

If you want to find city employees goofing off on company time, try Dobson's restaurant after a meeting of the Civil Service Commission. Or maybe the credit union on payday. Another good bet is Page 4

READER

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WAR BENEATH THE WAVES



Marine's Harrier jet after the invasion

Story by **Bill Salisbury**

YOU KNOW KEN

Story begins on page 14

WHEN SEALS DIE

Story begins on page 18

2 San Diego Reader October 4, 1990

San Diego Reader October 4, 1990 3

THE SPIES WHO CAME IN AT THE BEHEST OF THE WATER DEPARTMENT

BY COLIN FLAHERTY

If you want to find city employees goofing off on company time, try Delbon's restaurant after a meeting of the Civil Service Commission. Or maybe the credit union on nearby. Another good bet is the Roomable Room at the Victorian Hotel 2 p.m., as the department heads struggle out after a late, leisurely lunch. Or do what the city's water utilities department does.

One employee sheds his uniform, parks his city vehicle several blocks away, and pretends to check meters while he goes to his bank or a park.

does, hire private investigators.

Spies are an increasingly popular tool to curb sloth among the public employees who toil in the arenas, sewers, and water mains of San Diego. It may be distasteful, said deputy director Douglas Grigby in a September memo, but industrial espionage is necessary because of the continuing reports of "unacceptable" levels of rates of water loss.

STRAIGHT POOP ON PB PIPE

BY JOE DALEY

On a recent Saturday morning, Jack Mahoney stood in the driveway of his Cotnam Hills home near Rancho San Diego and passed out the first checks from a whopping \$1.4 million settlement he and 200 of his neighbors had won against Shell Oil, U.S. Brass, and associated lead defendants. A rash of polybutylene-plumbing failures in three Cotnam developments had prompted the suit.

Local plumber Mike Ramirez, responding to an emergency leak in a polybutylene-plumbed residence in the South Bay, found an entire ceiling ying in shards on a sopping bedroom rug. "I didn't even have to use the crawl space to get at the pipes," he gushes. "There was nothing left for the ceiling to hold."

In Sonoma, Carla Borden, who manages the 154-unit Castles Del Sol apartment complex, rarely gets a full night's sleep, the plastic polybutylene piping throughout the complex erupts an average of five to six times a week, usually at night when the water pressure is the highest. Castles general partner John Dornbach has budgeted \$300,000 in plumbing expenses and tenant reimbursements since buying the property in 1988; he's using Shell Oil, U.S. Brass, and others for \$200,000 dollars. "Over a year ago, I hired one of a plumber who assured me he'd re-plumb the 13-building complex for a mere \$100,000 dollars."

Polybutylene pipe, better known in the trade as "PB" or by a popular brand name, "Deta" (no A's), turned into residential construction one during the late '70s and reached its zenith during the early '80s. Manufactured by a semi-cooperative, using a resin provided by Shell, PB was touted as a low-cost, low-maintenance

city pipes all day give a bad name to the most honest good employees we have in the division. I ask that you continue to do the same excellent work you have done in the past until we have proved the division of incompetent unproductive employees.

Such as Ralph Thomas, one of several employees caught in the water department's latest sting. Two private investigators from Eucor & Associates followed Thomas and his crew for five days in August. Labor law may prevent Grigby from going into detail, but investigators' reports are quite thorough.

Follow-up employees said Thomas, one of dozens of technicians who repairs water mains, is among the best in the city — when he's on the job. Which, according to 35 pages of investigators' reports, wasn't very often. "On August 20, 1990, you arrived (in a city truck) at 38th and National at 9:32 a.m. A male believed to be yourself entered a white Cadillac (and drove away). This is not a work site or a city vehicle."

The following day, investigators, who were paid about \$35 an hour, tailed Thomas as he drove a city vehicle to a Southeast San Diego



dry cleaner. "You left the dry cleaner at 7:44 a.m. and entered a white Lincoln... This was not a work site or a city vehicle." The Cadillac and the Lincoln belong to Thomas, a \$27,000-a-year supervisor who has been with the city for five years. The rest of the reports were equally unkind, and on September 18, Thomas was fired.

This was the second time in two years that the city's private investigators on the trail of the elusive Thomas. In July 1989, he

was suspended for 20 days after an agent from the NARCOPE private investigator firm posed as a city employee and fired water lines for several days with Thomas and his crew. The undercover man reported Thomas repeatedly dodged his job and drove around "without accomplishing any work."

Despite voluminous documentation to the contrary, Thomas, a father of five, said he was performing work-related tasks or taking his car to a repair shop. Although he may not have been

where he should have been all the time, his assignments were always completed. He recognizes that his actions of a successful appeal to the Civil Service Commission are slim. But his water department colleagues say snooping is hurting morale and may be dangerous. "It's causing real problems with attitudes out here," said one employee. "Nobody likes to be watched. The problem is not the city's looking over their shoulder instead of paying attention to what they're doing. Well, we're operating some heavy machinery. One slip and somebody could get hurt. What if

(continued on page 6)

assess local attorney Robert Gerard. "When I first came out, they said it was the greatest thing since sliced bread. But at some point, they knew it was awful. I have an internal memo in which they suggested among themselves that more testing needed to be done." Gerard warns that San Diego PB piping claims are probably just beginning. Local Building Industry Association figures show nearly \$100,000 in residential building permits issued during the early '80s. "We estimate 80 percent of the homes built in San Diego between 1982 and 1985 were plumbed with PB pipe and aerial fittings. From 1985 to last year, PB with copper fittings was used in perhaps 50 percent of the homes. We're looking at potential claims upwards of \$50 million."

Gerard is none of U.S. Brass's toll-free hotline for disgruntled consumers but dismissing the prospects as too little too late. "U.S. Brass is offering to retrofit affected homes with copper fittings, but they're using the same polybutylene pipe in between the fittings. For them to re-plumb totally is copper, five leaks would be the major number. They say, 'Okay, we'll give you all copper. If you have more than five leaks, who the hell's taking that five leaks?'"

San Diego's Water Department estimates 60 to 75 percent of its workload involves re-plumbing polybutylene systems. He doesn't believe he has had that many of those jobs are paid for by U.S. Brass but insists that copper fittings here sound a death knell for PB problems. "I have yet to re-plumb a house that had copper fittings. Besides, one leak's nothing to panic about. He's weird why if all the leaks have been worked out."

(continued on page 6)

80,000 local homeowners take the pipe

In Spring Valley, Harold and Annette King watched in horror as a neighbor in their Camino Del Lago Estates development, after fixing a site of polybutylene pipe splits and fitting leaks, was forced to run his new piping up the exterior walls of his home, the re-plumbing had wiped out his savings. The Kings and their Del Lago neighbors have since banded together and are filing a class-action suit against the developer there.

"San Diego is probably the last major city in California to allow polybutylene piping."

consultant to Shell's polybutylene division named Russell Hultgren testified that in Shell's pilot programs in various cities, "We were having cooperations with polybutylene on almost all of our installations." He went on to say that the prevailing attitude from

alternative to copper piping: a flexible, easy-to-install tubing for hot and cold potable water that plumbers could twist with their bare hands around two-by-fours and snake through walls and crawlspaces.

There were problems from the start: leaks, splitting pipe, oxidizing scrapings. In a 1986 Sacramento trial in which Shell Oil was the defendant, a former

Shell's higher-ups was "It was a contractor problem... it was always the contractor that was wrong. When he raised objections, he recalled, he was '...told to continue with it and don't get involved.'"

U.S. Brass claimed early leaks were due to a stretching of aluminum crimping rings placed around the aerial fittings. A switch to copper rings didn't help much better. When leaks persisted, the blame was shifted to the fittings themselves, manufactured by the Calumet corporation. The crimping tool and installation methods used by contractors also came under attack from U.S. Brass.

The Texas company's latest manifesto is that PB pipe is finally the safe, efficient product they have always claimed it to be — provided it's not used in a recirculating hot-water system. For those, they recommend full copper.

"Polybutylene's a time bomb."

WILL PARADE ROAD?

BY BRAD CANLEN

It's difficult to announce with any certainty that the Toyland Parade has been canceled this year. The candy-store owner says that the business community has pulled out, to find out why he suggests talking to the woman at the coffeehouse. The coffeehouse owner has moved on to other things; she blames the death of the parade on murder society. And the parade chairman, who recently moved to El Cajon, says the event may happen as planned; he's still trying to decide.

Welcome to North Park, a community on the move. Centered around the intersection of 20th and University, North Park has gone from a bustling business district in the 1940s and '50s to a declared collection of discount bins and corner shops (20th to the brink of urban renewal where it settles today). Through it all, the Toyland Parade has kept pace.

Thanksgiving, the event was once the second largest parade in California. It drew entries from around the corner and cranked more than 200,000 people. When North Park fell into its big slump, it did the parade. Then in 1985 the event was resurrected after a 19-year absence. It was heralded as a turning point for the community. Until somebody dropped the bomb.

Mark Hansen, owner of Mark Hansen Chocolates, says it was he. Hansen is the president of the local merchants' association, which



Shoppers and browsers but not much glitz

has been the primary sponsor of the (University Avenue parade). Somewhat reluctantly, Hansen adds, "One of the concerns last year was whether or not the business community really wanted the parade," he explains. The merchants have complained, he says, that they lose business when the streets are blocked off. They resent the fact that the free event draws many spectators who don't even live or shop in the area.

Last year's parade was a little light on floats and bands, a big heavy on clowns and Shireans. The upside parade that Hansen and Hansen Chocolates picked up the parade and published an announcement in the community association's newsletter, "Christmas on the Border," the official theme of the parade, would

Fundraising might have helped, had someone thought to do it. But the owner of North Park Coffee, who organized last year's parade, never turned the chairmanship over to anyone else, Hansen says. So when April and May rolled around, serious preparations for the event did not begin. Then Ron Gardner came along out of nowhere and said he was the chairman of the parade.

"Mr. Gardner was without a job at the time, and I think he saw it as a way of gaining employment," says Hansen. He points out that Gardner doesn't own a North Park business, and his address remains a mystery. But Gardner picked up the parade and published an announcement in the community association's newsletter, "Christmas on the Border," the official theme of the parade, would

include marching bands, color guards, and floats from both Mexico and the United States, it said. The date and time — December 1 at 2:00 p.m. — were also set.

When Gardner approached Hansen about business association funds, he was not given a warm reception. The men argued over who was in charge of the parade. Hansen was exasperated, city officials were contacted, and a community mediator was called in. For a while, it looked as if there would be two separate parades.

Then the business association decided not to fund the event, and Ron Gardner dropped out of sight. "I've been in El Cajon," says Gardner, adding that his living arrangements are only temporary. Hansen has lived in North Park for 15 years and worked on the Toyland

Parade since it was re-introduced. "The marching dominoes are mine," he says, referring to one of the regular brigades. Gardner claims he was asked to run the parade by the business community activists. "The business association thought they controlled the parade," he says. "The two hats were stuck into each other, and I came in and broke them apart. They didn't like that. They think I'm a nobody." Mark Hansen ignored his letters, cut him off at business association meetings, and refused to enter negotiations, says Gardner. Precious weeks were lost. Most of the high school bands and equestrian teams are now booked up for the parade season. Still, it's possible to put on some kind of parade, says Gardner.

"The Toyland Parade has always been low budget. We let it say Brownie with a uniform."

"It's never too late," he concludes. Karen Arter, the owner of North Park Coffee, orchestrated last year's parade. She left the business association shortly afterwards, and as far as she's concerned, that's where her responsibility ended. "It's incredible amount of work," she says. "It took over my life." Arter thinks that small community parades may become obsolete. "People change priorities," she says, referring to the death of good. "North Park is a public space to see more glitz. 'Nose days.' 'The Toyland Parade has always been low budget.' Arter says, "We let it say Brownie with a uniform. And I got a lot of complaints. People said it was a lousy parade." ■

HUSTLER'S SERMON

BY PAUL KRYGIER

Father Joe Carroll has raised more than \$20 million in donations in the eight years since the local Catholic diocese put him in charge of the St. Vincent de Paul thrift shop and homeless center in downtown San Diego. Michael the Hustler Prince, Carroll, discussed his fundraising techniques at a recent meeting of charity executives. Some excerpts from his talk:

I'm still puzzled-end that people send money in the mail. I mean, \$200 checks will change my whole mentality, because I was going after \$80, \$20, \$50 checks. On everything a board of directors. I needed a board of directors at St. Vincent's to give me credibility. I didn't care if they gave me a dime or raised a dime. I wanted names to put on stationary. But nobody would be on my board. I called all the big names, but they didn't know who I was. So I called my bank manager where I had my little account. He was parishioner, and I could list him as "Vice President, California First Bank." He was the chief teller, but I assumed he was important. I looked like I had a very impressive board, but there was no money in it. These were people I knew personally in the parish.

I'm on some boards now, and the agreement is they can't ask me to come to meetings and they can't ask me for money, but they can use my name. They're just getting started and need credibility. Eventually they're going to kick off and I'll be somebody on who gives money. On the selling of Father Joe: That was a mistake. I was Vincent de Paul — that people identified with the homeless, with helping the poor, but it wasn't what I knew in the richest parishes of the Catholic

Father Joe's dream becomes reality

BY PAUL KRYGIER

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community. So we sold this "hustler priest" image, this wheeler-dealer who'd do anything for a dollar. We sell Father Joe over and over again. It'll go to a party.

"They're going to put the plaque on the wall today at Symphony Hall, where Mrs. Copple gave \$2.5 million, and I'm saying to myself, 'Why didn't she give that to me?'"

who's ever at the podium will always say, "Thank you, Father Joe." The rest of it has already been said. So if I set up lunch with a guy, I'm obviously not there to say, "You're a nice person." I'm there to get some money. So I've sat down and they've said, "OK, I'll give you \$100,000, now let's enjoy lunch."

I've had that happen to me a lot of times. I've just sat down and they make the pledge. I had all this material, all this work, all this research. Wanted! But it was a nice luncheon.

Every group has to say, "What do I have best to say?" Children's Hospital sells "children," not necessarily "hospital." Because people are attracted to that. You give them what sells.

We're selling a building right now. Everywhere you look, you see the St. Vincent de Paul tower, and the tower cost us hundreds of thousands of dollars extra to put in the building, but the building had to be unique. So our center is different from every other center. That was our strategy. Everything has the "St. Vincent de Paul Joe" name. We had to fight with Mrs. Krue to put her name on it, because that gives us a name

recognition in the community. She did not want her name on it originally, but you don't find too many shelters with the names of somebody wealthy, so we worked on her for six months to get her permission.

On keeping in touch: I begin the morning by reading all the papers, every section, so I have an idea what people are going to be talking about. That gives you conversational stuff all day. Because in fundraising, everything affects us. You may say to yourself, "I'm going to call so-and-so today," but if you didn't read the paper and find out that they either had a disaster or something good happened to them, when you call you're out of touch.

On I'll read the paper and find out that so-and-so's had a business. The first thing I'll do is

(continued on page 7)

San Diego Reader October 4, 1990 7

CITY LIGHTS

(Continued from page 7)

San Diego is one of the toughest cities to raise money, because it's new money to a large degree. The old money here is loyal to Chicago and Cleveland and New York. I would love to be working in Cleveland. It has more (charitable) foundations — more old money — from the Standard Oil Company and all that, than any other city in America. Our city is still relatively entrepreneurial still. The money's being made, and therefore it's limited. Where they sell all the stock and put it in a trust fund or foundation, then it'll be given all away. Right now people are still living on it. That's the difference, and it makes it tough.

