,000 contributed by the San Diego Child Abuse Prevention Foundation, San Diego Children's Hospital Auxiliary, and various philanthropic and service organization grants. Diana Bryson-Gordon has directed the program since its inception. A mother of grown children, she is also the assistant director of the Center for Child Protection and has developed a "High Risk Indicators" checklist; twenty-four items that put a parent "at risk" for child abuse or neglect. Among risk indicators is "poor financial resources/poverty," a condition that beset 70 of 1987's 107 families. Substance abuse is

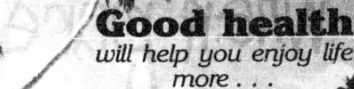
another risk indicator. Thirty-six parents in the 107 families had histories of alcohol abuse. Fifty had histories of drug abuse.

In Tuesday's circle, parent aides sit next to their client mothers; the mothers are all in their twenties, the aides are mostly from their mid-forties through mid-fifties. Attending this Tuesday are clients most in need of help. Several appear tense this morning, and several — eyes unreadable — gaze down at the blue carpet.

Seven-year veteran aide Jan Niehaus chats quietly with her "mom" (which is how most aides describe their clients). Niehaus's mom, in skirt and blouse, high heels, is new to the program and is less casually dressed than most of the younger women. Pale — dressed, really, of color — Carol Sigeta with her wedding and engagement rings (The names of the clients have been changed for this story) Niehaus takes one of Carol's hands in her own, strokes it reassuringly, and whispers, "You look so pretty this morning. You do. Yes." Carol manages a smile. Niehaus laughs, a soft laugh like birds' trilling.

Petite Bryson-Gordon, in heels and denim mini dress, takes her seat in the circle. Eloquently groomed, her polished fingernails matching lipstick, eyelashadow subtly blended, Bryson-Gordon studies each face in the room before

(continued on page 16)



NOVEMBER 1998

CITY LIGHTS

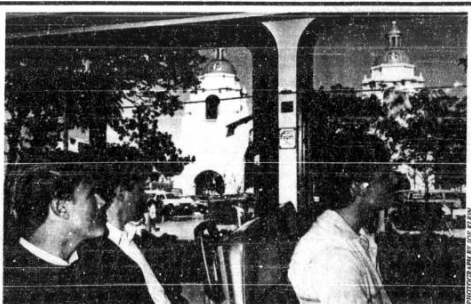
THE YOUNG AND THE DEVELOPING

BY BRIAN CANLEN

They're bright, they're eager, and they intend to own San Diego someday. But they're still learning at the knee of nondisclosure. "You're not going to quote me on that, are you?" pleads one, explaining that he didn't mean all of San Diego. What he intended to say was that there is plenty of room left in this town for the takers of opportunity. And he should know. He's on the ascending edge of success. He's a young developer.

The best place to encounter the builders of tomorrow is at a meeting of the Real Estate Student Organization (RESA) at San Diego State University. Most of the members are real estate majors who are trying to get a jump on their careers. These are not, however, the future showmen of homes for Century 21. Real estate majors intend to accumulate property. The college of business administration at SDSU is now enjoying its highest enrollment ever in the real estate specialization: approximately 100 students. Many will graduate and go to work for a mortgage banking or brokerage firm. They'll keep their eyes on distress and foreclosure sales and get their feet wet on a small rehab project. Unless, of course, they already have backing.

Gary Sullivan and James



The future is thin, and so are the chicks

Chivanti are typical of the members. They are both clean-cut Caucasians from California. When they graduate this spring, both will go into business with their parents. Sullivan's mother develops housing projects in San Diego. He will help manage her property while continuing with the in-wall vacuum cleaner business he started with his brother. Chivanti's father, a golf pro, has been buying property in Orange County since the mid-Sixties; his son would like to expand his holdings into San Diego. "I may diversify into

this area. It's a very good region with a good future," says Chivanti. Spike Speltz, who is also graduating this spring, is a little different from the other club members. He has no capital yet. But he does have a fifteen-year "dual-columned" plan: work as a real estate broker, paying deals together for other investors, and at the same time, buy up apartment buildings. "I'm going to have to start small," he admits. "Establish relations with people who have money or who have access to money. Wherever I am,

the subject of real estate comes up. It's not an accident, of course. The guy next to you on the bus could have money he wants to invest. You just have to bring it up."

Another technique in Speltz's arsenal is a method discussed by most of his associates: cold calling. He spent last summer polishing this skill under a local broker, trying to find apartment building owners who were willing to sell. Rejection didn't bother him, and neither did insults. When one guy called him an asshole, Speltz telephoned right

back. "I told him he couldn't talk to me like that," recalls Speltz. "I was going to help him. I was going to make him money. And the funny thing is, I really believe it."

Contacts are everything in real estate, and RESA exposes its members to some of the industry's leaders. Local developers have been very willing to speak at club meetings or host small groups of students at luncheons and tours. Last week's RESA meeting featured Ernest Hahn, the man responsible for Fashion Valley, Horton Plaza, University Towne Center, and dozens of other successful shopping centers across the United States. The subject of the lecture was supposed to be "Downside Development Opportunities," but Hahn mostly spoke of his committee work on a long-range plan for the city center area. And the jury, composed of eight women and four men, voted in a way that surprised everyone.

The story centers on a small, beige, boxlike apartment building on West Point Loma Boulevard. Peggy Maupin began renting one of the four units in the spring of 1986. She did not tell her landlord that she was a nude dancer at Les Girls. Instead, she put "office manager" on her rental application, which she completed along with her boyfriend, a black man named Robert Fishbein. (Maupin later contended that her job at Les

mood at Wednesday's meeting, however. All four growth-control opponents had been defeated in Tuesday's election, so no one had to think about switching majors. (continued on page 34)

medications here are courtesy of Medi-Cal. Residents pay between \$500 and \$850 per month for a private or shared room, meals, and the twenty-four-hour live-in care and devotion of an elderly childless widower who runs the place singlehandedly. Ray Beierle prepares and serves cheerful meals, cleans scrupulously, gardens, runs errands, shops, juggles finances, and fills out paperwork. He also deals with varying degrees of dementia, with bureaucracies, and with families. And he does an extraordinary amount of laundry. One day recently he washed thirteen loads of bedding for a very sick patient who continually soiled the sheets and mattress pads. "He had too many bedsores to wear a diaper," Beierle remembers, "and he had continuous diarrhea." In addition to providing emotional and physical comfort to those who have only a short time to live, Beierle empties catheter bags and bathes and shaves some very gay faces. "When they are expecting visitors, patients feel better if they look groomed," he says.

Why isn't Beierle spending his own golden years on the golf course? "I have a calling," he says. "I have a calling. During World War II he was an army captain, and during the postwar occupation of Japan, he worked for the army repairing Japanese prisoners of war. 'I saw plenty of young men suffering,' he recalls, 'so this isn't new to me.' When his present housemates want to discuss doing the work, he says, 'I've had to provide useful analogies. 'You just get your young men to go to the camp,' he tells them."

When he returned to the United States in 1952 after his wife died, Beierle became the owner-manager of a small motel in Laguna Beach. Then he moved to San Diego County and became a real estate broker. The poor investments he made left him broke, but instead of retiring and taking it easy, in 1978 Beierle

Beierle explains. "And they have more dignity."

Although some patients are ambulatory and have periods of remission, others arrive on stretchers. Eventually, it is cancer or pneumonia or any number of opportunistic infections that kill them. "Sometimes when the throat swells, they actually choke to death," Beierle says. "Swallowing becomes very



Ray Beierle learned to just let them go

MR. BEIERLE'S PLACE

BY SUZIE GARDSON

Residents generally stay at the Fraternity House only for a few weeks or months. This particular house is not adorned with Greek letters and is nowhere near a college campus. The ages of its residents range from twenty-two through sixty-six. With a couple of exceptions, they all have left the Fraternity House in the same manner: they've been carried out by a mortician. At OceanSide's Fraternity House, what makes the residents a true brotherhood is the common denominator of AIDS. They are all dying from it.

Overlooking the El Camino Country Club Golf Course in a posh section of OceanSide on Valley Road, the pleasantly furnished two-story Fraternity House has a fireplace, family room, big dining room, five bedrooms, and a well-tended rose garden. A noisy parrot is constant companion to those who feel well enough to sit out on the patio. In addition to immaculately kept traditional crystal, silver, linens, and rugs, the eleven-bed residence is equipped with masks, rubber gloves, plastic aprons, disposable diapers, bedpans, urinals, and whatever other supplies are necessary for a place where terminally ill patients

stay. This residential home, or hospice, is one of four in a county in which, according to the health services department, there are approximately 100 diagnosed AIDS cases. In North County, the Fraternity House is the only resident home for AIDS patients. Although it is unlicensed by the state (due to varied services given), it falls between licensing categories; the Fraternity House has a top-notch reputation among medical professionals, visiting nurses and doctors provide medical services to Fraternity House residents who are recommended by medical social workers upon their release from Mercy Kaiser, Sharp, UCSD, and the VA Hospital. At in-state-licensed board-and-care facilities,

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CITY LIGHTS

BUT NAMES WILL DEFINITELY HURT ME

THE NUDE CUTIE

BY BRIAN CANLEN

It started out as a landlord/tenant dispute, escalated into a slander trial, and ended in an extensive of male and female moans. Peggy Maupin of Ocean Beach sued her landlord in Superior Court for calling her a prostitute. The landlord's insurance company, bound by a property liability policy, defended her against the charges. The trial, which ended two weeks ago, involved a giant nude photo of the plaintiff, county documents on dog droppings, and a "get well" card with three dachshunds on the front. And the jury,

composed of eight women and four men, voted in a way that surprised everyone.

The story centers on a small, beige, boxlike apartment building on West Point Loma Boulevard. Peggy Maupin began renting one of the four units in the spring of 1986. She did not tell her landlord that she was a nude dancer at Les Girls. Instead, she put "office manager" on her rental application, which she completed along with her boyfriend, a black man named Robert Fishbein. (Maupin later contended that her job at Les

Maupin asked SDG&E to conduct an energy audit. SDG&E informed her that the apartment complex's laundry room, as well as all the outdoor lights, were hooked up to her meter in her garage. At around the same time, the couple claim they were told by another tenant that the landlord was gossiping about them. Betty Bedion supposedly said that "Fred is pimping for Peggy."

The relationship between the couple and their landlord deteriorated further, and they were evicted in February. The next month Betty Bedion was served with a \$1.5 million lawsuit charging her with fraud (over the utility hook-up) and slander. Her insurance company never offered to settle. Instead they mounted an aggressive defense. High utility bills from a former address were unearthed so that Maupin was no stranger to energy consumption. The last defense claimed that the couple knew about the meter in their garage and agreed to pay for the extra utilities and lights in exchange for a twenty-five-dollar reduction in rent.

As for the slander charges, the defense denied that Betty Bedion had ever called her a prostitute, a pimp, and a prostitute. But if she had, the defense

THAT'S WHAT YOU THINK

BY PAUL KRUEGER

Even "freethinkers"—those philosophical extremists who relish debate and thrive on controversy—have their limits. Frank Mortyn is learning those boundaries as he fights off a \$25,000 libel lawsuit brought against him by fellow freethinker Mike McHugh. The court action was filed early this year after Mortyn mailed a letter to twenty-five of McHugh's Spring Valley neighbors asking them to help McHugh "muster the courage to stand up alone [and] speak out" at a February 5 freethinkers' forum on the pros and cons of circumcision. The four-paragraph letter also includes a reference to McHugh's "behavior problems."

McHugh says Mortyn's unsolicited missive was a "vicious attack that went over the line, and I had to go see my attorney." But it wasn't the first time the two men had crossed rhetorical words. Mortyn, who refers to circumcision as "genital mutilation," and McHugh, who refers to it as "a very loud voice" at a previous forum by "insisting we change the debate [from circumcision] to a subject such as Amnesty International or some other motherhood-and-

apple-pie issue." Mortyn also claims that McHugh has "attacked me personally with epithets regarding homosexuality and ethnic origin."

But McHugh says he has numerous witnesses who will testify that those confrontations never took place, and the former merchant seaman claims it's

"If all the evidence they have is my letter to [McHugh's] neighbors, I'll take 'em to the cleaners."

Mortyn, who has been the aggressor. "He was jabbing me in the chest with his finger," McHugh says. In a March 1986 altercation that occurred during a freethinkers' meeting held at the Unitarian Church in Hillcrest, McHugh (picks that his most provocative contribution to the circumcision debate was his public comment that Mortyn and

other circumcision foes "have tripped over their foreskins." Mortyn, acting as his own lawyer, tried without success to have a judge dismiss the libel suit this past April. He's since turned the case over to attorney Floyd Morrow, a former city councilman, who, like Mortyn, is a member of the Humanist Fellowship of San Diego. McHugh's attorney, George Brune, says she'll file a motion in municipal court this month that will move the case toward trial. The battling freethinkers are both confident they'll prevail. "If all the evidence they have is my letter to [McHugh's] neighbors, I'll take 'em to the cleaners," Mortyn predicts. But McHugh, who is active in a rival freethinkers' group, the Humanist Association, predicts he'll emerge the winner. "Mortyn has put us [freethinkers] in the position of either tolerating him or belling him, and I'm going to be the one to bell this cat," McHugh says. ■



"Freethinker" McHugh

LAST OF THE STARFISH

BY NEAL MATTHEWS

Veteran divers, snorkelers, and tide pool fanciers ply their vocations in a more monochromatic element now than in years past, because something is missing from the shallow waters. Something with many

"The die-off affected all six or seven species in shallow water, and it appears to be for the long term."

arms and many colors, spanning the spectrum from red through orange to cool blue. Something that seemed as integral to the local ocean as salt: starfish. The starfish are nearly all gone. The impulse is to look for the culprit in the mirror and chalk up the disappearance of the starfish to yet another benevolent move on our part, but this time mankind is innocent. Though few scientists have studied it, those who have are certain that the catastrophic devastation of the starfish population between here and Santa Barbara is related to increases in ocean water temperature in 1978-79 and the infamous El Niño of 1982-84. Local kelp forests were almost

wiped out as a result of the warming of the water and a series of intense storms in 1983, but the kelp has returned, along with most of the creatures that depend on it. But the starfish haven't come back.

"The die-off affected all six or seven species in shallow water, and it appears to be for the long term," remarks Paul Dayton, a coastal ecologist at Scripps Institution of Oceanography. "I would have expected a much faster recruitment than we've seen. The breeding population must have been completely wiped out."

Two local marine researchers, John Dixon and Stephen Schroeter, who for the last twelve years have been studying the impact of the San Onofre nuclear power plant, tracked the decline of the starfish through the recent

periods of ocean warming. During El Niño, starfish died off as far north as Carmel, and most of the starfish disappeared from the Channel Islands. Off San Diego, the starfish that survived the initial decline of 1978 were completely eradicated by the warming trend that began in late 1981. Dixon and Schroeter observed a disease at work that eventually disintegrated of the individual starfish; lab experiments that the disease could be reversed if the sick animal was placed in colder water. Eventually, the starfish disease—which is unprecedented and doesn't have a name—was traced to a bacterium of the genus *Vibrio*, in

(continued on page 38)

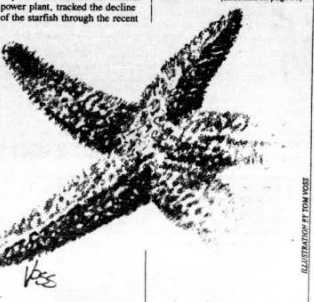


ILLUSTRATION BY PAUL WOOD

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Recently, in San Francisco, we put a penny into a machine that squashed it into a mini-copper plaque featuring the Golden Gate Bridge, Coit Tower, et cetera. This cost fifty cents and was well worth the price just to see the machine go around. Our question is this: Isn't there a law about depicting U.S. coins and currency? I remember being warned against putting a penny on the railroad tracks when I was a kid. But the machine displayed a sign saying it was all legal. How can this be?
Dr. J and Mr. T
San Diego

Formidable duo. Better get this one right. So Mom and Dad T (and/or I) actually scared you with stories about treasury agents leaping off trains to arrest children for defacing coins? Sorry to hear you've been trudging the road of life burdened with such misconceptions. Sorry also to reveal to you the fact that *parents sometimes lie to their children*. And sometimes they're just misinformed.

Just as the sign said, there's no law against mashing, cutting, drilling, painting, or otherwise defacing currency, as long as the alterations don't constitute counterfeiting. If you file down a penny so you can use it in place of a dime in a parking meter, that's illegal. But you can squish a penny and stamp a picture of Coit Tower on it, especially if you can get a bunch of tourists to pay you fifty times the face value for it. That's the American way. But suppose you want to print up a bunch of gag toilet paper with thousand-dollar bills on it. Sounds like a sure-fire crowd pleaser to me, but uneasy on the idea, I'm afraid. The Treasury Department is much pickier about how money is reproduced than how it is defaced. It's got a flock of rules about how and where you can print copies of bills, checks, postage stamps, bonds, and other types of financial obligations. First and foremost, it's illegal to print a picture of a bill the same size or color of the original. If a newspaper wants to use a fifty-dollar bill in an illustration for a story, the picture must



Illustration by Rick Garry

be smaller than three-quarters full size or larger than one and one-half times full size. Be careful that your illustration shows only one side of the bill, not both sides. And there has to be some text on the page that makes mention of the bill; you can't just print pictures of money as an eye-grabber unrelated to the story. The only people permitted to reproduce pictures of currency in advertising are coin dealers. Not even banks are allowed to reproduce paper currency in their ads. It happens, but strictly speaking, it's not legal. Often the money in the ad is partially obscured in a wallet or folded up or is someone's hand, or the bank will show the side of a stack of bills, without actually showing the face of any of the notes. Nobody's been busted for that so far. You're allowed to paint a picture of a bill or take a photograph of a bill, but you can't reproduce these and sell them. And don't print replicas of bills on clothing, wallpaper, shower curtains, or the like. And don't show money in TV commercials. All this applies to paper money and certificates; the feds don't care if you

reproduce a picture of a coin. Just don't try reproducing them in metal.
Dear Matthew Alice:
The ETS Engineering gang recently got into a discussion concerning the reasons that men's and women's shirts button up opposite sides. Since we were unable to come up with any conclusions — although some very interesting theories were developed — we would be very grateful if you could tell us how this difference originated.
Bruce, Gayle, Sharon, Lee, Bobby, Jackie, Corina, Tom, Paul Derek, and Mike
San Diego

Glad to clear up this collective befuddlement, gang. The conclusions drawn by fashion historians are, of course, speculation, but for the moment, no one has challenged their research. A quick survey of clothes holder-uppers indicates that until the 1200s, we affixed cloth around our bodies with sashes, belts, or pins. The ancient Romans had a clothes fastener that looks and functions remarkably like the contemporary safety pin.

When more form-fitting clothes became the fashion in the Thirteenth Century, the old belt-and-pin method of fastening clothes became impractical. Some now-unheralded garment maker thought up the idea of taking the purely decorative button, which had been affixed to even the humblest of clothing for eons, and turning it into a fastener. With their usual instinct for fashion excess, the French latched on to the idea of the button and turned it into a status statement. The more buttons you had on your clothes, the more distinguished you were. In the fourteenth and fifteenth centuries, a single dress or jacket could have literally thousands of buttons on it, some merely decorative, but several hundred of them fully functional. An offshoot fashion craze among the wealthy and powerful at the time was clothing with lots of slits created in sleeves, skirts, and bodices, simply so the slits could be closed with buttons.

And here's where the left-right closing business comes in. Checking historical sources, the tradition of men's clothing having buttonholes on the left and women's having buttonholes on the right seems to have been solidified in the Fifteenth Century. Women of that era rich enough to afford clothing with hundreds of button closures were attended to by servants who dressed them. A maid was assigned the tedious task of fastening each button. In general, men of the era dressed themselves. Assuming that most people are right-handed, it became standard to accommodate right-handed servants when designing women's clothing, so buttonholes were moved to the opposite side. That decision having been made, the fashion dictators moved on to more fertile ground (tearing and plumping berlines and necklines, purposeless neckties and crippling shoes, several hundred years' worth of silly hats, Nehru jackets, plastic skirts, jeans with eighteen zippers) and never saw fit to move ladies' buttonholes back again. □

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88883, San Diego, CA 92138.

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THE INSIDE STORY

BY PAUL KRUEGER

WHY DID THE STAINCHLY CONSERVATIVE So. Diego Union turn its back on the state Republican party and help re-elect Democrat Assemblywoman Lucy Killea? The Union's November 3 editorial noted that "Mrs. Killea has earned another term because she has grown in office." Herb Klein, editor in chief of Copley Newspapers, says the sixty-six-year-old assemblywoman carried the paper's editorial blessing because "she [now] more independent of [Assembly Speaker] Willie Brown." But Killea may have paved the way for her endorsement earlier this year when she met face-to-face with Union publisher Herb Copley.

Killea, Copley, and San Diego Mayor Maureen O'Connor lunched in May at Copley's Fosthill estate in La Jolla, several well-placed sources report. Though the three women won't talk about the luncheon, one source close to the mayor says the meeting was sought by Killea and arranged by O'Connor, who is a long-time friend of Mrs. Copley's. (The Copley/O'Connor ties are thick: Copley flew to France to

witness O'Connor's 1977 marriage to businessman Bob Peterson; Peterson and Copley are partners in La Jolla's Gustaf Anders restaurant; the local Copley dailies helped elect O'Connor and have supported her controversial Russian Arts Festival; and this fall, O'Connor appointed Copley's son David to the new San Diego Arts Commission.) Copley, O'Connor, and Killea reportedly discussed local politics and state legislation at their midday repast and reviewed the plight of the fledgling San Diego Hospice, whose construction has been stalled by state regulations. Though there apparently was no luncheon chatter about the Union's upcoming election endorsements, the get-together may have provided the momentum needed to push Killea over the top when Mrs. Copley and her editors made their editorial choices last month.

The paper's endorsement of Killea in the 78th Assembly District was clearly out of sync with its other picks. Union counsel as usual backed GOP candidates in every other partisan race, from U.S. president to California assembly, and even endorsed

79th Assembly District candidate Gary Gahn, whose lame campaign against Democrat Pete Chacon was the subject of decision among local Republican leaders. Union editors were aware that the state Republican party had pumped more than \$300,000 into the campaign of Killea's opponent, Byron Wear, and they also knew that Killea's 78th Assembly District has the narrowest voter registration margin (forty-six percent Republican) of any district held by a Democrat. Outing Killea is doubly important for the GOP, which is trying desperately to overcome the Democrats' numerical advantage in the state assembly before district boundary lines are redrawn by the majority party in 1992. The Killea endorsement carried added intrigue because the Union two years ago supported her Republican challenger, Earl Cates, Jr. The paper's editorial writers have also had kind words for Wear, her current opponent.

Editor in chief Klein says he and his colleagues discussed those factors before giving Killea the endorsement but decided to go with Killea anyway. Klein notes that "a number of us [editorial board members] have known her for a long time" and recalls how he first made Killea's acquaintance some twenty years ago when her husband Jack was the U.S. consul in Tijuana. However, Klein says, "The decision [to endorse Killea] wasn't made on a personal basis, but on our opinion of which candidate

would do best for San Diego County." He confirms that Mrs. Copley was present when the Killea-Wear endorsement was discussed, although he says any previous meeting the publisher might have had with Killea would have "no bearing" on the endorsement process. Though Mrs. Copley can dictate the paper's editorial positions and oversee her editors should she choose to, Klein didn't "recall her being a part of that discussion."

The mayor's press secretary says O'Connor won't comment on the reported summer luncheon and stresses that O'Connor "didn't at any point speak to Mrs. Copley or any members of the Union editorial board about endorsing Mrs. Killea." But O'Connor has been a Killea supporter, and her chief of staff, Ben Dillingham, contributed \$200 to Killea's '88 re-election campaign. Democrat O'Connor has known Killea since the two women served on the San Diego City Council in the late 1970s, but self-interest may have also persuaded the

mayor to lead Killea to Copley's doorstep. Killea's 78th District is within city boundaries, and the mayor would much rather have a friendly Democrat holding the seat than a solid Republican, such as Wear, who would endorse O'Connor's GOP opponent in any future elections.

Wear says the Killea endorsement didn't come as a big surprise because he'd already heard about the Killea-O'Connor-Copley luncheon. He says he didn't broach the subject

probably would have won the election handily without the Union's help. Still, the paper's endorsement and its favorable coverage surely helped Killea rack up a twenty-one percentage-point victory margin over Wear. And that decisive victory might have helped Killea's campaign to place a few positive mentions in Blair's column, the bulk of the Bates references are uncompromisingly negative. A November 1987 item, for example, announced that all the San Diego City Council candidates endorsed by Bates were defeated and quoted a "Bates antagonist" as chucking, "It's not that Jim doesn't give off personal magnetism, he exudes reverse polarity." The next day, Blair issued a mild apology, noting that three other elected officials had fared nearly as poorly with their endorsements.

Blair, in contrast, has plenty positive to say about Republican Congressman Bill Lowery. That slew of items includes at least seven glowing mentions of the Lowery happy family life — "Lowery and his wife ... have a third child due in January 1988" on the day "voters willing — of Lowery's third daughter." Blair has also managed to avoid any mention of Lowery's embarrassing connection to the infamous Don Dixon, who made a few

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The place sits on lower Market Street, remnant of a different time. In the first half of this century, "lumberyard row" lined the harbor-side railroad tracks. A sawmill operated where the convention center is now. Back then, a breeze off the bay must have carried the clean, sharp smell of cut wood. But today longshoremen no longer stack mahogany on Harbor Drive, and the yards and mills exist only in stories told by old men. Condominiums, mirrored buildings, theme shopping centers, that's the new downtown.

Frost Hardwood Lumber Company, on Market at State Street, is the equivalent of an oak desk in a room full of chrome and glass. It looks like most lumberyards, rough-cut wood stacked in the warehouse and outdoor sheds. But Frost specializes in hardwoods, valuable and beautiful stuff.

In the boucanic sense, "hardwood" means only that it comes from trees with leaves. Most hardwoods are indeed hard, yet balsa trees grow leaves, and what kid hasn't creased with his thumbnail the spongy wood of a balsa model.

The true softwoods are needle-bearing trees, such as pines, firs, and spruces. They tend to grow fast, which makes them good for construction. A coniferous forest can be clear-cut, replanted, and harvested again in forty or fifty years.

Hardwoods tend to grow more slowly, and many of them come from countries where conservation is a luxury. Slash and burn, clear that land for cattle and farms because the people are hungry? Once clear-cut, a tropical rain forest will seldom grow back, and so they are vanishing, fifty-four acres gone every minute.

Hardwoods grow in the U.S., too, particularly in the deciduous forests of the East: trees like oak, ash, maple, birch, Tennessee cedar, all of whose timber is useful and pretty. But this nation has its own growing population and its own battles for available land. As a result, prices soar. A grand old walnut tree is worth \$100,000 to a veneer company. They'll pay that much, then rotary-cut the wood into thin sheets of veneer, glue it to plywood, and make a million dollars. From a tree someone's grandparents grew up with. With that kind of value... well, trees can disappear, right out of a person's back yard.

"Tree rustling. Yeah, it happens," says Mike Mansfield, who has worked at Frost for the past seven years.

Like most people, Mansfield has days when he doesn't feel like working, especially when the surf is restless. But he is involved with cattle and farms because the people are hungry? Once clear-cut, a tropical rain forest will seldom grow back, and so they are vanishing, fifty-four acres gone every minute.

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In the office, Mansfield checks the figure on the number-dispensing machine. He calls out, "Number two," and a young man answers, "Yeah, I'd like some rosewood."

Mansfield leads him into the warehouse to a bin of South American rosewood. The young man's hair hangs in his eyes as he selects three small lengths of wood. He is a sculptor and will use the rosewood to fashion a base for a bronze piece he recently finished.

"Mostly I make the bases out of marble," he says, "but this is cheaper." The three boards, which he can hold in one hand, will cost him fifty dollars. The wood is a mix of dark browns with a swirling grain pattern and a hint of red. The sculptor rubs it with a thumb. "It's really beautiful." And it is beautiful, hard and glossy with patches of gold and black veins. Rosewood is nice for pianos, too.

A lot of tropical hardwoods come in short lengths because they are still transported out of the jungles by hand, on the backs of the men who cut it. Some arrive in narrow strips because each year younger trees are being harvested in countries where the giants have been consumed. The diminishing rain forests worry Mansfield. "There's still hope," he says, "but not many people are concerned." He cites the unstable politics in the Third World, where one year's conservation efforts may be expendable the next year. In the Philippines, tree seedlings have been pulled up and rice planted instead. In Brazil, logging trails offer access into the forests for peasants who have felled their old plots of land into depletion. In Peru, coca is vastly more profitable than trees. The stories go on and on.

Handling the wood has calloused the pads of Mansfield's hands. His job is to stack the stuff, measure it, and slide it into the backs of trucks, but he'll also touch the wood as he talks about it. The touching is a kind of familiarity. "You've seen pictures of the Serengeti Plain," he says, stroking a chunk of black wood. "Miles of emptiness with one little tree standing by itself. That's probably ebony."

Black ebony from Africa costs fifty dollars a board foot, one foot by one foot, an inch thick. It's so rare that it arrives at Frost in small bundles. It isn't a true black, that's too flat. The browns and greens in the wood give it a deeper look, something to gaze down into. Ebony is dense, weighing sixty-three pounds per square foot, after it has been dried. It takes a good polish and is used for inlays, carvings, and violin pegs.

Mansfield drops the piece of ebony back into his bin. All the pieces are short. Next to these are lengths of cocobolo, also short. Cocobolo, from the rain forests of Central America, looks like marbled chocolate and vanilla and is so hard it can be polished like glass. Mansfield has a table made of cocobolo but warns, "Working with this wood, you'd better wear a good respirator and tape off your sleeves and cuffs." Resins in the wood are so toxic that the dust settling on skin will cause a rash; inhaled, it brings on swollen glands and hives that shut down.

Many tropical woods have poisonous resins that have evolved to protect them against rot-causing fungi and the armies of insects that can eat, strip, mulch, and roil into a tree. Mansfield says that a fine species of teak grows in tropical Mexico, but it is too toxic to be allowed into the States.

The teak at Frost comes from Indonesia, one of the few areas trying to manage its rain forests. Teak isn't indigenous to that part of the world, but it was introduced by the Dutch during the colonial years. The Dutch also brought with them the technology of

Mansfield particularly likes the guys who have been around so long they can tell the moisture content of wood by feeling it with their cheeks.



Mike Mansfield

have an old-fashioned beauty, things like custom interiors, furniture, boats, musical instruments, carvings. Mansfield particularly likes the "old salts" guys who have been around so long they can tell the moisture content of wood by feeling it with their cheeks. "Yep, 'bout eighteen percent. Thought you said this wood was dry."

Mansfield greets his next customer. "It's Mr. Magic Hands," he calls him that because the man builds such beautiful objects out of wood. Magic Hands, also known as Stan Gollaber, recently built the bar and interior for the nightclub at the Catamaran Hotel, plus the low wood canoe that hangs inside. It was important to him that the canoe be more than an ornament. "It floats," he says with pride. "You want some wide planks of koa, at least two inches thick, for a set of chairs that will go for \$300 each. And we're cheap," he says.