And within our church we have a competition. I have to try and beat out the University of San Diego all the time, and that's murder. USD has a staff of 10 or 15, and I've got a staff of 2 or 3.

On the do's and don'ts of fundraising:
The only don't I have is don't not try. Don't say "no" before you ask the person. I've never, ever been able to get an appointment with Mrs. Copley in all the years I've been at this. But I see her at a lot of social occasions, and I make a point of going over to her, because obviously that helps when you send her letters and apply for grants from the Copley Foundation. But

I've never been able to get in because she knows how she wants to spend her money, and she doesn't want to waste my time when she knows she's not going to change her mind.

But you always have to be willing to ask. We're in a town of entrepreneurs, not a town of easy money. So you gotta come up with new ideas.

"My board didn't realize I lost \$80,000 because that was the month Joan Kroc gave us \$3 million."

But I've had some lu-lu. I've lost \$80,000 at one fundraiser, but it got front-page coverage in all the newspapers, it was on all the TV stations that night, so it worked. I got a lot of publicity. And my board didn't realize I lost \$80,000 because that was the month Joan Kroc gave us \$3 million. So the finance report showed we spent \$100,000 on fundraising and took in \$3 million. That's not a bad ratio. God took good care of Father Joe that month. On raising money for the homeless:

Obviously, we help the single, homeless men out there, but we may not stress that as much

because people are more susceptible to children, to families, to single women out there. You have a different image of that kind of a homeless person. Vulnerable, really in desperate need. But I stressed single men in the homeless line, you'd say they're bums that don't want to work. So I've got a negative image I've got to offset, and I sell parts of my program, not all of it.

On the power of the press:
We rely on the fact that a lot of people see us in the press. They're impressed by what we do, and then they send us a check. Mrs. Kroc responds a lot to media. If she sees your program and likes it, she'll suddenly get involved. She saw me on TV. Called up one day and said, "Can I see you in a half-hour?" Needless to say, it's amazing how you can adjust your schedule for certain people.

The key is to be available to the press. I send out five press releases a year, but 99 percent of the time the press calls us up because they know I'll be available. They all have my private number at home. I have radio stations calling me at 4:30 or five o'clock in the morning, and I'm literally in bed when I'm being interviewed.

A lot of people are nervous of the press, and they always say to the reporter, "How are you going to use that?" Well, they're just

insulting the reporter, and they're not interested in doing a story on you anymore. I don't care what story they do. If they come down to the shelter and want to do a story on homeless people, we say, "Good, that's the residents. Interview any of them. We don't care what they say." If they want to say "St. Vincent's is rotten," that's okay. Because people at home will say, "That ungrateful so-and-so. I'll give some money to Father Joe, just because of that ungrateful so-and-so."

Sometimes we take advantage of tragedy. One tragedy that's going to happen this winter, like every winter, is some homeless person back East is going to die because of the weather. I make sure the press here knows and can make a local story out of that. So I call the reporters and tell them we're opening our winter shelter, our dining room, all our meeting rooms and taking as many homeless people in as it never happens in San Diego. The odds of it happening here are kind of slim to begin with, but the press comes down and shows that St. Vincent de Paul has the coin and the blankets and the hot soup. And it doesn't take long for the guys on the street to hear what we're doing, so we've got 200 guys in line, which is great for the TV camera.

On St. Vincent's next fundraiser:
We haven't looked it out yet, because we want to make sure it was all locked and sealed. The Padres are changing the color of their uniforms and Karl Bravaglia, who has the Padres' radio show, was advertising all day long that he's going to have the most famous Padre in San Diego history on to comment on the new uniforms. Of course, he called me at 11 o'clock at home, where I was waiting for his call, and he interviewed me about the uniforms change.

I said I don't like the change, but since they're going to do it anyway, I hope they'll give me the old uniforms to auction off as a fundraiser. Padres' owner Tom Werner was listening to the show and called me the very next morning and said, "You can have all the uniforms at the end of the season."

We didn't want to reveal this because all the other charities would go in and say, "Can we just have two of them?" Well, I'll tell you which ones you can have: the ones that don't sell at my auction. Now we have another major potential fundraiser and publicity stunt. So now I go to Tom Werner and tell him, "This was your idea, and therefore, you should give me not Roseanne, but Bill Cosby, as my auctioneer." That's the next step I'm going to work on. ■

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Where does artificial hair originate from? Many females in my community have hair weaves, but for some reason, no one knows exactly where they come from. Does the hair come from dead people? Horses?

Joan DeLash Williams

San Diego
Ugh. Luckily, no to both. Most of it is harvested from the heads of the living. Living people, that is. And yikes is Tibet (no kidding!) — but mostly people. It's bought by professionals called hair collectors who travel around locating anyone willing to part with his or her tresses for a price. Collectors prefer hair from women between 25 and 35 that hasn't been bleached, dyed, or permed. The absolute top-quality blond hair comes from Germany, black and dark brown from Spain, brown and auburn from France and northern Italy. The Orient supplies a coarser black hair. Convents used to be a big source of human hair for wigs. Collectors sell the hair to wholesalers, who clean, sort, and grade it and then sell it for hairpieces. The cheapest wigs are made of nylon fibers, untouched by human scalp.

Dear Matthew Alice:
Many a morning or evening, as I've walked up the paved road leading from Black's Beach to La Jolla Village Drive, I've observed what academic achievement, secret initiation, or noble birth has bestowed the auto-access key on those who drive past me. A co-worker recently told me that the UCSD School of Medicine gives the keys to medical students. The property does belong to the UC Regents, so I'm almost ready to believe this elitist explanation.

John Thivierge
University City
Close — but that's the wrong elitist explanation. Here's a little quiz. What characteristics would you guess all key holders share: (a) good taste and breeding, (b) high marks in Introductory to Neurosurgery, (c) red surf style, or (d) pots of money? Why (d) of course. A key will cost you the price of a house in La Jolla.

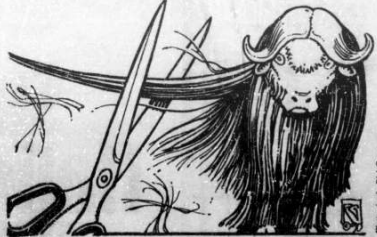


Illustration by Rick Clary

Vermont. The Black family gave the land to the Regents with the stipulation that the Fernald homesteaders continue to enjoy direct access to the beach. So that's who's driving by? Well, yes and no, Clementine. Among the several definitions for the word *moche* is the beauty mark, true enough. That could be why the tiny patch of beard had the same name. But a *moche* is much longer and covers more of the chin than an underlip beard. Perhaps we could compromise and call it a *horchiche*?

M.M. of Del Mar zaps a fax our way to add "soul patch" to the list. Old-time musician slang, he (she?) says. Joop Klepfer of San Diego casts another vote for soul patch and offers as well the highly original, very strange "walaheppent". Unfortunately, no origin is offered for that one. "Bop beard" was a name popular in the '60s and '70s, according to one anonymous Ocean Beacher. Tom Chan of North Park says he just shaved off his *moche* a couple of weeks ago, so he's claiming some insider knowledge.

My little Merriam-Webster defines an imperial as "a pointed beard growing below the

lower lip." The Foreign Theatre coined the term "jazz beard" in a Nick Danger adventure, and that enjoyed a brief vogue among... er... fans of '90s drug humorists. "Mouche" is a no-show, but this is a \$2.95 dictionary.

According to my American Heritage behemoth edition that comes with its own which so you can move it around, an imperial is "a pointed beard grown from the lower lip and chin," so named because Napoleon III wore one. Most pictures of the 19th-century Frenchman show him with something that looks like a wavy whisker flowing from below his lip, well past his chin, although I did find one sketch of him with the small underlip tuft that we're talking about here. But the sketch dates from the 1830s, before he became emperor and was in a position to have beard styles named after him. The imperial, like the *horchiche*, could be a bit too much of an overachiever to qualify for our list. But jazz beard is a show-off, since I've always found Foreign to be a source of wisdom and truth (we are all bears on this bus, and everything we know is wrong).

If you're keeping score at home, that makes a total of ten so far, with the addition of boy beard, jazz beard, soul patch, and the peculiar *walaheppent*. But Tom Chan poses a new hairy question. It's open in the floor, so jump right in if you've got the answer:

What is the similar-sized tuft of hair that's left at the nape of the neck after a black kid gets a fade haircut? Not a queue, not a ponytail, but a... what?

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 83883, San Diego, CA 92186-5883, or fax your questions to 333-0469.

My little Merriam-Webster defines an imperial as "a pointed beard growing below the

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A.P. Hernandez (but she's the man)

Story by Bob McLean
Illustration by Larry Ashton

Dear Uncle Chuck and Aunt Sally:
This sorrowful tale is too fresh in my mind to laugh about it very much, but I'm sure there is some good cartoon material here. I decided to take your advice and fall in love with an Imperial Beach redneck. There was this dating little woman, an assistant manager at Food Basket. She comes up to my shoulder, has a perfect figure, couldn't weigh a hundred pounds. She always stands like a little soldier, straight as an arrow. She is always immaculately attired in her little oxford cloth shirt and black tie slacks, etc. She works like a tiny little stevedore and looks as though she is enjoying it more than anything else in the world.

She, princess, is half-educated, has a hillbilly accent (from Oklahoma?), and she is mean as snake and shit. She is a classic Scopyo: secretive, vindictive, fearful, inquisitive, and has a lot of con about everything. She is also the cutest woman I have ever seen. I fell absolutely completely, madly in love with her. She is not married and has been dating an "older man." I thought, why not?

Last Halloween, I took her for the first time without her horrible Billy Graham glasses. She had on a costume for the evening was a strapless evening gown. I had been admiring her spirit and enthusiasm for months, but she blew me away that night. I knew she was pretty, but until then I didn't realize she was downright beautiful. I just stood there and gazed. That was the last time she wore her Billy Graham glasses, and I thought for sure this was the woman I had been looking for. I was in love!

The only thing I didn't like about her physical appearance was her grin. She has a beautiful face, her skin, light brown hair, and absolutely black eyes. (She's part Indian, and her father is copper-colored with the same eyes. He came down to the pool one day to check me out. Didn't say anything, just sat there and studied me.) Her smile is very nice, but her grin looks exactly like Johnny Cash's snarling, funny stare with the top lip pulled back to show all the teeth. She has this subliminal, tight little mouth, so that when she is working hard all

her lipstick wears off early in the day. And she swaggers. Damn fascinating. I stopped every night to talk to her for 20 to 30 minutes near the exit of the store at her stand-up desk. I won't say she's sharp, but she's the only person I have ever heard carry on a full-fledged conversation and count cash at the same time. She knows everything there is about running that store and selling groceries. I think she is probably very bright. She has had some college and is supposed to return for more classes this fall as part of Food Basket's training program. Her conversation is full of country colloquialisms. "Well, I've let better and I've let worse." "I'm

She has this stubborn, tight little mouth, so that when she is working hard all her lipstick wears off early in the day.

going out with the girls this Friday — we're going clubbing." "Clubbing?" "Yeah, clubbing. SEALS. (SEALS are an elite Navy group stationed in Coronado.) She has a very low, resonant voice that makes you melt when you hear it. People with resonant voices get whatever they want in life. It's like being born with a silver spoon. No one can say no to them: salespeople, teachers, actors, singers. I asked her once if she ever had voice training, but I don't think she knew what I was talking about. She drives a little Honda (gray) with the bars across the back window, about ten years old, a Civic, I think. And she is so mean no one in her right mind would ever dream of messing with it. She's very proud of the fact that she's saved enough to buy a little condo in the I.B. area. She's careful to tell you

that it's in Silver Strand Park, San Diego. I think it's an accomplishment worthy of admiration, especially since I was never able to do it. She struts and lets like a little thing. She drinks only dry white wine and never eats after sunset. And the fact that she works like a demon keeps her from getting fat like her sister, who is "as wide as she is tall." "Well, what can I say?" I got completely under this lady's spell. I kept asking her out, but she always replied, "I never said I would go out with you." Finally I decided that six months is enough. Let's go for it. I'll write her a few love letters and get this thing out of the store or over with. So I wrote the letters and mailed them. You guessed it. She kicked me out of the store and reported me to the police! That was two months ago, and I'm still trying to get back in the damn store. She's going to have to struggle out if she wants to put her boots under my bed — especially here in the Imperial Beach jail.

P.S. She's part of a religious group in Imperial Beach, though I doubt she herself is terribly religious. Her clan is made up of proud blue-collar workers, some Mexicans who drive old pickups with small camper shells, and blacks. They sort of circle around in the parking lot to keep an eye on her if she's having trouble. I guess I came under that category because it's day after she kicked me out of the store. I started to take a short cut across the parking lot, and a big black guy jumped out of an old muscle car parked next to



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hers and ran towards me making gestures and gave me a rapid retreat message, which I obeyed. Anyway, as a last resort I decided to try religion. I sent her a nice little religious card in which I wrote, "People change — why don't we talk about it over dinner? Just you and me and Jesus. Jesus loves you and so do I." Apparently that was the last straw. I got a nasty letter from her lawyer threatening a lawsuit. That was the end of that. The clan, however, has taken a new interest in me. I am now receiving these psychic religious tracts partly written in tongues. AMEN! I may have to leave San Diego forever! Bob

Got your fascinating description of the I.B. redneck. Your mistakes go along after the venetian. It's obvious that her job is her only love. What you need to do is find a nice, mature beach bum at an early morning I.B. bar. It's a whole new side of life. Uncle Chuck

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WAVES

YOU KNOW KEN

Lee Ellen Butcher is Ken Butcher's widow. Ken was a Navy SEAL lost at sea during the Grenada invasion. Ken and I served together with Underwater Demolition Team Eleven at the Amphibious Base in Coronado. Before Ken volunteered for SEAL Team Six on the East Coast I interviewed Lee Butcher in San Diego two years after Ken's death.

I met Ken during a Team party at the Oakwood apartments in Coronado. We talked about my work, money, I had two kids then. During the day I did shows with sea lions and beluga whales at Sea World, at night I was what I guess you'd call a meerkat in the aquarium at the Reef Lounge in Mission Valley.

When I told Ken about being a meerkat, he laughed and told me he was a frogman. He said if a meerkat kissed a frogman, he'd turn into a handsome prince. I said I think you've got your fairy tales mixed up, and I kissed him anyway.

(She laughs an easy, natural laugh. She is a pretty girl with short, dark hair and wide-set eyes that look directly at you. She has the trim body of an athlete.)

Ken used to visit me during the shows at Sea World. He would come early and stay all day, watching every show. Sometimes we'd sit as many as eight shows, which were too many for us and the animals. But Ken didn't seem to mind. We spent my breaks together.

Ken always wanted to get in the tank; but he couldn't let him. He got along great with the girls. He liked all the attention, and he was, you know, kinda little for a frogman, so the girls thought he was real cute. Ken

They were so young, and they were being told, "You are elite! You are top secret!" So they go around playing espionage, which draws even more attention.

had a tough body, but he wasn't a muscle guy.

We were a tight group. I didn't like doing all the shows for low pay, but we had a lot of camaraderie. Ken and I didn't sport dive together, we did have a Zodiac, though, and we used to sit all the time. We loved the water. We would have fun, but after working all day at Sea World, I didn't much feel like diving on my days off. I didn't like the cold water, but could never bother. Ken had a regular little inflatable.

Where did you learn to dive? In the Keys. I'm from Chicago so I love warm weather and clear water. I stayed in the Keys quite awhile. I was a scuba instructor in Key Largo before I came to San Diego.

Ken didn't do much sport diving in San Diego either. He was diving all the time in UUT Eleven, and he used para-chuting better. That's one of the reasons he volunteered for SEAL Team Six. But he liked Team Eleven, especially the trips they took to Kwajalein in the South Pacific.

Where they parachuted into the ocean to recover the missile nose cones? Yeah, the missiles they fired from that Air Force base up north. He went to Kwajalein a couple of times. Oh, God! I remember the first time. I met him at the airport when he got back. He was so excited. He brought me all kinds of stuff—T-shirts, wicker baskets, shells—he was always bringing me shells. Let me show you

the shells. They're in the bedrooms. (She has arranged them on glass shelves, and they are beautiful, scarlet periwinkles, maculated conchs, what appears to be a rare micro conch, cowries of various sizes and colors, a mitre with swirling colors like a butterscotch sundae.) Ken really liked UUT, he had a lot of friends in the Teams out here. I got to know most of them while we were dating. I used to go to the keys on Claret Beach that the Teams would stop after the Friday morning missions. You know, run to 18 and back, swim across the bay and back, do surf passage, break your head coming in on the rocks at the Del. I know why did Ken leave

Eleven, go to Six?

You know Ken. Always volunteering for everything. He was on the jump team, and Six needed the best jumpers. Also he loved his platoon officer in Eleven, Bill Davis, and Bill was going to Six, so Ken went with him. He really respected Davis and he didn't feel that way about all his officers, especially some he had in Six.

He had to be recommended for Six—they only took the best. He was excited when they accepted him. He told me, "We're going to be the best! It's gonna be like the old Teams." I said, "Well, it's what you want, go for it."

We got married over Christmas in 1980, just before he went to the East Coast, where Six was commissioned at Little Creek, Virginia, before they went to Dam Neck. Ken was a plank owner, which made him proud. There's his plaque on the wall.

I didn't go back with him right away. I was going to San Diego City College and wanted to finish the year. I missed him in June. I didn't like Virginia. It rained all the time. I missed dry weather. But we lived in Virginia Beach, so at least we had some sun.

So the first captain kept in touch with the wives while their husbands were away? Yeah, he really did. Then he left, and a new captain came to Six. He didn't do anything for us. He didn't even introduce himself to me when he was telling me about Ken being dead. I said, "Who are you?" After he told me he was the captain, I said, "Well, that's real nice. What's your name?"

He didn't introduce himself, which is unfortunate, cause I told Ken, now that the old captain's gone, I'm not even gonna know who—if you die, who's gonna tell me? I don't even

couldn't call. I mean, when they're on a WESTPAC, you write them a letter, and a month later you get one back. SEAL Six wasn't that bad. He wasn't gone so long at one time, and he could usually call.

Where you close to the wives and girlfriends of the other men in Six?

Not the whole Team. The Team didn't socialize much; plus, everyone was gone at different times. It wasn't like, okay, we're all gonna do this deployment, and then we're all gonna be back. They were all doing different things, so very rarely maybe a few times a year, we got together as a Team. But the wives in Ken's little boat crew were pretty tight, cause we had nothing in common with anybody else in Virginia Beach.

Ken's first captain, the guy who started Six up, was so great with the wives. He would get us together a lot and talk to us, listen to our problems, and help us with the Navy.

When Six moved into their new area in Dam Neck, the captain had an open-house for wives, kids, and close relatives—but no girlfriends. He showed up in the building, the equipment, how the guys did things. He showed us where they worked out and kept their stuff in these cages.

They had a computer room, and what looked like a lecture room with tables lined up, you know, probably a room where they went over what they were gonna do.

And they had a couple of rooms we couldn't enter. I noticed they had little key punches, and I thought, hm, better get out my key punch, must be something good in this one.

And they showed us the weapons, which I don't know anything about. I did look at them and go, "God! I don't even want to touch! Those things looked, you know, really nasty."

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know—cause they didn't have any wives' meetings, he didn't even introduce himself or anything.

Did you know Ken was going to Grenada? No! I just knew something big was going on because they called him three times in one week, and he had to go in each time. He'd say, "I gotta go, I gotta go." "Is that it? You know, one of these times is gonna be the real thing."

Then that Saturday, I can't even tell you the date, I don't recall, except we had the whole day planned out. It was gonna be great. But Friday night they called him in again, and I thought, it's okay, they're just getting their things down, get it faster and stuff. I was relieved when he came back after two hours.

Then they called him in again Saturday morning, and he hadn't returned by afternoon. I called my girlfriend and said, "We have some drinks. She said to leave Ken a note, but I said, 'He's gone.' But later I found out they were just sitting over there waiting; one of the other wives went over to pick up the car and saw Ken. I thought, 'Shoot! I should have just driven in there to see if I could find him. I wish I did that. The crew, I would have told him, I would have talked to him, at least. So anyway, I guess that Sunday's when they did it."

Then I started listening and watching the news. Man, did I watch the news! I did CNN on 28 hours a day.

My girlfriend Cookie thought they had gone to protect the president, because she heard about a threat on his life. I said, "No, that's not it. I think it's in the Caribbean, 'cause I heard a carrier's been diverted from the Med. The Independence is going to the Caribbean to the southern islands, instead of relieving the Normans in the Med."

I told Cookie, "The Navy's routed the Independence to the little island where there's an evacuation going on. That's where they are." So on Wednesday, I found out on the news we'd invaded the small island of Grenada. I'd never even heard of Grenada!

Did you talk with any of the other wives or girlfriends? No, just Cookie. She's my only friend. I guess that's why I really didn't talk to that much. She and I still hoped maybe they were in Georgia and they'd be home tomorrow. But I thought, no, they would be home by now. Cause each night you get home you hope to see the cat, and the cat was never there.

Were you working? Yes, and I was going to school. Old Dominion. But you start looking for the car each day

"We have to tell people he was killed in training. They said you have to tell his mother he died in training."



Grenada. I'd never even heard of Grenada!

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Were you working? Yes, and I was going to school. Old Dominion. But you start looking for the car each day

they're gone. Man, do you look for that car and watch the news. And you—I always drank the worst you know—you get prepared for the worst.

Thursday morning, Cookie called me, which I thought was weird, and she sounded really depressed and sad. "What are you doing?" and I said, "I'm gonna go to school and then work," and she said, "Oh, well, okay." And I thought, that's real weird.

Then when they called me out of class, I knew I thought, there's only one reason they'd call me out of class. But I thought, maybe I'm wrong, maybe he's just hurt. Then I thought, no, if he was hurt, he wouldn't come to school to tell me—they'd just call like they did when he broke both his ankles.

Then I saw Cookie and the captain, and I knew the worst had happened.

What did they tell you about it? They well, after I stopped crying, the captain came over and said Ken died a very, very proud of him. The mission was accomplished, you know, that he wouldn't be pronounced dead until mid-night because of exposure. See, four days at that water temperature, lost at sea. And I said, "Who are you?" And he introduced himself, and I went, "You should meet me before."

You know, maybe he did, probably still doesn't talk to the wives but... So anyway, it took me, I would say, a year before—well, I tried to get to Grenada about five times, 'cause I wanted to see where he died, but I couldn't get to Grenada because they were still having some kind of problem down there, so I got on this island close to Grenada where I could look over at a Grenada is a very little island.

Did they ever tell you more about how he died other than that he had drowned? The President wrote, and the Secretary of the Navy, wrote letters of respect, but there was nothing from Six saying the mission was such and such. But they said it was successful, which it was, overall, if

the mission was to get Americans off the island and secure it. They could have lost a lot more. When Ken's friends told me what happened, I thought, God, we're lucky they didn't lose more than four, the way they did it.

How did they do it? Didn't do it very well. I think they did it very sloppy. You know what I'm saying? What I heard was that they had the Air Force dropping us off from a C-130, even though they were Navy, they had the Marines, they had the Army. There was a lot of miscommunication and misintelligence. I didn't get all the details.

One of the guys I talked to who made the jump out of the Navy now. He said he was lucky he survived, that someone rescued him, pulled him up. He said they just wore too much equipment, they just weighed themselves down. I thought, God, now that's the stupidest thing I ever heard. He said, "As we jumped out, I started getting rid of everything, and I was still getting down." If you could find him, he'd tell you the details—especially if you fed him a few beers. Anyway, he's out of the Navy so no one can hurt him.

Another thing I heard was that they thought they were making a jump. They were thinking, hey, it's morning, let's go. But the bigwigs up in DC were saying, "I'm sure they're trying to figure out what they were doing, and by the time they get it figured out, the poor guys were sitting there, and the sun had gone down. They weren't prepared for a night jump."

I still don't know why those guys carried their guns and that ammo. But the guys that died, like Ken, I know they're the type who would not want to give up their gun or ammo, whatever it had been me, I'd have thought, hey! If I drown, this is not gonna do me any good. I don't know why they didn't put that stuff in the boat. Why wear all that junk?

And you know they have those tiny vests. They couldn't hold, person up, much less a gun, or ammo. The civilians have those hummingbird buoyancy compensators, you put on all that junk, and even the BC's wouldn't hold you up.

The Patrick even have a BC with a little air bottle you can breathe from. Matter of fact, SEALs have a super jacket we use with the Draper rebreathers.

Yeah, I can't imagine. I mean, (continued on page 16)

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WAVES

(Continued from page 15)

I don't know the particulars, if they had wet suits or anything, but you can imagine how much a guy and ammo weights. And if they wear those little vests, they might as well be wearing nothing. You sit in the water and nothing would happen. I've done enough scuba diving to know it doesn't take much weight to pull you down, and it takes a lot of air to hold you up. You'd have to have a rubber raft around you to hold up all that stuff. I just don't know why they didn't stick everything in the boat.

I suspect the officer in charge. He's a new officer and didn't have that much experience. And I suspect him. You know, Ken never talked about him. They had a great officer for two years or so, then he left and they got this new guy. Ken never even mentioned his name!

Never met him, and Ken never talked about him. He never, never said doodley about him, so I knew Ken didn't like him. Ken never talked about the new captain either. Ken liked the old captain a lot, and I was upset when he left. I said, "Well, something's gonna happen, because this new guy doesn't know what he's doing, doesn't know the guys." And then it wasn't even two months and this thing happened, and everything I said came true. I have to suspect the officer in charge. I've said something to do

with what happened. I mean, I have no idea what, but I imagine that guy has a lot of guilt feelings and thinks, well, I could have done things differently, you know.

Who were the men lost with Ken?

Blumberg, Morris, and Blumberg. Blumberg was the chief, and he was real experienced, so even if the officer made a mistake, you can't blame the officer — because the senior chief — unless the officer didn't listen to the senior chief. If I knew those guys well enough, they said, "Let's go for it! We don't care!" So you really can't put all the blame on the officer in charge, because more than likely, they all discussed it anyway.

I've also heard they didn't get good information on the sea state.

Yeah, they got everything wrong. Everything was wrong. Had you heard they may not have had to jump — especially at night — that it was a test to see if they could rendezvous with a ship at sea?

Well, the new captain told me I was to tell everybody he died in training. So I called his sister on Long Island — I didn't want to call his mother — and said, "I've got some bad news for you — it's Ken." She went, "WHAT?" I said, "It's Ken, you know, he died." She goes, "WHAT? C'mon, those bastards, they killed him!"

I said he died in a training accident. She goes, "He didn't die in Grenada?" "Oh, no, he wasn't in Grenada!" I said, "Carry, we have to tell people he was killed in training. They said you have to tell his mother he died in training." So they go around playing espionage, which draws even more attention. I used to rag 'em. "Don't tell

in Grenada same as I did. Someone doesn't train for three years and then go off and die in training while they're having an invasion."

The next day the Navy guy goes out to Long Island to talk to them, and Ken's sister tells him, "You want me to believe my brother was killed in training?" "I don't believe my brother was killed in training, and we're going to the newspaper." The guy was sitting there. They said, "Newday, right while the guy was sitting there. They said, 'Come on out, we've got a story for you.' So that Navy guy left and must have called DC and said, 'The Butcher family is gonna be on the news.' Then the Navy immediately released to the press that he died in Grenada."

Oh, it was ridiculous! This whole secrecy thing in SEAL Team Six was just ridiculous. I remember there was this SEAL who was limping at a party once, and I said, "Oh, what happened to you?" He goes, "I can't tell ya." I said, "Well, wouldn't it be a little less obvious if you said, 'I hurt myself sking or something?' I mean, you don't say I can't tell ya."

It was always like that. You'd ask someone where are you going, and they'd say, "I can't tell ya." I mean, why couldn't they just say we're going up north, west, south. People don't care where you're going. They don't care how you hurt yourself. They ask out of courtesy, it's not live they're getting into your business.

It's crazy. I used to tell them, "You guys are being ridiculous." You know, they were so young, and they were being told, "You are elite! You are top secret!" So they go around playing espionage, which draws even more attention. I used to rag 'em. "Don't tell

It's not like they gave you a body so you can look and say, 'Yes, he's dead.' Instead they tell you he drowned—we don't know exactly where, and we can't tell you how or anything!



people it's a secret, 'cause then they're gonna want to know the secret, knucklehead."

How old was Ken when he died?

Twenty-six. He was older than a lot of them. Most of them were around 23.

Does Ken's mom still live on Long Island?

Yes, she's a widow. The Butchers are a large, close family. After Ken's dad died, Ken became, you know, the father figure. He was the oldest. At the memorial service, the Butcher family took up nearly the entire chapel. The other three families took up half a row, but the Butchers — man! We took up the whole thing.

Did you ever make it to Grenada?

Yes. I went with Ken's two sisters and his mother. We were on the last commercial jet to land in Grenada after the invasion. There was a ceremony at the airport.

The medical school paid our way down and for our side story. The school also had a ceremony because they had, like, 1000 students at the time of the invasion, and these students were writing home, saying, "Mom, I got to get out of here. And the parents were, you know, freaking out. The parents have an association, and they are all very wealthy people who are sending their kids to medical school. These wealthy parents probably started writing their congressmen about Grenada."

Is Ken's family wealthy?

No, but like I said, they're very close-knit, a very tight, supportive group. The fact is, who went down to Grenada drove all around the island, which as I said isn't very big — it's only about 13 miles long. We were kinda looking for Ken. You see, since they never recovered his body we always hoped, well,

There was this fisherman who said he saw four guys in wet suits come out of the water, and then two days later he saw four bodies being thrown into the water. So we would like to think they made it, 'cause there was a boat smashed up on the beach. We would like to think the four of them got in that boat, made it to shore, got someplace and were captured. And they're, you know, gonna come back.

Do you believe Ken will come back?

No. During the first year, yeah. I did. But then last

year, if he was a captive, I don't think his life would be very happy right now. Two years of being held captive? I'd rather have him drowned. I think. But at the same time all you want is for him to come back. 'Cause it's not like they gave you a body so you can look and say, "Yes, he's dead." Instead they tell you he drowned — we don't know exactly where, and we can't tell you how or anything! When they do that, you have a tendency — you want to believe he's still alive and that someday you'll have him again.

But after two years. Then I thought, what if he's wandering around that island with amnesia? Well, after we went over the whole island I said, "There's no way he's in Grenada." They were all white, and Grenada is, you know, all black. They'd really stand out. I'm sure he probably drowned, but the fact they didn't find him makes it a little more exciting. Who knows? Maybe someday he'll turn up. I hear his voice sometimes. I mean I'll get a phone call from someone who sounds like him. Of course, the family talks about

him, but... well... he's gone. I'm glad to see a picture of Ken, but I don't have many. I have tons of pictures, but Ken took them all — he's a camera buff. But because he took them, he's not in them. Is there anything else I can give you? Could you give me a shell? Sure! I'll get one from the bathroom.