Koa, from Hawaii, is golden brown with dark streaks like cinnamon. It has a resonant quality that makes it good for musical instruments. Cabinets and paneling from koa have a lushness that does for the eye what butter does for the palate.

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conservation. A rain forest can survive if harvested correctly—that is, cut down in strips. That way, the canopy still covers the cleared areas, the meager soil won't wash away, and the forest can continue its own cycle of fertilization.

A shipment of teak arriving at Frost today may have started its journey more than two years ago. In the up-river forests of Thailand, a mature tree is girdled, notched deep enough to stop the flow of nutrients. After the tree dies, it is left standing for one to two years, however long it takes for the moisture to leave the wood. When the tree is finally dry enough to be called a "floater," it is cut down, hauled to the river by elephants, and floated downstream to Bangkok.

There, the log is sawed into rough planks and shipped out. Teak travels locked inside containers because of its value. Mansfield slides a sheet of plywood from one of the shelves that go from floor to ceiling. The plywood is teak, half an inch thick, eight feet by four feet. It comes

with little rubber inlay strips and is used in boat decking. "Get ready for this," Mansfield says. "It lists for 530 bucks a sheet."

A forty pounds per square foot, teak is fairly heavy as well as hard. What makes it so good for boats is its durability and high oil content. But it is also a lovely wood, a rich yellow brown. Mansfield slides out a different sheet of plywood. "Look at this fiddleback pattern." The grain of this particular cut of teak fans out and ripples like waves. It looks three dimensional.

To make plywood, the individual layers of wood are peeled from the log in a process called rotary cutting. The log, in eight-foot sections, is spun against a blade angled to take a thin slice, and the wood peels off like a wide ribbon, down to the core. Then the ribbon is chopped into four-foot sections and the sections

are glued and stacked to however thick the plywood will be.

Depending on the strength of the dollar against the international economy, Frost might buy its plywood from Japan, Taiwan, Holland, or any of the industrial nations. By the time it reaches Frost, the wood has been cured, cut, glued.

In contrast, that shipment of rough-cut teak arriving from Bangkok still holds plenty of moisture, about fifty percent of its weight. Any wood, until it is cured, can warp, curl at the edges like a potato chip, or fall apart along the grain like overcooked fish.

Uncured, or green, lumber is trucked from the Port of Los Angeles to Frost's second yard on Miramar Road. The planks are stacked outside to dry in San Diego's perfect lumber-drying climate. Our relative humidity, at twelve percent, is neither too wet nor too dry and draws the moisture out of wood slowly, uniformly. Wood needs to dry slowly. Being a natural product, it expands and contracts depending on how much water it holds in its pores and cells. If it dries too fast, moisture leaves the outer meat of the wood first, making it shrink and twist toward the saturated center. Or the softer rings of springwood may shrink faster than the dense summerwood and pull a board apart along the grain.

For three months, the lumber sits out in the yard, curing. Now and then someone will walk over and "prong test" it, drive a forked instrument into the heart of a plank to test for wetness. When the moisture gets down to thirty percent, the wood is shifted into the kiln. Oddly enough, the kiln uses steam to dry wood, keeping the outer layers moist while the heat pulls dampness out of the center. Two weeks later, the lumber emerges. At eight and half percent moisture, it is cured. The pores in the wood are less elastic now. The stuff is stable.

Mostly, it's the imported hardwoods, the exotics, that need this curing process at Frost. Domestic hardwoods are kiln-dried at their points of origin. If a boxcar full of oak is shipped from the East uncured, it can dry so rapidly passing through the desert that the wood will be virtually worthless by the time it reaches San Diego.

Mike Mansfield knows how hot a boxcar can get. When he first started working for Frost, the boxcars were unloaded by hand. He remembers crawling into the tiny space between lumber and roof, sliding the first planks along, while the sun cooked the steel ceiling into something evil and the sweat rolled into his eyes. He did everything to avoid brushing against that horrible heat with an elbow, a knuckle, an ear, and now then it happened, and the metal burned a welt into his skin every time.

"That was my boot-camp period," Mansfield says. And so he is doubly glad to be working in the yard downtown, talking and listening to his customers among the aisles of exotic woods. He could be an interpreter in a United Nations of lumber. He lifts a short four-by-four of olive-green wood. "Feel the weight of this lignum vitae." The wood is incredibly heavy. At eighty pounds per

(continued on page 12)

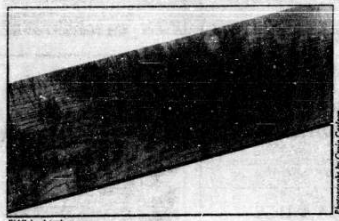
The Smell of the Hardwood, the Feel of the Grain



South American rosewood

Forest on Market Street

STORY BY RICK GEIST



Fiddleback teak

Photograph by Craig Callahan

Zabrano

Back in the office, Mansfield calls out another number. It's a modern office, with well-dressed cashiers and guys in mechanics keeping track of lumber on computers. All day, working men walk in to buy wood. They have sawnicks on their boots and wear tape measures on their belts next to folding knives in little snap-down holsters. They create things that last and



A. A. Frost, Jr., A. A. Frost, Gordon T. Frost, 1951



Bruce Frost

G. T. Frost

Forest on Market Street

(continued from page 11)
cubic foot, dried, it won't even float. Lignum vitae grows in the West Indies and on the Pacific side of Central America. It has a subtle spicy odor — not quite pepper, not quite fruit — something you almost recognize, yet it slips away at the same time. Soon after the discovery of the New World, the first shipments of lignum vitae arrived in Europe. By the beginning of the Sixteenth Century, doctors were using it as medicine, a wonder cure for just about any disease. Lignum vitae, Latin for "wood of life." Imagine taking the resin of wood in "proprietary decoctions." The medicinal use of lignum vitae lasted only two centuries. But because of its hardness and durability, the wood is still

used mechanically, mostly for underwater bearings in boats. Blocks of lignum vitae are machined to fit between propeller shaft and stern tube. In the water the wood swells to act as a seal, while its waxy resin works as a lubricant against the spinning propeller shaft. The wood is also good in pulleys and rollers. Mansfield grins a little as he hefts the chunk of lignum vitae onto his shelf. All around are bins and aisles of woods from Ghana, Malaysia, Taiwan, Italy, Australia, the Ivory Coast. The names are as exotic as the way the woods smell. Whoever heard of apitong, zebra-wood, kauvula, padouk, ramin, jatoba? And there are fifty others. The ivory is, some of the woods here were harvested in



Frost Hardwood Lumber Co. truck, 1921

vanishing forests by men who may not earn in a lifetime what it costs to make one of the houses where the lumber ends up as trim.

Though domestic hardwoods don't have the same exotic names and origins, the wood itself can be as lovely as anything imported. When a carload of cherrywood arrived recently, Mansfield had to touch it and turn the planks this way and that. "Definitely the nicest batch of cherry I've seen in a long time." The wood is a mix of light and dark reds with a waxy grain. Another domestic is ash, a wood so resistant to impact it holds up well in baseball bats and hammer handles. The most popular home-grown wood is oak. "We're having an oak trend these days," Mansfield says. "Oak is going so nuts now, last year four billion square feet were harvested."

Oak looks good in anything, from banisters to floors to furniture. Cut on

the right plane, the grain is dramatic. If there is a trend, it's an old one. What a servant oak has been. Seems as though all grandmothers had an oak desk. The *Meiflow* had oak ribs. Oak barrels have long been considered the only wood for cording aging of wine and Scotch whiskey. Even what the tree drops has been used. Because acorns made excellent pig food, William the Conqueror had his Domesday Book put a taxation value on the oak forests of England according to the number of swine they could support.

Lately, the Germans have been buying up the best American oak. Their economy is strong. The dollar is cheap. The resulting shortage of premium grade has driven up the price of oak by forty percent in the last year and a half. "Our bus is still full," says G.T. Frost, president of Frost Hardwoods, "but we've had to scramble."

Scrambling is not that unusual in this last half of the Twentieth Century, especially with more and more people wanting hardwoods. And who can blame them? Wood is easy to live with. It even smells good. People love pretty wood now as much as they did in 1901 when Albert Frost, Sr., had the idea of shipping maple flooring from the East to the growing city of San Diego. A third generation of Frosts runs the company today, and they get a kick out of the legend that Frost Hardwoods began in a Tijuana bar. Al Frost, Sr., had been working on the construction and softwood lumber businesses. But his world is a long way from today's world. People

give the lumber business a try. "They went forward," says Al's grandson, G.T. "They actually did it." In 1901, the pair went into business with a single boxcar full of maple. Later, the senior Frost was able to buy his uncle's interest. As San Diego grew, so did the business, doing well enough that during the depression Frost took a worldwide trip looking for new hardwood sources. It must have been a fine trip, steaming into ports of undeveloped nations in the Pacific Basin during the Thirties, making contacts to import those beautiful hardwoods from seemingly endless jungles. Al Frost was a shrewd businessman. By specializing in hardwoods with their myriad uses, the company has avoided the up and down cycles of the construction and softwood lumber businesses. But his world is a long way from today's world. People

(continued on page 14)

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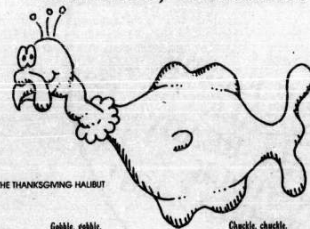


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Forest on Market Street

(Continued from page 11)

don't sail around the globe on business anymore. The population has swelled exponentially, and we're facing shortages of basic resources.

"We have an acute awareness that we're sitting on a time bomb," says Bruce Frost, cousin to G.T. and vice president of Frost. "If there's no change, slash-and-burn is going to continue, and it can't continue. People need to be taught how to farm with fertilizers and not just move on to the next rain forest." He mentions the drought in Kenya, suggests a different kind of aid. "What would be so bad about this: instead of importing food, get their forests back, plant trees. They'd also get back their climate." He pauses, seated behind his walnut veneer desk. "This is going to sound strange,

but it's in the lumber industry's best interest to be watchdogs of the forests."

Meanwhile, wood brokers around the world keep rounding up shipments of tulipwood, bubinga, Indonesian rosewood, and the bundles of hardwood continue to arrive and the craftsmen drive to Frost to examine the wood and to buy. One craftsman, an artist who carves abalone shells out of cypress and lava and creates tables that look like crashing waves, comes here and is edified. "It's like a library," he says. "All the stacks of wood. Each one tells a story. This tree stood in water all its life. This one was hot then cold, hot then cold. This one stood in the wind on a mountain top."

Manfield likes this large kind of view. He often shifts to a bigger one yet. To

him the loss of trees means more than lumber shortages. "The rain forests make oxygen. They're the lungs of the world." Yet that might be beside the point. Manfield has been studying the prophecies of Edgar Cayce and Nostradamus. It seems we're due for a major cataclysm, one of those periodic shifts in the earth's axis where the seas charge across the continents, sweeping away troublesome civilizations in a kind of cosmic sleep dip.

In the meantime, life comes down to details. The little pains and pleasures crowd in. The grain in a certain plank is important. So is the pair of tweezers. Manfield carries because working with wood means splinters. And the smell of a new batch of cedar. "A lot of times you'll catch an aroma and run over to take a sniff," Manfield says. Out in the yard, he helps a customer slide a stack of plywood into the back of a pickup. They lift carefully, getting down low to use the muscles in their legs, not their backs.

Most people know to lift with leg power. But not long ago Manfield learned one of the more esoteric secrets of lifting: never do it with a full bladder. While working on a stack of lumber, he put enough strain on his organs to force urine from his bladder into his scrotum. It was a subtle thing. He didn't feel it at the time. But the urine fermented in there, and several days later he could barely move for the pain. "Felt as if I'd been kicked in the balls," he says. Manfield smiles during his tale of pain, partly astonished by the bizarre trick of his body and partly because he got over it and his life is full. Sunlight still brightens the big doors of the warehouse, and dusty light falls on the rows of lumber. In this scene it's hard to imagine the lumberman's "time bomb." Talk of sustainable yields and disappearance rates of the forests hasn't the immediate force of today's sunlight or the aroma lifting off the planks. It's difficult to feel the urgency. □



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(continued from page 1)
announcing in a bright musical voice, "This morning's topic will be relationships." By "relationships," she means men, husbands, boyfriends. "Before we start," Bryson-Gordon asks, "do we have any priorities?"

Next to her, wearing a striped shirt and gray trousers, is Donna Montegna, social work supervisor for the Parent Aide program. Montegna pushes back long brown sun-streaked hair from her face and asks, "Anybody have anything that needs to be said, right now?"

"Yes," Judy, maternity blouse flowing over her jeans, toes wriggling in sandals, has a "priority." Eyes turn toward her. "David gets paid Friday. And Saturday, we're getting married."

As Judy talks, a listener new to the group (of which Judy has been a member, "self-referred," for three years) can piece together her story. She and David, both twenty-three, have lived together, off and on, for a year. She is pregnant with his child and due to deliver in several months. She has a three-year-old daughter, Jessica, by a previous relationship, and Judy and Jessica are supported by AFDC. Judy—who makes reference to her "awful temper"—and David have had terrible arguments. For instance, David wouldn't get a job. But Judy insisted, "Men work!" Now David has a job. Judy wants to get off welfare, she tells the group, her voice clear and confident. She wants David to support her and Jessica and their baby.

Judy is one of eleven members of a Thursday afternoon therapy group led by Montegna, and Judy and her

husband-to-be have also been in Montegna's "couple's therapy." Montegna straightens in her chair and smiles. "Judy, how do you think things will change after Monday? After you're married?"

"I'll feel safer married. I'll feel like he's committed to us. He is marrying us," Judy cocks her head to one side, speaks directly



Jessica and Judy with Sharon Howlett

"Tell me again. Why do we do this?"
"Because there's no one else."

to Montegna. David likes Jessica, loves her. And Jessica calls David "Daddy." Judy believes she, David, and the children can make it as a family.

"There are things that are improving," says Bryson-Gordon. "Talk turns to 'relationships.' When that subject is finished, it is Carol's turn. Halted by intermittent tears, she explains how she came to be here. Married to a salesman who is out of town during the week,

geographically distant from family, Carol had recently given birth to the couple's fourth child. The infant became ill, cried seemingly right and day. She became frantic, frenzied. Was exhausted.

All eyes are on Carol. The only sound other than her voice is of a stomach rumbling. Carol has been charged with

injury to the infant, and all four children have been removed from the home until such time as Carol completes therapy and demonstrates to Child Protective Services that she is able to cope with and properly care for her children. As Carol weeps, tells her story, the atmosphere turns increasingly solemn, even grim, and when Bryson-Gordon, looking weary, notes that the morning's session is over, no one is smiling.

Every Thursday morning at 9:30 parent aides join Bryson-Gordon and Montegna for a three-hour "case supervision." Walking together into the room, the two women each have in their arms sets of files. The files hold information on families approved for entry into the Parent Aide program, families Bryson-Gordon hopes this morning to place with aides. "I could use," Bryson-Gordon says to the group, "eighty of you!" Thursday's discussion opens with a report by Sharon Howlett, another seven-year program veteran. Howlett is a registered nurse, wife of an obstetrician, and mother of college-age children. For three years she has been Judy's parent aide. But this morning, it is Sandy about whom Howlett is concerned.

When Sandy, a mother of two, entered the program five years ago, she had a history of heroin addiction. This summer, after being clean for two years, Sandy began to use crystal methedrine. She went many nights without sleep, became increasingly paranoid. Recognizing that she needed to have her children in a more secure situation, Sandy sent them to Missouri to her mother and aunt.

Last week, feeling on the verge of suicide, Sandy checked herself into the hospital, then abruptly signed out. This morning Sandy telephoned Howlett. "Sandy's so panicky," says Howlett. "I suggested she get back into the hospital, but she said she felt worse there." Her children being away, Howlett believes, triggered

(continued on page 18)

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(Continued from page 16)

Sandy's suicidal episode. At least the children are physically being taken care of," offers Bryson-Gordon. "At least they are physically safe." Agreeing, Howlett says, "I am going to see if I can talk her into going back into the hospital. But I guess I can't keep beating my head against the wall about getting her to go if she doesn't want to go."

"Are you able to say to her," asks Bryson-Gordon, "Sandy, if you want to talk to me, I will listen. But there's nothing I can do for you if you won't listen to what I think is best for you?"

Going into the hospital for seventy-two hours is not going to do any long-term good," Howlett says. "It might keep her from committing suicide, but it won't help her. Once she gets herself past feeling this way, then she will go ahead until it happens again."

"Also in seventy-two hours," suggests Montagna, "he could be back on her feet again."

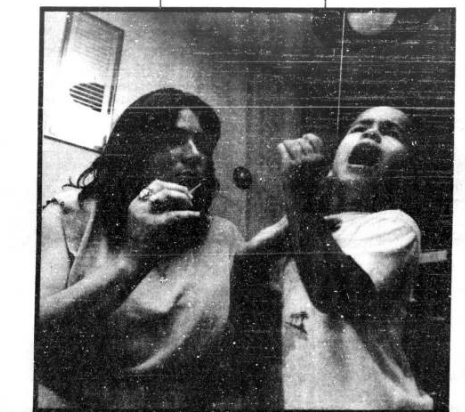
"True," Howlett says. "Well, good luck. Bryson-Gordon's eyes linger for a moment on Howlett. "Give us a call, Sharon, if you need to."

Folders spread out before her, Bryson-Gordon then reads from case reports of new applicants. "Thirty-year-old mom. Sixteen-month-old child. She's married, he works. It's their first baby. She's very isolated, wants to learn to manage anger, but doesn't want to. Some can't think of the child. They can only think of themselves."

As an example, Fuller mentions a Mexican-American couple, both on drugs, parents to an infant child. They were referred to the program after their baby was taken, with seizures, to an emergency room. "The mother was twenty-one, the father twenty. The first time they didn't want to see me. They already had lots of official people coming in. The social

worker once a week. A nurse once a week. The couple had been asked so many questions. They were so troubled by this. So our first visit was very cold. I didn't sit. I stood back and talked to the mother about myself for a while, what I was doing, why I was there. The second visit was better, the third even better, the fourth they closed the door on me, literally. "But I kept going back. If I didn't come one week, they'd ask me, 'Where were you?'"

"Often, when I'd arrive, the mother would be in a fetal position asleep. They all really looked sick, very, very sick. Probably because of the drugs



Judy and Jessica

in situations where they were so badly treated, so neglected. Mom's don't know how to treat their children and how to take care of them. Sometimes they don't want to. Some can't think of the child. They can only think of themselves."

At two weeks, Jessica contracted a virus. She was hospitalized for five days. "I would not leave," says Judy. "Not to eat. Not to shower. I was not leavin' my child."



Diane Bryson-Gordon with parent aide group

"They put me in a mental hospital when I was thirteen. Vista Hill. I'd never even heard of suicide. In there I learned. So I said, 'Well, when I get out, that's what I'll do.'"

When Judy was six, a family member sexually molested her. "I'm sure my mother knew. But she didn't do anything."

There's a relative whose name Judy remembers as "like a horrible beast." One day the girls came home to their East San Diego apartment, the relative was there, and their mother got. "He had poured catsup all over to make it look like he was dead, he told us our mother was dead,

"I was so disturbed. The house was filthy dirty, stinking. Often there was no food, no milk for the baby. She was feeding the baby Kool-Aid. They would sleep during the day. They would forget who had last fed the baby. And the baby was not normal. He couldn't see."

"When you talked to the mother, she was like a baby herself. And I didn't imagine their background. For the first time when he was sixteen years old, his mother left him to go to Germany with another man. He had to care for himself. The nurse at the age of thirteen, she was raped by an uncle."

"Little by little, we became interested in the baby. And the mother is pregnant again."

"Feeling a deep respect for them," says Fuller, "that is very important. So they don't feel I am above them. I have a difficult time. Because just looking at me, I don't look like the ones that ask me all the questions. I can bring something to them, yes, but they also bring me something to me."

Judy and David moved into a North Park apartment several days after they married. In the living room the volume low on the television set and watched a football game. Judy's three-year-old, Jessica, plays quietly on the carpet, walls for blueberry muffins to come out of the oven.

In Judy and David's apartment, even the glass-top coffee table has not a fingerprint on it. Kitchen counters are spotless—no salt, bathtub, spots.

Expecting her and David's first child, Judy gained more weight than she wanted. She feels uncomfortably large. Even too heavy, her face, with clear skin and strong, even features, blue eyes, is pretty, fresh. When she walks from the kitchen into the living room, her stonier, brown hair, pulled to the back of her head in a ponytail, bounces. She sits down in the recliner, folds her hands over her belly. Tattooed across her right hand, beneath the knuckles, is MCM, DAD.

Born in San Diego, Judy was her parents' fifth and last child. "An illegitimate family," she says. Her father, an army enlisted man, disappeared when Judy was two. "Nobody has ever seen him again. It's like he's gone, gone off the face of the earth."

Her mother, says Judy, "actually cannot read or write. I know nothing of her parents. But she was working by the time she should have been going to school. That much I know."

Judy's oldest sister left home when she was thirteen. The other girls went back and forth between their mother and foster homes. Why her mother put them in foster homes, Judy's not sure. Her mother didn't drink, didn't use drugs. And after Judy's father vanished, her mother had nothing to do with men. They got a welfare check. But often they'd end up penniless.

"We'd go to a shelter. Back in the early Seventies, shelters weren't the way they are now. I remember, I would sleep on the floor next to an actual street bum."

"We'd be in a shelter like a week, maybe, and then we'd end up in a foster home for a couple of months. Our own apartments were always dirty. Unlivable. We'd come home and funnel through bags of filth to get to the kitchen. We'd go to school without clean clothes; sometimes we didn't have underwear or socks."

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We were all crying and screaming. Mom's dead. And then our mother walked in the door.

"When I was twelve, I started trying everything. From heroin to anything. I tried it all. Not that I used. I only tried heroin twice. But lots of drugs I used more than twice. Drunk. You never saw me without a bottle."

At school, Judy got into fights. She was kicked out of school. "They put me in a mental hospital when I was thirteen. Vista Hill. I'd never even heard of suicide. In there I learned. So I said, 'Well, when I get out, that's what I'll do. I'll go home and kill myself and then I won't have to worry about what to do next.'"

"I cut my wrists. It's a good thing I did, because that put me back into the hospital. Which in turn put me into a reform school. Stepping Stones, a state group home in Redding, took me when I was going on fifteen."

Judy liked most of the counselors at Stepping Stones. But she found many of them naive. "A college degree ain't gonna do nothing for them kids. And there were counselors there whose only degree was college. I didn't want to hear what they'd say to me. They couldn't give me advice. Because how could they know what I'd been through?"

In Redding, townspeople referred to girls from the home as "the Stepping Stones whores." There were, she explains, "Stones there who'd been put in for prostitution. I would barely ever go to town. I was embarrassed, the way people judged us. I'd look at those people and I'd think, 'You ain't no better than me.'"

The first year there, I stayed closed up. Just followed rules. Figured, I'll be good, I'll get out in a year. Go back home. Judy holds up the hand on which MOM and DAD are tattooed with the ink from a ballpoint pen. "I did that at Stepping Stones." She caresses the blue letters and says, "I was trying to make myself a storm and dad that way."

When I turned sixteen, I said, 'Well, I guess I get to go now.' They said, 'No, you're here until you're eighteen to twenty-one.' I said, 'No, you're crazy. I didn't do nothing. You can't keep me here.'"

"So I decided to be bad for a year. I was horrible. When I was seventeen, they caught me with a can of spray paint. It was huffing it. Which was the easiest way there to get high."

"I'd never been violent with any of the counselors. I would jump in and help the counselors, always, when other kids beat on them. But when they caught me with the paint, I went crazy. I wanted to be high so bad that I was not going to give up. They had to call the police."

"Stepping Stones said they were going to send me to a hospital. 'You need help,' they told me, 'and you need to be shown we won't tolerate your behavior.'"



Jessica and Judy

"It's not that I think I'm better than the other moms," Judy says. "I have problems. I yell at Jessica, and I cuss a lot. It's all unnecessary. I know."

When I got back to Stepping Stones from Vista Hill, I decided, 'Okay, this is it.' All the people there were the only friends I had. I got in drug counseling twice a week. I went to AA. I saw my therapist and a psychiatrist. I did what they wanted me to. Because I didn't want to leave."

"I worked in a preschool for two years in the winter, and the next summer the school hired me, because I was good with kids."

Meanwhile, Judy had not learned to read and write. When it came time to take her high school proficiency test, the test was read to her. "I passed it with a B. Because I'm smart. I knew the answers. But I couldn't read the questions and I couldn't write in the answers."

"When I turned eighteen, I had to be really good because I wanted to stay there until I turned nineteen." After her

eighteenth birthday, Judy began to try to figure out what to do with her life after Stepping Stones. "I decided I would join the military. I had nothing. I was institutionalized. I had been for most of my life. I figured I'd join the navy. It would be a structured environment. Someone would tell me what to do."

Three months before Judy was due to leave Stepping Stones, she took a written test to get into the navy. She couldn't read or write well

enough to pass it. "I was humiliated," Judy wipes a tear off her cheek. She says she still doesn't read that well—that reading *Cinderella*, for instance, to Jessica, she mostly makes up the story.

"You had to be out of Stepping Stones by your nineteenth birthday. When you leave, you're not allowed to write. You're not allowed to contact with

anyone. So these relationships I'd had for four years, my only home I had had all my life to that point, was over with. To me, that was the worst of anything. That was abandonment."

"They drove me back here. I'd worked. So I'd bought dishes, chairs, towels. Most of the kids had their clothes, their stereos, that was it. But I had my own stuff. My room was like a house. That room was my home."

She lived with one of her sisters. "She had told me everything had changed, that they wanted me back. I loved my family. I really wanted to believe that they would accept me."

Her first year back in San Diego, Judy was always upset. She parted. "I was drinking all the time. I ended up getting involved with my sister's husband. What I was thinking then, was, 'I'll get you, I'll hurt you in your heart, the way you guys hurt me.'"

When Jessica was born, Judy was twenty. "It was such an emotional thing, giving birth. It was so much love that I hurt. I never knew I could love that much. I remember, my heart was actually physically hurting. I felt I was having a heart attack, I loved her so much."

Judy was frightened. "I had been around nieces and nephews, but I never had to raise a kid. Mostly I was thinking, 'I can't let happen to my child what happened to me.' But I didn't know how to keep that from happening."

At two weeks, Jessica contracted a virus. She was hospitalized for five days. "I would not leave," says Judy. "Not to eat. Not to shower. I was not leavin' my child."

A hospital social worker recommended Judy enroll in the Parent Aide program. "I was taught how to read. I had no friends. I was on AFDC. I was scared shiteless to go out of the little studio I was renting. I kept my windows and doors shut and locked at all times. If I had to go to the store, I panicked. I couldn't wait to get back into the house."

Sharon Howlett was assigned as Judy's parent aide. "Sharon," says Judy, "she's a typical rich woman. She's an RN. Her husband is an ob-gyn at Sharp. At first I felt really uncomfortable around her. I liked her, but I thought, 'How am I even going to connect with this woman?'"

"Sharon would take me shopping after Parent Aide meetings, and we would go to lunch, then we'd come back to the apartment and Sharon would stay with Jessica and me, and we'd talk for an hour or so. She knew I didn't have nothing. That I watched TV from morning to night."

The first time Judy "connected" with her parent aide, she says, "I had sex with somebody and I told her. And she said, 'Well, Judy, you have birth control?' And I said, 'No, I don't have nothing.' And she brought me over this foam. And she had to tell me how to use it. Because I had never used birth control."

After that, I knew I could feel comfortable around her. I never thought I'd be still talking to her years later. If you look at Sharon, she looks—like if you're me—like she's been rich all her life. But Sharon, she's struggled. When her husband was in medical school, she had to work, and then when they started out, she was real poor."

(Continued on page 20)

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(Continued from page 19)

"And Jan Niehaus? Cute little Jan, she's struggled, she's had a hard life. She's been married like forty years, and— Judy laughs — 'she tells us 'Marriage is a job, not just a romance story'."

Sometimes, Judy wishes Sharon Howlett were her "real mom." She sometimes thinks about Howlett's children. "They're all in college. I met one of her kids, and she is the type, you can tell, she can get what she wants, she knows that she can have it. I'm sure she knows she has to work for it, but she can get it."

"So, I think, 'Why did God give us the parents we got? Why did I have to get this fucked-up mother? Why didn't I get Sharon?'"

Had she not entered the Parent Aide program, Judy guesses, "I'd probably be sheltered here and never go out. I wouldn't have Sharon for a friend. I wouldn't have learned to take Jessica's temperature, wouldn't have quit smoking or made David smoke outside when I got pregnant. I wouldn't be in therapy. We wouldn't have Donna for marital therapy."

"Donna, she's a good therapist. Only because she knows from experience. She knows more than books. Me and her? Judy grins, says her fingers. "We're a lot alike. So, we connect."

"Me and David also see Donna as a marriage counselor. We had a hard time in that therapy in the beginning. David said, at first, 'I'm not going to go see that woman. He likes her now.'"

What she's going to say next Judy hopes won't be taken



Keith and Jennifer Gilliland

Gilliland interjects, "I think that she left because she thought she was doing the right thing. She couldn't raise a kid, I think she left to keep from causing us any other problems."

wrong. "You see, I don't go to the parenting program only to learn. I think I can contribute to a lot of the other mothers in there. Like this one lady in parenting class, her husband was in jail for abusing their child. She said, 'All I want is my husband out of jail. My daughter is fine. She's with my mother. She's being taken care of. I've got to think of my husband now.' My heart, my whole body was hurting so much from hearing her say that, I had to restrain myself to sit in that chair. I told her, 'Your daughter when she grows up is going to hate you. You are choosing him over her.'"

that, it is hard. But if I go there every week to the parenting group and say it, that I have problems, it helps. And I have to keep saying it, making myself aware, because if I don't, I might accidentally hurt her. And I'd rather cut my arms off than hurt her."

"I don't want Jessica to have to know the street life from having to live the street life. But I want her to know about the street life. And I tell her, 'Jessica, baby, the world is mean. The world is cruel.' And it is."

Tanned, slender Jan Niehaus looks a decade younger than her sixty-four years. A blonde bob feathers around her ears, falls above her eyes in Manie Eisenhower bangs. Driving from Children's Hospital to a nearby neighborhood to visit a client, Niehaus talks about her involvement with the Parent Aide program. Her husband had retired from the air force, and they moved to San Diego and started a house. Their four children were gone. She'd done volunteer work, tried selling real estate. "But I wanted something. You know," says Niehaus, taking her glance off the road for a moment.

"Something." In the Union she read that Children's Hospital needed volunteers. "I guessed they wanted someone to read to children. I thought, 'Mmm. That would be very pleasant. Reading to children.' Niehaus laughs.

"I went to Children's Hospital, to the volunteer office. The woman there asked, 'Have you heard about the Parent Aide program?' I hadn't. But I thought, 'Maybe that is

something I'd like to do.' So Niehaus signed up. "They probably looked at me and thought, 'Oh, dear, this lady won't be able to handle anything tough.' Because I was told, 'Now, you won't have to deal with anything scary, nothing like drugs, that kind of thing.'"

"I think, today, about that. Because if we said that today, we'd have to give up the whole program. Near as I can see, at least eighty percent of our problem mothers and families have trouble with alcohol or drugs, or both." Jan opens her blue eyes wide. "Honest. Crack, that seems to be more down in the Southeast community. But crystal meth, that's pervasive, that's everywhere."