(She returns with a delicate, dappled conch. The conch gleams in her palm as she holds it out to me.)

I would like to write a book too, just a brief history about Ken as a little boy and me as a little girl, how we met, what we do together, and then his death. The book would be mostly a family matter; it wouldn't really have much to do with the Teams at all.



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WAVES

(Continued from page 19)

names when he was lost in the liquor. Later, he would say it had been Joe talking. The liquor did not, however, keep him from speaking the names clearly (precisely enunciated, he sounded as if he were trying to chase the names across our brains with his voice).

Machen
Mann
Boston
Neal
Punk
Bomar
Wilson
Wagner
Antone
Trani
Collins
Dzy
Butcher
Lundberg
Morra
Shamberger
Schaufelberger

There are more names, but I don't have the Deuce King's memory. Thank God. Except the Deuce King would not let us forget; he was our very own talking memorial wall.

Slator was calming the Deuce King down now, urging another drink on him — which I thought was a mistake — telling him the dark heart of the matter would reveal itself in due course. Slator continued with the preliminaries.

Although the rules did not permit slaps to support the SEALs, slaps were allowed with certain limitations. Two patrol boats would take station about a mile off the end of the runway to support the three SEAL pla-

toons as they went ashore in Zodiacs, which are now called combat rubber raider craft. The patrol boats would act as a command center of sorts, with the commanding officer of the SEALs on one boat relaying instructions to the officer in charge, who would go ashore with the SEALs. The commanding officer would be in turn getting instructions from his boss, the SEALs' commando, who would be back in the operations center for "Just Cause," code name for the entire Panama invasion.

"Excuse me for interrupting, Slator. I'm troubled by a SEAL mission that takes three platoons, a command-and-control element, and such a complicated chain of command. Although I've been out of the Teams for a few years, we seldom if ever operated with more than a platoon, 12 or 14 men. If a mission called for more men than that, we just said no, let someone else do it. Let the Marines or Rangers do it."

We nodded agreement as we looked at Skipper Stein, who until now had remained silent. The Skipper was a Mormon who had retired as a commander a few years ago; he raised labrador retrievers in Jamul. He naturally didn't drink and wouldn't say shit if he had a mouthful. But he didn't flinch or try to impose his sanctitude on others, and he was one of us. The Skipper continued, "We said no, for example when they asked us to participate in the Sonay Rad and the Mayaguez disaster. We just said no when the Army wanted to use our Nha Be Det as waterborne points in advance of their riverine ops in Long An Province. We even said no to our own officers who wanted us to retrieve demolition packs that had been carelessly dropped from a helo flying over

the Ring Sat.

"Of course we know the right way, the reasoned way, to say no. And when we weren't quite sure if we should say no, we established no-go criteria, like naval aviation. Do we want to proceed with the mission only if we did not encounter a predetermined limit? For aviators it might be a specific fuel state at a specific distance from a target or a return field, for SEALs it might be an inability to communicate with their fire support element or a sea state and wind speed that exceeded safe limits for a water jump."

Slator spoke with a shrug that made his armless sleeve flap. "Times have changed, Skipper. SEALs now have 18-man platoons and employ them in combination. I hear they put more than 50 men ashore at Panilla in 15 rubber boats, a regular flotilla. And they may have failed to establish no-go criteria."

"Fifty fuckin' men in 15 boats," Donkey Dick shouted. "That's Army and infantry shit. Fuck a dead whale in the ass!"

The Deuce King said, "You've been talking about what was supposed to happen. Slator. What really happened?"

"Well, as I said, I don't truly know what happened. All I can tell you is what I've heard, and I haven't heard from anyone who was on the ground."

"I was in Panama a few weeks ago," Skipper Stein said mildly. "I asked the public information officer on the staff of the general who commanded the SEALs who were ashore and in position before H-hour. The rubber boats cast off from the two PIs in time for swimmer scouts to recon the lower half of the runway before signaling the platoons ashore. But while the swimmer scouts were reconing the runway, the general in operational com-

mand of Just Cause decided to change the timetable, move H-hour up 15 minutes."

"What the fuck did he do that for? He must have known some missions would be jeopardized by such a last-minute change!"

"I'm sure he took that into account. But he feared the invasion might be compromised."

"No shit. How did he expect to keep the movement of 20,000

men from changing affect the SEALs?"

"I suspect added a sense of urgency to a situation that didn't lack urgency. The most immediate impact was that the off-hour charge apparently decided not to wait for the results of the swimmer recon. He took the platoons in blind."

Perhaps those were his orders. Who knows?

The SEALs beached their boats off the southeast corner of the runway, removed a section of security fence, and took up positions along the runway. The swimmer scouts were started to see the platoons and told the officer in charge they had not been able to recon very far up the runway.

Although the runway itself was not lit, hangars on either side of the runway had bright, fluorescent security lights. A plane or a person on the runway would be illuminated by these lights. The hangar with the Lear, however, was dark and about 600 meters from the SEALs.

Penmanians at the airfield had seen the SEALs take their positions. Although the field

was closed after sunset, several security and maintenance personnel remained throughout the night. The e-earmenians began shouting at the SEALs, telling them that to get off the field. The SEALs returned, he shouts and ordered the Panamanians away from the runway.

Slator spoke with a shrug that made his armless sleeve flap. "Times have changed, Skipper. SEALs now have 18-man platoons and employ them in combination. I hear they put more than 50 men ashore at Panilla in 15 rubber boats, a regular flotilla. And they may have failed to establish no-go criteria."

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charge up the runway to prevent Noriega from using the helo pads near the Lear hangar. The distance the platoons had to cover was about six or seven hundred meters, not quite half a mile.

"Wait a minute, Slator. You mean those platoons were ordered up the runway at a gallop without any advance recon? Without even a recon by fire? After all, the SEALs had been compromised, what was the point in not cracking off a few rounds? Hell, why not crack off a lot of rounds, a regular freestom. Shoot those Panamanian fuckers rather than shout at them."

"Who knows? Rules of engagement, perhaps. Nonetheless, up that runway they charged, except for one platoon that stayed back to provide

security for the command element."

"Two up and one back," murmured Skipper Stein, who was an old Ranger.

"More Army shit," said

Donkey Dick, who was also an old Ranger. "Like L-shaped ambulances and the Hammer 'N' Anvil."

"So it goes," said Slator as he paused to drink. "Yes, those SEALs got on low and charged up that runway as they were told, no advance recon to see what might be ahead, no SPEC-TRE fire support, no fire support of any kind — just those young, powerful, superbly trained bodies heading up as if that danger area like Pickens' men charging Cemetery Hill."

But in the beginning they were luckier than Pickens' men; they did not meet shot and ball. All they suffered in the beginning were more shouts and curses from the Panamanians scattered about the field.

"The SEALs screamed curses back as they continued

their way to the ramp of the darkened hangar with the Lear. As they reached the ramp, they slowed to settle into an L-shaped ambush that would cover both the ramp to the west and the helo pads to the east. The SEALs were about 50 meters in front of the hangar when they slowed to take their firing positions.

"It was over in the time it takes to empty a pair of AK-47 magazines. The two Panamanian soldiers knew their business; after all, our military had created them just as surely as the Plumbers had created Noriega."

"The soldiers fired from behind old drums hidden within the darkened hangar. They kept their fire low and even the rounds that struck south of the SEALs ricocheted off the tarmac, sparks flying, to shatter shins and knees. But few rounds ricocheted into legs, most found flesh and bone higher up. The hangar was quickly filled with the dead, dying, and gravely wounded."

Those SEALs who could still grasp a trigger returned furious fire. One SEAL who survived the ambush, reportedly said, "We were firing that fucking hangar with rounds, 40 mikes were going everywhere. They say he trembled when he spoke."

The smaller-caliber rounds from the M16s, the MP-5s, and the SAWs perforated the walls of the hangar and Noriega's Lear. A 40 mike-mike or perhaps an AT-4 rocket scorched a fine hole in the fuselage. The SEAL fire reduced a light plane parked near the ramp to scrap.

"But when the firing stopped and the SEALs entered the hangar to tow the jet out, they

found the jet had been moved out as if they were on a timed run during training from the Hotel Del to the North Island fence and back. They swept past the lighted hangars on

their midnight dash; they moved out as if they were on a timed run during training from the Hotel Del to the North Island fence and back. They swept past the lighted hangars on

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WAVES

(Continued from page 11)

found no bodies, not even a blood trail. Those two divers had emptied their magazines and vanished.

The SEAL officer in charge did a good job of directing his men into a tight perimeter near the help pads. His decisions may well have prevented further casualties from Panamanian fire or from SEALs shooting each other by mistake.

Even before the SEALs set their perimeter, the corporals were doing their best to start the breathing and stop the bleeding. The SEALs called for Medevac helos and waited. Some say they waited almost two hours, some say they waited longer.

"They would have better luck dialing 911, for chrissake."

"Who was flying the helos?" "Army maybe. Air Force, but certainly not Navy."

"No wonder the wounded had to wait. SEALs were just one more task on the list for those pilots, who I'm sure were busy that night."

"The SEALs should have had Navy SEALs helos dedicated only to them, like we had in Nam. In Nam our SEALs crews lived with us, drank with us, shared with us, and were ready to die with us if it came to that."

"The thing about working for the Army is that you begin thinking like the Army, depending on the Army for timely support when they might have other concerns. You forget your nose and your salvation—the fleet."

"The Navy could have put a

can at the six-fathom curve to provide naval gunfire support, to launch SeaArk helos, and to even deploy Marines as reinforcements. Furthermore, that ship would have had a complete emergency bay to stabilize and treat the wounded."

Skipper Stein said, "They didn't even need a destroyer for helos; the Seaawks could have been sitting hot-pat at Rodman Naval Station, which is less than ten minutes from Panama. The Marines could also have developed from Rodman. The Marines saved our bacon in Grenada, at the governor general's residence, and they could have done it again at Panama."

An interesting question: At first, while the patriotic flame burned brightest, there were to be medals for all. But as more was learned about Panama, enthusiasm to award medals waned, except for those medals that would go to the SEALs who fought so hard and well during the ambush. The SEALs who did their best to save their mates."

"I heard our mates in the SEALs were not planning the Panama op, those responsible for sending SEALs up that runway. The letter criticized senior SEAL officers rather than the Army."

"I wished there had been a memorial service at the Amphib base for the dead SEALs. Why didn't they have a memorial service, Stator?"

"Was there any action after the ambush and before the Army company arrived?"

"Yes, but the amount of action is uncertain. A story in Navy Times claimed the SEALs died only after they had secured the airfield, that they died during a valiant defense of the airfield against a determined Panamanian counterattack."

"Some claim, however, that fighting after the ambush involved only random sniping and a brief exchange of gunfire when a Panamanian armored personnel carrier attempted to

enter the field and discharge seven soldiers. The SEALs turned back the APC and may have killed the soldiers."

"Did you say may have killed the soldiers, Stator? Didn't they get a body count?"

"No body count. Claimed but not counted."

"What was the total enemy body count?"

"Zero. Unless you want to count that poor old fireman I told you about earlier."

"What was the medal count?"

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whirl past the op, door of the bar. The cool air seeped into the room, and the SEALs could smell a storm brewing in the Pacific."

Donkey Dick spoke to them. "Then SEALs didn't have to die, didn't have to get all shot up. It didn't have to go down like that. That op was planned and run like a SEAL op. It was a SEAL op against the airfield at San Clemente Island. We're SEAL Teams, not Divine Wind Teams."

Black Mac said in his laconic fashion. "The ambushes become the ambushes. Then he added, 'There's old pilots on there's hold pilots, but there ain't no old, hold pilots.' I suspect Mac learned that from a mate of ours who was a SEAL before he started flying A-7s off carriers. Eight hundred traps without a boiler."

The Deuce King naturally spoke the names of the dead SEALs: "Connors, McFaul, Rodriguez, Thigman." He also said, "Those SEALs were crucified upon a cross of gold," which I'm not sure I understood. But at least the Deuce King didn't weep as he usually did when Joe had him and talk turned to dead SEALs.

As for me, the whole thing made me feel pretty bad.

Skipper Stein said, "Donkey Dick is right. The op didn't have to go down the way it did. I was in Panama less than a month ago and spent a lot of time walking around that airfield."

"What did you see?" Stator asked.

"What any experienced SEAL would have seen if he didn't have his head up and looked, his mind on something other than sound tactics. I saw a runway sloping uphill and away from the sea. I saw the best naval gunfire target you'll ever find. Put one five-inch

round in the middle of that runway and there's not a Panamanian pilot alive who would roll onto the active."

I saw a ten-story apartment building, 21 Torreon, standing 100 meters southeast of the runway. I paid a rent-a-cop five bucks to let me into a vacant apartment that had been vacant for nearly a year with a Best Bed silk hung up. I looked out the window to see the ramp in front of Noriega's hangar less than 600 yards away. Put a recoilless rifle round, even a rifle round on that tank, and fifteen minutes later the SEALs alive who would roll that way onto the ramp, let alone the active."

"I also saw the control tower, the helo pad, a single range of every other hangar from my tenth-floor observation post. When I'd seen more than I could stand, I went onto the top way, onto the ramp where the SEALs died and looked into the bullet-riddled hangar. Then I did an about-face and looked across the runway at a three-story slaughterhouse. I also saw the high steel holding tanks, and the high steel tower and conveyor belt of a cement factory. The slaughterhouse and the factory were about 400 meters from the mouth of the hangar, less than 400 meters from the help pads and about 100 meters beyond the airfield security fence. The ocean was behind the slaughterhouse and the cement factory."

"I couldn't stand to look at anything else. I felt because I felt sick at what I'd seen."

Skipper, if the SEALs had to go onto the field, if they knew Noriega was in the Lear, on the way from the sea, I saw the SEALs, could they have done that?"

"Sure. Could have had an

assault team at either end of the runway, covered by SEALs in 21 Torreon, the cement factory, and the slaughterhouse. Could have put another five men in the Hotel Presidente, which is a six-story residential hotel about 200 meters from 21 Torreon. El Torreon, by the way, means 'big tower.'"

"Marines could have reinforced the SEALs across a wonderful little landing beach in the lee of the Union Club. Those grunts could have put their light armored vehicles or amphibious tanks across that beach and been on the airfield in a hot minute. The SEALs in 21 Torreon could have covered them."

"What was the Jedi Warriors doing, Stator?"

"Looking for Noriega in all the wrong places, but I hear they still managed several decent head shots with their light sabers."

"Shouldn't been doing a little close-quarter battle in the Dairy Queen where Noriega went to call the Pope?"

Skipper Stein asked, "What about the gunboat op, Stator?"

"Yeah, Stator, tell us about the gunboat op. I hear that was a real frogman steel mission."

"Have Brancy fetch another round and I'll tell you the story," Stator began.

"On the night of the invasion, the Panamanians had one of their four patrol boats tied up at Pier 18 in Balboa Harbor. The pier is near the Pacific entrance to the Panama Canal, not far from Panama. The U.S. Naval Base at Rodman is about a mile from Pier 18 and almost directly across the mouth of the canal from it."

"The gunboat was a fairly new 65-footer with an aluminum hull, twin propellers, and a top speed of 21 knots. A crew of eight manned her, and she was armed with a variety of machine guns plus individual weapons and grenades. She had been built by Swift Ships in

Louisiana and had been christened the *Presidente Noriega*."

"Sounds like a stretch. PCF, one of those Swift boats we used in Nam," I said.

"That's right. Not the most formidable craft afloat. But Noriega could have used the *Presidente Noriega* for his getaway, and the crew could have positioned the boat to fire on at Army assault against a nearby police station."