The first mother assigned to Niehaus was twenty-one. Her baby had been born prematurely and had many problems. "Now, I'm a friendly person and I like people," says Niehaus. "But I felt terribly shy the first time about going to see her. After they gave me her name and number, I called her several times. I'd say, 'When would be a nice time to meet?' and she'd always put me off. I'm sure she must have been thinking, 'I don't want anything to do with this woman.'"

"I got up one morning and thought, 'It's just have to go. Not call her or anything. Just go, knock on her door. So I drove to Laconido, to her apartment house. I drove around the block four times. I could not get up my nerve to go knock on that door.'"

"But I finally knocked, went in, and here's this poor little thing, sitting on the couch. He worked hard. Some months he was

smoking. And this little baby is sitting in a carrier on the table in front of her. It's a little tiny mite of a child. She's been up day and night with him, because he's constantly crying. "I wish I could take him back," she said that first day. He had a great deal of guilt over the baby's being premature, his problems. She'd done drugs, all these things, while she was pregnant. But by the time I left, we were hugging each other and we were friends."

The relationship between Niehaus and her first mother prospered. Over time, says Niehaus, "she just pulled her act together. She is a clear person. We still keep in touch. That little boy now goes to school. His motor development is slow. But she says, 'That's all right. I don't care if he never plays soccer.'"

About the family she's on her way to visit, she says, "Now that's a happy story! Although," she adds, turning into a block along which rise small, neat homes bordered by green lawns, "it didn't start out happily. The person she's going to see is one of the program's fathers — Keith Gilliland. But the program's initial contact, explains Niehaus, was through the woman — Mary — whose child Gilliland had fathered. Mary and Keith explains Niehaus, met when they were both living at the beach. She was young, eighteen. He was almost thirty. They moved in together. Things were going fine. Life was a party. Then Keith ran out of money, and life wasn't a party anymore. Soon Mary got pregnant. Keith began a little business, fixing cars. He worked hard. Some months he was



"Of course, I was lucky. I came from a home where we were all loved and wanted. I married a comforting husband who was there for us, with the money and everything else we needed. If I got tired of the dirt, I could hire help."

bringing in \$15,000. After Jennifer arrived, life again became difficult. When Jennifer was still an infant, Mary, who had been raised in a series of foster homes, took Jennifer to her own foster mother and said, "Here, you take her." Which brought the Parent Aide program, and Niehaus, into the picture. "Twice," notes Niehaus, pulling along the curb in front of a wide-windowed stucco house, "Mary put Jennifer up for adoption. It was a terrible

situation." Tall, husky, thirty-three-year-old Keith Gilliland and Niehaus embrace. Jennifer, there, is curled up, napping on the living room couch. Gilliland invites us to sit at the dining room table, which looks out onto the back yard. A wading pool is set up. Toys are strewn around the pool. Gilliland moans. "Oh, I didn't clean up the back yard!"

"Forget it," Niehaus pats his arm. "Erase your heart. I don't care. You know I don't care." He offers iced Pepsi. With the glasses, he wings a framed photograph of Jennifer. "She looks like you," says Niehaus. "I think," says Gilliland, leaning from his chair to gaze with Niehaus at the dimpled child smiling out of the photo, "she looks like Shirley Temple. Her face. Her curls."

"Maybe you and Shirley Temple," teases Niehaus. Her voice turns serious as she asks if he's heard from Jennifer's mother. He hasn't. "Neither have I," she says. "Your news?" Niehaus asks, leaning forward, chin in her palms. He's still managing the used-car lot. But he's gotten his own dealer's license, to buy and sell cars, and he's looking for a location. "Is that great?" Great!" she says.

Niehaus and Gilliland met after Mary handed Jennifer over to her foster mother, which brought social services and the Parent Aide program onto the scene. "When I first knew Mary, there were a lot of things she needed," Niehaus says. "Oh, she was a frantic mother. I'd go to visit her. She'd look around at the apartment and the baby and say, 'I'm tired of this. And she went into rages. Scary rages."

One day when I was there, she showed me where she'd taken a knife to the couch. Slashed it. That was very scary to me."

His tone bleak, Gilliland says, "I don't think she was mentally all that well."

"She had a terrible childhood. She was as young as a twelve-year-old on the beach."

"In her mind, she was young. But you know, Jan, where I grew up, back in Oklahoma, back when my father was young, a lot of women were married and having children by the time they were thirteen or fourteen."

"But she wasn't ready for that. She may be never ready for that. It may have been because of her own earlier life, being so painful."

"I knew Mary was losing it." Gilliland shifts in his chair, looking over his shoulder to see if Jennifer is still sleeping. "And when you came into the picture, Jan, I could see. This is somebody we need. Mary didn't know what to do with a baby. All I knew to do was to make money. I didn't trust the system a bit. I don't know you were on Jennifer's side."

Drumming the table with his fingers, Gilliland notes that because he doesn't trust bureaucracies, he was relieved, when he met Niehaus, that she wasn't "attached to the county, that she was doing this for money, because she wanted to."

"Eventually," recalls Niehaus, "when Jennifer was a year old, Mary took the baby to a Tuesday morning Parent Aide program support group meeting, handed her over to us, said, 'Here is the kid, and let!'"

Gilliland interjects, "I think

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that she left because she thought she was doing the right thing. She couldn't raise a kid. I think she left to keep from causing any other problems. Meantime, there was Jan, stuck right in the middle.

"I didn't know him very well." And Mary's been telling the women in the program I'm a monster.

"She did. Then, you came over to the hospital and talked and we began to get to know each other." Niehaus omitted the worried, Gilliland and Jennifer's mother weren't married. Niehaus feared social services wouldn't permit Gilliland to keep the baby.

"They don't always have time to get to know people. But I spent lots of time with Keith after Mary left. I kept saying to social services, 'He's a fine father. He'll do a good job. But I was worried.'"

"I told Jan, 'You find if I'm not a fit parent for my daughter, I want you to say so. I want her to have the best.'"

To take or not take Jennifer, says Gilliland, was, for him, "really no decision. My dad spent twenty-eight years in the Marine Corps, and I grew up with the belief that you take care of your own. There's no welfare in my family, no handouts, no turning your back on your kids, no old folks' homes. That's what I was about to me. Too many fathers walk away from responsibility."

But you never did that, you never walked away."

"I was ready to sometimes. Still sometimes, I think, 'Am I doing the right thing?' But it's starting to show, the work, Jennifer's in real good shape.

And I'm more responsible. My life is more organized."

Once social services determined that Jennifer could stay with her father, money and time became Gilliland's major problems. "A mother," he says, "is an amazing person. She wakes up at work, she goes to bed at night at work, and if her work week is up in the night, it's a monster."

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she's at work. There's no break."

"It was tough on you?"

"It was tough on me than it would have been on a woman. As a man, people see I'm trying to take care of my daughter so I get immediate help, even an overabundance of it."

"That's true. You're right about that. I feel somehow I should always look after you

because you're a guy?"

He thinks, sometimes, that the housework will never get done, and when it's done, Gilliland tells Niehaus, it seems as though minutes later it's all to be done again. Did she ever feel that way? Did she ever regret, he asks, staying home all those years with her children?

"In my twenty-four years at home, Keith, oh, the miles I must have pushed that vacuum cleaner. You know, I have a sign on my vacuum cleaner: 'Are we having fun yet?'" She laughs.

"But in my case, how can I put it? Let me put it this way. I have many friends who, when they reached their forties, they felt their life had been a waste. But no, I wouldn't take those twenty years back. Of course, I was lucky. I came from a home where we were all loved and wanted. I married a comforting husband who was there for us, with the money and everything else we needed. If I got tired of the dirt, I could hire help."

"Some nights when Joe came home, I'd say to him, 'I think I'll go crazy if I have to listen to another hour of three-year-old conversation.' And he'd say, 'Okay, Smoke, let's go out somewhere.'"

"Smoke? Is that your nickname? You never told me that."

It's a long story, Niehaus says, how she got the nickname. Gilliland urges her to tell him, and she does. "It was wartime. We'd gotten married at Davis Field in Tucson. Joe had already done his missions overseas, and he was there, training. The very first year Joe and I were married. Well, Keith, I was such a doll. Only twenty years old.



Keith and Jennifer and friends

Long blonde hair down to here, curly." Niehaus draws curls through the air, down past her shoulders.

"We had a little cottage. We'd just moved in. I got up in the morning, and I was trying to be a nice wife and do everything right, and I was going to make biscuits. I turned on the oven and it blew up. The gas had accumulated.

Overnight. I was like this, a match in my hand, all the hair went, whoosh. Right in the face I got it. On my chest. On the arm that was holding the match."

"Oooh," Gilliland groans. "How that must've hurt."

"Oh, yes. And only married a couple of months. All I could think of was my face. And I was screaming, the pain was so bad. Well, the B-2s were new then, and they crashed at a lot. So they were experienced at that hospital with burns. I was a mummy, encased in bandages. It was terrible. I was a mess. I was still encased like a mummy when Joe took me home."

"I bet your relationship with your husband went through a lot then."

"You know it. Only my mouth wasn't sealed in bandages. Joe would light cigarettes for me, I'd drink through a straw. My nerves were so shot. I was impossible to be around."

"You were young, you were frightened."

"When they took the bandages off, I had black skin. I'd lost all that beautiful hair. And there weren't good wigs in those days," she laughs. "It must have been terrible on Joe. But I was always thinking only about me."

"I bet you were scared of the

oven from then on."

"You're right, Keith. The rest of the time we lived in Tucson, I wouldn't even start dinner until Joe got home to light it. To this day, I don't trust gas. That was a terrible time. But," Niehaus claps her hands, "that's why Joe calls me 'Smoke.'"

While Niehaus was telling her story, Jennifer, yawning and rubbing her eyes, walked into the dining room, hopped up on her father's lap, and turned her face into his chest. She looks around, shyly, at Niehaus. "Do you remember Jan, honey?" her

father asks. She nods, yes, she does. "We don't see Jan a lot anymore," he explains, "because she has people who need her help more, now than we do."

Niehaus, smiling, gazes at Gilliland and Jennifer. "So we just keep in touch with each other."

At the door, Gilliland and Jennifer wave good-bye. "Jan," Gilliland catches Niehaus's hand as she steps off the porch. "Jan, I want you to take Jennifer to Child Protective Services someday and show them. 'Our system works.'"

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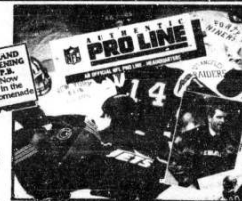
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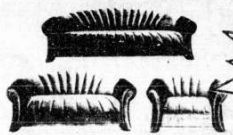
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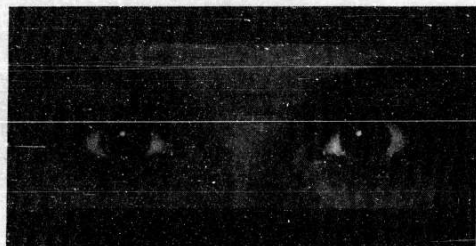
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Bad Blood

BY JEFF SMITH

Federico Garcia Lorca (1898-1936) got the idea for his poetic folk tragedy, *Blood Wedding*, from a newspaper story in Almería, Spain, a young man and woman were to be wed. The fairly recent loss of the young man's father and older brother, both of whom had been slain in an act of revenge, cast a shroud over the event. As did the presence of the bride's former suitor who, after a three-year courtship, abandoned her and married someone else. The long ceremony went quite well. During the reception that followed, however, the bride disappeared. As did the former suitor. The groom, stunned, pursued the pair with payback in his heart and found them high on a hill. The men fought and mortally wounded each other. The woman, still a virgin according to the story, was cursed to live — in perpetual shame for her impulsive actions.

Rather than turn the account into a travel agency for guilt trips, Lorca explodes past the particulars of the story and makes it a universal tale of the consequences of repressed passion. Only one character has a name (the ex-suitor Leonardo Félix, whose name in Spanish — the "merry lion" — is crawling with irony). The rest are functions within a family, generic types like the Mother, the Bride, the Mother-in-Law, and so on. And instead of applying conventional morality by blaming this or that offender ("Blame the land," says the play), Lorca focuses on the fatality of life and, as with the Mother and the Bride, away from the tragic deed itself and on those who must live beyond it. Like King Cron in Sophocles' *Antigone* and like *The Trojan Women*, Lorca's emphasis falls on the survivors of a tragedy, forever bleached of feeling.

"The artist must weep and laugh with his people," Lorca has said. "He must lay aside his bouquet of lilies and plunge up to his waist in the mud to help those who are searching for lilies." According to his brother Francisco, Lorca wrote *Blood Wedding* in a week. He had been writing it in his mind for years, though. And not just



Jane White

writing it, but composing as well. An avant-garde, Lorca conceived of *Blood Wedding* at the naturalism of his day. He wanted to create dramas that combined music, dialogue, movement, dance, visual art, and, most of all, poetry, to form complex spectacles versatile enough to be both realistic and surrealistic. This interdisciplinary approach — performance art before it had a name — demands that each element be completely integrated into the drama. "Theater is poetry that rises up off the page and

the latter dressed as a Beggar Woman, and torrents of passionate verse. Leonardo and the Bride are alone together for the first time, in a forest, and the drama wants to soar to a high symbolic plain (one that Lorca's Wagnerian stage direction — "The whole scene is violent, full of great sensuality" — certainly begs for). In the Great Lakes production, however, neither Gregory Mitchell's Leonardo nor Jodie de Guzman's Bride comes anywhere near the dramatic size called for by the scene. Their emotions are muted, their line

Was this scene toned down for San Diego audiences? If so, then *tone it back up!* We can take "great sensuality."

becomes human," Lorca said. And yet, the current production of *Blood Wedding* at the Old Globe Theatre, performed by a company from the Great Lakes Theatre Festival, never rises from the page very far or for very long.

Most illustrative of this production's problems is its handling of the famous forest scene at the end of act three, scene one. During the first two acts, Lorca asks for a stylized yet realistic acting. In act three, he opens the play up to a super-surrealism that includes cameos by the Moon and Death,

readings of the verse unrhymical the new translation by Michael Dowell and Carmen Zapata is no ally here and elsewhere), and the scene in general, which should be majestic with the pair pledging their love even as death approaches, is flat and far from the exotic orgy Lorca desired. Even a pair of barely visible lovers, deep in the rear of the stage, add little to the overall effect.

Other than confusion, that is. Hidden among a thicket of slim tree trunks and bathed in a ghastly gray light, the lovers in the rear of the stage are naked. What they're

doing, though, is anybody's guess, they're so concealed. They don't steal focus as much as does your trying to figure out what they're up to. If they're having any fun. And the competition between what is allegedly going on in the woods and what Leonardo and the Bride are trying to pull off center-stage completely defuses what is supposed to be the most explosive scene in the drama. It also leads to a burning question: Was this scene toned down for San Diego audiences? If so, then hey, *tone it back up!* Cron. We're hardened theatergoers here. We're tough. We can take "great sensuality."

The Great Lakes Theater Festival production, directed by Gerald Friedman and Graciela Daniele, has some interesting parts, but as with the forest scene, the center does not hold. The directors have been unable to integrate the various demands of the play — music, poetry, dance, or cetera — into a symbiotic whole. Instead, the various elements seem parasitic, trying to attach themselves to the show in any way they can. Thus some impressive flamenco dancing (at which Gregory Mitchell is excellent) comes and goes, as do songs (though the presence of guitarist Oren Fader provides a unifying thread, at least when some other effect isn't drowning him out) and symbolic scenes. What is missing all evening long is competent acting. With but few exceptions, the company comes nowhere near the play's emotional high points. A majority appear to do one thing well — dance or sing — but they lack the versatility to carry off all their duties. Only Jane White as the Mother, Judith Roberts as a Maid, and Dorothy Sitanene as the Mother-in-law approach the epic intensities the play requires.

A plus for the production is John Enzlin's scenic designs. These range from the realistic to the heavily symbolic, with the latter including a lace mantilla the size of the stage, huge red roses that must have been grown on Jules Verne's Mysterious Island, and a forest of gigantic stems with thorns the size of shark fins. Enzlin's work is worthy of the play. Jeanne Buttorf's costume designs, especially an eerie black wedding dress that becomes a canopy, are also a plus. But Peggy Eisenhauer's lighting plots have only two possibilities: dark and really dark. And whenever did the sound designs appear to be sabotaging the show. Periodically, these thin screams, like trains hitting their tracks, come plowing through the loud speakers in pairs. Meant to heighten a scene, these hopelessly melodramatic noises are Coney Island — at best — and detract heavily from a production that needs all the help it can get. □

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BY JOHN D'AGOSTINO

Being for the Benefit of Just About Everyone

If San Diego can't call itself the country's "jazz capital," perhaps it could lay claim to being the "benefit concert" capital without inviting any strong protests. Almost every week, it seems, some or another group is donating the proceeds of a show to a worthy cause, and the irreproachable altruism of most of these fundraising gigs is evidenced by the fact that frequently those who perform gratis are themselves operating on a shoestring dyed in red ink. But if the dramatic sense of purpose of highly publicized national and international benefit concerts has trickled down to our shores, so, too, have some of the philosophical differences attendant to such endeavors.

Last spring I wrote of the Musicians Who Care (MWC) organization, which has produced a number of local rock concerts the proceeds of which were earmarked for various charity causes. Not long after that article appeared, two of the organization's three operatives, Kate D'Amico and Whitney Broussard, left MWC to form what they feel is a more "cost-efficient" charity-concert production team. In a recent media package announcing their next project, D'Amico and Broussard alluded to what they perceived as serious management problems, as regards MWC's benefits.

"We [have seen] anywhere from 50%-80% of 'nonprofit' cash flow directed toward 'administrative costs,' whatever that's supposed to mean," read the announcement. "We have also seen several benefit concerts where the overhead all but swallowed up the entire proceeds. We figured there must be a way to appeal to the hearts of everyone involved in the efforts to produce a concert and virtually eliminate any overhead."

As idealistic as that sounds, the duo feels they are on track with their "Thanksgiving Blues Festival and Star-studded Jam '88," whose beneficiary will be the Homeless Awareness and Volunteer Efforts (HAVE)

Arrangements



Photo by [illegible]

Project. The day-long show, scheduled for November 27 at the Belly Up Tavern, will feature such local acts as the Rhinobones, Blood Brown, Len Rainey and the Midnight Players, Robin Henkel, Rick Gazlay, and Ken Schoppmeyer and Biscuit Blues. To en-

guitarist Mike Keneally and other local bands performed. Grimes donated her own PR and coordinating services to a November 5 benefit concert featuring Jackson Browne, David Crosby, and Graham Nash, which was a fundraiser for

"My goal was to provide social services and help local bands get exposure, and we've been able to do just that."

the La Pinca Lawuit, the Christie Institute's "Contrage Project."

Two days later, Grimes and current MWC coordinator Steve Saint, a member of the local band Club of Rome, produced a benefit show for MWC itself. The "Awakening to Reality Benefit Concert" at the Winston's club in Ocean Beach drew a capacity audience of 200 persons who paid two dollars each to hear the L.A. band Last Carcass and locals Whei T'Nagoo

and Tell Me, Tell Me. Of the \$400 gross, MWC netted about half, which went to cover printing costs — including business cards for the organization's growing staff — phone bills, and miscellaneous expenses. To D'Amico the modest success of that show is indicative of Grimes's increased appreciation of the need to operate in the black.

"Patricia is a good psychologist and has a big heart," said D'Amico in a recent telephone interview, "but Whitney and I didn't think she was very good at producing concerts; we wished that she would've relied on us more as a means of keeping costs down, because it seemed like these shows that were supposed to raise money for worthy causes were instead losing money. But she's getting better; this thing at Winston's was really great, and I give her a lot of credit. Now the only major difference between us is that Whitney and I just want this benefit thing to be a hobby, something we do when the spirit moves us. Patricia wants it to be a job."

"It is becoming a second career," admitted Grimes, a full-time psychologist. "I work on MWC stuff every day. But it's really a labor of love. It had better be — my phone bill averages \$300 a month, and I donate the postage, gas, and other essentials to the organization. If I weren't making a living in my other role, this would be impossible. But I also love music, and I have to have it around me twenty-four hours a day. When I started in this, my goal was to provide social services and also help local bands get exposure, and we've been able to do just that. Now that people like Graham Nash and others outside San Diego are aware of us, it can only help us to expand our base."

Already, MWC's expansion includes the distribution of an international newsletter, the solicitation of international memberships in MWC, and involvement in upcoming San Diego concerts associated with United Nations Human Rights Day (in December) and Bikes Not Bombs (early spring). That latter outfit is a national concern that raises money and collects bicycle parts to send to war-torn countries, such as Haiti, Nicaragua, and Mozambique.

MWC also has been collaborating with 4th Wave Records to produce a compilation album called *The Cure*, which is to feature local "socially conscious" bands. The record, scheduled for a spring release, will cost in the neighborhood of \$3000 to produce, and while Grimes hasn't decided where the proceeds from that benefit recording will go, she is at least developing the instincts necessary to make it profitable. "I've got an artist who's agreed to donate the cover art, and I'm looking for local bands willing to donate already-made studio cuts to reduce our production costs

as much as possible," she said. Grimes, D'Amico, and Broussard are not alone when it comes to mixing music and worthy causes. On Sunday, November 20, the International Missing Children's Foundation (IMCF) will present its third annual "Missing Children's Jazz Festival" poolside at the Hilton Hotel on West Mission Bay. The event, sponsored by radio station KSWB-FM ("The Wave"), will feature the Rippingtons, Fatburger, Hollis Gentry's Neon, the Mark Lessman Band, and Reel to Reel. The festival's music/worthy cause connection was made stronger in May when

a member of Reel to Reel, Michael Kelleher, became a Child Recovery Officer with IMCF. Since that time, the organization has reunited six children with their families.

Not all such music and social-service efforts involve live performance. The Rich Brothers of radio station B-100's "B Morning Zoo" program are donating the proceeds from their recently released *Funny Song Album* to the YMCA-Cara-Net project. Formed in September of 1987 by the family of murder victim Cara Knott, YMCA-Cara-Net offers a hotline for

parents whose children are missing; helps to determine if there has been an abduction; provides counseling for families of missing children; and distributes information that promotes child safety and parent awareness. Nonrenewable federal funding for YMCA-Cara-Net ran out on September 15 of this year, and both the hotline and child-safety parts of the program were in jeopardy until the Rich Brothers stepped forward. *Funny Song Album*, which features a selection of the song parodies and original comedy tunes made locally popular on the

(continued on page 32)

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(continued from page 27)
 quarter's early-morning show, went on sale at local record stores on November 3.

Unchained Melody

He won't get his own garden memorial in Central Park, nor will he be radio retrospectives of his career, extensively packaged commemorative compilations of his recordings, a badly acted film biography, or a day set aside to honor him for his contributions to music. But when seventy-two-year-old North County resident Richard Rhodes died last month, he left behind a lifetime of work that will be missed whenever certain big-band records are played, and he will be especially missed by many in the local jazz community.

When he moved to California thirty-three years ago, the native New Yorker was already an accomplished arranger, conductor, and multi-instrumentalist. Rhodes had begun arranging for big bands, radio shows,

and vocalists at age fifteen, and after studying at the Juilliard School of Music, he got his first major break when trumpet great Bunny Berigan hired him to write arrangements for his band. During the peak years of the big-band era, he wrote charts for an illustrious list of employers that included Jimmy Dorsey, Glen Miller, Bob Crosby, Shep Fields, Glen Gray, and Tex Beneke, after which he worked in a similar capacity for singers Perry Como, Marilyn Maxwell, Patti Page, and Rosemary Clooney.

Page, in fact, owes one of the biggest hits of her career not only to Rhodes's musical talents but also to his virtuosic skills as a canine impressionist. Rhodes arranged Page's 1953 smash, "How Much Is That Doggie in the Window?" and in the absence of the real thing, he provided the record's punctuating "barks" as well. Among music buffs, however, the single biggest credit of Rhodes's career might be his 1951 arrangement of "Night Train," which became an international hit for croonerist Buddy Mor-

row and was later covered by a number of influential contemporary artists. Rhodes's impressive résumé led to his being named to the arranging staff of the popular Fifties television program *How Hi Hi Parade*, whose musical stars included Gleda MacKenzie, Dorothy Collins, and Snooky Lanson.

Coincidentally with the advent of rock and roll in 1955, Rhodes retired from the music business and left New York for the L.A. area. Electronics and science-fiction had long been secondary passions for Rhodes, who at one point in his early teens was not only the youngest ham-radio operator in the country but also a member of the pre-warmer von Braun "Junior Rocket Society."

If his eventual affiliation with the San Fernando Valley's Lockheed operation allowed him to combine these avocations, then, it also provided the opportunity for one of Rhodes's most eccentric pranks.

In those days, the American space program was frantically gearing up to beat the Russians to the moon, and Lockheed was providing much of the prototype hardware.

Just prior to one unmanned lunar probe, Rhodes took one small snip for masking when he snuck some of his own fingernail clippings onto the space craft. "Now there's a part of me on the moon," he would muchachoosly boast to his young daughter Marin.

Rhodes's work was somewhat less exotic after he moved to Vista, where he worked in electronics engineering and production management until 1980. But even a successful second career couldn't keep his hands away from the notation paper. In the late Sixties, he formed the local Dick Rhodes Orchestra, and until his death last month, he kept his chart-chops honed by arranging for several local groups, including the Warren Moores Orchestra, the Chicago 15, and Strictly Swing. After a long bout with cancer, Rhodes died on October 4. He is survived by wife Donna, who teaches in Bonnell, son Bradley, daughters Marin and Cynthia, stepdaughter Julie, three grandchildren, and thousands of tapping feet from coast to coast.

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BY JONATHAN SAVILLE

1000 Airplanes on the Roof, a "science-fiction music-drama" by David Henry Hwang (script) and Philip Glass (music), played to a capacity crowd at Symphony Hall last week. The ecstatic audience gave this performance a standing ovation. My comments, therefore, constitute a minority report.

1000 Airplanes revives a form once called "melodrama," a spoken drama (in this case, a single-person play) with musical accompaniment. The term is now ambiguous, because "melodrama" also refers to a certain kind of dramatic content: plays with stereotyped characterization, inflated emotions, and shameless devices of audience manipulation. **1000 Airplanes** in fact fits both definitions.

Its premise is simple, sensational, and — to readers of the *Enquirer* — familiar: A lonely young New Yorker named "M." (female in the Symphony Hall performance, but there is a version for a male "M." as well) encounters someone who may be a representative of "aliens" from outer space. She undergoes a series of visionary experiences that she interprets as abduction by these aliens, confrontation with their mysterious beehive-like culture, the implanting of a communication sphere in one of her sinuses, and time travel. Eventually winding up in a mental hospital, she is persuaded by a skeptical, authoritarian doctor to deny the reality of her experiences.

With some deeper authorial understanding of this pop-culture material, it might have revealed its origins in aboriginal, transformed in most of our modern UFO versions into a personal myth whose desperate aim is to bring back a sense of connection with the divine in a world systematically deprived of such connections. But the message extracted by the playwright from his tale are little more than the shallow anti-rationalist, anti-establishment, neo-Romantic, "humanistic-psychological" notions that flowered in the 1960s. Sensative human beings, alienated in impersonal, materialistic, urban society, long desperately to overcome the barriers that separate them, "to see themselves in the face of another," and to merge into a collective soul. The effort sometimes results in an expansion of consciousness that the rationalist, oppressive technocrats who rule modern life brand as psychosis. Conformity to the social order requires a renunciation of imagination and a resigned acceptance of existential solitude. Reason and authority win; mystical intuition and emo-

The Awful Roof



Philip Glass
tional freedom lose. It is *Equus* in sci-fi garb.

Whatever the value of such a world view, the issue for the theater critic is whether **1000 Airplanes** embodies that world view in a dramatically effective way. The larger symbolism of Hwang's script — the use of popular science-fiction motifs to dramatize these particular ideas about the human

culating endlessly around the same obvious point.

As for the language, it has an occasional poetic phrase, but mainly it consists of flat clichés and bloated pseudo-literary formulations, all jumbled together in an inconsistent mishmash whose only unifying feature is the author's tin ear. Even when an effective dramatic rhythm is established, as in

An inconsistent mishmash whose only unifying feature is the author's tin ear.

condition — is without doubt imaginative and theatrical. But the actual writing is quite weak, both structurally and in terms of language. Between the initiation of the plot (in M.'s date with her "alien" boyfriend) and its conclusion (in the hospital) there is a vast amorphous central section, filled with one comic illumination (or psychotic episode) after the other. The result is a sense of static, repetitive confusion that may well mirror the inner life of a schizophrenic or the out-of-body spirit-world journey of a shaman, but which utterly muddles the dramatic through-line: for a long time the play does not go anywhere, merely cir-

M.'s literary of details under the pressure of the psychiatrist, Hwang has no idea of how to achieve a climax or where to stop. Although the entire script consists of a first-person past-tense narrative of M.'s adventures, the narrator never finds an authentic voice, speaking not like a worker in a copy shop, not like a schizophrenic, not like a mystic, not like a New Yorker, not like a woman, not like a man, not like a living human being at all, but like a hack novelist who has no time to revise his prose.

In open, defective librettos are frequently redeemed by dramatic, characterful, and expressive music, but that is scarcely the case

in **1000 Airplanes**. Philip Glass's well-established style — with its repetitiveness, its relentless ostinatos, its intentionally simple-minded triadic harmonies, its observation with minor keys, its immensely spacious time scheme in which actual musical events are relatively rare, its focus on decoration rather than structure, and its application of all these features in a thoroughly formulaic manner — is quintessential background music (it has no foreground), and therefore it can never serve as the central medium of expression. It supplies a steady doodle-doodle or doodly-doodly behind the spoken text but cannot add any subtleties of thought, feeling, or characterization to it. It is not even particularly useful for setting moods, its range of formal devices being so limited that after a while everything begins to sound alike.

The program for **1000 Airplanes** indicates that the visual design, by Jerome Serita, carries equal weight with the text and the music. The design was indeed intriguing — at least at first. It consisted of photographic images projected on a series of screens and screens, one behind the other, so as to give the flat pictures the effect of spatial depth. The actors' movements on the sharply raked stage were cleverly integrated with the projections, in such a way that they seemed to be leaping from rooftop to rooftop in an aerial photo of Manhattan or actually climbing the huge stairs of the brownstone facade projected on the screens. These particular images were powerfully memorable, as were a number of others. But as the novelty of the technique faded, the visual interest tended to decline as well. What one was seeing, after ninety minutes of this, proved to be little better than a slide show, its level of inventiveness usually far below its transcendental aims, and its technical means far inferior to those of any routine science-fiction movie.

In general, my reaction to the entire production followed this same trajectory: intense fascination at the very beginning, gradually giving way to a conscious suspension of mental activity, as the story ceased to move, the music doodled on, and the projections mechanically succeeded each other. The quality of the performances, in contrast, was completely stable. The Philip Glass Ensemble, with its synthesized and wind instruments, was consistently flawless, with the brilliance of cold cut glass, and the role of M., Jodi Long, offered consistently sinuous recitation and consistently woolen acting (perhaps one should use the word "metallized," as none in keeping with the hi-tech atmosphere).