"An East Coast SEAL team dedicated only to ship attacks and beach reconnaissance had the mission of sinking the gunboat."

"That ain't no SEAL Team, that's an underwater demolition team."

"You're a romantic, Donkey Dick. Underwater demolition teams are no more. But the commanding officer of this SEAL team took his mission seriously. Even before he knew he would attack the gunboat, he had his men in the water so much they looked like prunes. Some grumbled that he might as well make them wear their Dragoes to bed with them."

"What's a Dragoes?"

"A German-made rebreather. Same principle as the old Emerson, the diver rebreathes his own exhaled air after it has been scrubbed clean of carbon dioxide and after fresh oxygen has been metered into the air supply."

"Of course, the rebreathing system is completely closed so that no air bubbles escape to reveal the divers, just as with the Emerson, the divers cannot exceed a depth of 30 feet without risking oxygen poisoning."

"What kind of demo were the divers going to use? The Lampets?"

"No. The commanding officer decided the Lampets were

unreliable, despite the thousands of dollars the Navy spent building them. The timer was unreliable—never knew when the charge would blow if at all."

"The CO decided to use MK 38 Mod 1 buoys with MK 39 safety and arming devices, MK 36 detonators, and MCB-1 clocks—specially designed by our lab in Florida for the Panama mission."

"There you go with all them numbers and letters again. Just tell us how much demo was

wanted the SEALs to tow the Lear onto the Panama runway and slash its tires also wanted the SEALs to avoid enemy explosives against the gunboat."

"How the fuck you gonna sink a boat without explosives? Dull a hole in her?"

"The general decided he didn't want to sink the gunboat because gunboats are expensive. He told the CO he wanted the divers to wrap chains around the propellers so the boat could not get underway."

"Where did this general get

As the shock waves pounded them, they clenched their mouthpieces so tightly they almost bit them in half; they jammed their masks hard against their faces, prayed their fins would not be ripped away by the pounding.

gotta be used to sink the mother."

"Well, if you recall from training, the hawtacks each carry 20 pounds of a very high explosive—much more destructive than dynamite."

"Jesus. They were going to use 40 pounds against that 'mummy hull'?"

"Better safe than sorry. But, as a matter of fact, the general who

his notion of how SEALs operate? From reading the funny papers?"

"He probably likes Buzz Sawyer."

"I'm sure the general wanted to minimize damage to the boat and surrounding area, because after we took Noriega out, we would be dealing with a friendly government that would

(Continued on page 24)

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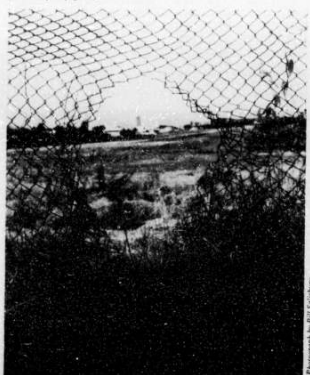
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WAVES

(Continued from page 23)



Hold in security force used by rescuers comes to water surface

need expensive boats and gear. "How did the SEAL CO react to this bright idea?" Skepper. He said no. He told the general that wrapping chains around the propellers would

endanger his men, and he could not use such an ill-advised tactic. He said if he were to remain in charge, the SEALs would do the deed the military way — they would load that boat with 40 pounds of dynamite and take her down where

she was moored, together with anyone who might be aboard. "Hoo yah!" "What did the general say?" "He said, 'You're in charge, Captain.'"

With that matter resolved, the SEALs — known as Task Unit Whiskey — began the mission. Two dive pairs departed Rodman Naval Station across from Pier 18 at 2300 on 19 December. Each pair was in a combat rubber raider craft; the CO was also in one of the craft.

The plan originally called for the dive pairs to enter the water about 750 meters from the pier, which would enable the rubber boats to remain outside Balboa Harbor. The harbor is near the entrance to the canal and usually has boat traffic throughout the night. A large dry-dock facility is also in the harbor, where work continues round the clock.

"Once in the water, the dive pairs would set an underwater course for the pier, where they would surface and meet. The gunboat was docked at the shoreward end of the pier; the divers would work their way through the pilings until they reached the boat. They would then return to dive status, swim beneath the boat, and place the haversacks on the twin propeller shafts. When the haversacks were in place, the divers would activate the timers with a 45-minute relay, double-prime the charges, and move smartly away toward Pier 17."

From Pier 17, they would set a course for the mouth of the canal, pick up the current, and drift with it to Pier 6, where they would be extracted by the rubber boats.

"Slator, how were the divers supposed to attach the haversacks?" "Our Florida lab developed

a kind of super glue that works under water. The divers would glue the haversacks to the hull." Did the mission go as planned?

"Not exactly. While the boats were inbound to the insertion point, the CO received the same message the SEALs at Panama received. It had been moved up 15 minutes. This meant there was now not enough time for the divers to swim 750 meters. Instead, the boats had to enter the harbor and drop the swimmers 180 meters from the pier."

The boats, powered by these huge outboards, had to throttle back to reduce engine noise and wake. The high-performance engine on one of the boats stalled because of the slow speeds.

"The CO decided to tow the disabled boat to the insertion point. On the way in, the boats had to vary their course several times to avoid harbor craft. Although the dive pairs entered the water seemingly undisturbed at 2330, later events indicate they may in fact have been compromised as they closed to within 150 meters of the pier."

"The dive pairs worked their way under the pier, alternating between surface and subsurface movement to conserve oxygen, until they reached the shoreward end where the gunboat was tied. They then dived beneath the boat and began to replace the explosives. As they were about to double-prime the charges, they heard the boat engines start."

"They quickly finished tying the det cord between the two boats and headed away from the boat, the entire emplacement and arming procedure took less than two minutes. As they dived to clear Pier 18 on their way to Pier 17,

they were joined by several undersea explosives, probably caused by concussion grenades. Sicken by the concussion, the divers sought the safety of the pier pilings. They surfaced with the pilings between themselves and the boat to ride out the grenade attack."

"They waited several minutes and suffered more buffeting from exploding grenades. They knew they could not wait long for the explosives to stop. They had to clear Pier 18 before their own charges went high-order or they would go belly up like fish with burst bladders."

"They returned to dive status and headed for Pier 17; they arrived just as the haversacks exploded and tore out the bottom of the Presidente Perlas. As the shock waves pounded them, they clutched their mouthpieces so tightly they almost bit them in half. They jammed their masks hard against their faces, proved their fins would not be ripped away by the pounding."

"When the shock waves had passed, they heard through the ringing and pain in their ears the sound of engines starting, screws and propellers turning. Every ship in the harbor had initiated its anti-swimmer measures. The divers quickly left the shelter of Pier 17 and headed for the mouth of the canal. They maintained a depth of 20 feet, their faces pressed against the depth gauge next to the compass on the attack boat."

"They maintained 20 feet until they approached the canal. Then they heard the pulsing thunder of a huge ship closing on them; they headed for the bottom but went through 50 feet without finding it. Fearful of oxygen poisoning — they had exceeded their safe maximum depth — they remained

suspended in the darkness until the sound of the ship faded. They surfaced and continued their journey, drifting now with the current toward what they hoped would be the safety of Pier 6. But 11 hours had arrived, and heavy fighting raged around the pier. The two rubber raider craft were at the pier but had to maneuver under it to avoid being caught in a crossfire between Army and Panamanian soldiers. Green and red tracers streaked through the night like tiny comets. The CO and his boat crews flattened against the floor-

boards, knowing the rubber tubing of the boats offered scant protection.

"The dive pairs arrived at 0200, the crews hoisted the divers aboard, and those big engines finally got a workout. The raider craft made a high-speed run between the tracers to Rodman Naval Station. Task Unit Whiskey arrived at 0200 with all hands unscathed except for a few ruptured eardrums. Pass the bottle."

Slator filled his glass, leaned back, and drank. He'd told the story. "What a great fuckin' op!"

Donkey Dick exclaimed. "That CO sure had his turd wrapped."

The rest of us murmured agreement, then we all fell silent as we drank. Perhaps we were remembering what it had been like to be frozen, before we had become SEALs, before we had traded our UDT swim trunks and blue-and-gold for cammies and 50-pound packs, before we had entered the sewers of the Delta and the Rung Sat, before our commander had become an Army lieutenant general. Perhaps we thought about the

good things of UDT: Point Loma dives, San Clemente Island dives, 20-pound bags — lobsters so huge you could lead them around on a leash like penguins, tender whose ate popped from their rocks at 130 feet, away 18 miles in the sand from the Howl Dai to I.B. and back, frosty kegs on Gator Beach with our hard bodies pressed against the hard yet soft bodies of girls who loved the ocean as we did, especially that magical curve and the high water line. Perhaps we thought of storm surf piled high and

white by the wind like drifting snow across an alpine meadow. Slator broke the spell. "With this weather, I'll bet they got some boomers coming in down by the pier. Let's go check it out, take some SURROBS, count the lines and time the interval. Might as well do some surf passage."

We stood and shuffled out the door. Donkey Dick took the point. 



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LOCAL COLOR

Cuts and clippings from around the county

Newspaper publisher Helen Copley is charged with "two counts of manslaughter" and "national crisis sleepwalking" while Mayor Maureen O'Connor's office faces allegations of "neglect of public safety" in two separate lawsuits filed recently in San Diego County Superior Court by a San Vicente man.

Plaintiff Daryl Cain, who claims to be the inventor of a revolutionary auto-braking device, is apparently upset with the two and their staffs for not showing more interest in his automotive project.

Cain is requesting that Copley's San Diego Tribune be fined \$500,000 per day for not printing a story of his invention, according to the suit.

As for charges against the mayor's staff, Cain wrote, "... there is no office to handle what mankind does not know about."

The mayor's office, though aware of the litigation, had little to say on the subject. "I don't have any comments," said Benjamin Dillingham, O'Connor's chief of staff. "I think it's a frivolous lawsuit, but I think he's entitled to file one."

Harold Fuson, counsel for Copley Press Inc., is well-aware of the lawsuit, adding "leaves him speechless."

"I haven't the foggiest notion of who this person is or what this means," Fuson said. "I'm not even sure it's been properly served."

Attempts to reach Lillian Cain last week were unsuccessful. — *San Diego Business Journal*

identifying themselves as the Tierrasanta Beautification Committee, and using the *Tierra Times* post office box as its address. Apparently, letters are being sent out criticizing homeowners on their landscaping.

The *Tierra Times* is not affiliated with any such activity, nor does it have any knowledge about who is. — *Tierra Times*

Participants will try their luck ... in bull riding, calf roping and 11 other events at the Second Annual San Diego Rodeo.

Against a backdrop of the Laguna Mountains, the San Diego chapter of the Golden State Gay Rodeo Association will sponsor the final stop on the gay rodeo circuit.

"A lot of guys and lesbians have rodeo backgrounds, a lot grew up on farms and ranches and were exposed to rodeo," said Ralph Martinez, president of the SDCSRA.

Competition will be held in the following events: ROUGHSTOCK — bull riding, wild steer riding, bareback bronc riding, chute dragging, JODYC EVENTS — calf roping, team roping, HORSE EVENTS — pole bending, barrel bending, flag race, CAMP EVENTS — wild dog race, steer decorating, goat dressing. — *San Diego Gay Times*

Dr. William P. "Bill" Rooney, a Coronado resident for 11 years, died ... at his home after an illness of several weeks. He was 69.

Born in Brooklyn, N.Y., he earned a bachelor's degree in poultry science from Cornell University prior to World War II.

At the end of the war ... Rooney ... started a 39-year career as a poultry scientist. His first assignment was in Tulare County as a poultry adviser.

During his long career as a poultry scientist, Rooney helped train new graduates, did pioneering work on the artificial insemination of turkeys and also did important field research and studies on vaccinating chickens for bronchitis.

Over the years, he wrote numerous articles for publications in poultry and scientific journals. He was a long-time member of the Poultry Science Association and the World Poultry Science Association.

He also spent time advising and counseling poultry egg producers in California. — *Coronado Journal*

"Consider legalizing prostitution" by Lionel Van Dierin (8-23-90) was right-on. After all, why should giving someone an orgasm be punished more than robbery, rape or murder?

A lot of unwarranted pregnancies, wife beatings, child abuse and expensive visits to shrinks would likely be avoided if prostitution were legalized.

Last night I was admiring the Gas Lamp District. How quaint it would be to have an area remotely adjacent to the Gas Lamp District be a Red Light District. It would undoubtedly be one of our most popular tourist attractions.

Mary Stetterpakiewicz Escobedo — *San Diego Union*

a few of the new stars burning up the screen. Robert Downey Jr. seems to have burst onto the Hollywood scene to become a star overnight.

Robert, with the liquid velvet brown eyes of your favorite lap dog, was given the formidable task of holding his own on-screen with Mel Gibson in *Alien Nation*.

Robert did not have to resort to cheap tricks such as showing his bare bottom to compete with Gibson. He has charm and kissy lips that are just beginning to be teased.

Posting River Phoenix ... appeared in Rob Reiner's *Stand By Me* in 1986 as a provocative teenager (Phoenix has admitted losing his virginity during the making of this film at age 15).

He furthered his image of a provocative young man in *A Night in the Life of Jimmy Reardon* by boffing an older woman. Despite his baby face, everyone on the set seems to have wanted to get this guy into the hay!

Newcomer Tim Quill has a bottom that was made to wear skin-tight Levi's. ... Discovered by Director John Irvin for the war film *Hamburger Hill*, the handsome knockout went on to star ... with green-eyed Kirk Cameron in *Listen to Me*. Movie-gone-got eye stars from trying to decide whether to look at sizzling Tim or the cute-as-a-muffin Kirk! — *San Diego Gay Times*

Throwing a "MASH" party? Why not invite Col. Henry Blake to the festivities?

The services of Blake, usually known as McLean Stevenson, are just a local phone call away since A.J. Saganan brought his Las Vegas Entertainment Services to San Diego from

Nevada via Scottsdale, Ariz. in July.

Fans of vintage television programs can hire characters such as "Leave it to Beaver," Eddie Haskell (Ken Osmond) and Beaver Cleaver (Jerry Mathers) and "The Munsters" Edd (Butch Patrick) for parties or promotional events.

"Gilligan (Bob Denver) does a lot of shipwreck beach parties," he added. Saganan has worked as a celebrity supplier for five and a half years. To succeed, a star procurer must gain the trust of the performers and their agents, Saganan said. — *San Diego Business Journal*

Locally published *Arctic* — the slick literary magazine that failed to please advertisers — has succumbed.

The next issue ... will be the last, said Publisher David Allen Mills. The affluent ... Mills, who admits to a family connection with Dow Chemical Co., personally pumped more than \$2 million into the ... publication.

Mills and his staff now are forming *Arctic* Associates, a quasi-agent, editing and story-placement service for writers.

"We'll go to magazines we think need some help. There's a touch of arrogance there, but you have to," "My parents think I'm crazy. Why would I want to do something that would lose so much money?" Mills said.

Mills and *Arctic* have not sailed unscathed through San Diego, however. The magazine is often dismissed as pompous and overblown, while Mills was blasted by former employees in news stories as inexperienced, ineffectual and temperamental. A self-described recluse, Mills said that he has

learned to disregard "cheap shots from one-time friends," or "lousy-dirty bushing," but is reserved in constructive criticism.

He maintains the last and final issue — a black-and-white edition focusing on drugs and creativity — is the best, to date.

"If you define perfection as the best we can do at the time with what we have available, then this black-and-white issue is the elusive, perfect issue," he said. — *San Diego Business Journal*

A lot of smiles were had the day the film crew set up at El Centro Arriano. This very popular store in the park was chosen as one of many back drops for a new movie being made for USA Cable Network and is now scheduled for release sometime at the end of the year.

Brad Pitsch, president of Skytek, said "El Centro Arriano was picked as the perfect atmosphere for this film scene being shot here today." To say the least, the way this company set up the courtyard was the best of all: From the velvet Elvis to the Mustang at a "good price" — Vera and Monica's haven was transformed into a little Tinseltown. Fabian and his galore! Laughter was abundant from within when so many tourists wanted to buy the "merchandise" that were really the props. The courtyard and entrance was cute as can be ... with a Chateau stand out front ... a plastic horse with Mexican fans for picture taking and close to 75 local cactus as fill in the gaps. Tourists walking by could be seen not trying to get pictures of the actors, but of themselves, using the props and sees as their back drop of their vacation spot. — *Old Town News*

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ITEMS

BY JOHN D'AGOSTINO

BLUE MATERIAL

Last June, Buddy Blue — leader of the Jacks, original member of the Beat Farmers, erstwhile talent booker, freelance journalist, and longtime figure of controversy on the local music scene — signed a contract to record a solo album for

"I'm very opinionated, I say what I feel whether it pisses people off or not."

the Rhino Records label. That would be champagne news for most musicians; for Blue, it was more like redemption straight up with a vindication chaser. Only eight months earlier, he'd disbanded the Jacks and quit music altogether, and his prospects, and mood, had sunk to a depth rarely penetrated by sunlight. The Rhino deal represented the kind of sudden



Buddy Blue

reversal that can induce a giddy variant of the oozes.

Obviously, a musician's rescue from the doldrums would raise few eyebrows in a fickle business that routinely transforms today's run into tomorrow's goat, and vice versa. But Blue's deal has sent a

mixed buzz through San Diego music circles. Newshoundslinging a track record that would be the envy of many working musicians, Blue's personality has occasionally obscured his accomplishments, and his reputation as a hothead probably will prevent some locals from re-

joining at his good fortune.

Over the years, Blue's outspoken nature and blunt manner have rubbed a lot of fur the wrong way. He has been both the local music community's loudest shill and, at times, its fiercest critic, and the targets of his wrath have ranged from local writers (including yours truly) to clubowners, from rival acts to former bandmates. Frequently, his barbs have been returned in kind.

Any enmity Blue has attracted, however, has stood in direct contrast to the zeal of his followers. Many displayed a Deadhead-like loyalty by attending every one of the Jacks' gigs — even if it meant seeing them play three or four times in a week or following them out of town. They reveled in Blue's bawdy stage patter and danced till the wee hours to his bare-knuckle rock and roll. The middle ground separating the pro and con camps seemed vast; people either loved Blue or they reviled him. Thus, both good wishes and good-riddancees followed Blue into his abbreviated "retirement" from music, and both awaited his re-emergence.

Characteristically, Blue couldn't care less about the resentment some area musicians might feel with regard to his turnaround, but in speaking with him one senses that he would like to set aside past hostilities and concentrate on the positives at hand. The biggest of the latter is his recently completed album, *Guerrilla*. *W* Zealand, an impressive collection of 11 original songs that is scheduled to be released in February 1991. From its title to the cover art by Zap Comix illustrator Spain Rodriguez to its in-skiller mixture of swampy rock, blues, old-timey jazz, and country, the new album is more reflective of Blue's personality and tastes than any of his previous projects.

For the recording sessions, which were held at the Hit Single studios in College Grove, Blue assembled a motley crew of headliners, hot shots, and "baptists," including members of the Jacks, Mojo Nixon, Skid Roper, "Louie Louie" author Richard Berry, the Blasters' Dave Alvin, Merrill Moore, Steebone (topical steel guitarist and co-leader of the Whiskey Spins, the Strugglebushes, and Casper Van Borchoven), Tomcat Courtney, Mike Kennedy, and members of local bands Sharkskin, the Roadogs, and Usual Suspects.

Blue is justifiably proud of the effort, and the pot a mostly upbeat spin on his observations during a recent interview conducted in the spacious digs he shares with a roommate in La Mesa. Of course, Blue also lived up to his reputation for strongly expressed opinions.

"Being a musician in San Diego is very tough," said Blue by way of explaining the self-imposed retreat that began in October of last year. "When you have a really good hand and you can't get anything going in your own home town, you wonder, 'Why am I bothering?' I'd been doing this for almost ten years, and I just couldn't seem to get a break. You get beaten down after a while. I just got to a point where I figured enough is enough."

Embittered by his inability to secure steady, good-paying work for the Jacks, stricken by the laissez-faire distribution and promotion of the band's debut album by Massachusetts-based Rounder Records, and dispirited by the rigors of survival economics, Blue dissolved the Jacks and began the dreaded quest for Gainful Employment. In December 1989, he landed a job as a reporter for the *La Jolla Light*. It would prove to be a crash landing.

"I was never eight of the most miserable, unhappy, confused months of my whole life," sighed Blue. "By comparison, all the shit I'd gone through as a musician began to look good. I'd wake up

every morning loathing the idea of having to go in and write three petty, meaningless stories. So I got antsy to be a musician again. I had never wanted to do a solo project before, because I was totally committed to the Jacks, and I probably lacked the confidence to think I could actually pull it off on my own. But suddenly I had to prove to myself that I could still write something more creative than an article about the broken speaker system at University City High School."

Blue contacted an independent label in L.A. with the idea of recording a solo album. They balked him with encouragement and strong arm along on hope for six months before deciding not to sign him. "I was pretty devastated by that," admits Blue. "It was just another music-biz rejection, and I didn't take it well." Eventually, Blue sucked it up and approached Rhino, even though the company previously had been cool to his overtures on behalf

of the Jacks. When Rhino didn't immediately rebuff him, Blue sent the label a rough, 30-song "demo" tape he'd made by singing and playing acoustic guitar into a boom box. The head of Rhino's Artist and Repertoire department liked the songs and signed Blue.

"It's ironic," said Blue, shaking his head. "I couldn't generate any interest in the Jacks with a slick press package and a respectable-sounding album to my credit, and then I got a deal based on a demo I recorded in my living room." A hard-bitten realist by nature and through experience, Blue nevertheless expanded his expectations: "The Rhino project unfolded."

"When I started on the album I just thought it would be fun, that I'd have something of my own to play for my grandkids, and that if it only sold 20,000 copies or something I still would have had a helluva time doing it," he allowed. "Now I don't mean to shoot for the stars or

anything — I won't delude myself by thinking that this fat, bearded, greasy, 32-year-old thing is ever going to be the rage of MTV — but there is an age group and a type of person that this record will appeal to. And if it gets a chance to be heard by enough people — which the Jacks album didn't have — then, yeah, I think it could sell pretty well."

If it doesn't, Blue's holding a trump. Since February 1989, he's been writing free-lance music articles for the *San Diego Tribune*, under his given name, Buddy Seigel. Prior to his ill-fated stint at the *Light*, Blue had also contributed music criticism to the *Reader*, the *Source for San Diego*, and the *Daily Californian*. Journalism has been something of a full-back career for Blue, who long ago learned to keep the stereotypes within view should the winds of fate suddenly change direction.

The first such upsurge Blue

to San Diego in 1976. "I was a 16-year-old juvenile delinquent who'd fallen in with the proverbial 'bad crowd' back home in Syracuse, New York. My mother brought me here to keep me out of trouble, but I fell in with an even worse crowd in San Diego," he laughed. Blue turned to music as an outlet. One night in 1982, his rockabilly band, the Rockin' Roadies, were playing at Bodley's on University Avenue when Country Dick Minnema and Jerry Raney dropped in and invited Blue to become a founding member of their new band, the Beat Farmers.

Blue shared in the Beat Farmers' first flush of success and critical acclaim, but eventually he came to feel musically restricted. "Curb Records didn't like my songs, they thought they were too 'rootsy,'" he remembered. "They wanted me to write commercial rock stuff." Because of growing personal and musical differences with his bandmates, Blue felt that he was slowly

being pushed out of the picture. "Two songs I'd submitted for the second album were vetoed, and that sort of did it," he recalled. Few people know that Blue had already formed the Jacks as a sideline two months prior to quitting the Beat Farmers in 1986.

Derisively or not, in some circles Blue's departure from the Beat Farmers painted him as a difficult individual, and subsequent run-ins added more brush strokes. From March 1987 to December 1989, Blue supplemented his Jacks income by booking bands, first for Club Mirage in Mission Valley and then for King's nightclub in Loma Portal. Here, too, his intractability drew fire from some of the very people he championed: musicians playing their own music.

"A lot of original bands didn't like the fact that I wouldn't give them a 'free ride' at the clubs," said Blue in his defense. "I had a policy: if a

(continued on page 12)

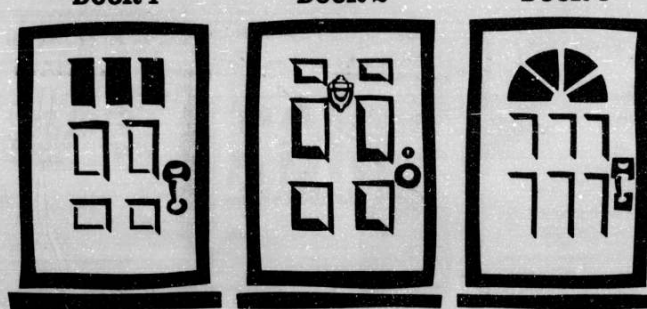
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(Continued from page 11)

band had four or five members, and they didn't draw anyone to the club, they wouldn't get paid. I felt that if you had several people in a band, each should be able to contribute to the band's success. Otherwise, you just aren't trying."

If Blue hasn't gone out of his way to burn bridges, neither is he terribly concerned about dosing any accidental fires he might have set along the way. To Blue, his rep is the price one pays for being honest to the point of cruelty, stubborn to the edge of belligerence. "There are a lot of people I wouldn't blame for thinking that I'm an asshole," he said. "I'm very opinionated, I say what I feel whether it pisses people off or not. I expect the same from others. But sometimes people will ask me what I think about something, and I'll tell them, and they won't like the answer. So they get pissed at me."

"For example," he continued, "I'm almost militant about defunding and promoting the San Diego original-music scene, to the point where in the local newspapers we've even recommended other local bands to go here. But then I'll get caught saying there aren't that many good original bands here, and people wouldn't like it. Well, that's the blues are true." Blue feels that people who bristle at his low appraisal of the local-music scene aren't taking into consideration how it has changed since the boom of the late '70s.

"It's not like it was ten years ago, when there were two or three dozen really great bands in town," he said. "But of the scene isn't as vital as it once was, it's because of my own point — that there's no incentive to play original music in San Diego. What club is going to book it? Who's going to go hear it? How is the band supposed to break even if no one appreciates them or pays them decent money? There's talent here, but it remains dormant. And my pointing that out doesn't make me an asshole. You can call me a loudmouth, you can say I don't know when to shut up, and that I have a bad temper. But I don't think I'm an asshole. I really don't."



Blue believes the derriere-portrait is consistent with what he views as a number of misconceptions that have persisted over the years, some of which he finds humorous. "There's been a lot of misinformation," he stated. "A few years ago, there was a rumor going around town that I was gay. Then there was the rumor that I'd committed suicide. I had people calling me saying, 'You all right? We heard you blew your brains out.'"

"I'd say, 'Well, if I did I don't remember it.' Some of what Blue claims are inaccurate impressions of him might stem from his public image, one that he claims he hasn't consciously cultivated. The slicked-back hair, sideburns, and dark stubble, the dark clothing: the stage persona of the hard-drinking, no-frills rocker, complete with provocative repartee — if these compare to a tough guy with a saloon dog's musical taste, then Blue says people aren't getting the complete message. "Jacks fans probably would be surprised at some of my tastes," he admitted. "But I don't feel compelled to live up to any image that people might have of me. Like anyone else, there are different aspects to my personality. I mean, I like the Archies. I like '70s bubblegum pop. I also like [avant-garde composer] John Zorn."

I like Henry Kaiser a lot — that really bizarre, almost esoteric jazz-punk stuff. I've always loved Captain Beefheart. There's a lot of jazz I love. I'm a Wynton Marsalis fan. But I wouldn't know how to go about playing any of that music. I love the blues, but being a white Jewish guy brought up in New York, I don't have the same life experiences of older black guys raised in the South or on the south side of Chicago. So I can't do the blues the way they can. So I play the kinds of music I feel I can handle well."

Blue handles his blue-collar rock and roll much as well that 1988's *Jacks Are Wild* garnered rave reviews and even with minimal promotional push from Rounder Records sold around 10,000 units. Blue felt that the Jacks had earned a place of distinction on the local scene, and when clubowners showed the band little deference, "When you have a record out and a good following, you expect to be treated with a modicum of respect," he said. "But that wasn't the case in San Diego. It was difficult getting a gig; it was difficult getting compensated fairly. A head like the Jacks should be able to headline on Friday and Saturday nights, but instead we'd have all these Top 40 cover bands out there getting all this

long money and taking out the big ads in the *Reader*. If you stick to your guns, play your own music, and remain true to yourself, you get treated like shit. It's the way it is."

While he is loathe to name names, Blue keeps little else in reserve when decrying the plight of the Jacks. "I never expected anyone to roll out the red carpet for us, but neither did I want to be treated like a lizard whose tail dropped off when the car dragged it in," he said. "We were banned from appearing at one club after the management accused us of doing things we didn't do, like peeing on the floor of the dressing room. That just didn't happen. Not that time, anyway," he laughed. Blue acknowledges that his pet, double-edged gripe — about every clubowner on one hand and apathetic musicians, critics, and fans on the other — perpetuates the perception of him as a chronic card. "People could say, 'What the fuck is he complaining about? I mean, I was in the Best Banders and the Jacks, and the Jacks were one of the best bands in town,'" he said, heating up. "And my response to that would be, if the Jacks had been in New York or Philadelphia or Athens, Georgia, or Austin, Texas, we would have had ten times as many fans as we had here. And we wouldn't have had to deal with the bullshit from the San Diego clubs."

Still, Blue has his reasons for not seeking other pastures. "I've been all around the country. I like the west thing you know, Becker writes this essay letter saying that I've got my head up my ass and that I'm a shitty guitarist and that the Jacks suck. So I got mad at him for that. And one thing led to another, and it all became rather comical, culminating in the Jacks challenging Four Eyes to a wrestling match. We never heard from him again."

But Becker did hear from Blue again. In a badly mangled couple of weeks ago, Blue called Becker and asked him to consider playing Jacks in Blue's new band. The former Four Eyes declined. "In retrospect, I can understand why Becker might have taken offense," said Blue of the long-cooled guitar Jeff Becker of the now-defunct band Four Eyes — a band with five or six members that made a living by playing Top 40 cover in area clubs. Sides were taken on the *Reader*'s letters to the editor pages, and the weeks-long jousting of poison pens exposed a previously well-kept secret: a rivalry among local musicians and acrobats. The feud between the Jacks and Becker was a surprise to Blue.

"I was surprised when I heard that," he said. "I never expected anyone to roll out the red carpet for us, but neither did I want to be treated like a lizard whose tail dropped off when the car dragged it in," he said. "We were banned from appearing at one club after the management accused us of doing things we didn't do, like peeing on the floor of the dressing room. That just didn't happen. Not that time, anyway," he laughed.

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promoting an original-music scene in San Diego, so that they wouldn't have to play cover-band gigs. Well, the next thing you know, Becker writes this essay letter saying that I've got my head up my ass and that I'm a shitty guitarist and that the Jacks suck. So I got mad at him for that. And one thing led to another, and it all became rather comical, culminating in the Jacks challenging Four Eyes to a wrestling match. We never heard from him again."