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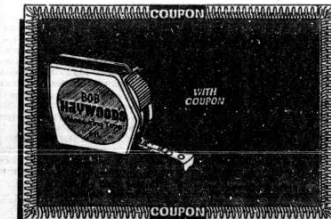
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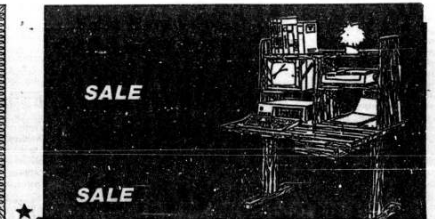


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BY JONATHAN SAVILLE

SOVIET SYMPHONICS

The La Jolla Chamber Music Society continued its orchestral series with a concert of the "State Symphony Orchestra of the U.S.S.R. from Moscow," an mildly title for an organization otherwise known as the U.S.S.R. Symphony or the Moscow State Symphony. The uncomplicated program for the orchestra's visit to the Civic Theatre was made up of Russian music exclusively: the Rachmaninoff Piano Concerto No. 2, Scriabin's (Second) Symphony, and (as an encore) a dance from Khatchaturian's *Gayaneh*. The orchestra was led by its chief conductor for the past quarter century, Yevgeny Svetlanov, and was joined in the Rachmaninoff was Labov Titovneff.

The first thing to be said is that this orchestra is a stunning instrument. The quality of the playing in every section is at the highest possible level. The sound is rich, lush, warm, resonant, gleaming. String intonation (the string sections are quite large) is flawless. Discipline is perfect: never did one hear an attack or a cutoff that was anything less than absolutely precise. So total is the rapport between orchestra and conductor that Svetlanov could take the most extreme liberties with piraeing, rubato, and articulation with utter

confidence that the orchestra would respond to his subtle interpretive nuances. He played the orchestra as if it were his piano or violin, a meticulously obedient servant of his thought, his will, his imagination, his inner life. In the West these days, conductors never ask for such performances from their orchestras—either because they are not as good as conductors, with their limited rehearsal time, would be unable to comply satisfactorily, or because the habit of such a personal conducting style has disappeared. To hear anything like it one must listen to recordings from the past: the Boston Symphony under Mehta, or the Amsterdam Concertgebouw under Meneses.

The 'Songs of the Soviet Musicians' respectful, serious, disciplined, unassuming, and some of them, as in the case of the ensemble, so extreme, and their familiarity with Svetlanov's musical personality is of such long standing, that at times he lets his arms hang motionless for measure after measure, while the orchestra continues to play with the same suppleness of rhythm and phrasing. This aspect of the U.S.S.R. Symphony's playing is so striking, and such a legitimate aspect of pride, that in the Khachaturian encore they made a high-spirited dramatic event of it: Svetlanov gave the downbeat and then ostentatiously trotted off the stage, leaving the musicians to

perform without any leader at all, and with the same total precision they had exhibited throughout the concert (though here, admittedly, in a dance piece with inflexible meter beat out by the snare-drum player, rather than in the constantly changing rhythm of the Rachmaninoff and Scriabin performances).

All this said, I must admit that I found the Rachmaninoff performance really horrible — and all the more horrible because the preposterous

Svetlanov gave the downbeat and then ostentatiously trotted off the stage.

interpretive choices that went into it were so exquisitely played. *Lovov Timofeiva*, in her way, is as technically astounding as the U.S.S.R. Symphony. A pianist of immense power, capable of a seemingly infinite dynamic range, with a glorious, ringing blooming tone (on a Steinway, let it be said — no also-ran Falcones for her!), stupendous agility, and indeed every other kind of technical mastery, Timofeiva proclaimed her lack of musical taste and intelligence with a superb, grandiose boldness — and Svetlanov and the orchestra followed her lead no less superbly. Never, I think, has there been a slower

performance of the Rachmaninoff Second Concerto — slow not merely in tempo but in spirit, slow to the point of stasis. Within this sluggish, almost motionless progress, like a wounded snake dragging its slow length along, the pianist indulged in every possible excess of sentimental underlining, rubatos that stretched phrases to the breaking point, breath pauses wherever they could possibly be smuggled in, sudden hushed meditations in the midst of a

line, all crying out "Oh how beautiful! Oh how heartbreakingly gorgeous! How unbearably touching! What longing! What poignance! What tenderness! Oh oh oh!"

Anyone who thinks that this represents the authentic tradition of Russian musical performance, or at least the authentic way to perform Rachmaninoff, would do well to listen to the composer's own performance as soloist in the Second Concerto, or in any of his other works. There is no resemblance at all to the mucilaginous hash Timofeeva and Svetlanov made of that magnificent piece of late romantic music. But why the

composer, who was also one of the century's greatest pianists, knew what he was doing, and his performance helped to echo his starliness; it also ought not to be forgotten that Rachmaninoff was a virtuoso. Rachmaninoff's own decision (and, in terms of the music itself, fully legible) to perform for the Scriabin Second Symphony, a work one almost never hears, was not so much to discover whether the recent performance did the music justice as to give his only one other performance with which to compare it a successful precedent. The recording, made by the U.S.S.R.'s Symphony Orchestra under Yevgeny Svetlanov! Between the two recordings, there is no doubt I found no detectable differences, both being noble, both being majestic, both dreamy, and rather vacuous, which appears to be an accurate reflection of the music. The symphony itself! This is early Scriabin, dating from 1902 (the first of his 10 Symphonies, Concerto), and it establishes as yet few signs of the composer's extraordinary originality: it sounds like a pastiche on the point of dissolution. But I can't imagine a more persuasive case for the inclusion of this work than that of Svetlanov and his great orchestra; surely to hear this music played by him is to be transfixed by the sheer magnificence would be enough to justify symphonies of even

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(continued from page 37)
plaintiffs' attorney, Donald Gravelle, interviewed some of the female jurors after the trial. "They said there was a lot of crying and fighting over the award," recalls Gravelle. Nine votes were needed to agree on a sum; the final award was one hundred dollars, to be split between the two plaintiffs.

Peggy Maupin says she still feels vindicated, even though she didn't win a large financial settlement. Her main objective was to clear her name and to fight the stereotype of a white woman with a black pimp. "I wanted everyone to know that I'm not a prostitute," she says. "If somebody hears that about you, they are always going to wonder if it was true. They treat you differently. You can feel it." Her landlady, Betty Bedlion, claims she never even knew her tenant was a nude dancer. She says she never found out until after she was served with the lawsuit, and she believed that the witnesses lied in order to get even with her. "It was a setup," says Bedlion. "There are people out there who make money off other people by going to court. I was the victim."

THE STARFISH

(continued from page 37)
the same group of bacteria that causes cholera in humans, Dixon, Schoener, and the researcher from Occidental College who isolated the bacterium say yet to publish their findings. John Dixon believes that the starfish are coming back. Certain species have been observed in deeper water (90 to 120 feet), and Dixon says a stable number can be observed at 80 feet off La Jolla's Bird Rock, as well as in rocky areas 45 feet deep off North County. But the rapier still lurks. "We still see pockets of the disease," Dixon says. "For some reason, in 1986 there was a small area of kelp north of San Onofre where starfish accumulated. Then all of a sudden they got hit with the disease, and now they're almost all gone from that spot."

LETTERS
(continued from page 37)
The answer lies in the compassionate, but no less firm and timely, commitment to calling a drunk a drunk and acting

accordingly, not by avoiding the real question: Is recovery from alcoholism possible?

The answer is yes. I was one of the lucky ones who sought help without waiting for a judge from the judge. My bottom came with the humiliation and defeat I felt on the night I was arrested. I work very hard to keep that memory green. I don't want to die or harm anyone else. Even as I write, my six-month-old case awaits resolution, but I am happy to say that I have spent that time sober. Most are not that lucky.

Because the legal process is slow anyway, and especially in adopting diversion programs as policy, useful and timely rehabilitative intervention is not now being practiced. The punitive nature of the law as it now stands actually encourages lawyers to drag out the process in order to postpone legal consequences that could force an alcohol-related offender to take a good look at his life and choose recovery.

It should be easy to see how delays and the refusal to look the real problem squarely in the eye conspire to keep drunk-drivers on the road. I can only hope it is not you or me who is the next victim of the curage.
Name Withheld by Request
Mission Valley

For Stricter Laws

A few weeks ago sitting in a La Jolla restaurant finishing lunch, I read the article you had published on drunk-driving laws. I was amazed at how inaccurate the writer's source of information could be. I doubted that the attorney the writer used for his article had ever been in a California courtroom, let alone on a Driving Under the Influence case. Less than two months ago I served on just such a case, as a juror.

When the jury was out deciding on the defendant's innocence or guilt, we as jurors were able to examine evidence firsthand. Amongst other things, there was a one-page record of all the individuals driving under the influence from the San Diego County Jail. (I say only one page, but there could have been more.) But it was the page with this defendant's name on it and his blood alcohol count for the evening he was arrested. The defendant in this case was at a .15 blood alcohol level. The defendant admitted, under oath, that he had seven drinks with full shots of alcohol on an empty stomach, and then he drove.

Even after one drink your potential to drive safely is impaired. I drink but someone else will drive or I'll take a cab if necessary. I don't want someone's death on my conscience. I believe in individual freedom, but getting behind the wheel of a car intoxicated involves more than just yourself. Being responsible is the first step. I feel sorry for the person that is not responsible enough not to get behind the

Expert witnesses were brought in to prove the validity of the testing procedures for blood alcohol content. On the evidence of the record we examined from the police lab, the defendant in this case had the lowest blood alcohol level of about seventy-five people stopped for drunk driving on that one street. With seven drinks at a .15, there were people out there driving at .25 and as high as .30 levels listed on this record I examined. Makes you feel real safe.

The defendant in this case was a middle-aged businessman who should have known better than to drive after having seven drinks. He had to go to jail the night he was picked up and probably pay a heavy fine. Maybe he'll realize that regular, ordinary San Diegans don't appreciate the thought of potential death with a drunk driver on the road.

Do the authors and editors of this article actually believe that the problem of pedophilia is simply a difference of opinion? Or were you just suckers for the propaganda set out by NAMBLA? I hope it was the latter.

As a victim of pedophilia myself, I can testify to the "beliefs" of child molesters. The man who victimized me saw himself as the "friend" of young boys. But it's important to understand that "friendship" is the first step planned by the child molester. It is part of a process by

which the child molester uses guilt, sympathy, fear, physical power, ignorance, or any play he can to intimidate the child. The idea that the child is a willing participant in the molestation is a belief held almost universally by pedophiles. But the truth is, children are simply no match for this level of manipulation.

You owe it to your readers to state unequivocally what all responsible social workers and psychiatrists know to be true: child molesting (i.e., adults having sex with anyone under eighteen) is wrong. It's not just a difference of "belief."

Tom Pearson
Escondido

Just Plain Wrong
It was with great distress that I read last week's article on pedophilia in the Reader. "Standing in the Shadow of Love" began with a weak disclaimer by the authors stating that they hold "beliefs counter to" those stated by pedophiles whom they interviewed. The balance of the article was given over to the expression of these "beliefs."

Do the authors and editors of this article actually believe that the problem of pedophilia is simply a difference of opinion? Or were you just suckers for the propaganda set out by NAMBLA? I hope it was the latter.

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Tom Pearson
Escondido

No Longer Private Matters

The Reader for many years has offered readers the opportunity to information on the events, happenings, views, and attitudes of the San Diego area. For that, you are to be congratulated. However, your recent article on pedophiles neglected to offer much more than a derogated view of a disgusting individual. Journalism? Investigative reporting? This particular article failed to qualify under either of those headings. While the

reporter warns us early that he refused to take a moralistic approach to this issue, I am disappointed that the Reader engaged in presenting a behavior that damages, destroys, and hurts not only its victims, but those whose lives are intertwined with them.

The issue of journalistic integrity, coupled with the ideology of allowing creativity, has and probably always will be wrought with controversy. But the Reader has an obligation or perhaps a responsibility to stay within some moral framework. True, the sexual preferences and lifestyles of others should remain a private matter. But when those choices, when those lifestyles extend damage on the lives of those people who need protection, our children, then the matter no longer remains private. Was that the Reader's intention? To expose the damage that one individual can cause another? I doubt it. It is the need for increased circulation so great that it precedes the obligation for responsible reporting?

Rachel Davidson-Davall
Sanee

Through The Loop

"Drinker, Driver, Slammer" (October 27) was a very good piece. It could have been great (possibly award winning) had Neal Matthews researched his subject matter better. He should have at least read VC 2352 (a) and (b). "Driving under the influence."

I am one of those regular people that's been branded criminal, and I've been through the "loop." All drivers know 10% BAC is illegal. That info goes with your driver's license test. 10% there is no presumption. Matthews should have pointed out that having between 10% and 10% is still a criminal charge. And then he should have asked Ellis why the DMV deliberately dispenses misinformation.

Ellis points out "bad driving is not a requirement for finding you guilty." What he is saying is that you needn't be driving. Intent to drive. Merely sitting in the driver's seat (and sometimes the passenger seat) is Intox to Drive.

Even if you're parked in a lot separated from traffic, I learned this from six consultations and two retained lawyers. Neal Matthews should have gone to a few of the free consultations your paper advertises.

Ellis then guides Matthews away from the main thrust of the article (trampled rights) and blames lying cops, the liquor industry, alcoholism, and lack of social services for this mess. The truth is, it's a bad law borne of emotional response rather than sound reasoning.

If the law is going to remain this way (all serves up), the human response is going to be, "I feel a little tipsy, I shouldn't stop. If I drive carefully, I'll probably make it home. If I stop to sober up a

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little, I'm sure to get approached
by an officer, and once
accused...
Tony Hulecki
San Diego

More Flores Time

I am a longtime Rosie Flores
fan, but I was astounded at John
D'Agostino's need to minimize
other country artists in order to
say something nice about Rosie
("Reader's Guide to the Music
Scene," October 20). He attempts
to isolate himself from respect,
but if anyone was vying his
spite, it was John.

In compare Rosie to Emmylou,
Roseanne Cash, or most of the
others he mentioned is a little
ridiculous. Rosie Flores was
about five years old when
Emmylou was slugging it out in
Washington D.C. honky-tonks.
And Emmylou's "crown-of-thorns
stoicism" is not contrived, it's just
the way that she is and has
nothing to do with her incredible
musical talent.

Nanci Griffith had forty or fifty
spectacular songs to her writing
credit, a number of which we
have heard as hits by other artists
over the years, before she should
received any recognition as a
performer herself.

From a shaky debut, Roseanne
Cash fought like hell to extricate
herself from the constraints of
traditional country-western music
to become the courageous,
innovative spokesperson for New
Country she is now.

The point is, all these artists
John speaks so lightly of went
through the slow process of
discovering their own musical
statement before they were
recognized.

I don't wish Rosie any further
hardship, but actually she needs
the maturation time. Her first
album emphasizes the directions
she must pursue. As John
mentioned, her choice of songs
could be better; the
instrumentation on the album
lacks the fullness and power of
her live performances, and while
we're at it, the cover design does
nothing to flatter her and is about
thirty years behind the times.

Maybe intentionally, but it doesn't
convey the depth of soul that
Rosie will someday reveal. These
are not just her producer's fault.
In time Rosie will learn to come
through with the richness that
define her rightful place in music
history. I know I will be dancing
away the nights with her then as I
will be this week at the Belly Up.
David Goldberg
Carlsbad

Sign Of Recovery?

Melissa Helms cannot see "any
legitimate excuse... to print a
story about" pedophile, La
("Letters," November 3). Does
she hope ignorance will prevent
problems?

As a recovering pedophile —
one who has modified his
behavior and must avoid
relapse — I would suggest a
follow-up article on self-help
programs for sex
offenders/abusers/addicts,
including Sexaholics Anonymous.

In view of widespread hostility
and hysteria, I dare not sign this
letter except as
Recovering Ped
San Diego

The Struggle

Thank you for presenting our
comments and concerns in a non-
sensationalistic, non-exploited
manner. I greatly appreciate the
opportunity to see our stories
offered in a non-judgmental, non-
condemning, non-apologetic
tone. I would like to feel that
some good has come from this
piece, some further understanding
of our motivations. I was
especially pleased with your
decision to emphasize the
emotional content of our
relationships, the constructive and
supportive nature that some
matchboy arrangements involve
around.

Our struggle for understanding
and acceptance currently is very
reminiscent of the gay movement
in the Fifties. We are still very
misunderstood, very persecuted
and ostracized. But, as with the
modern gay movement, with
enlightenment came awareness
and with awareness came
acceptance.

"Phillip,"
San Diego

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SCRIPPS CLINIC



VALERIE PARKER

VANDALISM

Tool: Toyota Land Cruiser
Location: Pacific Beach
Date: 10-14-88
Time: 2:15

Witness Statement: Koenigman and Kustin told me that they were
responding to a call across the street from the yield sign on Pacific
Beach Dr.

Koenigman and Kustin said that the suspects drove east bound
on Pacific Beach Dr. and rolled the stop sign where Pacific Beach
Dr. intersects Olney St. The suspects "crossed over" to the
westbound lane of Pacific Beach Dr., "hopped" over the curb,
dove up to the yield sign, (placed bumper against the sign)
accelerated, and knocked it over.

Koenigman and Kustin said that the suspects continued eastbound
on Pacific Beach Dr. in the eastbound lane, went to Campbell
Park, & exited the park. The suspects were last seen eastbound
on Grand Ave. The suspects yelled and screamed, enjoying
themselves during the incident.

BATTERY ON PERSON

Weapon: Camera
Location: Lindbergh Field Airport
Date: 10-06-88
Time: 2:04

Officer's Statement: Joyce M. contacted me in the concourse area
of security checkpoint five of Lindbergh Field Airport.

Joyce M. told me that Paul T. was attempting to clear the
checkpoint with his camera. Joyce M. said that Paul T. was
seemed very excited and showed me a bruise on her left wrist,
she said Paul T. had inflicted with his camera.

I approached and contacted Paul T., he made the uncoincidental
statement to Joyce M. "Hey I'm sorry I hit you with my camera."

Joyce M. then said, "I want him arrested."

BATTERY ON TROLLEY OFFICER

Weapon: Hand, right knee
Location: "C" St., San Diego
Date: 10-01-88
Time: 1:00

Witness Statement: Received a radio call to investigate a
disturbance at the trolley station, 500 "C" St. Dennis M., an
Inspector with the Metropolitan Transit and Development Board
(MTDB), told me the following: "I saw C. get on the trolley at
City College. I was conducting a random check of the passengers
to make sure they paid the fare.

I asked C. for his ticket. He told me he didn't have one. I asked
him why and he said, "I didn't have any money." I told C. I was
going to issue him a citation. When I asked C. for identification
he said, "I'm not showing you anything." I told C. that I wanted
to talk to him at the next stop.

C. exited the trolley at the Gaslamp. I told C. to stop so I could
issue him a citation for riding the trolley without a fare. C. kept

CRIME & INCIDENT

Verbatim
excerpts
from
San Diego
police
reports



walking away. I ran in front of C. I pointed to the trolley bench
and said, "Come over here and have a seat." C. grabbed my right
wrist and dug his nails into my skin. I tried to apply a wrist hold
on C. and he spit in my face. Then C. kicked me in my groin.
I pushed C. into the trolley bench canopy. I got one handcuff on
but C. kept fighting and resisting me. I radioed for help and
detained C. for the police.

Witness Statement: C. was admonished per PD-145. He
understood his rights but refused to talk unless the handcuffs were
removed and the interview was recorded.

BATTERY

Weapon: Foot/hands
Location: 572d St., San Diego
Date: 10-31-88
Time: 1:05

Witness Statement: Diana S. told me she has a son by the listed
suspect. She showed me the papers for a valid temporary restraining
order she has against Sandy S. I phoned the marriage officer and
they confirmed it was valid until 11/01/88. Diana S. told me she
received several phone calls from him this morning. Sandy S. kept
asking if he could come over to see their son. Diana S. told me
she refused his request each time he phoned. He arrived at her
apartment at 11:05 and demanded to see their son, saying he "just
wanted to hug him"... she took their son into her mothers room
and suddenly heard the front door being kicked in.

ASSAULT WITH DEADLY WEAPON

Weapon: Blunt knife
Location: 16th and Imperial Ave., San Diego
Date: 10-31-88
Time: 1:05

Witness Statement: Lisa A. stated that she had been drinking
all night inside the "Mi Linda Nigari Bar" located on the southeast
corner of 16th & Imperial Ave. when the incident occurred.
Lisa A. stated that she was on her way out the front door when
she was confronted by the suspect. The suspect was entering the
bar and told Lisa A. that she was a lesbian. Lisa A. told the suspect
that it was none of his business if she was a lesbian. The suspect
then stabbed Lisa A. in the right upper arm area with a butcher
knife. The suspect then left the bar in an unknown direction. The
stabbing occurred inside the bar near the front door. Lisa A. had
a friend, known only as "Elana," drive her to Physicians and
Surgcons Hospital from the bar. Lisa A. said that she has seen
the suspect in the bar before but she doesn't know his name. The
hospital staff notified police.

BATTERY

Location: Balboa Golf Course, San Diego
Date: 10-03-88
Time: 1:00

Statement: Steve M. told me that he was playing a round of golf
with Lenny M., Joe H., and Dave D. They were walking the
fairway toward the 10th hole, when a golf ball landed close by
B. and T. were hitting from the 10th tee. Joe H. yelled to them
to wait until they were clear. Steve M. said they hit another ball
at them and it narrowly missed them.
Joe H. walked back to the 10th tee to explain the course rules.
Joe H. was talking to B. when T. rushed toward him. T's fists were

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clenched and he yelled at Joe H. Dave D. attempted to separate the two, who were nose to nose. T. refused to back off. Steve M. then attempted to separate the two. T. came at Steve M. with his fists clenched and in a fighting stance. T. shoved into Steve M. At that point, Steve M. backed up. Fearing that T. was about to strike him, Steve M. struck T. Steve M. said that T. was irrational and that they couldn't reason with him. After the incident Joe H. again attempted to talk to T. T. would not talk to them. He just said "I'm gonna get you, you haven't heard the last from me."

PETTY THEFT

Item: Zucchini Pulls
Location: Law St., San Diego
Date: 09-04-88
Time: 2:00

Victim Statement: Paula S. told me she was holding a party for her husband. Paula S. had set up a BBQ and a number of tables holding prepared food. Throughout the evening, Paula S. said a group of four people disturbed the party goers. John C., Kimberly B., Jennifer D., and Dan P. made "out" and "in" and "out" names at the party goers to such a degree that Paula S. said she nearly shot the party down. At one point, John C. approached the group and stole some food (specifically mozzarella pull) off of a table. Paula S. was disturbed by this and warned all of the women to pick up their purses in case he tried to steal something else. Paula S. said a group of women were standing around one of the portable tables when suddenly John C. charged the women and "dove" between them. Paula S. said she thought the suspect could be making an attempt to steal a purse, either off of a woman's shoulder or the purse under the table. Another party goer, Wanda G. grabbed the suspect around the neck just after he threw over the tables containing all of the food. The suspect, John C., tried to run away dragging Wanda G. after him and to the ground. Another party goer saw the altercation and tackled John C. and held him. Suspect's Statement: I admonished John C. from my P.D. notebook. He chose to waive his rights answering "yeah and sure"

to both questions asked. John C. said he and his friends were just having fun. As a prank, he and Kimberly B. and Jennifer D. intended to charge the picnic table and knock them over, to scatter the food. John C. said it was a stupid idea but he said he was not trying to steal anything.

Jennifer D. and Kimberly B. said they were just having fun. It's a public park and they said everyone has a right to use it. Jennifer D. and Kimberly B. said the weren't doing anything except "horing around." Jennifer D. and Kimberly B. said during their playing they accidentally knocked the tables down.

GRAND THEFT

Item: Cab Fare
Location: San Diego
Date: 11-02-88, 11-03-88
Time: 12:00/04:00

Crime Description: Guy H. hired a cab to drive him from South Lake Tahoe to San Diego. The fare was \$750.00. Guy H. did not pay for the service. Victim/Witness Statement: Donald H., a cab driver for Checker Cab of South Lake Tahoe, picked up a fare in South Lake Tahoe on Friday St. The fare requested to be taken to San Diego. The fare provided a San Diego Metropolitan Transit System identification card. The card and photo identified the subject as Guy H. Guy H. had paid about \$300.00 for the service. Guy H. said he would pay the fare upon arrival in San Diego. Donald H. drove Guy H. to San Diego and the fare was \$750.00 plus the money Donald H. used to buy gas. Guy H. gave Donald H. telephone number to call to verify Guy H. would be good for the money. A female answered and identified herself as "Brandy." Brandy said she knew Guy H. and assured Donald H. he would get his money. Guy H. told Donald H. he was avoiding the police because he had warrants. He later said he was being sought for cooking methamphetamine. They arrived in San Diego at about 2:30 hours on 11-02-88. They

period at 700 Humboldt and were going to wait for the banks to open. Donald H. saw Guy H. was asleep and drove off at about 03:30 hours. Donald H. awoke at about 04:00 hours and Guy H. was gone.

LEWD & ANNOYING PHONE CALL

Location: Calle Cumbr, San Diego
Date: 10-27-88
Time: 13:30

Victim Statement: Cynthia A. essentially told me the following. Cynthia A. said she works nights and was asleep at 13:30 hours on 10-27-88. Cynthia A. said her phone rang and she answered it. Cynthia A. heard a man's voice on the phone. The man said "Hello Cindy." Cynthia A. asked who was calling. The caller said "I just live down the street, I'll tell you later." The caller said "I've been watching you. I know you're wearing blue pajamas, and your husband is at work." Cynthia A. kept asking the caller who he was. The caller said "just let me do my thing, and you'll never hear from me again." Cynthia A. layed the phone down. When she picked it up a couple of minutes later, she heard a dialtone.

HARASSING PHONE CALLS

Location: Twining Ave., San Diego
Date: 09-27-88 through 11-01-88
Time: 2:35/9:15

Victim Statement: Mrs. S. contacted me at the Southern Division from counter regarding harassing phone calls she has been receiving. Mrs. S. said the calls were being made to her home and to her place of employment. Mrs. S. is a real estate broker and said the calls are being made by a former tenant of hers. She recognized the caller's voice as that of Mary W. Mrs. S. said she had evicted Mary W. from a home she had been renting. An involved civil legal process ensued

over the eviction.

Prior to the phone calls Mrs. S. had seized Mary W.'s furniture for failure to pay back rent. According to Mrs. S. she told Mary W. she was going to auction the furniture. Mary W. made demands to have her furniture returned to her or "Mrs. S. better wash out, or she (Mary W.) would get her."

Mrs. S. said there were no direct threats of violence that she recalled but she would receive as many as (25) phone calls a day from Mary W. The calls were made at different times of the day and night.

Mrs. S. has changed her phone number, but due to the nature of her employment the number cannot be un-listed. Mrs. S. said she has around 2 hours of tape recordings of the harassing phone calls that she taped.

MISSING PERSON

Location Last Seen: Grossie Ile, Michigan
Date Left Home: 10-26-88
Time: 09:20

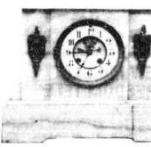
Probable Destination: Beaches
Occupation: Student 8th grade
Narration: Andre was involved in an argument with his family regarding a party he had while his parents were away. Andre withdrew all the money he had in two bank accounts averaging about \$3000.00. A private detective from Grossie Ile, MI determined that Andre has spent about \$1000.00 of it on a round trip plane ticket to San Diego from Michigan, and a black slate board, red Sony Walkman, and a "Sound Design" grey 2 ft. by 6 in. portable stereo (getto blaster). Andre's mother strongly believes Andre has headed for the beaches—i.e. Pacific Beach, Mission Beach, Pt. Loma, Ocean Beach or La Jolla. Andre's mother does not feel that Andre is a drug user although

she stated that he spent two days with a male drug user before leaving Michigan.

ATTEMPTED SUICIDE

Location: 13th St., San Diego
Date: 08-14-88
Time: 09:20

Narration: I spoke with Mr. J., Mrs. J.'s husband. Mr. J. told me the following: last night at about 03:30 hours the J's got into an argument about a female friend of Mr. J.'s. At 03:30 hours Mr. J. went to sleep. At 09:20 Mr. J. woke up to the sound of his eleven month old daughter crying. Mr. J. got up and found his wife passed out on the bathroom floor. Mrs. J. was unresponsive. Mr. J. called the police. There was a razor in a nearby garbage can with skin on it.



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EVENTS THEATER
MUSIC & FILMSTORY AND
PHOTOGRAPHS

I, too, have a *National Geographic* story. It happened when I was young, after teaching in Colombia. I had a summer to kill before returning to San Diego. I decided to spend it in Peru.

My seatmate on the plane was a *Lorena*, a girl from Lima. She was supposed to meet a priest in Cuzco, and when he wasn't there, we checked into a hotel, separate rooms. Having read something about a special Indian market on Sundays outside of Cuzco, I suggested we hire a cab to take us there while we waited for her friend to contact her. On the road the taxi had a flat tire. I started to hitch-hike for both of us, and another taxi stopped and picked us up. A cranky, 60-year-old man sat in the front seat and his chiller wife in back. He was a photographer for *National Geographic*. Loren McIntyre, she said — had we heard of him? Did he write a story on Colombia last summer? That is partly what drew me down to South America.

Yes, and now he is working on an article on the sources of the Amazon. One of them is right around here, and — oops — we have to get those Indians on the hill cutting grass.

I got out and started fumbling with my camera, and McIntyre finally came over and tried to explain the ratio between time of exposure and depth of field. I bought a little llama rug from the woman at the marketplace who spoke only Quechua, and the Lima girl and I both had altitude headaches. At last McIntyre got his pictures of a nearby church ceremony, and we left the market village.

My headache wasn't getting any better, so I was glad we were almost back in Cuzco, but then we ran into an elaborate procession of Indians, and



Algeria, "Lahart and Lumbach, 1922"

McIntyre jumped out of the car. After 15 minutes or so he returned and insisted we get out and take pictures. I took my camera, the *Lorena* didn't. We spent only a few minutes watching the parade, and when we looked back, the taxi was gone. My passport was in the back seat, as were the girl's camera and purse.

We walked into the center of Cuzco. I told the girl to wait for me. I would confront McIntyre at Cuzco's finest hotel; his wife had told me that's where they were staying. I couldn't find them there. When I got back to our hotel, the girl was standing with the cab driver who said he was very sorry; McIntyre had told him to leave.

A couple of months after I got back to San Diego the

National Geographic came in the mail with McIntyre's piece on the sources of the Amazon. Neither the grass cutter, the market town, nor the Cuzco procession appeared in the story, but next to the by-line "story and photographs by Loren



"Lonely World," Roland W. Reed, 1907

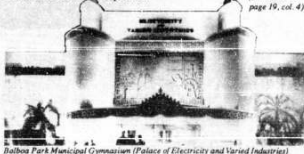
McIntyre" was a photograph of the author sitting atop some Andean peak staring out at me in all his cruel-heartedness.