But Becker did hear from Blue again. In a badly mangled couple of weeks ago, Blue called Becker and asked him to consider playing Jacks in Blue's new band. The former Four Eyes declined. "In retrospect, I can understand why Becker might have taken offense," said Blue of the long-cooled guitar Jeff Becker of the now-defunct band Four Eyes — a band with five or six members that made a living by playing Top 40 cover in area clubs. Sides were taken on the *Reader*'s letters to the editor pages, and the weeks-long jousting of poison pens exposed a previously well-kept secret: a rivalry among local musicians and acrobats. The feud between the Jacks and Becker was a surprise to Blue.

"I was surprised when I heard that," he said. "I never expected anyone to roll out the red carpet for us, but neither did I want to be treated like a lizard whose tail dropped off when the car dragged it in," he said. "We were banned from appearing at one club after the management accused us of doing things we didn't do, like peeing on the floor of the dressing room. That just didn't happen. Not that time, anyway," he laughed.

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he added, "and in fact I have a lot of respect for him as a musician. When I called him, I had been auditioning guitarists for a while, and nothing had worked out yet. Jeff's a good guitarist, a good singer, and a good songwriter. So I asked him if he was interested. Needless to say, he was blown away by the idea, and we both had a good laugh. But he wasn't interested." It wasn't Blue's only hunch-burying overture. Although Blue's had time to develop a musical rapport with Becker, he's probably the most versatile bassist you could want. He's played metal, pop, funk, he sings backup real well — an element that was always missing in the Jacks — and he learns material amazingly fast. [Original Jacks bassist] Chris Sullivan isn't in the band, not because of any musical or personal disputes, but because he's got a family to support, and he's landed a job that pays real well. He can't take time off without jeopardizing that, which is cool."

Barring any unforeseeable changes, it's that lineup that Blue will take on, even though the thought of touring makes him uneasy. "I never made enough money on the road to be comfortable with it," he said. "It's always been a situation where I'm crumpled up on a van with five other guys, and because everybody's been eating crappy road food, they're all farting, and nobody's washed, nobody's done their laundry, and it smells like a man's! The air just goes funky. And then you get to your destination and have to sleep in some fleabag motel. It all gets real old."

"If I could stay somewhere halfway decent, have nice transportation, and get paid well enough so I could fly my guitar and Shelly to where I want when I feel like it, that would be a completely different situation. But I'm willing to stay behind this new album because I have a record company that I have a lot of faith in, that has a lot of faith in me. I have a similar good relationship with my new management team." (Ironically, Blue's managers are L.A.-based Herb Cohen and Bob Duff, who also manage Mark DeCarlo — former leader of Four Eyes.)

Relationships also play a part in

real well. Mighty Joe is a tremendous keyboard player who adds to our visual presence. And he might be the only guy in town playing a real Hammond B3 organ with Leslie speakers, instead of a DX7 [synthesizer] with a wimpy DSP preset. I know I can tell the difference."

Jack is a great drummer with his own sound, who's playing better now than I've ever heard him play. And although I haven't had time to develop a musical rapport with Michael, he's probably the most versatile bassist you could want. He's played metal, pop, funk, he sings backup real well — an element that was always missing in the Jacks — and he learns material amazingly fast. [Original Jacks bassist] Chris Sullivan isn't in the band, not because of any musical or personal disputes, but because he's got a family to support, and he's landed a job that pays real well. He can't take time off without jeopardizing that, which is cool."

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Blue's attitude toward *Guitarra* Y. Zouli, and discussing the process of recording it revealed a side of Blue that might surprise his detractors. "It's silly to think of this as a solo album, because so many people contributed to it, and it would never have turned out like it did without them. These guys played on the sessions for next to nothing, and in some cases they got nothing. Mops refused to take money. Dave Alvin and Richard Berry came down from L.A., and worked for peanuts. In a way, it's embarrassing to get that kind of talent to help out, when you know you can't pay them what they're worth or what they ordinarily would get."

Blue was silent for a few moments, and when he spoke again the words issued quietly. "That aspect of this experience made me feel really good. When you feel like you've got a lot of friends, and they're doing you right, and you're sharing this common love of the music, and it's just understood that no excuses are necessary, well... I don't know how else to articulate it. It's heartwarming, man."

metal

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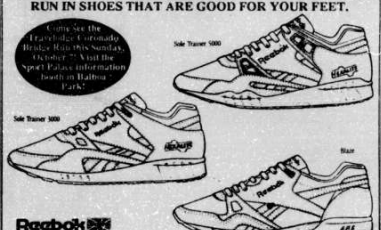
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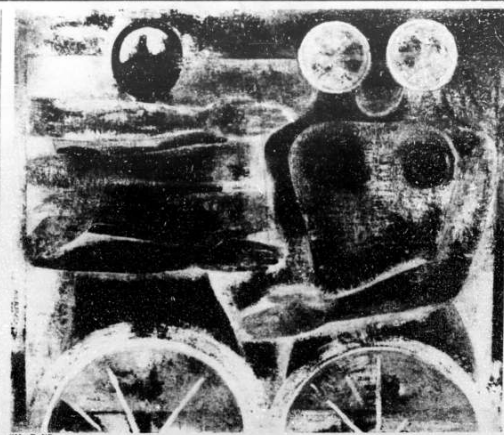
BY JONATHAN SAVILLE

Anyone who has been paying attention to the work of Mexican artists in the last five years must recognize that Mexican painting of considerable importance throughout the modern period, has recently been undergoing a remarkable flowering. A new gallery in Irvine (located in the Bistango Restaurant, 1900 Via Karman Avenue) is currently exhibiting the work of a number of first-rate Mexican artists, who resemble each other not in style but in the fact — namely pointed out by the show's curator, the capable Antonette Salazar — that they are all living outside their native country. This self-imposed exile

... warm, rich, deep, Mexican colors, and images of life in the cold, modern, Northern city ...

(variously motivated) inevitably affects the art itself, as the artist learns to cope with the conflict of cultures between his past and his present, the tradition in which he was brought up and the environment in which he now lives. The show at the Bistango is valuable for its exploration of this theme (which is ultimately much wider than the Mexican context), as well as for the opportunity it affords the enterprising art lover to see some strikingly lovely works of art.

The theme is exposed most vividly and poignantly in the stunning paintings of David Merino, to whom I want to devote this review. Born in Mexico City in 1951, Merino emigrated to the West Coast of Canada in the early 1980s; his artistic activity is now centered in British Columbia, which, wonderful as it is, is evidently a far cry from the Mexican homeland he has left. It is in this stimulating, painful, confusing experience that appears to lie at the heart of his paintings, giving them an exceptionally deep emotional resonance. The experience of exile and loss, however, is expressed through an equally exceptional sensuality of the expressive medium. Consequently, these oils are at once irresistibly sensual and profoundly alienating — a combina-



"No Exit"

tion that gives them a compelling originality.

Merino's paintings are dominated by human figures, their simplified, emblematic forms shown in a flowing, curvilinear, lyrical style. These simple beings exist in an undignified, shallow space close to the surface of the canvas, creating strong, large, harmoniously balanced surface structures, but everywhere freely and spontaneously implying rounded solidity and a richly ambiguous depth. The colors and textures, which seem fused in a single aesthetic statement, are of an immense blooming vitality. A pendulous, forlorn, darkly glowing figure, often in the red and yellow (and sometimes green) ranges, is matched by the roughly scraped or dabbed surface treatment, with both the humanity of the colors and the agitated quivering of the textures communicating a sense of vibrant energy, like the turbulent glowing of a partially damped but still blazing furnace.

The subjects, whose meanings are only obliquely referred to by the paintings' titles,

are persons in emotional states uncaptively suggestive of anguish, conflict, melancholy, anxiety — the "modern" feelings that (at least from one point of view) modern art was evolved in order to express. Subdued shows dulled, dehumanized figures, faceless, unindividualized, standing or sitting in stoical postures as though enduring an unendurable period of non-being between moments of life activity. *Arm Wrestlers*, while effectively depicting the poses and actions of its literal subject (elbows on table, hands clasped, bodies exerting muscular force), is pervaded by an aura of unrequited grief, exhaustion, defeat, made even more touching by the contrast of this mood with the molten red and yellow pigments. *No Exit* clusters three anonymous figures in a hectic space filled with their crisscrossed arms and hemmed in by two large, spotted wheels that are scarcely different, except in size, from the figures' blank, circular heads. *Shooting* is literally to be taken as a picture of a pool-player, seen from above,

as he calculates a shot; but the irrational, vertiginous space, the twisted pose, the pulsations of red and green, and the spiral movement of the whole composition, communicate an anxious and almost violent unease.

Here, as in all these paintings, one intuits the particular anxiety of modern man unable to find or assert a personal identity in the midst of an indifferent or hostile universe. Either he passively accepts the depersonalization (Subway, *No Exit*) or he faintly attempts to overcome it by physical activity (*Arm Wrestlers*, *Shooting*). But this physical activity in fact asserts only the struggle or movement of the body, without defining a specific self with a face, a name, a unique meaning and destiny. Either way, the existential problem remains unresolved.

Other paintings similarly indicate this anguished state of soul while supposedly depicting a common, trivial, or merely entertaining activity. Whatever its title may imply, *Enter/Enter* is hardly a proclamation of the



"Shooting"

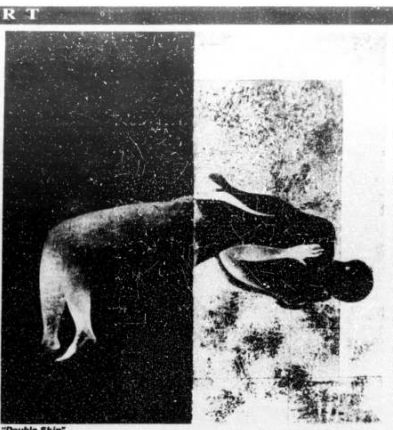
cheerful fun in a children's playground. The figures — deep red with spattered yellow highlights, or violet fading away into blue-black shadows — are like mechanically replicated images of humanity in a ritual posture of abjection, head hanging between the hunched shoulders, the entire anonymous being helplessly turned upon itself. It is as though they were silently crying out: "Who am I? Who are you? How could it be possible for two such blanks as we are to relate to each other?"

The same fatal face, with its staring, startled, circular eye, reappears elsewhere as an archetypal image of the frightened, abandoned self, deprived of its support in a culture, a background, relationships, customs, a familiar past and environment. There he is in *Bag of Beans*, peering sideways out of the thick dark redness. There, even more expressively, we see him in *De la Se Skin*, his whole figure, like a falling doll, divided by the unyielding vertical line that aggressively separates the dark

red left half of the painting from its whitish, pink right half. The self is literally, visually split, now dark against light, now lighter against darker, its sinuous outlines now in-drawing languid defeat (the limply hanging lower legs), now evincing an energetic, if thwarted resistance to the pressures of disintegration the warring-off pressures of the animal.

It should be clear by this time that these paintings are anything but narrowly autobiographical or parochially "Mexican."

The personal experience of the painter as a Mexican living in Canada serves as a doorway into the far more universal experience of 20th-century man indubitably exiled from the comforting world of traditional society and its traditional world view. The contrast between the warm, rich, deep, Mexican colors and the



"Double Skin"

images of struggle, separation, vulnerability, and defeat is more fundamentally a contrast between a life still rooted in the past, the soil, the community, and the life of the cold, modern, "Northern" city that is relentlessly displacing it.

As Merino's paintings show us, the power that radiates from so much contemporary Mexican art derives in part from its pathos: a quality for its evocation of the human condition, its most comprehensively visible. That that location may — going apocryphally — be as far away as Canada or Italy or Sweden is a paradox deviously illustrated by Merino's profound and beautiful art.

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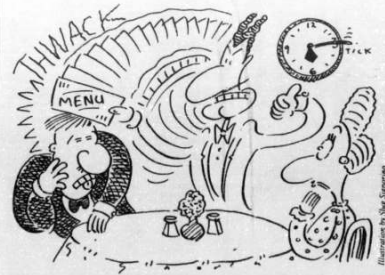
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Some Like It Early



BY ELEANOR WIDMER

Usually, complaints about bad business in restaurants are heard in January after the holidays when most people are either too exhausted or too broke to eat out. But here it is early fall, and the waves of restaurants have been falling on my head "like black mamas from the skies."

Each restaurant owner who is feeling the pinch will offer a different explanation: "People are so worried about the crisis in the Persian Gulf," "They're frightened of the killer in Chlamydia/University City, and they won't go out after dark," "They're home watching sports," "They're eating Doritos/Diet/Healthy Crisp/Nutri-Systems." "It's a recession, money is tight."

All of the above reasons may be true, but the last one explains why the sixth largest city in the United States can't support its restaurants. One restaurateur actually suggested to me that the city should limit its permits and licenses so that existing dining rooms don't have to face additional competition. This so-called solution not only flies in the face of free enterprise but would restrict the mobility of diners as well as entrepreneurs. In all seasons and times we inevitably have too many writers, too many poets, too many bakers, too many restaurants.

One of the problems facing the industry is high costs. I happen to approve of the raise in the minimum wage, but restaurateurs aren't helping to put them out of business. Every service from the laundering of tablecloths to the purchase of paper place mats is more expensive; wholesale food, which exists in California in such plentiful quantities, is escalating. These costs are absorbed into the menu. And, to complete the cycle, the steep price of dining out keeps people away.

It used to be that pizza was inexpensive. Now you're looking at \$9 for a basic pizza. If you take your children with you, you either have to order an extra large or two pizzas. With salads or beverages, you are no longer facing a low-cost meal. The same is true for chicken food. Individual dishes used to be set at about \$5. Now, \$30.95 is not uncommon for one

plateful. In many Chinese restaurants, if you order a single entrée for two people, an additional tariff is added to your bill "for an extra plate."

Restaurateurs that have lowered their prices — Pasha's, St. James Bar, even P.J. Wolf's new Paparazzi Grill — have benefited from the move. But in addition to trimming their prices, every restaurant should add incentives to people who eat there. Why is it that when you're told about "the nightly specials," they're always more expensive than items on the menu? That should be reversed so mean what they once did, i.e. "hot plate specials," namely the bargain item of the evening. The public has to feel that it's getting value when money is tight.

I'm forever racing on the freeways during the height of traffic hoping to make it to an early-hour dinner that I can write about in this column. When we get stalled in traffic, I'm in a sweat because I conform to the rules: I have to get there at the specified hour. The other night I went to Chez Loma in Coronado (1122 Loma Avenue, 434-0666). I first visited Chez Loma in 1975 when it was not only the best restaurant in Coronado but by the standards of the '70s earned laurels as one of the finest in San Diego. It was then a very small, converted cottage, which has now been expanded. My intention on this particular night was to try the low-cost meal offered Sunday

and Tuesday through Friday for \$33.95. It includes soup or salad as well as one or two of the entrées from the regular menu at reduced rates. What I didn't know was that Chez Loma opens at 5:30 p.m. and the low-cost dinner must be ordered no later than the stroke of 6:15. Because of a small mistake at the bridge, we arrived at 6:20, and it took us another five minutes to decide on our seating area. Too bad for us. The early special was denied — and this in spite of the fact that there was only one couple besides us in the entire restaurant. From anyone's point of view, a budget dinner that is available for a period of exactly 45 minutes is, as they say in New York, a cockamamie idea. My excuse was flimsy: it wasn't the money but the lack of courtesy that bothered him. He had driven all the way from Vista, and the place was deserted. I would have built a lot of good will if, on a slow night early in the week, we had been served the \$33.95 dinner. But we had to order from the regular menu.