According to a staffer in *National Geographic*'s photo department, the days of the author-photographer like McIntyre are numbered. In the current, traveling show coming to San Diego, "Chosen: the Art of Photography at *National Geographic*," this spokeswoman could only think of two current author-photographers — Robert Caputo, who has written about and photographed the Nile, Ethiopia, and the Sudan, and William Allard, who more than a decade ago covered San Francisco's Chinatown and Chief Joseph. This staffer implied that one of the reasons for the increasing division of

(continued on page 19, col. 1)

AN ART
DECO HIKE

Now you hear the thunder of feet, the squeaking of athletic shoes, the insistent clapping of basketballs against the hardwood floor, the occasional expletive hurled at a referee. The place is now the Balboa Park Municipal Gymnasium, but more than a half-century ago it showcased technological ingenuity for all the world to see, as part of the 1935-36 California-Pacific International Exposition. The design of the Palace of Electricity and Varied Industries was decidedly Art Deco, as was that of several other nearby park buildings constructed for the exposition.



Balboa Park Municipal Gymnasium (Palace of Electricity and Varied Industries)

Art Deco had swept in from Europe during the Twenties and early Thirties, and architects in San Diego paraded the passion, designing buildings emphasizing the geometric patterns, vertical lines, stylized decoration, and an appearance we still consider modern, all characteristic of art deco. Plans for the exposition buildings changed constantly. The Palace of Electricity and Varied Industries was originally designed by architect Richard Requa to be used as the Palace of Transportation: pillars flanking the entrance are streamlined and shaped like the prows of tall ships. The prows are layered, stamper fashion. The shape of the building itself suggests an airplane. The facade relief included a basketball player.

(continued on page 19, col. 4)

San Diego Historical Society Photo Collection



[THE]

NOTECH

After two years of semi-retirement, performance artists Edwin Harkins and Philip Larson have found a new angle for their return to the stage. "We're going to be totally nude," said Harkins this week.

The creation and sole performers of a surreal musical act called [THE], Harkins and Larson had taken their show on the road all over the world until 1986, when they became discouraged by technical and artistic problems. The "revealing" solution to those woes can be seen here beginning at 7:30 p.m. — Sunday.

November 20, in the library at San Diego State University's North County campus in San Marcos, and in Mandeville Auditorium at the University of California, San Diego, 8:00 p.m. — Tuesday, November 20.

The "nude" however will be entirely metaphorical. This is the first time Harkins and Larson, both UCSD professors, will appear locally without the use of extensive props and high-tech sound and lighting effects. "To say we'll be totally nude is only a slight exaggeration," said Harkins. "For those people who usually come to see us, I suspect that's the way we'll come off."

After "VivaViva" (1986), the much-publicized collaboration of [THE] with composers John Cage and Tanzi Takemitsu, Harkins and Larson pulled in their horns, scared by the threat of their identities being absorbed by other artists. "We got to be like onlookers instead of performers," said Harkins.

(continued on page 18, col. 2)

WEEKEND FORECAST ... DRY

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READER'S GUIDE TO LOCAL EVENTS

to hold, a contact phone number, and a phone number for more information. READER EVENTS EDITOR, P.O. Box 88283, San Diego, CA 92188.

OUTDOORS

A Good Variety of Land and Water Birds can usually be found at Del Dios Cove, Del Dios Community Park, the location of the next bird walk led by a guide from the San Diego Audubon Society, Sunday, November 19, 8 a.m. to noon. You can expect to see double-crested cormorants, tree swallows, Bonaparte's gulls, grebes, and several varieties of ducks. Meet Bob Dobson and Norma Sullivan at the park, across the street from the country store and restaurant. From 1-15 in Escondido, take Via Rancho Parkway west several

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to

miles to Lake Poway just east of Del Dios Highway, go north for about a mile to the meeting place. Bring a scope or binoculars. The hike is free and not strenuous. 537-2615.

Cabrillo Birding, if there are any stragglers still migrating south, they'll probably turn up on the point. The last Cabrillo Monument bird walk until after the holidays is scheduled for Saturday, November 19, 9:30 a.m., and again at 1:30 p.m., beginning on the lower patio between the bus stop and the visitors' center. Claude Edwards is the guide. Bring your own binoculars. Group size is limited, so reservations are required. The hike is free, but there is an entry fee for the park, which is then good for the next six days. Call 557-5450.

Canyon Nature Walk, this week's hike, led by a guide from the Natural History Museum's Conservancy, is through the streamside habitat in Los Peñasquitos Canyon Preserve, Saturday, November 19, 10 a.m. to 11:30 a.m. The canyon is home to deer and bobcats and a wide range of bird life and native vegetation. Meet the guide in the preserve's parking lot, Black Mountain Road, 1.5 miles north of Mira Mesa Boulevard, Penasquitos. Free. 232-3621.

Shore Birds and Ducks will be in evidence, now that the wintering birds have arrived. Join the Friends of Famosa Slough on a bird walk, Saturday, November 19, 1 p.m., beginning at the intersection of Famosa Boulevard and West Point Loma Boulevard, Loma Point. Bring binoculars and a field guide, if you have them. Novice birders are especially welcome. Free. 224-4591.

Beach Walk, the Ocean Beach coastline is the site of a beach nature walk led by a naturalist from Scripps Institution. You'll learn about the local marine life and some of the history of the area. Sunday, November 20, noon to 2 p.m. Reservations are required. For additional details, call 534-4578 or 534-3474.

Jupiter, the brilliant yellow object gleaming in the eastern sky after nightfall, comes to "opposition" (180 degrees away from the sun) early next week. Rising at sunset and setting at sunrise, the giant planet, at magnitude 2.9, is nearly as bright as it ever gets. Under dark, clear skies, Jupiter appears nestled between the beautiful star pattern of the constellation Taurus and the Pleiades star cluster.

Best Tide-Pooling Opportunities this month occur during the middle of next week. Lowest tides are -1.4 feet at 2:37 p.m. on Tuesday.

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NOVEMBER 11, 1988 3

READER'S GUIDE TO LOCAL EVENTS

Sets and costumes are by José Vazquez, choreography is by William Christensen and Heidi Tommasen. A troupe of 140 local children will participate in this production. Performances are scheduled for Wednesday, November 23, 8 p.m.; Friday and Saturday, November 25 and 26, 2 p.m. and 8 p.m.; and Sunday, November 27, 2 p.m. and 7 p.m., Civic Theatre, 202 C Street, downtown. Tickets are available through Arts Tax (338-3810), Ticketmaster (278-8497), or through the box office (236-6510). For more information, call the sponsor, San Diego Performance, at 234-7944.

FILM

"2001: A Space Odyssey" is to celebrate the 20th anniversary of this film, the Reuben H. Fleet Space Theater and Science Center has planned Thursday through Sunday screenings, through Sunday, through December 11. The 1968 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 (278-8497), same-day tickets (depending on availability) can be purchased at the theater box office. For additional information, call 238-1168.

Political Film Series. *Sugar Cane Alley* is a 1983 film by Etienne Palley that is the story of French colonial life on the Caribbean island of Martinique in the early 1930s. A young boy is lured to the big city from his poor rural home. Lucet tells three stories of Cuban women, each from different eras of the country's history. The screening, sponsored by the Committee for World Democracy, is scheduled for Friday, November 18, 7 p.m., in room 107, Third Lecture Hall, UCSD. For program information, call 534-4871. For on-campus directions, call campus information at 534-3162. Free.

"Spirituality and the Cinema," the sixth film in this series of eight is *The Gospel According to St. Matthew*, Pasolini's 1964 visualization of the Bible text. It screens Friday, November 18, 7 p.m., room 106, Hahn Hall, USD, Alcala Park, Linda Vista Road, Linda Vista. Following the screening, Erik von Knorring-Ledwith, European correspondent for the National Review, will moderate a discussion of the ideas in the film. Tickets are available at the door. 360-8888.

"The Singing Fool," Al Jolson stars in this first-ever all-talking movie, made in 1928. The Jolson

standard "Sonny Boy" is from this film. It was Hollywood's top-grossing movie for ten years, until *Gone with the Wind* knocked it out of first place. A portion of the ticket price for this showing will benefit the San Diego Playhouse and Junior Theatre. The screening is scheduled for Sunday, November 20, 2 p.m., La Paloma Theatre, 471 First Street, Encinitas. For more information, call 436-4669.

"Virgin and the Gypsy," Christopher Miles' atmospheric 1970 film version of the D.H. Lawrence novella will be shown on Monday, November 21, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

"Vampires of Havana," this 1985 feature-length animated cartoon by Cuban director Juan Palomo is a parody of horror and gangster movies. *La Fuga del Gato*, it seems a vampire scientist has invented a potion that allows vampires to survive in sunlight, and various worldwide organizations are trying to steal the formula. SDSC's Center for Latin American Studies sponsors this screening as part of its

"Ventana Latina" series. Tuesday, November 22, 7:30 p.m., room 120, Heger Hall, SDSU. Free. 594-6685. The cartoon is in Spanish with English subtitles.

"The Importance Is to Live," Luis Buñuel received Spain's equivalent of the Oscar in 1988 for this story of a charismatic defier and his strange effect on the small town in which he works. The film will be shown in Spanish with subtitles, Wednesday, November 23, 7:30 p.m., Sherwood

Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0261 or 454-3541.

"Women of the Americas," selections from the October 1988 Cine Acción video festival in San Francisco will be screened twice daily, Wednesday through Saturday, through December 21. Video works by Central and South American women imagine the video screening room as installation gallery. The program can be seen at 11 a.m. and 2 p.m. Wednesday through Saturday at the gallery at 930 E Street, downtown. 332-9915.

MUSIC

Chamber Concerts, a recital by SDSU music faculty members and guests is scheduled for Friday, November 18, 2 p.m., in South Recital Hall on campus. Violinist Howard Hall, cellist Thomas Stauffer, pianist Cynthia Dwyer, and violist Jon Hill offer Mozart's *Divertimento in E-flat Major* and Brahms's *Piano Quartet in G Minor*. Admission is free. 594-6031.

Classical Concert, the New City Sinfonia, directed by Daniel Barette, presents its fall concert, Friday, November 18, 7:30 p.m., in the auditorium of Keanu Mann Middle School, 4345 54th Street, East San Diego. The program features Beethoven's *Egmont Overture*, Mozart's *Symphony No. 40 in G Minor*, and Handel's *Concerto for Oboe*. Free.

Early Music, the public is invited to the regular meeting of the San Diego County Recorder Society, during which there will be an informal recital of J.S. Bach and Praetorius and other early music. Friday, November 18, 7:30 p.m., room 152B, Mandeville Center, UCSD. Free. 222-4666 or 226-8226.

Pianist Eugene Iacomin is featured soloist in this weekend's Encore Series concert by the San Diego Symphony. Iacomin will be heard in Beethoven's *Piano Concerto No. 3 in C Minor* for Piano and Orchestra. Bernhard Klee also conducts the orchestra in Weber's *Passacaglia, Opus 1*, and Richard Strauss's *Death and Transfiguration*. The program will be performed Friday and Saturday, November 18 and 19, 8 p.m., and Sunday, November 20, 2 p.m., Symphony Hall, 1245 Seventh Avenue, downtown. At 7 p.m. each evening, Kenneth Herman, music critic of the county edition of the Los Angeles Times will discuss the orchestra's program. Tickets are available through Ticketmaster (278-8497) or through the symphony box office (699-4205).

Art Songs, songs by Richard Strauss will be performed by soprano Eileen Moss and pianist Howard Wells, Friday, November 18, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. For ticket information and reservations, call 298-4012.

"Slus-Dus" Music, that's what Peter Carrusko calls his blend of twelve in which he works. The film will be shown in Spanish with subtitles, Wednesday, November 23, 7:30 p.m., Sherwood

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for a performance of blues, country, old-time swing, and slud. Sunday, November 19, 8 p.m., Ferguson Hall, St. Luke's Church, 3123 30th Street, North Park. For ticket information and reservations, call the sponsor, San Diego Folk Heritage, at 436-3030.

"Roaring Twenties," the next program of music for the La Jolla Symphony Orchestra and Chorus will comprise selections composed during the Twenties, when jazz, African, and Latin music was coloring the works of contemporary

composers. Thomas Nee conducts the orchestra in American composer George Antheil's Jazz Symphony. Antheil was once considered a "bad boy" of music for his compositions that called for such avant-garde elements as large groups of pianos with sirens, propellers, car horns, and anvils. Senger's *Six Moments for String*, Gershwin's *Lullaby for Strings*, Lambert's *Rio Grande*, and Shostakovich's *Symphony No. 1 in F Minor* are also on the program. Pianist Frances Rens is featured in the Antheil and Lambert selections and is joined in the Lambert work by the symphony chorus. The concert is scheduled for Sunday, November 19, 8 p.m., and Sunday, November 20, 3 p.m., Mandeville Auditorium, UCSD. Tickets are available through Ticketmaster (778-8497), Amo-Tix (238-3810), and the UCSD box office (534-4559). For more information, call the symphony office at 534-4637.

Prepared Electric Guitar, composer-performer Bill Hewitt offers improvisations and composed pieces for solo electric guitar when

he performs in the next program in the new music series, sponsored by the International Musing Children's Foundation. Art Good is the host. Festival performers are the Rippingtons, with Ron Freeman and Brandon Fields. Also on the agenda are local faves

Farther, Hollis Century's Neon, and Red to Rock. The installation event is scheduled for Sunday, November 20, noon to 7 p.m., San Diego Hilton, 1775 East Mission Bay Drive, Mission Bay. For more information, call the foundation at 236-8894.

"Six Great Lesser Composers," a vocal concert to benefit the SDSU Open Workshop is scheduled for Sunday, November 20, 7 p.m., Smith Recital Hall, SDSU. Performers are Martin Chambers and members of the workshop, directed by Robert Eaton, with accompanist Eleanor Chambers. Tickets will be available at the door, 594-6031.

Wind Symphony, SDSU's wind symphony, conducted by Harold Worman, offers Hindemith's *Symphonic Metamorphosis of Themes by Carl Maria von Weber*, William Hill's *Dances Sacred and Profane*,

and Ron Nelson's *Savannah River Holiday*. Sunday, November 20, 1 p.m., Don Fordell Theatre, SDSU. Tickets will be available at the door, or call 594-6031.

Benefit Concert, programs of the Jackie Robinson YMCA will benefit from proceeds of a dance concert by Bas Rogers and the Blue Chips, a 13-piece band that will play everything from jazz and Afro-Cuban songs to old standards and Duetland, open to everyone from kids to seniors, Sunday, November 20, 1:30 p.m. to 4 p.m., at the YMCA branch at 151 North 45th Street (at Imperial Avenue), Southeast San Diego. Among the band members are drummer Leon Perrie (formerly with Nir "King" Cole and Harold Land), trumpeter Gary Pack (Stan Kenton, Woody Herman, and the local Chicago Billy's coach). For more information, call 244-0144.

Organ Recital, civic organist Robert Plimpton performs compositions by Bach, Beethoven, Suppe, Jeanes Kern, and others, Sunday, November 20, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

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Dr. C.G. Jung, the great Swiss Psychiatrist, understood his work to be in the defense and service of the religious nature of man. For Jung, Self is an inner reality, a power in life that transcends the ego, urging us toward wholeness. Each of us can have an emotionally involving relationship with Self by experiencing two important Jungian insights: (a) how self communicates or speaks directly to each of us (collective unconscious), and (b) the language by which these communications may be personally interpreted and assimilated (transcendent function). Jung called this experience of Self, the "Process of Individuation." We at the Center for Individuation invite you to participate in our workshop. Our goal is to awaken you to your own process of individuation.

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WORKSHOP DIRECTOR: The free introductory session and the two day seminar which follows, is to be conducted by George Szpirzintz. Mr. Szpirzintz received his Bachelor of Arts Degree in Psychology and History from the University of Nevada. In 1983 Mr. Szpirzintz received a Juris Doctorate Degree from Loyola University in Los Angeles, School of Legal Studies. Mr. Szpirzintz has been studying Jungian Psychology for the past twenty years, and is presently writing a book on Jungian Psychology and human rights entitled: "Natural Law Revisited."

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READER'S GUIDE TO LOCAL EVENTS

Vocal Concert, "Welsh Lullaby,"
"Ave Maria," and works by Bartok,
Monverdi, Morley, and Handel
will be performed by the SDSU
Concert Choir and Chamber
Singers, directed by Frank Almond.
Sunday, November 20, 3 p.m.,
Smith Recital Hall, SDSU. Tickets
will be available at the door.
594-6031.

Music from Scandinavia. Henry
Kolar directs the USD Orchestra in
a performance of Sverre's Romeo
and Juliet Fantasy, Dvorak's New
World Symphony, and Arnerberg's

Suite for Violin and Viola. Kolar is
featured on violin. Concerta Saxe
plays the viola. The concert will be
Sunday, November 20, 4 p.m.,
Carnegie Theatre, USD, Alcala
Park, Linda Vista Road, Linda
Vista. Tickets will be available at
the door. For information call
260-4600 or 260-4682.

Organ Recital, concert organist
James Tashke will perform in a
concert sponsored by the Palmer
Chapter of the American Guild of
Organists. His program will include
Grand Duologue in G Major by Louis
Marchand, Prelude and Fugue in E-
flat Major by J.S. Bach; Marcel
Dupre's Prelude and Fugue in
G Major; Paul Hindemith's Second
Sonata; and works by Schuibel,
Barker, and Schuibel. The
performance will be on Sunday,
November 20, 4 p.m., San Diego
United Methodist Church, 351
Encinitas Boulevard, Encinitas (one
block east of I-5). Tickets will be
available at the door. For more
information, call 433-1738 or
753-6582.

Avant-Garde Duo is the
unpredictable duo of Edwin
Hartson and Phillip Laven, faculty
members at UCSD. After a three-
year hiatus, they return to the stage
with their new music and music-
theater collaborations with a
performance on Sunday,
November 22, 7 p.m., in the library
of the SDSU North County
campus, 800 Los Vallecitos
Boulevard, San Marcos. Free.
473-3580.

Chamber Concert, USU's
International Chamber Players,
conducted by Zoltan Rozsnyai,
performs Mozart's String Quartet in
E-flat Major, Robert Schumann's
O-Minor, Paul Hindemith's Second
Sonata; and works by Schuibel,
Barker, and Schuibel. The
performance will be on Sunday,
November 20, 4 p.m., San Diego
United Methodist Church, 351
Encinitas Boulevard, Encinitas (one
block east of I-5). Tickets will be
available at the door. For more
information, call 433-1738 or
753-6582.

Guest Conductor Ian Hobson,
of the English Chamber Orchestra and
the Sinfonia da Camera, directs the
San Diego Chamber Orchestra in

performance, Monday,
November 21, 8 p.m., Sherwood
Auditorium, La Jolla Museum of
Contemporary Art, 200 Prospect
Street, La Jolla. The evening's
program is Stravinsky's Concerto
in D, Dvorak's Sereenade, Wolsky's
Capriccio, and Tchaikovsky's Piano
Concerto. Dorian Bunell Hall is
featured in the Tchaikovsky selection
and John Hobson, conducting from
the harpichord, and violinist Igor
Griegman for a performance of
Bach's Brandenburg Concerto
No. 5. Tickets are available at the
box office an hour before
performance time, or call the
orchestra office for reservations,
753-6402.

Local Guitarist George Svoboda is
featured in a performance of
Joaquin Noiren's Quinteto de Aranjuez with the San Diego
County Symphony Orchestra,
conducted by Robert Minnich.
Also on the program are
compositions by Beethoven and
Chabrier, Monday, November 21,

8 p.m., Horace Mann Middle
School auditorium, 445 54th
Street, East San Diego. Free.

New Music Forum, the second
performance of the season by
members of the UCSD music
department (students and faculty)
opens with Eric Lynn's Pulse
Fantasy, a computer-generated tape
composition. Trumpeter Tom
Dunphy offers a solo brass work by
Vinko Globokar, which requires
the musician to continually change
mutes and mouthpieces. A tape
piece by Christopher Pennock, a
piano performance of a hop-inspired
composition by Stefan Wolpe, and
a performance of a work for string
and wind septet by Linda
Svendsen are also included on the
program. The performance is
scheduled for Tuesday,
November 22, 7 p.m., Mandeville
Recital Hall, UCSD. Free.
534-5404 or 534-3329.

Jan, tenor and alto saxophone
Country Fine will perform in
concert, sponsored by the
San Diego Jazz Festival, Tuesday,
November 22, 8 p.m., Sherwood
Auditorium, La Jolla Museum of
Contemporary Art, 200 Prospect
Street, La Jolla. Tickets are

available through Ticketmaster
(278-4977) or at the box office an
hour before concert time. For
additional information, call
459-1404.

LECTURES

Architecture and Landscape,
in a dual slide show, an architect
and a landscape architect will illustrate
the similarities and relationships of
design and scale in the two
disciplines. Presenters are Jennifer
Luce of Visions / Architects and
Rachael Chanover, vice of POD
Landscape. The lecture is
sponsored by the Women in
Architecture, is planned for
Thursday, November 17, 7 p.m. (preceded by
an optional reception and awards
presentation at 6:15 p.m.), AIA
office, suite 200, 133 A Street,
downtown.

County Supervisor Susan Golding
is the speaker at this month's
lecture, sponsored by the
San Diego Jazz Festival, Tuesday,
November 22, 8 p.m., Sherwood
Auditorium, La Jolla Museum of
Contemporary Art, 200 Prospect
Street, La Jolla. Tickets are

center. Golding will be speaking on
Friday, November 18, 11:30 a.m.,
at the center at 1829 National
Avenue, Logan Heights. 232-2593.

**"Killer Whale Calves in
Captivity,"** Jon Austin, general
curator for Sea World, will talk
about the recent killer whale births
at the company's facilities in a
slide-illustrated lecture, Friday,
November 18, 7:30 p.m., Otto
Center, Balboa Park, just south of
the main entrance to the zoo.
Austin is speaking at a meeting of
the San Diego chapter of the
American Cetacean Society. Free.
226-0007 or 482-1518.

Photographer Robert Vavra, a
resident of Spain and well known
for his illustrations for Michael's
Bent and for his 20 other books of
photographs, is the next speaker in
the "Celebrity Authors" series,
sponsored by the Glamorous
Covarian Community College
District. Friday, November 18,
7:30 p.m., room 220, Fine Arts
Recital Hall, Glamorous College,
8800 Glamorous College Drive,
El Cajon. Seating is limited. For
ticket information, call
465-1200-4551.

Peoples of Central Asia,
traveler/photographer Bill
Bloomhoff presents a slide-
illustrated lecture on the people of
Mongolia, Tibet, and Xinjiang.
Friday, November 18, 7:30 p.m.,
World Jammers, 971-C Loma
Santa Fe Drive, Solana Beach.
Free. 481-4158.

Adobe Houses, architect Gurt
Kandian is the next speaker in the
building he designed for the 1935
exposition are the subjects of a
guided tour through Balboa Park,
sponsored by the Art Deco
Committee of the Save Our
Heritage Organization. Sunday,
November 20, 10:30 a.m.
to 11:30 a.m. The topic of
discussion is the meaning of Adobe
houses for an area like San Diego,
with its climate and shortage of
affordable homes. The lecture will
be at the New School of
Architecture, 1249 E Street,
downtown. 287-0050 or 235-4100.

**Gardens of the Craftsman
Period,** several speakers will discuss
the types of gardens popular in
San Diego during the era when
many of the city's landmark
homes were built. The program is
sponsored by the Horticultural
Heritage Committee of the

San Diego Historical Society.
Saturday, November 19, 1 p.m.,
Education Room, Serra Museum,
Presidio Park, Mission Hills/Old
Town. Space is limited, and
reservations are required. For
admission information and
reservations, call (evenings)
239-6989 or 231-9799.

Architect Richard Regan and the
building he designed for the 1935
exposition are the subjects of a
guided tour through Balboa Park,
sponsored by the Art Deco
Committee of the Save Our
Heritage Organization. Sunday,
November 20, 10:30 a.m.
to 11:30 a.m. The topic of
discussion is the meaning of Adobe
houses for an area like San Diego,
with its climate and shortage of
affordable homes. The lecture will
be at the New School of
Architecture, 1249 E Street,
downtown. 287-0050 or 235-4100.

**California Condor Recovery
Program,** San Diego Wild Animal
Park chief veterinarian Jim Coster-
Hunt will be discussing the status of
the program to return the condor to
the wild and other veterinary

project at the park. The slide-
illustrated lecture is scheduled for
Sunday, November 20, 1 p.m. to
1 p.m., Eagle Building, Quail
Botanical Gardens, 235 Quail
Gardens Drive, Encinitas. The
lecture is free, but there is a parking
fee. 436-3036.

**"Browning's Poetic
Technique,"** Fog Hallahan will be
speaking at the next meeting of the
San Diego Browning Society.
Sunday, November 20, 2:30 p.m.,
St. Paul's Manor, 2035 Second
Avenue, Hillcrest. Free.

Building Schools in Nicaragua,
members of the teachers'
committee that went again to
Nicaragua last summer to build a
school will show slides of their stay
and describe the summer's events.
Sunday, November 20, 7:30 p.m.,
Bad Hall, First Unitarian Church,
4100 Front Street, Hillcrest. An
optional post-lunch dinner precedes
the presentation at 6:15 p.m. The
event is sponsored by the church's
Humanist Discussion Group. Free.
No reservations required. 222-9477.

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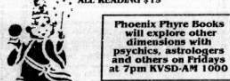
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Jamie Malagon
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"Aboriginal Rock Art of Australia." Museum of Man chert curator Ken Hodges is an expert on the subject of aboriginal rock art. He recently completed a nine-day tour of sites of aboriginal rock art in Australia's Northern Territory and will discuss the cave paintings and rock paintings at the next "Boson Bag Lectures" event, Monday, November 21, from 1 to 3 p.m., in the Hower Hall classroom at the museum in Balboa Park. Bring a lunch, coffee will be provided. The slide-illustrated lecture is free with museum admission. 239-2001.

IN PERSON

Comedy: Bobby Slavin, Drake Sauter, and Pat King entertainers, November 20. Co-headliners Steve Ray Frummen and Ron Richards begin a six-night engagement on Tuesday, November 21, from 1 to 3 p.m., in the Hower Hall classroom at the museum in Balboa Park. Bring a lunch, coffee will be provided. The slide-illustrated lecture is free with museum admission. 239-2001.

Improvisation, the local Performance Theatre Ensemble's Satori Company offers two evenings of improvisational theater on contemporary social themes told through music, poetry, and characterization. Performances are Friday, November 18, 8 p.m., and Saturday, November 19, 8 p.m., and 9 p.m., Margaret Restaurant, San Diego Avenue and Congress Street, Old Town. Proceeds from ticket sales benefit an upcoming theatrical production by the Association of Battered Citizens. Satori is a theater program for the needy. For more information, call 295-2733.

Open Reading, poets and prose writers are invited to bring samples of their work to a open reading of their work to a open reading, Friday, November 18, 7 p.m., Writers' Bookstore and Haven, 3341 Adams Avenue, Normal Heights. Free. 282-3363.

American Indian Storytelling: tribal leaders and educators from San Diego County will be telling traditional stories and discussing some aspects of Indian cultural life, such as Hopi Kachina dolls, Indian creation legends, and traditions of the tribes of California. The storytelling is in conjunction with a related photographic display on view in the SDSU North County

READERS GUIDE TO LOCAL EVENTS

campus library during November. The event will be held Friday, November 18, 7 p.m., in the campus library at 800 West Valleyview, San Marcos. Free. 471-3515.

Poetry and Music, musician-poet Jim Carroll (The Bushnell Dance) and musician Ray Manzarek return to San Diego for two shows, Friday, November 18, 7 p.m. and 10 p.m., the Backdoor, Artes Center, 3351 Adams Avenue, Normal Heights. Free. 282-3363.

Talent Show Fundraiser, proceeds from this community talent show benefit the Peace Resource Center of San Diego. There will also be desserts to enjoy at this family event. The show is scheduled for Friday, November 18, 7 p.m., College Park Presbyterian Church, 5075 Campanile Drive, College Area. For ticket information, call 265-0730.

Texas Poet Bobby Bird will read from his work, as will local writer Steve Kover, Friday, November 18, 7:30 p.m., D.C. Wilds Bookstore, 7327 La Jolla Boulevard, La Jolla. Free. 446-1820.

"Mark Twain Tonight!" Hal Holbrook brings his one-man show — now in its 12nd year — to San Diego on Friday, November 18, 8 p.m. Holbrook continually changes and adapts his portrayal of Twain, drawing on an accumulation of more than 12 hours of material. He has performed the show more than 1800 times and taken it around the world. The local performance will be at the Convention and Performing Arts Center, 200 C Street, downtown. Tickets are available through Ticketmaster (218-6477) and the box office (224-3613).

Sixtieth Anniversary Jubilee, the La Palma Theatre is 60 years old. The occasion will be celebrated with a variety show that features music, magic, and other live entertainment — much of it from the Twenties, when the theatre was built — featuring everyone from "Bertie Bop" to the major of Eccentric. The audience is encouraged to come in period costume as well. There's a no-bust bar and hon-don-ovores, Saturday, November 19, 7 p.m., the show begins at 8 p.m., at the theatre at 471 First Street, Encinitas. Proceeds benefit the theatre and the San Diego Playhouse. For ticket information, call 438-4600.

Music Review, the Showtime Players of the Telleret Road Singers present The Best of Times in Now, a collection of songs and dances from such Broadway shows as The Music Man, South Pacific, Guys and Dolls, La Cage aux Femmes, and West Side Story. The performance is scheduled for Saturday, November 18, 8 p.m., and Sunday, November 19, 2 p.m., at the synagogue, 6660 Conley Mountain Boulevard, San Carlos. For ticket information and reservations, call 697-6001.

Performing Arts Lab, the second evening of dance, theater, music, and performance, sponsored by the San Diego Area Dance Alliance, is scheduled for Sunday, November 20, 3 p.m., at Sushi, 852 Eighth Avenue, downtown. This month's performance will feature Antonio Anderson, James Kelly, Barry Hymn, and Laurie Lowy. The Performing Arts Lab is a forum for local artists and performers to stage new and experimental material and to hold the third Sunday of every other month. Tickets are available at the door. 282-6461.

Poet Susan Howe reads from her work on Wednesday, November 23, 4:30 p.m., Revilla Festival Library, UCSD. The reading is part of the Archive for New Poetry's "New Writing" series. Free. 534-1742.

Men's Collegiate Basketball, SDSU plays the Australian Junior National team, Monday, November 21, 7:30 p.m., Peterson Gym, SDSU. 283-7378.

RADIO & TV

Asics Football, SDSU plays New Mexico, Saturday, November 19, 10 a.m., broadcast over KUSI, Channel 51, and KJMB-AM (760).

Chargers Football, San Diego plays the Rams at L.A., Sunday, November 20, 1 p.m., KNSD, Channel 39, and XTRA-AM (690).

Perdue, the traditional Macy's Thanksgiving Day Parade from Central Park West in New York will be broadcast next Thursday, November 24, 9 a.m., KNSD, Channel 39.

SPORTS

Women's Collegiate Basketball, SDSU uses the Australian Junior National team, Friday, November 18, 7:30 p.m., Peterson Gym, SDSU. 283-7378.

On Saturday, November 19, 7 p.m., UCSD plays Occidental College; Whittier (Washington) College visits the Tritons on Tuesday, November 22, 7 p.m., Triton Gym, UCSD. 534-4211.

Fourth Annual "Thanks for Giving" — Run and Walk, the 3K, 5K, and 10K runs, Saturday, November 19, through Balboa Park, sponsored by the International Association of Marathoners, is a TAC-certified and will have prizes and a gift certificate. Registration begins at 6 a.m. at the start/finish line in the Pan American Plaza, near the Aerospace Center. Free runners are off at 7:30 a.m. Part of the entry fee is one can or box of food to be donated to the St. Vincent de Paul Center. For more information, call 232-5533.

Women's Collegiate Volleyball, SDSU plays San Jose State, Saturday, November 19, 7:30 p.m.; then the team travels Loyola Marymount College, Tuesday, November 22, 8 p.m., Peterson Gym, SDSU. 283-7378.

Benefit Run, the Home of Guiding Hands will benefit from a 10K run and 2-mile fun run and walk, Sunday, November 20, beginning at 7 a.m. The start point is the foot of Fifth Avenue in Marina Park, downtown, and the finish line is in Sycamore Village. The run is a TAC-certified. Registration begins at 5:45 a.m. There will be prizes and aaffle. 236-0842 or 448-1205.

Men's Collegiate Basketball, SDSU plays the Australian Junior National team, Monday, November 21, 7:30 p.m., Peterson Gym, SDSU. 283-7378.

SPECIAL

Book Sale, the College Heights Branch Library benefits from this sale of thousands of used books. Saturday, November 19, 9 a.m. to 4 p.m., which will be held at the neighboring University Heights Branch Library, 4193 Park Boulevard, University Heights. 296-4514.

Artists '88, 90 downtown galleries and studios will be open for public tours to celebrate National Arts Week from 10 a.m. to 5 p.m., Saturday, November 19. All the art, from weaving to photography, will be represented. The action moves from the Studio building at 450 Kenner Boulevard to the Ramer Art Center at 13th and O Streets. Maps and lists of events are available at all downtown galleries. Mission Bay High School's just wing chess extension at the corner of Eighth and

G Streets at 11 a.m. and noon; the school's Daiford hand plays at 11:30 a.m. There will be special displays and demonstrations throughout the self-guided tour area. Molly Trevelyan rides are available to take viewers around the tour area. Events are free. 239-1443.

Special guided tours (not free) of selected downtown Lofts, galleries, and studios are scheduled to begin at the Spectrum Gallery, 744 G Street, at 11 a.m. and 1 p.m., today, Thursday, November 17, and Friday, November 18. Tour hours on Saturday, November 19, are 11 a.m., 1 p.m., and 3 p.m. Reservations are not required. For information call 296-6938.

Peace Award Ceremony, the Beyond War organization will hold a public viewing of a satellite broadcast of its 1988 award ceremony honoring Ronald Reagan and Mikhail Gorbachev for their progress in reducing the threat of nuclear war. The ceremonies can be viewed locally on Saturday, November 19, from 4:30 p.m. to 6 p.m., at the First United Methodist Church, 2111 Camino del Rio South, Mission Valley. For ticket information, call 296-1551.

Stamps Painting Show, an exhibit of works by students of the art of Chinese ink-and-brush painting can be seen on Sunday, November 20, 11 a.m. to 4 p.m., room 101, Casa Del Pueblo, Balboa Park. Free. There will be a student art demonstration at 1 p.m. and koto music entertainment at 1:30 p.m.

Pond Life, examples of everything from ducks to protozoa — all types of pond dwellers — will be available for inspection in this week's hands-on demonstration sponsored by the Natural History Museum in Balboa

Park. Naturalist Maureen Lewis will be discussing the particular ecosystem of a pond. Sunday, November 20, noon to 3 p.m., at the museum. It is free with museum admission. 232-1821.

Feeling Pele! The Friends of County Animal Shelters will hold an adopt-a-pet session, Sunday, November 20, noon to 3 p.m., Seagrove Park, at the west end of 15th Street in Del Mar. There will be lots of cute faces available for adoption. 291-1283.

Car Show, the Red Kneecaps expect about 200 classic cars and customized street cars (none newer than 1965) at this half-day show. Sunday, November 20, noon to 4 p.m., Bates Nur Farm, 15954 Wood Valley Road, Valley Center (about ten miles northeast of Escondido). 749-3313.

"A Taste of Red Rock," this dining tour of Red Rock-area restaurants will give you a sample of appetizers from such eateries as Clay's, Ocean Fresh, L'Escarpet, Di Cante, Maize D', Cafe Budapest, and Bunkies-Robins. The restaurants, all of which are along La Jolla Boulevard in Red Rock (between La Jolla and Pacific Beach), will be served Wednesday, November 23, 6:30 p.m. to 9 p.m. There will be songlights to guide you to where the tickets are available. Proceeds benefit the Child Abuse Prevention Foundation (1150 Elm Avenue), and the San Diego County Library (1420 Mission Valley). For more information or advance tickets, call 579-2465.

"Window Works," currently on exhibit along the Fourth Avenue side of the Balboa Theatre (between F and G streets, downtown) are works by local artists, suggested for exhibition by installation. The exhibit includes Mission Day by David Adams, Janet Luna, Deborah Stael, and

William Weeks. Concentrate on Your Dream by Rosemary Boon. The Man Behind the Man Behind the Man by Laura Lynch. Autumn Candy, Graciele Sanchez, The Eggs Are Coming, Robert Sanger, Super Savings by Ruth Wallen, and The Book of Margery Kemp, Cindy Sommerfeld. The exhibit can be viewed through Sunday, November 19, 12:00-9:00.

Die de los Muertos Exhibition, the Consulate General of Mexico in San Diego is sponsoring two exhibits in celebration of the traditional Mexican Day of the Dead, a time for remembering and honoring lost friends and relatives. Personal offerings are made at traditional altars to honor their memories. The altars, decorated with colored streamers, sugar skulls, candles, marigolds, photographs, and other objects, can be seen through November 20 at the Casa Machado Silva in Old Town (11 a.m. to 5 p.m. daily) and at the Museum of Man, Balboa Park (10 a.m. to 4:30 p.m. daily).

Second Annual Outdoor Sculpture Exhibition, 14 sculptures and installations by 11 Southern California artists can be seen in several locations in Carlsbad through January 5, 1989. The works are located in Holiday Park (Pico Pico Drive at Pine Avenue), the Carlsbad City Library (1150 Elm Avenue), and the Carlsbad Community Center (1420 Mission Valley). For more information call 434-2920.

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READER'S GUIDE TO LOCAL EVENTS

FOR KIDS

"Rumpelstiltskin," a modern adaptation of the traditional German fairy tale will be presented by the San Diego Junior Theatre in the Casa Del Prado Theatre, Balboa Park. The production continues Friday through Sunday through November 20, with shows at 7 p.m. each Friday and 2 p.m. on Saturdays and Sundays. Tickets are

available through Telecel (253-7328) and Arts-Tix (238-3810) or through the box office (239-8355).

Puppet Shows, the Family Tree Puppets present Jack and the Beanstalk. Friday, November 8, 10:30 a.m. and Saturday and Sunday, November 19 and 20, 11 a.m., 1 p.m., and 2:30 p.m. Place Harkness Puppet Theatre, Palisades area, near the Aerospace Center, Balboa Park. 466-7128.

"Literature Comes to Life," in honor of Children's Book Week. Stacy Weis will present a puppet show, Saturday, November 19, 1:30 p.m. and again at 2 p.m. in Horton Plaza, near Merwin's and the Horton Toy and Doll Store on the lower level, downtown. There will also be a library booth, with book fairs, book marks, and other things to encourage kids to read. Free. For more information, call the sponsor, the San Diego Public Library at 696-3677.

Nature Stories, Loni Nowinger will tell stories about the world of nature around us, Saturday, November 19, 1:45 p.m., Chula Vista Nature Interpretive Center,

Gunpowder Point Drive, Chula Vista. Kids of all ages are welcome, but small children should be accompanied by an adult. Since cars, buses, and pedestrians are not allowed on the access road to the center, you can take the shuttle bus that leaves from the corner of I Street and Bay Boulevard every 15 minutes. The bus will take people 15 and under. Admission to the center and the story sessions is free. For more information, call 422-7473.

Mother Goose Parade, the 42nd annual event, the second biggest parade in the Western U.S., after the Rose Parade, will begin at 12:30 p.m., Sunday, November 20. The route through El Cajon is a bit different this year, beginning at the corner of Main and Chambers streets, proceeding along Main to Second Street, then left on Second to Madison Avenue. Viewing is free (grandstand seating is available to purchase) 444-8712.

Meet a Snake or two or three. County Park Ranger Cynthia Paack introduces three species of snakes and explains the important role

they play in our environment. Sunday, November 20, 1 p.m. to 3 p.m., the Nature Center, 7842 Grand Avenue, La Jolla. The program is free, but reservations are required. Children must be accompanied by an adult. 454-6271.

"The Giving Tree," this short film, based on the Shol Silverstein picture book, will be shown as part of preschool story time, Wednesday, November 23, 10 a.m., National City Public Library, 228 East 12th Street, National City. Children must be accompanied by an adult. Free. 336-4282.

MUSEUMS

Centro Cultural Tlaxcala, "The Magic World of the Huasteca Indians," an exhibit of crafts and cultural objects, will be exhibited through February 1989 in the exhibit hall of the Centro. The Mexican Identities Museum is a permanent collection of historical and cultural art and artifacts that reflect the unification of the diverse cultures in the country. In the Chinaman theater, *The People of the*

Sun, a film depicting Mexico's history, is shown in English at 2 p.m. daily. Two more films are running: *A Freedom to Move* is a study of the development of the transportation. *The Warring Armies* is a photographic exploration of the unique insects. The films screen daily, in Spanish only. The Centro is open daily from 11 a.m. to 6 p.m., located at Paseo de los Heroes, 5000 Camino del Rio South, San Diego. Admission is free. 524-1111 (English and Spanish).

La Jolla Museum of Contemporary Art, three exhibits will run concurrently through November 27: "Local Color" Selections from Contemporary Collection; "American Prospects: The Photographs of Joel Sternfeld," and "Heron Marine: Jan." Sternfeld's rich color photography depicts the American landscape altered by man and water

usage by nature. Among the best known of his images is *McLean, Virginia* (October 4, 1978), an entire 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. Freeman uses 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 Collection support group. Twenty small lithographs from the Heron Marine book *Jan.*, with themes from the circus and theater executed in his later paper-cut style, are also on view. The museum is located at 700 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 evening from 5 p.m. to 9 p.m. For more information, call 454-6261 or 454-3541.

Mingei Museum of World Folk Art, from the collection of textile designer Jack Lenor Larsen, the museum will have on display useful and decorative objects created through the fundamental textile method of interlacing. Some of the materials are wire, hair, silk, ramie, clay, and grasses; the cultures represented are Far Eastern, American, South Pacific, and Asian. The exhibit represents ancient and contemporary forms. The show runs through February 15, 1989. The museum is located in the University Towne Centre shopping center, suite 17, 4403 La Jolla Village Drive, La Jolla. Hours are 11 a.m. to 5 p.m., Tuesday through Thursday; 11 a.m. to 9 p.m. on Friday; and 10 a.m. to 5 p.m. on Saturday. 453-5500. Discount room are offered Thursdays at 1:30 p.m.

The Museum of Man has a number of exhibits running concurrently: "Baboons of Kenya: The Pangloss Group," a display of photographs by U.S. anthropology Professor Shirley Strum taken during her years of field work in Kenya. "Images of the Americas: Everett Ruess Jackson" is

a collection of the San Diego artist's paintings and drawings that reflect the people of Latin America and the American Southwest. The art works can be viewed through January 1, 1989. A ten-minute slide show, "Great Cave Murals of Baja California," with documentation by Ken Hedges, the museum's chief curator, runs through February of 1989. Also on exhibit is "Saddles and Sarcophagi: Diverse Cultures in Baja California" through March 1989. Russian Molkata, whose Christian-fundamentalist rites caused them to be known as "spirit jumpers," led religious persecution. More than 100 families crowded 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 dioramas that depict the lifestyles of the first pioneers who settled both Upper and Lower Baja. The Museum of Man is located at 1350 El Prado, Balboa Park. 239-2001.

Museum of Photographic Arts, "Clyfford: The Art of Photography at National Geographic," a centennial anniversary exhibition opens on Tuesday, November 22, and runs through January 15, 1989. The traveling show includes 289 black-and-white and color photographs selected as the best of the work that has been published in 100 years in this journal noted for its outstanding photography. The underwater work of San Diegoan Phipps is represented in the show. This exhibition is the show's only West Coast stop. Two lectures are scheduled in conjunction with the exhibit, one by photographer San Abell on December 1 and a second by William Allard on January 12.

Currently exhibited through Sunday, November 20, are two shows: "Pierre Duboulet Rediscovered: Masterprints 1900 to 1915" is a show of 80 provocative, arresting, surreal, and often humorous works by a French photographer whose work was nearly forgotten. Displayed simultaneously are works by contemporary artist Oliva Parker. Her "Weighing the Planets" 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. Discount rooms are available on Saturdays and Sundays at 2 p.m. and 3 p.m. and are included in the price of admission. Museum of Photographic Arts, Balboa Park. 239-5261.

Natural History Museum, "Predators of the Ancient Seas" is a new exhibit that contains complete fossils of an aquatic lizard (mosasaur), a bony fish (cod), a shark, and a mammal (bailed whale). The 19-foot whale was recently excavated from a site in Chula Vista. The exhibit also includes a variety of other marine fossils — dolphins, sea cow, walrus, for seal, sharks, and remains of sea scorpions — and a working paleontology lab set up for viewing as the scientists restore one of the museum's dinosaur skeletons. The museum's permanent exhibits include: "Threatened, Endangered, Extinct," examples of plant and

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...a reaper, a buckhorn, a camera, a telephone, a ruler, a clock, and a mirror. The exhibit remains through December 1.

A multimedia planetarium show, "Mars," can now be seen in the space theater, with several showings each day. Dennis Mamanura, director of production at the science center, has designed this program as a historical look at those who have dreamed of exploring the planet and how those dreams are coming true. It can be seen through the fall with a new Christmas show, "Lunar," which features recorded music by such groups as Talking Heads and Chicago. The theater is coordinated with a laser-light show. "Lunar" plays daily. The theater and science center is located in Balboa Park. For current show schedules, call 236-1168 or 236-1213. The science center is open from 9:30 a.m. to 5:30 p.m. daily (hours are extended to 10:30 p.m. on Fridays and Saturdays).

San Diego Hall of Champions, the "College Football Hall of Fame Exhibit," depicts the evolution of the football helmet, from the first leather headgear of 1897 to the high-tech equipment of today. Included in the exhibit is:

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:

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"Potosi Bilingual" constructions, drawings, and paintings by three Tijuana artists can be viewed through Saturday, November 19, at Shofu Felipe Alameda will be showing alternate and traditional images into comments on contemporary culture. The twisted and fantastic images in Canada Navaro's large paintings and drawings are inspired by Bosch's Garden of Earthly Delights and are the artist's comments on humanity and inhumanity. Hugo Sanchez's large-scale charcoal drawings are influenced by street art and graffiti and reflect the artist's urban experience. Viewing hours are noon to 4 p.m. Friday and Saturday. The gallery is located at 851 Eighth Avenue, downtown. 236-4666.

"The Mouse and the Woman," an installation by Los Angeles artist Matt Mallica goes on view at the SDSU Art Gallery with an opening reception, Friday, November 18, 6 p.m. to 8 p.m. The work consists of 52 four-foot-by-eight-foot panels of comical signs that provide "a map of man's existence, breaking down the structure of the universe... arranged in a linear fashion leading into infinity.... The installation remains on view through December 14. Gallery hours are noon to 4 p.m. Monday, Tuesday and Saturday; and 10 a.m. to 4 p.m. Friday and Wednesday. 594-4941.

Folk Art of Turkey, costumes, dowry pieces, stockings, gloves, hand-woven pieces, and wood and copper implements are displayed through January 8, 1989, opening with a reception, Friday, November 18, 6:30 p.m. to 9 p.m. International Gallery, 643 G Street, downtown. The consul general of Turkey will be in attendance at the reception. 233-8255.

"Abstract Art '88," an exhibit of works by graduates of Point Loma Nazarene College is on view through November 19, with an opening reception and gallery dedication ceremony scheduled for closing day, Saturday, November 19, 2 p.m. to 4 p.m. Keller Art Gallery, on the campus at 2900 Lomas Road, Point Loma. 221-2200.

"Man in California," an installation by Hong Liu is exhibited currently in the Southwest College Gallery. Hong Liu came to the U.S. from China four years ago and has concentrated on works of political commentary. Her interests also lie in various modes of "public address" in China — comics,

books, slogans, and banners. The show runs through November 25. The gallery is located on campus at 1400 University Avenue, San Diego. Viewing hours are Monday through Friday, 10 a.m. to 2 p.m.; and Wednesday and Thursday, 6 p.m. to 9 p.m. 421-6700.

Paintings and Painted Furniture, an exhibit of canvases and painted furniture by Juan Lopez is exhibited at the Dennis Jemmy Gallery through November 26. Lopez's work addresses issues related to man's disregard for and intrusion into the life of animals. She uses traditional landscape and animal genre paintings as sources of inspiration for her statements. Painted surfaces and furniture are assembled into settings that deceptively resemble traditional, tropical domestic scenes. In this, her second show at this gallery, there are also works that comment on environmental issues. The gallery is located at 660 Ninth Avenue, downtown. Hours are 11 a.m. to 5 p.m., on Tuesday through Sunday. On Saturday, November 19, the gallery will be open from 10 a.m. to 5 p.m. and closed on Thursday, November 24. 239-8592.

Mixed-Media Works by Ann Alameda and wickerwork and painted drawings by Lorraine Kool can be viewed through November 26. Spectrum Gallery, 744 G Street, downtown. 232-9443. Viewing hours are 11 a.m. to 5 p.m., Wednesday through Sunday.

Recent Olds, an exhibit by San Diego artist Walt Wozniak is displayed at the San Diego Art Institute, Balboa Park. The exhibition of expressionistic, figurative works can be seen through November 27. Showings are currently on photographic and mixed-media works by Lenn 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.

Paintings and Drawings, the work of Gilbert Theobald can be seen through December 1 at the Ruben Gallery, Palomar College, 1150 West Mission Road, San Marcos. Included in the exhibit is a floor-to-ceiling installation of sketchbook self-portraits; large charcoal drawings of abstract tree forms; and a series of large oil-on-canvas paintings that the artist calls "lunatic-schizophrenic images." Gallery hours are 10 a.m. to 4 p.m., Tuesday; 10 a.m. to 7 p.m., Wednesday and Thursday; and 10 a.m. to 2 p.m., on Friday. Saturday hours are noon to 4. 744-1150 x284.

"Values Made Visible," an exhibition of 52 masks and sculptures from the African art collection of Robert and Patricia Berg can be seen through

December 9. The objects selected by the artists explore social and spiritual values. The exhibit is accompanied with a video on African masks in use. A lecture by Herbert Gold, UC-Santa Barbara professor of art, "I Am Not Myself: The Art of African Masks," is scheduled for Friday, November 18. The exhibit can be viewed at the San Diego Mesa College Gallery, 1750 Mesa College Drive, Kearny Mesa. Hours are 11 a.m. to 4 p.m. Monday through Friday, and until 8:30 p.m. on Thursdays. 560-2878.

"Spirits of the Forest," paintings, prints, and sculpture by Idaho artist Duane Schobel can be viewed through December 10. Schobel's work links nature peoples throughout the world and the relationship of modern man to the natural world and his primordial past. His paintings are set in lavishly decorated, handmade frames. Ceramic Gallery, studio A, 711 Eighth Avenue, downtown. Viewing hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 696-0382.

"Still" and "Wall Piece," two one-person exhibits by L.A. artists can be viewed at UCSD's Mandeville Gallery through December 11. Cam Slocum's "Still" series are sociopolitical images of degradation and collapse

that have been taken from journalists' stories and handled in a manner representative of a late-19th-century photographic process. In this process, large negatives were developed by sunlight and paired with pure pigment on canvas. Slocum is a graduate of UCSD. Chuck (Chuck) Greek (Nicoud), a painter and performance artist, will paint his work directly on the gallery wall as part of an installation. Hours are Tuesday through Sunday, noon to 5 p.m. 534-6273 or 534-2864.

Prints and Drawings by USD graduate Michele Surgen are exhibited in the gallery in Founders Hall, USD, Alcala Park, Linda Vista Road, Linda Vista. The gallery is open from noon to 5 p.m. Monday through Friday, and the show remains through December 15. 260-4600.

"Respect Preliminary" and "Altered Visions," wickerwork, woodcuts, and sculpture by John Shupery and hand-colored photographs by Daniel Whitehead are on display through December 24. Seedwell's Gallery, 1114 North Highway 101, La Jolla. Viewing hours are 10 a.m. to 6 p.m., seven days. 942-5671.

"Tijuana Downtown," painting, sculpture, drawings, photographs, and lithographs by seven Tijuana artists can be viewed through January 8, 1989, at the museum annex, La Jolla Museum, Downtown, 838 G Street, downtown. The exhibition, assembled by the museum, reflects personal, rather than social views of the artists, who are Felipe Alameda, Manuel Corona, Manuel Luis Escobar, Darlene Galles, Andromeda Martin, Romel Rosas, and Benjamin Serrano. 544-3541.

Three Installations, Archive of Memory is a media environment and performance that have as their unifying theme isolation in contemporary society. The work is a collaborative effort by Sara Jo Bernas, Charles Cline, and Graciela Orozco. Kaula's Brother's photographic installation, Not Long Dances, explores the dynamics and physical dimensions of the process of consummation. In Just Married, Nancy Flood examines one aspect of the institution of marriage and the conflicts and complications that can arise. The performance portion of Archive of Memory is scheduled for 8 p.m. (open), November 27, 28, December 4, 5, 11, 12, and 18, at Installation, 930

E Street, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 232-9335.

"Calaveras, Hearshorn, y Omas Casas," paper-mache and other works by Sacramento artist Armando Cad can be viewed in the gallery at the Centro Cultural de la Raza, Balboa Park. Also in the gallery are paper-mache works by Mexico City artist Pedro Linares and a special community art decorated by the public in celebration of Dia de los Muertos. The Centro is located on Park

Boulevard in Pepper Grove. Gallery hours are Wednesday through Sunday, noon to 5 p.m. 233-6135.

Sculptural Jewelry by New York artist Pat Firm and a mixed-media exhibit of resins and resins in various styles by 49 craftsmen are exhibited through January 8, 1989, Fourth Avenue, downtown. Hours are 10 a.m. to 6 p.m. Monday through Saturday; noon to 5 p.m. Sunday. 236-1028.

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(Continued from page 18)

architect, sought to link ancient Egypt and Art Deco with modern architecture in the exposition. Requa later wrote that he found, when comparing the content's early architecture and "our so-called Modern style," a striking similarity in the arrangement of masses and the use of horizontal lines, in the employment of geometrical design in the ornamentation and its application in a few well-selected spots...

Art Deco also took inspiration from sources as diverse as the Russian ballet, 1921, and Egyptian art—after the tomb of the Boy King Tutankhamen was uncovered in 1922. Egyptian motifs appeared in architecture, theater and film, and clothing. Until very recently, you would have found numerous representations of Egyptian-Requai art deco in an apartment complex on Park Boulevard, a block and a half south of University Avenue.

Until very recently, you would have seen as well as relief symbols of the Egyptian sun god Horus and a figure of a deity design copied from the place in which Tut was born. On November 5, though, at the order of one of the building's owners, workers took jackhammers to the design work, stripping the building of its Egyptian ornamentation. The apartment owner reportedly told a San Diego Union reporter, "I don't like the way it looks. I don't think it has

any historical or architectural significance that I'm aware of." The complex was one of four Egyptian revival buildings, all in the same Park Boulevard neighborhood, which were being studied by city planners for possible designation as historical sites. Thus you will find only a scarred building if you go looking for Art Deco at the Egyptian Court. You will, however, find plenty of evidence of Art Deco on a walking tour

of the Palisades Area of Balboa Park on Sunday, November 20. The tour, sponsored by the Art Deco Society, a committee of the Save Our Heritage Organization, begins at 10:30 a.m. in front of the Aerospace Historical Center (which was originally called the Ford Building and is, in Halman's opinion, one of the best examples of Art Deco Moderne in San Diego). For more information, call 693-9927.

—Jackie McGrath

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Be A La Jolla Village Square Santa's Elf '88

November 4-17

Register in mail stores now through November 17, to be a La Jolla Village Square Santa's Elf '88. Twenty-five Santa's Elfs will be chosen through a random drawing held on Thursday, November 17. Each winning elf will be called on that day to come to La Jolla Village Square's Santa's Elf School on Friday, November 18, 5-6 p.m. Place your entry in the Elf registration folder located at the information booth. At the school, friends from Sea World will be part of the fun, and each elf will receive a Free T-Shirt, Free Reindeer Antlers and participate in a planned activity session. After the session, elves will receive a diploma for graduating from Santa's Elf School.

AND... on Saturday, November 18, 10 a.m., the elves will be escorted Santa along with Rudolph, Frosty and Friends from Sea World.

to his new holiday home at LA JOLLA VILLAGE SQUARE. Santa and elves will ride in THE SANTA EXPRESS in a CHRISTMAS MINI PARADE. Free train rides will be available all day in the mall parking lot.

La Jolla Village Square

Went of 18 on Via La Jolla Drive

Music of the Roaring Twenties

Sat. Nov. 19, 8 p.m.
Sun. Nov. 20, 3 p.m.

Mandeville Auditorium UCSD

Anthel: Jazz Symphonic
Seeger: Slow Movement for Strings
Gershwin: Lullaby for Strings
Lambert: The Rio Grande, Frances Renzi, piano
Shostakovich: Symphony no. 1

"This is one of the most vibrant decades in the history of music."
"Their heavenly effluence, variously playing made one group at a time."
(Phyllis Kline, Washington DC)

La Jolla Symphony & Chorus
Thomas H. Reiss, Music Director
Frances Renzi, piano

TICKETS: \$8 General, \$6 Seniors/Students, available from the UCSD Box Office: 534-4559
Ticketmaster: 278-1795

For more information call the Association at 534-4637

Theater listings are compiled by Jeff Smith and Jennifer Smith. Information is accurate according to material given us, but it is always subject to change. Please check for any last-minute changes and to inquire about ticket availability. Theater offers discounts to students, senior citizens, and the military. Ask at the box office.

AFTER HOURS AT CITY HALL
After Hours at City Hall has been created by the Progressive Stage Company to provide a chance for the theatrical community to swim with the sharks without being eaten alive! This program is an ongoing late-night presentation of short theater pieces, staged readings, feature monologues, and music. All actors are encouraged to participate, and local playwrights are urged to submit material for consideration. "It is our intent," says Carlos X. Peña, producing director of the Progressive Stage Company, "that After Hours will provide an arena for a unique theatrical experience, as well as a major networking point for local talent." (5m.)
Progressive Stage Company, 433 C Street, San Diego, through November 19, Friday and Saturday at 10:30 p.m. For information, call tickets or production, call 234-8603.

AT LONG LAST LIES
The South Coast Repertory Theatre is staging the world premiere of this comedy drama, "A Whimsical Tribute to Hope," by Mark Stein. Lie believes he has found the answers to all the problems of the age. He has written a 500-page manuscript, but it's never been published. He's a system he needs will make him the next Marx or Freud. All he has to do is now persuade a family to read it. But they just want him to get a job and get paid. Steven Albright has directed the production of this play, about "looking for answers in a world filled with too many hard questions." (5m.)
South Coast Repertory Theatre, 1000 Broadway, San Diego, through November 19, Friday and Saturday at 8:00 p.m., Sunday at 7:30 p.m. Tickets on Saturday and Sunday at 2:00 p.m.

BLOND WEDDING
The Old Globe Theatre is opening its new season with a production of Pauline Garcia Luna's tale of passion and family revenge, by the Great Lakes Theatre Festival. Written in 1933, the play opens as a happy scene as a mother describes the wedding plans to her son. But the son is involved in the former sweetheart of a family member, and after the wedding, she abandons him and flees with her former lover. The bride's party seeks revenge. Gerald Freeman, ELFT artistic director, co-directed the production with choreographer Guadalupe Dancie. Cast members include Aurelio Pineda, Jane White, Gregory Kitchell, Jui Robinson, and Josie de Guzman. John Earl is the scenic designer; Jeffrey Batta the costume designer; Peggy Eisenhauer the lighting designer; and John Morris the musical director, and John Morris the director. (5m.)
Old Globe Theatre, through December 4, Sunday through Saturday at 8:00 p.m., Sunday at 7:00 p.m. (Note: certain wedding performances during the run will begin at 7:00 p.m. Call the theater for this information at 231-1841.)

BLOW OUT THE SUN
The Sledgehammer Theatre promises that this production, a new translation of Georg Buchner's *Woyzeck* (called by many the first modern play), will be "the most important theatrical event in the history of mankind." "There are no nice words," director Scott Feldman would like to say, "a 'blow out the sun' means violence." To be staged at the old Carlsbad building, this production will make use of numerous sets within the building. All costumes are by Linda Chern. Music by David Moore, Walter Murray, Joe Solares, Dale Turner, and Al Wiley. Robert Bell is the production designer and Bruce Hoffmann the sound designer. The Sledgehammer Theatre asks that members of the audience no later than 7:45 p.m. be provided. "Free, secure parking" will be shown at the site. (5m.)
The Carlsbad Factory (Tenth Avenue

between J and K streets), downtown, San Diego, November 19, through December 10, Thursday through Sunday at 8:00 p.m. For information, call 557-0530.

BURNING INTENT
The San Diego Repertory Theatre is offering Antonio Skarmada's drama about the last days of noble poet Pablo Neruda and the love story between Neruda's mainline, Maria, and a woman named Beatriz. Douglas Jacobs and Jorge Marín have co-directed the production. Cast members are Leon Singer (Neruda), Vito Tencio, Islanda Lloyd, Anna Martinez, John Padilla, Karen Jane Sanchez, Andrew Monnet, Octavio Gamboa, Luisa Vega, Ismael Alarcon, Gary Flores, and Elise DeLeon. Victoria Petrovich is the scenic designer; John B. Flores the lighting designer; and Victor Zapata the musical director. Christopher Villa round out the design staff. (Note: the San Diego Rep will present new performance of *Burning Intention* in Spanish. Call the theater for specific information about dates and times at 233-8025.) (5m.)
San Diego Repertory Theatre, Lyceum Square, through December 23, Tuesday through Saturday at 8:00 p.m., Matinee Saturday at 2:00 p.m.

COMEDY TIMES TWO
The San Diego City College Theatre is presenting a double bill of comedies, *Four Men and a Cradle* and *Two Men and a Cradle*, by the same author. The play is a comedy about two men who share the same bed and a woman who shares the same bed. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
San Diego City College Theatre, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

THE CURSE OF DRACULA
The Coronado Playhouse is staging this popular drama about a strange tale with an ancient to wit. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Coronado Playhouse, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

DANCE OF THE MARFLY
In July Montague's drama, currently in its world premiere production at the Gaskamp Quarter Theatre, Barney and Maria (a one-time friend of his) play brings them together for the first time. Life, like everything in an archaeological dig — and almost as slowly — the play unravels their pain. And concludes with a dramatic showdown between the two that will leave the audience in awe. At least in the past. In practice, however, the play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Gaskamp Quarter Theatre, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

LAWRENCE WELLS VILLAGE
The Lawrence Wells Village Theatre is presenting a production of *Lawrence Wells Village*. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Lawrence Wells Village Theatre, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

more satisfying reasons for seeing this play. The design work — Robert Earl, Jennifer Smith, and Jennifer Smith — is a work of art. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
San Diego Repertory Theatre, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

FANTASY FOLLIES
The El Cortez Convention Center will host the West Coast premiere of Bryan Marshall's fantasy fables direct from an extended engagement in Los Angeles. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
El Cortez Convention Center, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

MISSION PLAYHOUSE
Mission Playhouse is presenting a production of *Mission Playhouse*. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Mission Playhouse, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

OLD GLOBE THEATRE
Old Globe Theatre is presenting a production of *Old Globe Theatre*. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Old Globe Theatre, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

POINT LOMA THEATRE
Point Loma Theatre is presenting a production of *Point Loma Theatre*. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Point Loma Theatre, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

THE OUTPOST THEATRE
The Outpost Theatre is presenting a production of *The Outpost Theatre*. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
The Outpost Theatre, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

UNIVERSITY OF CALIFORNIA
The University of California is presenting a production of *University of California*. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
University of California, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

FESTIVAL OF NEW JEWISH PLAYS: THE WHITE CROW
The Gaskamp Quarter Theatre is presenting a series of Jewish Cultural Arts at UCLA. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Gaskamp Quarter Theatre, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

FOR THE STRUGGLE OF WINGS
The theater group Theatre is presenting a "really charged" production of *For the Struggle of Wings*. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Theater Group, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

IN TROUSERS
The Beverly Theatre is hosting this show. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Beverly Theatre, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

MISSION PLAYHOUSE
Mission Playhouse is presenting a production of *Mission Playhouse*. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Mission Playhouse, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

OLD GLOBE THEATRE
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POINT LOMA THEATRE
Point Loma Theatre is presenting a production of *Point Loma Theatre*. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Point Loma Theatre, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

THE OUTPOST THEATRE
The Outpost Theatre is presenting a production of *The Outpost Theatre*. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
The Outpost Theatre, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

I'LL BE BACK BEFORE HONK!
The Lamplighters Community Theatre is presenting the San Diego premiere of this mystery-thriller by Peter Colley. A young woman just out of a mental hospital goes to the country for a husband who is not what he seems. His sister, when the young woman does come along as well. And it is murder. Involuntarily. Call the young woman do it, or that strange old man across the way, or was it someone else? Jim Johnston has directed the production. Included in the cast are Kimberly Besslin, Andy Gwyn, David Nevias, and Thomas Rogers. Johnston is the set and sound designer. Mary McAllister is the costume designer. Jim Sullivan the lighting designer. The technical effects are by Carol Brown, and the props are by Gladys and Larry Ringer. (5m.)
Lamplighters, through December 4; Friday and Saturday (and Thursday, November 17) at 8:00 p.m., Matinee Sunday, December 4, at 2:00 p.m.

FOR THE STRUGGLE OF WINGS
The theater group Theatre is presenting a "really charged" production of *For the Struggle of Wings*. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Theater Group, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

IN TROUSERS
The Beverly Theatre is hosting this show. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Beverly Theatre, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

MISSION PLAYHOUSE
Mission Playhouse is presenting a production of *Mission Playhouse*. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Mission Playhouse, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

OLD GLOBE THEATRE
Old Globe Theatre is presenting a production of *Old Globe Theatre*. The play is a comedy about two men who share the same bed and a woman who shares the same bed. (5m.)
Old Globe Theatre, 1200 Broadway, San Diego, through November 18, Thursday through Saturday at 8:00 p.m.

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READER'S GUIDE TO THE THEATER

(continued from page 21)

choreographer, Michael Ray the costume designer, and Terry King the costume designer. (Sm.) Bowers Theatre, through November 27. Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

LIFE OF THE PARTY Diversionary Theatre/Productions is presenting the local premiere of Doug Hollis's drama that explores the "challenge" of living in dealing with their own sense of life and their relationship with others in this age of AIDS. Thomas Hugh has directed the production. Cast members are James Pagano, James Heywood, Alfred Minervini, Ann Lyon, and Tim Fox. Oregon Street is the scenic designer.

John Bryen Davis the costume designer, and Jason Silidunas the stage manager. (Sm.) Roosevelt Theatre, through November 27. Thursday through Saturday at 8:00 p.m. Sunday at 8:00 p.m.

A LOVELY LIGHT For one performance only, actress Marion Ross will be appearing at the Gaslamp Quarter Theatre Company's Hahn Cosmopolitan Theatre, which explores the "challenge" of living in dealing with their own sense of life and their relationship with others in this age of AIDS. Thomas Hugh has directed the production. Cast members are James Pagano, James Heywood, Alfred Minervini, Ann Lyon, and Tim Fox. Oregon Street is the scenic designer.

Norman Cohen has directed the production. (Sm.) Hahn Cosmopolitan Theatre, through November 28. Thursday through Saturday at 8:00 p.m. Sunday at 8:00 p.m.

MARK TWAIN TONIGHT For one performance only, Hahn Cosmopolitan Theatre, which explores the "challenge" of living in dealing with their own sense of life and their relationship with others in this age of AIDS. Thomas Hugh has directed the production. Cast members are James Pagano, James Heywood, Alfred Minervini, Ann Lyon, and Tim Fox. Oregon Street is the scenic designer.

audience to other campus locations in the immediate area. (Sm.) Hahn Cosmopolitan Theatre, through November 28. Thursday through Saturday at 8:00 p.m. Sunday at 8:00 p.m.

MOROCCO The South Coast Repertory Theatre is staging the West Coast premiere of Alan Ayckbourn's drama, which received the 1985 FIDUCS award and a 1986 Pulitzer Prize. (Sm.) Hahn Cosmopolitan Theatre, through November 28. Thursday through Saturday at 8:00 p.m. Sunday at 8:00 p.m.

include Bryan Hurlbut (as Harold), Susan O'Brien (as Susan), and Bryan Hurlbut (as Harold). (Sm.) Hahn Cosmopolitan Theatre, through November 28. Thursday through Saturday at 8:00 p.m. Sunday at 8:00 p.m.

THE MYSTERY OF EDWIN DROOD The audience will decide how the play will end in this Southwestern College production of the Tony Award-winning musical, based on an unfinished book by Charles Dickens and adapted for the stage by Rupert Holmes (who also wrote the music). (Sm.) Hahn Cosmopolitan Theatre, through November 28. Thursday through Saturday at 8:00 p.m. Sunday at 8:00 p.m.

presenting Gilbert and Sullivan's lively, comical opera. (Sm.) Hahn Cosmopolitan Theatre, through November 28. Thursday through Saturday at 8:00 p.m. Sunday at 8:00 p.m.

THE PRISONER OF SECOND AVENUE The California Theatre Company is staging this Neil Simon comedy about the lives of a married couple in New York City. (Sm.) Hahn Cosmopolitan Theatre, through November 28. Thursday through Saturday at 8:00 p.m. Sunday at 8:00 p.m.

READER'S GUIDE TO THE THEATER

assumes one of the lead roles in the production. (Sm.) Hahn Cosmopolitan Theatre, through November 28. Thursday through Saturday at 8:00 p.m. Sunday at 8:00 p.m.

SIX WOMEN WITH BRAIN DEATH, OR EXPIRING MINDS WANT TO KNOW This hilarious "adult musical comedy" was written by and stars six women. (Sm.) Hahn Cosmopolitan Theatre, through November 28. Thursday through Saturday at 8:00 p.m. Sunday at 8:00 p.m.

that has been turned into two films. (Sm.) Hahn Cosmopolitan Theatre, through November 28. Thursday through Saturday at 8:00 p.m. Sunday at 8:00 p.m.

THEATRE OF INNOVATION: NUMBER 13 For its "November Show," the Theatre of Innovation will draw from "original scripts along with excerpts from plays selected from worldwide theater on the basis of their creative writing content, regardless of their commercial success." (Sm.) Hahn Cosmopolitan Theatre, through November 28. Thursday through Saturday at 8:00 p.m. Sunday at 8:00 p.m.

and the eyes of the other generation." (Sm.) Hahn Cosmopolitan Theatre, through November 28. Thursday through Saturday at 8:00 p.m. Sunday at 8:00 p.m.

WHAT THE BUTLER SAW For four evenings only, UCSD Theatre is staging Joe Orton's bizarre farce about an asylum being run by the inmates. (Sm.) Hahn Cosmopolitan Theatre, through November 28. Thursday through Saturday at 8:00 p.m. Sunday at 8:00 p.m.

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North Coast Repertory Theatre
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THE MUSICAL COMEDY MURDERS OF 1940
by John Bishop
"Enormous Fun!"
Critic Barnes - NY Post
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THE MUSIC MAN
For its last production, the Christian Community Theatre of La Mesa is offering Harold Lloyd's popular musical about the innocent world of a small town in 1912 and the arrival of one Harold Hill, traveling salesman and full-time hustler, in River City, Iowa, promising hand instruments for all — at a price.
Songs from the musical include "Trouble," "Goodnight, My Someone," "Till There Was You," and "Swing."
Six Trombones. Cast members

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An In Trouser
Words, Lyrics and Music by WILLIAM FINN
"You've seen 42nd Street. You've seen Six Women With Brain Death. Now you've got to chase down in Trouser."
La Jolla Light
NOVEMBER 10-27
Thurs-Sat 8pm - Sun 7pm
Tickets \$10.00, \$11.00 & \$12.00
THE BOWERY THEATRE (At 5th and Elm)
232-4088 for tickets or ARTS TIX

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THE BOWERY THEATRE (At 5th and Elm)
232-4088 for tickets or ARTS TIX

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THE GIFT OF "A MAGIC CHRISTMAS" IS SOON TO BE OPENED.
This year, help a child enjoy both the magic of theatre and the warmth of the holidays. Attend a benefit performance of the Rep's "A Christmas Carol" on Wednesday, December 7. Bring a gift for a child age 7-13 when you attend the show.
Your ticket and gift will help us invite a less fortunate San Diego youth to a matinee performance at no charge. After the show, the whole cast of "A Christmas Carol" will present your gift to one of these special kids.
HELP MAKE THIS "A MAGIC CHRISTMAS" FOR ALL. PLAN TO BE WITH US DECEMBER 7.
ORDER YOUR TICKETS NOW. CALL 235-8025.
SAN DIEGO REPERTORY THEATRE

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SAN DIEGO REPERTORY THEATRE

READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to John D'Agostino, San Diego Reader, P.O. Box 80803, San Diego, CA 92138.

BY JOHN D'AGOSTINO, STEPHEN ESMEYER, AND BUDDY SEIGAL

If he were faced with one of those desert-island premises and limited to carrying along only a few examples of influential black pop of the last twenty years, the thinking musician would have to include key works by Sly and the Family Stone, James Brown, Parliament/Funkadelic, Earth, Wind, and Fire, and Prince Or he could save knapsack space and still have at least a stylistically representative batch by taking the latest album by Was (Not Was). It's been five years since the eleven-piece dance-rock-funk junta from Detroit released *Born to Lounge* at Tompkins for the bedsheet label sound like a progress report from a request-taking songjam that has continued at full-bore during that interim.



COURTESY PINE WAS (NOT WAS)

David Was, the group razzed the barriers between white and black radio playlists and built a checkerboard sound with the rubble. Was (Not Was) specializes in multipotential funk of the elusive kind, and the current release, *What Up, Dog?* follows the band's dictum by never quite allowing the listener to reconcile with his expectations. The first clue to the group's intentions comes quickly. Most chart-hungry funk bands immediately flash their ID by opening an album with a joint popper: Was (Not Was) plays a shell game by beginning their dance-happy opus with the smooth, moody groove, "Somewhere in America There's a Street Named After My Dad." That unlikely title might promise a tongue-in-cheek rick-tickler, but the tune instead

features a cool-jazz, muted-trumpet obligato and a sober-sad refrain that gets the party off to a slow start ("Somewhere in America, there's a street named after my dad... the home we never had..."). Just as the unwary is about to project what the rest of the record will sound like, the band blasts into the dance-club-video smash "Spies in the House of Love," which recalls the fancy mix, horn-riffing spirit of middle-period Earth, Wind, and Fire. Properly nudged off balance, the listener is thereafter compelled to pay close attention as Was (Not Was) caroms off the walls of the black-pop hall of fame. There's the Rick Jamesish "Out Come the Freaks," the Prince-meets-Sleazy-Dan, riddle-in-rhyme pop of "Anything Can Happen," the Philadelphia-style

soul of "Love Can Be Bad Luck" (co-written by Marshall Grenshaw), a knee-bender, "Walk the Line," that dresses a Sly Stone boom-acka-lacka, Smith-type organ fills, and a vocal riff borrowed from Traffic's "Pearly Queen"; and even a collaboration with Elvin Castello, "Shadow and Jimmy," that updates the Ben E. King/Drifters sound. If the involvement of guys like Costello and Grenshaw raises your eyebrow, then you're new to the Was (Not Was) cascade of stars. Although the band's funk-opated vocals are normally handled with lubed ease by Sweet Pea Atkinson, Sir Harry Bowens, and Donald Ray Mitchell, their last album featured both Ozzy Osbourne and Mel Tormé on guest vocals.

and the Was (Not Was) song "Wedding Vows in Vegas" spotlights none other than Frank Sinatra, Jr., on lead croon. Certainly, such a dresser-drawer jumble of styles and personalities, as well as the lyrical hash made from scraps of George Clinton-ish references to contemporary America, paint a portrait of a band hell-bent to synthesize many contrasting strains of pop. But a close read of Was (Not Was)'s more experimental gestures shows they are as aligned with the Frank Zappa/Big Audio Dynamite school of Osterizer-rock as with any black funksters. On the *What Up, Dog?* track "Earth to Dora," the Walter Winchell-on-acid, splooged-out tale of a one-night quickee — worthy of a books-on-tape reading from a cheap detective novel — rides the bumps of an Afro-synth rhythm program etched with analog. The bizarre "11 MPH" opens tastelessly with the shout, "Hey, Kennedy — look out!" before sliding into a conspiracy-theory ode about the assassination that sounds like Edwin Starr doing "Papa Was a Rolling Stone." The album's closer, "Dad I'm in Jail," is a farish-ditty to which a guy uses his one allowed phone call from the joint to snarl variations on the title to the accompaniment of a punching-bag drum-machine track. The above hardly describes an easy fit into the typical AM-radio rotation, and not surprisingly Was (Not Was) remains a cultish

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on Saturday, the International Missing Children's Foundation (IMCF) will sponsor the "Third Annual Missing Children's Day Festival" poolside at the San Diego Hilton Hotel (on West Mission Bay, near I-5). Scheduled to perform at the seven-hour benefit (which begins at noon) are the *Ripingtons* with Russ Freeman and Brandon Fields, Fattburger, Hollis Centy's Neon, the Mark Leisman Band, and Reel to Reel, the local band whose own Michael Heller is a child recovery officer with the IMCF.

— John D'Agostino

If Courtney Pine were not so gifted a tenor saxophonist, then it would be a simple task to dismantle the hype machine that seems to accompany him at all destinations. Pine has become

this season's Wynton Marsalis, and his novelty value has been increased by the fact that he is British. He is a virtuosic, underkind, solidly committed to expressing himself in the vernacular of his elders — namely, John Coltrane, Sonny Rollins, and Wayne Shorter. From a large view, that is a limiting and virtually defeatist role. The listener has to wonder why he should bother with this scruffy student, rather than rummage backwards to rediscover the pleasures of Coltrane's *Ascension* or Rollins's *Way Out West* or the finest moment of Shorter's professional career — his work on Miles Davis's *Ahead of the Rest*. But at this fresh stage in Pine's career (he's only twenty-four), it would be unwise to dismiss him casually as the proverbial shooting star.

He is readily perched in a lofty enough position to become, as Imruh Bakari claims in his lush liner notes for Pine's latest album, *Destiny's Song* — "the Image of Paradise," a jazz master. Jazz musicians and critics have one thing in common: taste. The love to hyperbolize and dramatize. Whatever the caution with which one must approach Pine's grand designs, his utilization of classic influences is undeniably acute and impressive. The modal grace of such tunes as "Beyond the Thought of My Last Reasoning" and "Sacrifice" do recall, with remarkable aplomb, the wonderful music invented by Coltrane's classic quartet with McCoy Tyner, Jimmy Garrison, and Elvin Jones. As an emulator, Pine's ability to sound like his

particular influences is indeed a marvel. Unfortunately, as with the Marsalis brothers, Pine's enormous talent is inextricably bound to his apparently self-imposed limits as an artist. For all of his gifts and those of his steadfast accompanists — bassist Paul Hunt, pianist Mark Mondair, and drummer Julian Joseph — there is the clanny feeling of nostalgia permeating his recorded work. His two albums as a leader, as well as his contributions to the Jazz Warriors, display a player who has thoroughly absorbed his various influences. Perhaps in Britain this idiom is exoteric enough to qualify as avant-garde, but innovative it is not. The sole moment of actual transcendence on the newer disc

(continued on page 26)

San Diego Together

Wednesday, December 7, 1988

San Diego Together brings local clubs and groups together for a cause.

Join two-dozen of S.D. County's most acclaimed rock, blues and jazz artists as they team up around the county Dec. 7th for a series of benefit concerts designed to raise funds for the homeless and AIDS research.

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The Paladins
The Beat Farmers
Forbidden Pigs
Comanche Moon
The B.Y. U.P.
The Mar Deis
The Catamaran
Fattburger
Peter Sprague
The Circle D Coral
Country Casanova
The Country Bumpkin
Coyote
The Dance Machine
Crystal
The Landing
RV and the Shadows

Old Del Mar Cafe
Private Domain
Old PB Cafe
Dr. Feelgood and the Interns of Love
Punk Place
Rick Gazlay Band
Big Fins
Rio's
DJ Night
(with Rubber Maid)
Smiley's
The Mighty Penguins
Wasted Talent
The Sort
Limbo Slam and guests
Winston's
Borachy y Loco
The Blonde Bruce Band

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CONCLUSIONS

The Primitives: Rio's, Tuesday, November 29, 9 p.m., 4258 West Point

— 2 —

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CLUBS

BY BUDDY SEGAL

In the nearly three years that they have been performing locally, **Burning Bridges** have failed to make much more than a ripple in the San Diego original music scene. They won 9IX's "Battle of the California Originals" in 1987 and have been written up in *Rolling Stone*, the *San Diego Union*, and the *Times-Advocate*, but they remain unappreciated by local fans, even as they gain critical approval. The reason for this is simple: the band is too ethnic, too esoteric, and too downright weird for Joe Santele to relate to.

This town's musical successes have been almost exclusively performers of roots-rock or metal/hard rock. Burning Bridges' style, as leader **Marco Ferrandis** puts it, is "world-beat ethno-pop influenced by African, Caribbean, and underground music." The Bridges' sound is very percussive, with a line-up that includes two guitars, bass, and three percussionists who utilize drums, marimba, and a variety of odd-looking, huggable things the names of which even the band members don't know. It is also fluid, danceable, and highly melodic ("Yay," an original, could be a hit).

Burning Bridges are also one helluva lot of fun to watch. There is a refreshing lack of "tough-guy" posturing; instead, the musicians beam idiotic grins, bound about like wild lunatics, and exude a genuine sense of musical ecstasy.



BURNING BRIDGES

Vocalist/percussionist **Cynthia Antillon** is a particular delight as she shakes maracas, dances like there's a fire underfoot, and hosts it up with wild abandon. But perhaps what most sets them apart from your average local band is the fact that they are an ethnically and sexually integrated unit. "That mix is one of the things I like most about this band," says Ferrandis. "We don't take hard political stands, but I think [the integration] says a lot. And we really get along well. It's almost scary sometimes."

Burning Bridges would no doubt fare better in the more open-minded Bay Area, where such bands as the Loomers and Slack have large, loyal followings. But they are determined to stay in San Diego. "For some reason, I like it here," says Ferrandis, whose unapologetic audiences, lack of management, and fewer venues could keep them mired in relative obscurity.

It would be a shame to see them fade away, as so many

others have, due to the sheer hopelessness that is endemic to local acts that play their own music. Burning Bridges are definitely one of the more original and creative bands that San Diego has to offer, and with persistence, they could have it all pay off for them. For those with a spirit of musical adventure, the band will perform at Rio's nightclub on Mondays, November 21.

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

CLUB LISTINGS

Club listings are compiled by **Rae Aronson**. If you wish to be included, please call 265-0562. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County
Belly Up Tavern, 141 South Geary Avenue, Solana Beach, 441-9022. Ruben Ford rock and rhythm and

blues and Latin. Brooks rock and rhythm and blues. Thursday: Borneo y Loco, tropical rock, and the Crazy 8's, rock reggae. Friday: Red Flame, Motown rhythm and blues. Saturday: the Blue Lips and Comanche Blues, rock and roll. Sunday: the Mar Jada, world beat dance music. Tuesday: Charlie Muschinski, blues and rhythm and blues, and the Bluechonges, blues and rhythm and blues. Wednesday: Afternoon concerts. The Chicago Six, Dixieland jazz, 5:30-8 p.m. Friday: Bob Long, pop, boogie, and swing, 5-8 p.m. Saturday: the Swing All Stars, big band swing, 5-8 p.m. Sunday: the Savory Brothers, country rock, 6:30-8:30 p.m. Monday: Tobacco Road, vintage jazz, swing, and boogie-woogie, 6 p.m. Wednesday:

BookWorks/Panatta Coffeehouse, 2070 Via de la Valle, Poway 100 Road, Del Mar 753-3235. The Polar Sprague Trio, jazz, 9 p.m. Friday.

Borelli's Back Room, 2077 Villa Way, Oceanside, 723-5040. Midnight (light), contemporary. Tuesday through Saturday, live blues rock. Sunday, call club for information.

The Cambridge Inn, 1280 East Vista Way, Vista 226-2303. Craig Jones, pianist, performs nostalgic jazz.

contemporary music and more, also known as **South County**. Monday, 10 p.m. Tuesday through Friday, and 10 p.m. Saturday.

Camelot Inn, 687 San Marcos Boulevard, San Marcos, 744-1332. Brian Barnes, 8 p.m. Irish, and rock music, 8:30 p.m. Friday and Saturday.

Carla Murphy's Pub, 240 East Via Ranch Parkway, Suite A1, Escondido, 439-5132. Club Hoega, blues rock. Tuesday through Saturday. Song Book, recorded music audience participation show. Sunday through Tuesday, 8:30 p.m. Wednesday.

The Countryside Restaurant and Lounge, 459 Douglas Drive, Oceanside, 757-0860. New Country, country. Wednesday through Sunday. Live, Star Country, country. Monday, 9 p.m. Tuesday.

El Comal, 521 Escondido Boulevard, Escondido, 944-5375. Latin soul, Latin music, Friday and Saturday.

El Comal, 1284 Pismo Road, Pismo 446-1010. Greg Heflin, swing, country, blues, and blues, 7 p.m. Wednesday and Saturday, and 5 p.m. Thursday and Friday.

Preside Lounge, 439 West Washington, Escondido, 745-3031. Tony and Val, contemporary. Tuesday through Saturday. **Fish House West**, 2633 South Highway 101, Cardiff-by-the-Sea, 754-6438. Second to None, rock from the Fifties to the Eighties, Friday and Saturday. Tony Uruga hosts a jazz jam session Sunday.

The Flying Bridge, 1102 North Hill Street, Oceanside, 722-0804. Billy Fowler and Susan Riley, contemporary. Tuesday through Saturday. Greg Hartline, swing, blues, country, and blues, Sunday and Monday.

Fogarty's, 245 West El Norte, Escondido, 743-9141. Gary Lehman, contemporary and country. Friday and Saturday.

Gilbey's, 945 West Valley Parkway, Escondido, 480-0430. Silky Parsons.

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La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad, 524-8111. Tournament of Champions Lounge. Vintage rockers Rasta Luma and contemporary players the Elements alternate sets nightly. Tuesday through Saturday, 11:30 p.m. The Elements and rock and roll artists Ricka alternate sets nightly. Tuesday through Saturday, 11:30 p.m.

The La Fatacia Inn, 1375 Highway 265 South, Fallbrook, 723-2888. U.B.C. Jam, rock from the Sixties to the Eighties and originals, 11 a.m. Sunday.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-1240. Rockabilly, country music. Tuesday: Char Carroll and Orisovore, country. Wednesday through Sunday (jam session Sunday). Live features a superior performing variety live country band the second and fourth Sunday of every month. Ladies night out. Saturday women-only, is on the second and fourth Thursday of the month.

Monterey Bay Camera, 1325 Harbor Drive, Oceanside, 722-3474. Live contemporary music. Tuesday through Sunday, call club for information.

Oakvale Lodge, 1880 Oakvale Road, Escondido, 748-3303. North Party, country. Friday and Saturday, call club for information.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296. Newswings, rock, Friday and Saturday.

Ralph and Eddie's, 380 Grand Avenue, Carlsbad, 729-2889. Three Money plan rock and roll music. Wednesday through Saturday and hosts a jam session Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 757-4444. The Savory Brothers, rock. Thursday through Saturday. Spice to Appare, rock. Sunday. De Chicos Island Sounds.

Millie Fleur, 6009 Pico Delicias, Rancho Santa Fe, 754-3862. Just Nuthin' show blues, Wednesday through Friday.

Musical Cafe, 1953 San Elmo Avenue, Cardiff, 943-7024. Peter Popping, classical guitarist, performs from 6-9 p.m. Friday.

Mission Inn, 502 East Mission, San Marcos, 471-2939. Dena Preston and Chet, country rock. Thursday through Sunday.

Monterey Bay Camera, 1325 Harbor Drive, Oceanside, 722-3474. Live contemporary music. Tuesday through Sunday, call club for information.

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

The Red Coach Inn, 135 North Pine Street, Escondido, 743-9706. Live rock, night, call club for information.

The Sand Bar and Restaurant, 1878 Colburn Boulevard, Carlsbad, 727-3170. The Woodcock Machine, blues rock. Wednesday evening live rock. Friday and Saturday, call club for information.

The Sand Bar and Restaurant, 1878 Colburn Boulevard, Carlsbad, 727-3170. The Woodcock Machine, blues rock. Wednesday evening live rock. Friday and Saturday, call club for information.

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The Sand Bar and Restaurant, 1878 Colburn Boulevard, Carlsbad, 727-3170. The Woodcock Machine, blues rock. Wednesday evening live rock. Friday and Saturday, call club for information.

The Sand Bar and Restaurant, 1878 Colburn Boulevard, Carlsbad, 727-3170. The Woodcock Machine, blues rock. Wednesday evening live rock. Friday and Saturday, call club for information.

The Sand Bar and Restaurant, 1878 Colburn Boulevard, Carlsbad, 727-3170. The Woodcock Machine, blues rock. Wednesday evening live rock. Friday and Saturday, call club for information.

The Sand Bar and Restaurant, 1878 Colburn Boulevard, Carlsbad, 727-3170. The Woodcock Machine, blues rock. Wednesday evening live rock. Friday and Saturday, call club for information.

The Sand Bar and Restaurant, 1878 Colburn Boulevard, Carlsbad, 727-3170. The Woodcock Machine, blues rock. Wednesday evening live rock. Friday and Saturday, call club for information.

The Sand Bar and Restaurant, 1878 Colburn Boulevard, Carlsbad, 727-3170. The Woodcock Machine, blues rock. Wednesday evening live rock. Friday and Saturday, call club for information.

The Sand Bar and Restaurant, 1878 Colburn Boulevard, Carlsbad, 727-3170. The Woodcock Machine, blues rock. Wednesday evening live rock. Friday and Saturday, call club for information.

The Sand Bar and Restaurant, 1878 Colburn Boulevard, Carlsbad, 727-3170. The Woodcock Machine, blues rock. Wednesday evening live rock. Friday and Saturday, call club for information.

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Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2535. Street/rock, Thursday through Saturday: the Reflectors, rock, Wednesday.

Probs, 1025 Prospect Street, La Jolla, 454-9711. Live music, Wednesday, call club for information: the High Five, Progman, blues and rhythm and blues, Thursday; Dr. Chocoma Island sounds, ska, calypso, and reggae music, Friday; the Cardiff Reders, Saturday.

Pulsar/Colonial Inn, 910 Prospect Street, La Jolla, 454-2181. Pianist William Coffey plays contemporary and classical selections from 6-10 p.m.

Thursday through Saturday, and from 10:30 a.m. to 1:30 p.m., Sunday morning, and from 6-8 p.m., Sunday evening.

Rio's, 4226 West Point Loma Boulevard, Loma Point, 223-9559. Live rock music, on most nights, call club for information.

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-2886. The Mark Leeman Band, jazz, Sunday through Saturday.

The Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 770-3343. Live music, Friday and Saturday evenings, call club for information.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6899. Ben "Cal" Courtona, blues, Thursday; the Joe Starlin Band, Top 40 and blues and rhythm and blues, Friday and Saturday.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779. Bill Wright, Gertrude, Parrot, Soundbites, et al., on the piano, Wednesday through Sunday.

Torrey's, La Jolla Marriott Hotel, 4240 La Jolla Village Drive, La Jolla, 227-1111. Trippie rock, Sunday through Saturday.

Victor's, 1403 Rosecrans Street, Point Loma, 226-8771. Update: Gary Jennings, contemporary, Friday and Saturday.

Winston's, 1921 Bacon Street, Ocean Beach, 222-6822. The Cardiff Reders, reggae, Thursday; Linda Siam, tropical funk, Friday; the Sals Paros, surf rock, Saturday; the Sals Paros, surf rock, Sunday; the Sals Paros, surf rock, Monday (live music); the Bluehousies, rock and rhythm and blues, Tuesday; the Harking Spiders, rock, Wednesday.

Your Pulse, 3282 Governor Drive, University City, 453-4444. John Engren, piano music featuring classical, movie themes, and show tunes, 6-8 p.m., Wednesday through Friday, and 10 a.m.-1 p.m., Sunday.

San Diego North

The Ashken Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-1131. The Josie Band, country, covers, Tuesday through Saturday; DeLone, originals and contemporary, Wednesday; country dance lessons, Tuesday through Thursday.

The Backlund, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8922. The Screaming Tribesmen, rock, and Chino Blues, rock, Thursday; Was (Not Was), eclectic rock and rhythm and blues, and the Tremors.

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Escondido: 5607 Batavia Avenue, Escondido, CA 92029
La Jolla: 100 Broadway Ave., Suite 100, La Jolla, CA 92037
La Mesa: 5500 Grossmont Center Dr., Suite 100, La Mesa, CA 92040
North County Fair: 6306 Parkway Drive, North County Fair, San Diego, CA 92121
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rick, Friday: the Gaze Who, the Herby Young Band, and the Fishy Fish Band, rock, Saturday: Tony Tucker, country-fueled rock and rhythm and blues, Sunday: David Lindley and Ed Kasey, rock, Monday: Concrete Blends, rock, and Industry, rock, Wednesday.

Blaney Stone Pub, 5617 Balboa Avenue, Claremont: 279-0033. Jim and Theresa Hines, rock, folk, music, Wednesday through Sunday.

Blue Boys Lounge, 2517 Claremont Drive, Claremont: 276-0661. Chad Hart and Friends, country and variety, Thursday through Saturday, jam session, 6:30-10:30 p.m., Sunday.

Bushy's, 9906 Mira Mesa Boulevard, Mira Mesa: 578-8666. Who Can't rock, Wednesday through Saturday.

Crystal T's Live, 5001 Hotel Circle North, Mission Valley: 264-0010. France, rock, Tuesday through Saturday through 11:30, another band will be featured beginning 10:02, call club for information.

General Lounge/Bar and Country Hotel, 500 Hotel Circle North, Mission Valley: 291-7131. Sharon Skaggs, singing with piano accompaniment and honoring requests, Monday through Friday, Janice Beck, piano and vocalist, entertains Saturday evening and during the Sunday brunch.

Haji Baba, 204 Mission Valley Center West 824 Camino de la Reina, Mission Valley: 298-2010. The Haji Baba Band, Arabic music and dance, Wednesday through Saturday, the Flamenco Four flamenco music, Tuesday.

Hindquarters, 7040 Miramar Road, Miramar: 566-2202. Jo Troncos, piano variety sing-along music, Wednesday through Saturday.

Holiday Inn, Circle's Lounge, 595 Hotel Circle South, Mission Valley: 291-5720. Stone & Co., contemporary, Thursday through Saturday.

Islands Lounge, Mandalay Hotel, 2270 Hotel Circle North, Mission Valley: 291-1011. Chae Reaction, contemporary, Tuesday through Saturday, Monday through Thursday, 8 p.m.: Margie Harmon, Saturday and Sunday, later, laugh, and sing along with pianist Gary Norstrom, Sunday.

La Hacienda Cantina, Mission Valley Inn, 875 Hotel Circle South, Mission Valley: 264-4211. Old Ralpa, comedy and music, Tuesday through Saturday.

Le Pavillon Lounge, Tien and Country Hotel, 500 Hotel Circle North, 291-7131. Darc Danieles and Flashback, contemporary, Tuesday through Saturday.

The Library, 7459 Mission Gorge Road, 583-0116. House Gold, contemporary, Tuesday through Saturday, Gary Rich, contemporary, Monday.

The Navajo Inn, 8315 Main Road, San Carlos: 462-1720. State-A-Mind, rock, Thursday through Saturday, Point Ramon, rock, Sunday through Wednesday.

Club Nitro, 524 Camino de la Reina, Mission Valley: 574-1871 or 224-1663. Crime and the City Solutions, rock, and Very Friendly rock, Wednesday.

T.S.O.L., rock, Shotgun Marriage, rock, and A.G.S., rock, Friday: the Pezzerine, psychedelic rock, Warm Dine, rock, and the Full Taps, rock, Saturday.

Pal Joey's, 5147 Waring Road, Allied Gardens: 286-7873. Pro Brigham's Preservation Band, Oldies, jazz, swing, and oldies, Friday and Saturday.

San Diego Niles Country and Western Showman, 9722 Miramar Road corner of Black Mountain Road, Miramar: 574-4796. Cindy Thomas, the 1988 California Country Music Association made entertainment of the year plus country music with Miss Kitty and Dodge City, 9 p.m. to 1:30 a.m., Wednesday through Saturday evening, Wednesday is Another Night, beginning at 8 p.m., Thursday is a jam session, Friday and Saturday guests often accompany the acts, and the last Thursday of the month is a talent show.

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley: 291-1341. Liten, laugh, and sing along with Gary Norstrom, Tuesday through Saturday.

Smuggler's Inn, 402 Fashion Valley West, Fashion Valley: 294-7179. Gene Warren, contemporary, Friday and Saturday.

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Tom Cunningham: Valley Fort House
C.W. Express: Spirit House
Dakota: Spirit House
The Jesse Daniels Band: Midline
Saloon
Gold's West: Club Bar
Grand Central Station: Spirit's
Downtown
Chad Hart and Friends: Blue Rapso
Lounge
Greg Hartline: El Comal/Paving, the
Flying Bridge
Haywire: Whiskey's Room

Jack Johnson: Texas Lix, Silver
Spice: Gold
Gene Karlovian: Don's East
Bernard and Miller: the Moonstone
Bar
Miss Kitty and Dodge City: San
Diego: Spirit House
Lone Star Country: Countryville
Restaurant and Lounge
Ron Martin: Premier Saloon
New Country: Countryville
North Forty: Oakville Lodge
Olga Preston and Chasers: Mission
Inn
The Robles: Silver Sam's Cocktail
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The Savory Brothers: Belly Up
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Linda Sherwood and Sirens: Van
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Silverado from San Diego: Peter
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Tru Get: Film Spirit House
Lads: the Circle: Mission Star
Whiskey River: Landmark Cocktail
Lounge
Whites: Royal Vite Inn

Folk/Ethnic

Brian Brown: Combs Inn, McP's
Pub, River O'Clock's
Blues: Mission
Colours: Mission

The Dixie Road Blues Band:
Dancing: Whiskey's
Paul Dunn: Ireland's Own
Earth and Sky: Dancing: Whiskey's
The Electrocrab: Dancing: Whiskey's
Ernest and Friends: Spirit House
The Flamenco Four: High Dubs
Full Coverage: Le Monde: San Diego
at Combs Inn
Tom and Maura Healey: Blurry
Shore: Spirit
Jim and Theresa Hinton: Horney
Shore: Spirit
San Hinton: Words and Music:
Bookstore
Jazz: Mission: the Mission
Kamara: Dancing: Whiskey's
Lads: Spirit House
Los Laps: Mission
Lone and Lone: Chasers: Spirit House
Sean McVicker: Ireland's Own
Jaine Maras: Capuchina
Restaurant
Mission: Mission Lounge
Oude: High Dubs
The Paradise Street Band: Dancing: Whiskey's
The Skansigian: Ireland's Own
The Coral: Spirit House
Capuchina
Roberto Valdez and Friends: the
Alley Restaurant

Blues/R&B Reggae

The Beach Club Band featuring
Rockin' Joe and G.L. Belmont's
Beach Club
Belmont's Beach Club
Belmont's Beach Club
The Beach Blues Band: Blue
Horn at University Avenue, Mandolin
Wind

GRAND OPENING

Club OLYMPIAN

755 K Street
Downtown San Diego, south of Market
Entrance 8th Avenue
20,000 Sq. Ft. Warehouse

**SATURDAY,
NOVEMBER 19, 1988**

10:00 PM until 4:00 AM
(Finally an AFTER HOUR CLUB)

ATTIRE: BLACK or WHITE, Semiformal
Full Bar and Desert Cafe

ENTERTAINMENT
LA Recording Artists and
KONTRABAND

This is an INVITATION ONLY event.
Bring invitation or R.S.V.P.
FOR RESERVATIONS CALL:
(619) 238-1638

21 yrs. and over
\$20 in advance or
\$25 per person at the door

Make checks payable to
Club Olympian
P.O. Box 127917, San Diego, Ca. 92112

**THE CLUB YOU WISH WAS IN
SAN DIEGO
HAS
ARRIVED**

THE OLYMPIAN pay's tribute to
Father Joe Carroll for his triumph
with the Downtown homeless.
The plight of the homeless
is a growing concern for the
people in San Diego.
A portion of the proceeds
will be donated to
the homeless through
Saint Vincent DePaul Joan Kroc Center.

GRAND OPENING

Club DIEGO'S

PACIFIC BEACH • 860 GARNET AVE. • 272-1241

Thursday, November 17th



EMERALD CITY SURE-N-SPORT NIGHT

Katy Manor giving away t-shirts, hats, leashes
and more from Emerald City Surf & Sport of
Mission Beach. Also: 91X T-shirts and hats.
91* S...X on the Beach—1st 91 in FREE!

Friday & Saturday—No Cover before 9:30 pm
Sunday, November 20th

120 bpm DANCE NIGHT

Sundays are dedicated to those
who love to dance! \$1.20 drink specials—
no cover until 11 pm.

Monday, November 21st

MONDAY NIGHT FOOTBALL

\$1.25 drink specials and free hors d'oeuvres.
11 monitors and 2 giant screens.

Tuesday, November 22th

MARGARITA TUESDAY

\$1.00 Margaritas all day and night

Thursday, November 24th

CLUB DIEGO'S WILL BE OPEN ON THANKSGIVING!

**VISIT
LA JOLLA
Avanti**
RESTAURANT
& CLUB
**LIVE
ENTERTAINMENT
NIGHTLY**
DANCING
European/Baroque
Latin dance music
weekly
PARAN
Waltz, 10:00 pm
at the end of the night
8700 La Jolla Village Drive
La Jolla, CA 92037

Tango At The Top
Soft contemporary sounds provide for an enhanced
evening of dancing high atop our East Tower.

* Live Entertainment: David
Daniels and Flashback,
Tuesday - Saturday Nights
beginning at 6:30 pm.
* Sweeping View of
Mission Valley
* Elegant Surroundings
291-7131
Lee Pavillon Lounge
Town and Country Hotel • Top of the East Tower
500 Hotel Circle North • Mission Valley

Su Casa
LA JOLLA SINCE 1987
**Planning a
Holiday Party?**
Banquet room and
services available for
private parties
454-0369

THE PANDORAS
FRI-SAT, NOVEMBER 25
See our 1-act, 10-15 min act for more info
**1200 MARINA AVENUE
21 & UP • 274-3993**

**MONDAY NIGHT
FOOTBALL.
TUESDAY NIGHT
JAZZ.**
City Colors
OMNI SAN DIEGO HOTEL
First & Broadway, San Diego, CA 92101

PARADISE BAY
Seafood Restaurant & Oyster Bar
NO COVER CHARGE
Every Wednesday & Thursday!
TONIGHT! Dance to the live music of
STREET HEART
• Happy hour drink prices all night long!
• Join us for happy hour free food, enjoy the
sunset & stay for dancing
Tomorrow night, Friday, November 18
JAE'ERMEISTER LIQUEUR PARTY NIGHT
\$1.50 all night long
Coming Friday & Saturday, November 18 & 19

**STREET
HEART**
Coming Wednesday-Saturday, November 23-26
REFLECTORS
Open Thanksgiving Day
Make your dinner reservations now...
THANKSGIVING ON THE BAY
At Marina Village on Mission Bay • 1335 Quivira Rd. • 619/223-2335

Sy Rutines; Hank Young, and Leon
Pattney: *Gabriel's Grille*
Reel to Reel: *Anthony's Harboride*
George Reno: *Archie's Restaurant*
The Priar Sprague Trio:
Howl! Howl! Kunkun's Coffeehouse
Street Corner: *Old Del Mar Cafe, Old
Pacific Beach Cafe, Soukier's*
The All Stars: *Jelly Jy Tavern*
The Chord Thruart Quartet:
Copacabana
Tobacco Road: *Jelly Jy Tavern*
Cedar Walton and Billy Higgins:
Elberio's
Forrest Westbrooke: *Harmon Ground*
Hank Young and Wayne Jure:
Impassal House

Comedy and Music

Steve Morris: *Carolina Murphy's Juke*
Oh! Rigger: *La Hacienda Cantina*
Folk Salad Annie and the M6 Fun
Band: *Jelly Jy Tavern/Soukier's Village*

574-1824 or 222-1663

CLUB MIRAGE


PH. Diamond Dust Productions

ALL TUESDAYS	Starting Friday, Nov. 18 (from the memories of ROXY <i>Mirage</i> DANCE & EXPERIENCE)	Saturday, Nov. 19 SHOTGUN MARRIAGE with Phil Love & Warm Doves	Sunday, Nov. 20 Experience the psychedelic again... now. Back again! with Phil Love & Warm Doves
<p style="font-size: 2em; letter-spacing: 0.5em; text-align: center;">F O X H U N T</p> <p style="font-size: 0.8em;">Rock N' Roll DJ's By: Dr. Suss</p>	<p style="font-size: 0.8em;">Unique Dance Club exceeding all of your expectations. Music by C.I. with many special guest DJ's TRAX</p>	<p style="font-size: 0.8em;">with SHOTGUN MARRIAGE & special guests</p>	<p style="font-size: 0.8em;">with PUZZTONES</p>


Wednesday, Nov. 21
from the UK
members of:
Einstürzende
Neubauten /
Birthday Party
Nick Cave

CRIME & THE CITY SOLUTION


CANNIBAL BAR



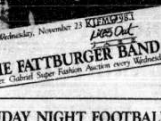
Thursday of Friday, November 17 @ 10
**DR. FEELGOOD &
THE INTERNS OF LOVE**
French Champagne Italian Auction every 2nd & 4th




Saturday, November 19
HEROES



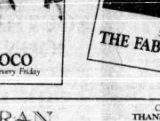
Sunday, November 22
**JAZZ DANCE NITE
FLIGHT**
Club "X" Model Italian Auction



Wednesday, November 23
THE FATBURGER BAND
No cover! Cultural Super Italian Auction every Wednesday



Friday, November 25
BORRACHO Y LOCO
French Champagne Italian Auction every Friday



Saturday, November 26
THE FABULOUS MAR DELS

MONDAY NIGHT FOOTBALL
 November 21 Washington at San Francisco
*Beginning at 8:30 pm - Super game scores
 TV plus FREE hot-dogs, chili, salsa and
 chips. \$1.50 soft drinks & draft beer
 Pitches \$4.95*

CATAMARAN

RESORT HOTEL

3999 MISSION BOULEVARD 488-1081

FREE VALIDATED PARKING

Control the Great Thanksgiving
THANKSGIVING BUFFET—November 24
Please see our ad in the Restaurant Section

COMING ATTRACTIONS
Light 7—November 29
The Featherlight Band—November 30



Bud Presents

**VAN
HALEN**

**ONE
SHOW
ONLY!**

**KOB
FM**

**THIS
SATURDAY
STILL AVAILABLE**

19

ABSOLUTELY IMPROVED

 BAR BEER SPECIALS BEGIN

**8:00
SAT
NOV**

**Steve
MILLER**

**born 2
perform**

"live in concert"
 featuring
Ben Sidran

California
 1122 4th AVE CORNBORNE

AN EVENING WITH

**STEVE
MILLER**

**ON
S-A-L-E
THIS
SAT
TO 4:00**

**8:00
WED
DEC**

14

**KOB
FM**

**BUDWEISER
USA
100**

WICKED WADSWORTH

Available at Many Co., Most 2nd & 3rd Floor Office, Postbox Social Room,
 Arts & the Public Center Box Office. To reserve by phone call 278-1918.

THIS BUD'S FOR YOU










Analogue

CHARGE TICKETS
BY PHONE
560-SU22
OR
278-TINS

Baccharal

8022 CLAREMONT MISSA BLVD. CONCERT HOTLINE 560-8000
MUST BE 21

THICKETS AT
TICKETS MASTER
BY PHONE 560-8000
THROUGH MISSA BLVD. & CASH ONLY. NO CASH
REFUNDS. CASH ONLY. NO CASH REFUNDS.
AND THE BACCHARAL

<p>TONIGHT! THURSDAY, NOVEMBER 17</p> <p style="text-align: center;"><i>7IX</i> RISING STAR</p>  <p style="text-align: center;">SCREAMING TRIBESMEN</p> <p style="text-align: center;">TICKETS ONLY 13¢ PLUS: CHAIN TOWN</p> <p style="text-align: center;">FRIDAY, NOVEMBER 18</p> <p style="text-align: center;"><i>7IX</i> PINELINE ENTERTAINMENT</p> <p style="text-align: center;">WAS (NOT WAS)</p> <p style="text-align: center;">"I WALK THE DINOSAUR" PLUS: THE TIGERBROS</p>  <p style="text-align: center;">SATURDAY, NOVEMBER 19</p> <p style="text-align: center;">THE GUESS WHO</p>  <p style="text-align: center;">PLUS: THE BROTHER YOUNG BAND + THE FILTHY RICH BAND</p> <p style="text-align: center;">SUNDAY, NOVEMBER 20</p>  <p style="text-align: center;">TANYA TUCKER</p> <p style="text-align: center;">"DELTA DAWN" PLUS: THE SON PLAYSED BAND</p>	<p>WEDNESDAY, NOVEMBER 23</p> <p style="text-align: center;"><i>7IX</i></p>  <p style="text-align: center;">CONCRETE BLONDE</p> <p style="text-align: center;">PLUS: INFANTRY</p> <p style="text-align: center;">SATURDAY, NOVEMBER 26</p> <p style="text-align: center;">THE FAIRWELL PERFORMANCE OF BIRD & MACDONALD</p> <p style="text-align: center;">ADULT HUMOR</p>  <p style="text-align: center;">SUNDAY, NOVEMBER 27 <i>KITMOJI</i></p> <p style="text-align: center;">THE ONE & ONLY</p> <p style="text-align: center;">RAY CHARLES</p>  <p style="text-align: center;">MONDAY, NOVEMBER 28</p> <p style="text-align: center;">SOUTHSIDE JOHNNY</p>  <p style="text-align: center;"><i>7IX</i> TUESDAY, NOVEMBER 29</p> <p style="text-align: center;">THE PRIMITIVES</p> <p style="text-align: center;"><small>C THROUGH H</small> WEDNESDAY, NOVEMBER 30</p> <p style="text-align: center;">BACHMAN TURNER OVERDRIVE</p> <p style="text-align: center;">ALL ORIGINAL BAND MEMBERS</p>	<p style="text-align: center;">THURSDAY, NOVEMBER 31</p> <p style="text-align: center;">DESK</p> <p style="text-align: center;">FRIDAY, NOVEMBER 2</p> <p style="text-align: center;">DESERT ROSE</p> <p style="text-align: center;">SUNDAY, NOVEMBER 4 BLUES MAN</p> <p style="text-align: center;">LONNIE MACK</p> <p style="text-align: center;">MONDAY, NOVEMBER 5</p> <p style="text-align: center;">DEVO</p> <p style="text-align: center;">TUESDAY, NOVEMBER 6</p> <p style="text-align: center;">HIGHWAY 101</p> <p style="text-align: center;">SATURDAY, NOVEMBER 10</p>  <p style="text-align: center;">JOHNNY WINTER</p> <p style="text-align: center;">SUNDAY, NOVEMBER 11</p> <p style="text-align: center;">EDIE BRICKELL</p> <p style="text-align: center;">+ NEW BOHEMIENS</p> <p style="text-align: center;">MONDAY, NOVEMBER 12</p> <p style="text-align: center;">DREAM SYNDICATE</p> <p style="text-align: center;">TUESDAY, NOVEMBER 13</p> <p style="text-align: center;">NIGHT RANGER</p> <p style="text-align: center;">SATURDAY, NOVEMBER 17</p> <p style="text-align: center;">DAVE MASON</p> <p style="text-align: center;">DON'T MISS: JEFFREY OSBORNE 12/15 • JOHN HIATT 12/16 LIVING COLOR 12/19 • PASTICHE 12/23 B.B. KING 12/29 • BEAT FARMERS 12/30 & 31 DAN MCLEAN 12/27 EARL THOMAS CONLEY & J. CRAMER 1/1 & 1/2</p>
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THE NEW BAYSIDE CLUB MERCEDES

• LIVE D.J. • DANCING •
• FANTASTIC LIGHT AND SOUND SYSTEM •

Thursday through Saturday
Complimentary hors d'oeuvres beginning at 5:00 PM
Music begins at 8:00 PM. No cover.

\$1.50 DRINK SPECIALS
Tuesday - Long Island Ice Teas
Wednesday - Cape Codders
Thursday - Margaritas

PIANO BAR
Open daily 9:00 pm-1:30 am

HAPPY CHILL
Tuesday-Saturday

BOB MAC LEO
Every Sunday & Monday


MONDAY NIGHT FOOTBALL
November 17, Washington at
San Francisco, 3 Big Screen TVs
• FREE hot dogs, chili, & popcorn.
• \$1.50 well drinks & draft beer.
• pitchers \$4.95.

TRANSFERRING BUFFET
Please see our list in the Restaurant
Section.

BRUNCH ON THE BAY
Sundays 10:00 am-2:00 pm
Includes a complimentary cocktail
for just \$12.95

**BAHIA BELLE
MOONLIGHT CRUISE**
Sailing every Friday & Saturday
night at 7:30 pm, and every hour on the
half hour through 12:30 am.

**COCKTAILS-DANCING-LIVE MUSIC
BY GEORGETOWN EXPRESS**
Bahia Hotel, Moonlight Bay.

 **BAHIA**
RESORT HOTEL

998 W. Mission Bay Drive • 488-0251

Marlboro



SURGEON GENERAL'S WARNING: Cigarette
Smoke Contains Carbon Monoxide.

© Philip Morris Inc. 1988

16 mg "tar," 1.0 mg nicotine av. per cigarette, FTC Report Feb. '85

88 NOVEMBER 17, 1988

THANKSGIVING DEADLINE CHANGES

CLASSIFIEDS
• Mailed ads (including all fees), Saturday, November 16, at 8am • Phone and walk-in ads (paid only), Monday, November 21, at 6pm
PHOTO CLASSIFIEDS
• Mailed ads (with photo only), Saturday, November 16, at 8am • Phone and walk-in ads, Friday, November 16, at 5pm

SECTION

SAN DIEGO READER
NOVEMBER 17, 1988



CLASSIFIED ADS

BIKES	24
BUSINESS OPPORTUNITIES	4
CARS	32
CAR SERVICES	2
COMPUTERS	2
FOR SALE	15
HELP WANTED	1
INSTRUCTION	3
LESSONS	3
MOTORCYCLES	30
MUSIC	10
NOTICES	2
PERSONALS	15
RENTS	24
PHOTOGRAPHY	43
REAL ESTATE	43
COMMERCIAL RENTALS	25
RESIDENTIAL RENTALS	25
ROOMMATES	25
SERVICES	24
SPORTS	24
STAGE NOTES	15
TRAVEL	15
WANTED	22
PHOTO CLASSIFIEDS	2
CARS	43
REAL ESTATE	43

RESTAURANTS

BEIGN ON 45

FEATURES

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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 (mailed inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost \$60 per extra word, and payment must accompany ad.

MAILING DEADLINE
Free classifieds must be mailed to the following address and must be received by 8:00am Monday, three days prior to the intended issue. Reader Classifieds, P.O. Box 80803, San Diego, CA 92108. 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 \$60 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. We attempt to correct ads, or to request information from ads seen in paid issues. 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 \$60 per extra word. Discounts are available for classifieds placed for consecutive ads 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 the issue. Reader Classifieds, P.O. Box 80803, San Diego, CA 92108.

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. Office hours are 9:00am-5:00pm Monday through Friday, except Tuesday when the hours are 9:00am-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 by Visa or MasterCard only. Phone hours are 9:00am-5:00pm Monday through Friday, and on Friday when the hours are 9:00am-6:00pm.

231-8200 (Display advertising 231-7821)
These don't call us regarding free classifieds.

PHOTO CLASSIFIEDS



NORTH PARK
Fully updated 1 bedroom, 1 bath, new carpet, paint, fireplace, breakfast bar, in-law unit. \$210,000. Agent, 231-4562.

For publication will not be returned. Photo classifieds may be placed for multiple insertions provided proper 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 231-6656 for details.

MAILING DEADLINE
Photo classifieds can be mailed to the following address and must be received by 8am Monday, three days prior to the issue. Reader Photo Classifieds, P.O. Box 80803, San Diego, CA 92108.

WALK-IN DEADLINE
Photo classifieds may be brought to the Reader office, 635 State Street, downtown, before 12:00 noon, Monday, three days prior to the issue.

Photo classified ads cost \$3 each and are available to private parties selling cars or real estate. For business rates call 231-6656. 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 proper 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 231-6656 for details.

MAILING DEADLINE
Photo classifieds can be mailed to the following address and must be received by 8am Monday, three days prior to the issue. Reader Photo Classifieds, P.O. Box 80803, San Diego, CA 92108.

WALK-IN DEADLINE
Photo classifieds may be brought to the Reader office, 635 State Street, downtown, before 12:00 noon, Monday, three days prior to the issue.

ATTENTION MODELS Looking for sales motivated individuals to represent company. Call for resume, 231-7821.

ATTENTION CARBON Looking for sales motivated individuals to represent company. Call for resume, 231-7821.

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CHILD CAREHOUSEKEEPER live-in, 2-3 days/week for 12 hrs. Living mature responsible person, experience in children, English speaking. \$100/week. Call 231-7821.

CHILD CAREHOUSEKEEPER live-in, 2-3 days/week for 12 hrs. Living mature responsible person, experience in children, English speaking. \$100/week. Call 231-7821.

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CHILD CAREHOUSEKEEPER live-in, 2-3 days/week for 12 hrs. Living mature responsible person, experience in children, English speaking. \$100/week. Call 231-7821.

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NOVEMBER 12, 1983 21

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Mercedes-Benz 240, 260, 280, 300, 350, 450, 500, 560, 600, 630, 660, 700, 730, 770, 800, 850, 900, 950, 1000, 1050, 1100, 1150, 1200, 1250, 1300, 1350, 1400, 1450, 1500, 1550, 1600, 1650, 1700, 1750, 1800, 1850, 1900, 1950, 2000, 2050, 2100, 2150, 2200, 2250, 2300, 2350, 2400, 2450, 2500, 2550, 2600, 2650, 2700, 2750, 2800, 2850, 2900, 2950, 3000, 3050, 3100, 3150, 3200, 3250, 3300, 3350, 3400, 3450, 3500, 3550, 3600, 3650, 3700, 3750, 3800, 3850, 3900, 3950, 4000, 4050, 4100, 4150, 4200, 4250, 4300, 4350, 4400, 4450, 4500, 4550, 4600, 4650, 4700, 4750, 4800, 4850, 4900, 4950, 5000, 5050, 5100, 5150, 5200, 5250, 5300, 5350, 5400, 5450, 5500, 5550, 5600, 5650, 5700, 5750, 5800, 5850, 5900, 5950, 6000, 6050, 6100, 6150, 6200, 6250, 6300, 6350, 6400, 6450, 6500, 6550, 6600, 6650, 6700, 6750, 6800, 6850, 6900, 6950, 7000, 7050, 7100, 7150, 7200, 7250, 7300, 7350, 7400, 7450, 7500, 7550, 7600, 7650, 7700, 7750, 7800, 7850, 7900, 7950, 8000, 8050, 8100, 8150, 8200, 8250, 8300, 8350, 8400, 8450, 8500, 8550, 8600, 8650, 8700, 8750, 8800, 8850, 8900, 8950, 9000, 9050, 9100, 9150, 9200, 9250, 9300, 9350, 9400, 9450, 9500, 9550, 9600, 9650, 9700, 9750, 9800, 9850, 9900, 9950, 10000, 10050, 10100, 10150, 10200, 10250, 10300, 10350, 10400, 10450, 10500, 10550, 10600, 10650, 10700, 10750, 10800, 10850, 10900, 10950, 11000, 11050, 11100, 11150, 11200, 11250, 11300, 11350, 11400, 11450, 11500, 11550, 11600, 11650, 11700, 11750, 11800, 11850, 11900, 11950, 12000, 12050, 12100, 12150, 12200, 12250, 12300, 12350, 12400, 12450, 12500, 12550, 12600, 12650, 12700, 12750, 12800, 12850, 12900, 12950, 13000, 13050, 13100, 13150, 13200, 13250, 13300, 13350, 13400, 13450, 13500, 13550, 13600, 13650, 13700, 13750, 13800, 13850, 13900, 13950, 14000, 14050, 14100, 14150, 14200, 14250, 14300, 14350, 14400, 14450, 14500, 14550, 14600, 14650, 14700, 14750, 14800, 14850, 14900, 14950, 15000, 15050, 15100, 15150, 15200, 15250, 15300, 15350, 15400, 15450, 15500, 15550, 15600, 15650, 15700, 15750, 15800, 15850, 15900, 15950, 16000, 16050, 16100, 16150, 16200, 16250, 16300, 16350, 16400, 16450, 16500, 16550, 16600, 16650, 16700, 16750, 16800, 16850, 16900, 16950, 17000, 17050, 17100, 17150, 17200, 17250, 17300, 17350, 17400, 17450, 17500, 17550, 17600, 17650, 17700, 17750, 17800, 17850, 17900, 17950, 18000, 18050, 18100, 18150, 18200, 18250, 18300, 18350, 18400, 18450, 18500, 18550, 18600, 18650, 18700, 18750, 18800, 18850, 18900, 18950, 19000, 19050, 19100, 19150, 19200, 19250, 19300, 19350, 19400, 19450, 19500, 19550, 19600, 19650, 19700, 19750, 19800, 19850, 19900, 19950, 20000, 20050, 20100, 20150, 20200, 20250, 20300, 20350, 20400, 20450, 20500, 20550, 20600, 20650, 20700, 20750, 20800, 20850, 20900, 20950, 21000, 21050, 21100, 21150, 21200, 21250, 21300, 21350, 21400, 21450, 21500, 21550, 21600, 21650, 21700, 21750, 21800, 21850, 21900, 21950, 22000, 22050, 22100, 22150, 22200, 22250, 22300, 22350, 22400, 22450, 22500, 22550, 22600, 22650, 22700, 22750, 22800, 22850, 22900, 22950, 23000, 23050, 23100, 23150, 23200, 23250, 23300, 23350, 23400, 23450, 23500, 23550, 23600, 23650, 23700, 23750, 23800, 23850, 23900, 23950, 24000, 24050, 24100, 24150, 24200, 24250, 24300, 24350, 24400, 24450, 24500, 24550, 24600, 24650, 24700, 24750, 24800, 24850, 24900, 24950, 25000, 25050, 25100, 25150, 25200, 25250, 25300, 25350, 25400, 25450, 25500, 25550, 25600, 25650, 25700, 25750, 25800, 25850, 25900, 25950, 26000, 26050, 26100, 26150, 26200, 26250, 26300, 26350, 26400, 26450, 26500, 26550, 26600, 26650, 26700, 26750, 26800, 26850, 26900, 26950, 27000, 27050, 27100, 27150, 27200, 27250, 27300, 27350, 27400, 27450, 27500, 27550, 27600, 27650, 27700, 27750, 27800, 27850, 27900, 27950, 28000, 28050, 28100, 28150, 28200, 28250, 28300, 28350, 28400, 28450, 28500, 28550, 28600, 28650, 28700, 28750, 28800, 28850, 28900, 28950, 29000, 29050, 29100, 29150, 29200, 29250, 29300, 29350, 29400, 29450, 29500, 29550, 29600, 29650, 29700, 29750, 29800, 29850, 29900, 29950, 30000, 30050, 30100, 30150, 30200, 30250, 30300, 303

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FREE CASE

FREE FILM

\$69⁹⁵

MINOLTA

MINOLTA 3000i BODY

- Compact SLR with interchangeable lenses
- Real time auto focus
- Full program exposure
- Minolta 2 yr. USA warranty
- Extended warranty available

FREE TURKEY

\$229⁹⁵
or \$399⁹⁵ w/AF35-70 lens

PENTAX

PENTAX K-1000 BODY ONLY

- Full manual exposure
- Built in light meter
- Interchangeable lens
- Very durable
- Includes 1 yr. Pentax USA warranty

\$129⁹⁵

FUJI

FUJI FILM

100 ASA 24 exposure 35mm Super 8 100 3 pack

\$6.99 each at retail

-2.00

\$4.99 after rebate

MINOLTA

MINOLTA AF-TELE

- Both wide angle and tele lenses
- Auto wind/flash
- Automatically frees flash when needed
- Auto focus
- Auto everything
- Minolta 1 yr. USA warranty
- Extended warranty available

FREE TURKEY

\$169⁹⁵

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