The food at Chez Loma is pleasant — not drop dead ecstatic but good, though not in the same league as Frederick's Bistro in Solana Beach. Both of these restaurants are situated in small houses and rely on their locations for their charm, but Frederick's is many steps above Chez Loma in its culinary achievement. The dinner cost us over \$50 without dessert. We regretted not having gone to the Belgian

Lion for their early meal, which is \$30.50 and where the service is so loving and individualized. To be absolutely late to Chez Loma, if you can manage to be in your seat by exactly 6:15 p.m., you will get a meal that would otherwise cost you \$33.95 to \$69.95 for \$33.95. Whether it's worth the effort only you can decide.

Three other early dinner dinner sections Chef Chantelino is back at an old location (1990 West Point Loma Boulevard, 225-8403), where seven nights a week, between 5:00 and 6:00 p.m., you can enjoy a large family-style salad, chicken, and an entrée such as chicken, Hungarian goulash, or fish with pasta or potato plus vegetables for \$6.95. There's lots of sample but fresh food here for the money. But be aware that this meal is available for one hour only, another instance of an enticing offer that working people cannot use.

Panda Country (4820 Rogers Park Row in La Jolla, 552-1345) is using some creative thinking in trying to fill up its quiet hours between 3:00 and 5:30 p.m. Panda Country is quite gorgeous, and many of its single dishes are \$9.95 to \$12.25. Twice when I've been there it cost us about \$20 each, but I especially enjoyed the steamed dumplings, chicken in lemon sauce, and sautéed scallops with vegetables. Their bargain dinners range from \$9.95 to \$7.95. They include soup, vegetable egg roll, fried chicken wings, fish, a choice of one of eight entrees, and rice. Except for the soup, everything is served on one combination plate in small portions — which is fine if you're taking a child to dinner or if you want a taste of a lot of things.

The best of these early-evening meals — because it's the most substantial as well as tasty — is to be found at Dana's Italian Restaurant (5937 Mira Mesa Boulevard, 922-3252). On Monday through Saturday between 4:30 and 7:00 p.m. (which are really good hours), you will be served homemade soup or a marvelous salad and a choice of several entrees such as stuffed shells, fresh fish, fresh scallops, broiled chicken, or beef liver. They are accompanied with garlic bread, fruit, and a choice of stuffed Italian potato, rice, or pasta. The cost is \$8.95, and you get twice as much hearty food as at Panda Country. I respect owner Al Riano because he allows you to get there by 7:00 p.m. People with lots of money always gather at our top restaurants. But I can honestly say that if I weren't in this business, I could only afford to go out about once every three weeks, and then only at good dining rooms that provide bargains at off hours. During this temporary recession, it would be a great public service if our better restaurants offered one low-price dinner every night of the week, not at some mad hour that only a handful of people can go to. Frederick's. These low loaders could help establish a steady clientele that would sustain these exciting establishments through the leaner times.

NORTH COASTAL

BULLA'S NORTH 1038 Camino del Mar, Del Mar 434-1878 Located in a stunning Mediterranean setting with a beautiful view of the Pacific, this restaurant is a true gem. The food is a blend of Italian and coastal flavors. The atmosphere is elegant and relaxing. The service is impeccable. The prices are reasonable. The location is perfect. The food is delicious. The service is excellent. The atmosphere is wonderful. The location is ideal. The food is amazing. The service is superb. The atmosphere is fantastic. The location is perfect.

EL PASADERO 1710 El Paseo, San Diego 524-1111 This is a great place to eat. The food is delicious. The service is excellent. The atmosphere is wonderful. The location is ideal. The food is amazing. The service is superb. The atmosphere is fantastic. The location is perfect.

THE FISH MARKET 1010 La Jolla Village Drive, La Jolla 524-1111 This is a great place to eat. The food is delicious. The service is excellent. The atmosphere is wonderful. The location is ideal. The food is amazing. The service is superb. The atmosphere is fantastic. The location is perfect.

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SOUTH COASTAL

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Reader's Guide to Restaurants

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of restaurants in San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price information is based on the latest information available for a complete meal per person, exclusive of drinks and tip. Lower prices are indicated by a star (*). Moderate prices are indicated by a dollar sign (\$). Expensive prices are indicated by a double dollar sign (\$\$). Prices of restaurants in advance of opening hours, reservations, and other special information.

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RESTAURANTS

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Diego Reader October 4, 1990 4

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LETTERS

(Continued from page 2)
has been their strength will ultimately become their weakness if their plan is carried out. They seek to divide and destroy the community which has been the most supportive of and the most "blind" to the issue of sexual orientation.

The Human Dignity Ordinance, promoted by the gay and lesbian community and embraced by the city council, calls for citizens to be treated on an individual basis and judged on their individual merits with regard to employment, accommodation, housing, services, education, and facilities. What does this advocate if not the absence of separation between those of differing sexual preferences? How does the creation of a special district concentrating census tracts of gays and lesbians encourage this type of thinking and behavior?

Not Good, whose recent passing is a great loss to all of us and who named the newspaper he founded after the community of spouses, must have truly been a man ahead

of his time when he said, "I am not a gay politician, I am a politician who happens to be gay." The gay and lesbian leaders would do well to ask themselves what kind of vision enabled Good to make this statement and what can be gained by this kind of alteration of a community which has been a cornerstone for their cause.
Ben Wilcoxon Nelson Hillcrest

Sees Limited Vision

Why is the *Reader* like this, Sue Quigley wants to know ("Letters," August 27)? I think I can provide a few answers to this riddle.

Have you ever noticed, Sue, that customer service representatives for large, impersonal organizations are not nearly as positive and smiling as sales representatives for smaller companies? The *Reader*, which does not rely on its readership for profits, can get away with being ugly or offensive. Their jobs don't hang in the balance.

This hardly explains everything. San Diego's *The Good Life Times*, formerly the *Whispering Living News* (which the *Reader* writers have been known to ridicule), is also free and makes a point of publishing positive, upbeat stories. They seek social change, positive

transformation, whereas the *Reader* seems only interested in further polarizing the human environment. Why the difference? It is just a coincidence? I don't think so. The *Reader* editor got thrown in jail for his conscience. The reason, I think, is that the newspaper is basically rather conservative and mainstream. Sure, the writers are naughty sometimes — like little boys publicly urinating or shouting cuss words — but this behavior only reveals their secret respect, even awe, for society's major institutions.

Because they feel this alliance, and because of the immaturity of so many of the writers, the result is only negative. You didn't see this word in your otherwise acute and discerning letter. When faced with negative circumstances (and we are faced with many) and believing there are no possible positive alternatives, people usually turn negative or embarrassingly self-destructive.

If the *Reader* was truly an alternative newspaper, we would see less of this kind of thing. But it isn't. It follows the lead of the city's conservative newspapers and TV stations (witness the repellent "Crime and Incident" section). It

believes it can provide no solutions and takes issue only with what it considers journalistic objectivity. Its vision is limited, and it is led by a man with a narrow, negative perspective.

It's pitiable, but you have the right idea. There's no more reason to read such just than there is to pay a visit to a chemical refinery on a clear, beautiful day. Who knows? Maybe someday the *Reader* editor and his staff will wake up and realize that they're darning the already dirty air. But don't count on it. It's a job for mature men and women, not naughtily rebellious girls and boys.
Ron Waters Hillcrest

Pete's Preserve

This is a partial reply to the article on Pete Wilson by Matt Potter and Neil Matthews in the *Reader* ("Pete Wilson Was Here," July 26) about decisions with respect to the need for secondary sewage water treatment. Pete's actions were eminently correct and saved the taxpayers of San Diego City and County a great deal of money in the past and would

continue to do so if his policies had been followed. This area is blessed with the presence of the world's most famous institute of oceanography, the Scripps Institution of Oceanography, and he wisely used the advice of senior members of that institution in opposing the horrendous costs of an unnecessary installation being forced on us by an ignorant, feeble-minded Washington bureaucrat. If the current city administration had sought the advice of this same group, we would not be facing the frightening prospect of spending billions of dollars for a useless so-called improvement.

Other governmental coastal entities have successfully renewed their waivers and it is possible that, although the current city administration has forfeited its rights to challenge the federal mandate, a legal appeal expending the poor environmental analysis that led to this financial fiasco may yet save the day. I have worked with Senator Wilson for 25 years and have had firsthand experience in his skill and knowledge in handling environmental matters. His contributions to the state coastal zone legislation were unique, and we would not have the fine controls that exist today without him. Locally, he can take great pride in the existence of the La Jolla-San Diego Underwater Park, which was his initiative as mayor and still is one of the best preserves of its kind in the country. One could only dream that Pete were still our mayor so that environmental progress of this meaningful nature would continue to develop.
William A. Nierenberg Director Emeritus Scripps Institution of Oceanography

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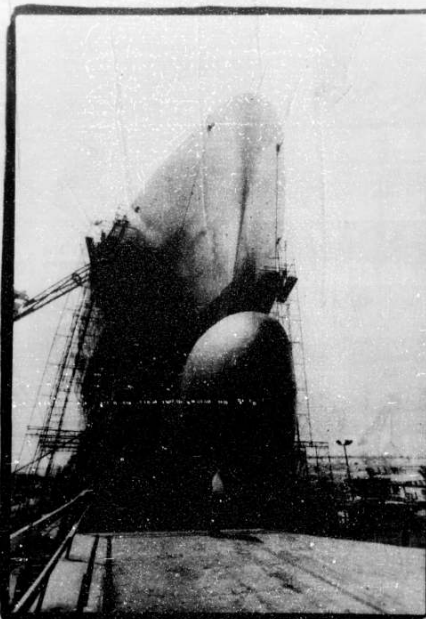
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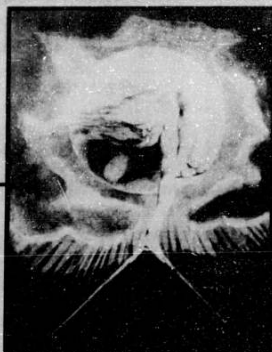
Launch master Paul Downs has a 17,200-ton weight on his shoulders that will be lifted in about ten seconds this coming Saturday morning. That's when the USS Supply, a 17,200-ton Navy supply vessel, is scheduled to be christened and launched during public ceremonies at National Steel and Shipbuilding (NASSCO). Downs, a veteran shipwright who has helped midsize about 200 ship launchings throughout the country (this is his first at NASSCO), says everything is looking good and this launch should be a smooth one. Which is not to say that there's anything routine about sliding a steel behemoth down wooden rails into the sea. "This job never gets boring, believe me," Downs chuckles.

The task of launching the Supply began even before the first piece of keel was laid on February 14, 1989. Actually, it began with the Egyptians, who first built large ships and started groundways, so that gravity would

pull the ship into the water. The supply row can step two parallel tracks, made of wood, each six feet wide, that extend lengthwise from the ship's bow and continue at a downward angle of one-half inch per foot well past the stern and underwater into the bay. The ship also rests atop another Egyptian invention, the sand box, several of which serve to support the weight of the vessel during construction. Just before launching, sand will be released from these boxes, allowing the ship to settle to full weight onto the groundways.

Downs says the groundways are akin to a hillside covered with snow, and the cradle, which is built on top of the groundways to hold the ship on runners, is like a sled that slides down the hill. Only in this case, the snow is thick grease, made especially for launching ships. Downs likes Keystone brand grease, because it can be heated up to 1200 degrees without catching fire and thereby withstand the immense friction created by the ship's short sleigh ride into the water. Fifty barrels, each containing 55 gallons of launching grease, were emptied onto the groundways before construction began. The grease was spread thick atop a layer of wax that was laid down on the wide wooden rails. Sometimes the

(continued on page 4, col. 1)



"The Ancient of Days," William Blake, 1794

TO THE BALLET

My parents never encouraged their children to hop, skip, run, jump, or to be involved in any form of athleticism. Sitting was the preferred mode of getting through the day, with an occasional nod to walking. You may have seen photos and movies in which ghetto children are leaping off trees to swim in filthy city waters or dancing in water unleashed by fire hydrants. But you can be sure that not one of these was me. Since my family regarded any form of exercise as

alien, I was and am a super klutz. Imagines my astonishment when as a teenager I first attended a ballet. Having grown my childhood on the reading of the movies, I could scarcely believe that ballet could be used with such fluidity and grace. It wasn't merely that "everything was beautiful at the ballet," but it was then that I discovered what discipline and exercise could achieve.

I quickly became such a devotee of the dance — it would never occur to me to take lessons — that I haunted the scruffy high school auditoriums to watch Martha Graham perform, or to

recognize Merce Cunningham on the sidewalk, and know the characteristic differences between the New York City Ballet, the American Ballet Theatre, and Jerome Robbins' Ballet USA. Once when I was at the library at Columbia University, George Balanchine came in with a friend, and completely absorbed in what he was saying, he executed a dance step, lifting and extending his arms with a movement that I still recall with a racing heart. I watched legendary performers in legendary productions. And then I came to live in San Diego.

(continued on page 2, col. 1)



Ballet — a Celebration

DISBELIEF
SYSTEM

The very word "atheism" gives many people upset. They think of wickedness, immorality, Anarchy, the Devil, and the destruction of civilized values. What they usually don't think about is how extremely old-fashioned atheism is, how long it has been around, and how little effect it has had.

An atheist is someone who does not believe in supernatural

beings, or a supreme being, or gods, or God. This disbelief can take numerous forms (of which the most widespread is mere indifference), but people who publicly proclaim themselves as atheists, who deliver lectures or write books on the subject, who make a big thing of it, tend to be preoccupied with three issues. They find fault with all philosophical and theological arguments about the existence and nature of deity. They reject the historicity of the supernatural stories in the Bible. Finally, they object to the influence exerted on society by religion and

(continued on page 2, col. 1)

It would be unfair to say that the dance does not have its devotees in San Diego; rather, the scene is limited. I've been to the Civic Theatre for dance recitals where I saw mobs rushing past not only to discover that they were entering a car or boat show at the adjacent convention hall. For a city where sports and the emphasis on physical fitness is so great, it's a wonder that the connection hasn't been made between dance and physical perfection. It's also a shame, it's more gorgeous to see dancers in action than the rippling of pecs on the beach.

Two experiences with dance troupes who visited San Diego bear recollection. The first is that of the Japanese company Sankai Juku, whose ferocity coupled with grandeur reduced almost everyone who watched them to tears. And more recently, the corps de ballet



in the Bolshoi Ballet's *Swan Lake* executed their steps so flawlessly that I became breathless watching.

the NYC Ballet, was considering making that place its second or third home. Why Orange County and not San Diego? Why didn't they perform here as all? Is it that we lack people who will buy tickets?

In any case, the San Diego Foundation for the Performing Arts is bringing the San Francisco Ballet Company here for the start of its tour that will begin in San Diego and continue on to the Kennedy Arts Center in Washington D.C. and then to Minneapolis.

Clara Tetley's *Tigone* will have its U.S. premiere in San Diego on Friday, October 5, repeating Saturday, October 6. Tetley, a leading contemporary choreographer, named the ballet for the Nobel Prize winner Rabindranath Tagore, the East Indian poet. This production, which combines classical ballet with modern dance, will have music by Alexander Zemlinsky. On the same program is *Rodin*, choreographed by the late Leon Jacobson of the Kirov Ballet. It

Jon been re-created with the help of Irma Jacobson, costume designer, member of the San Francisco Ballet School, and wife of Leonard, whose scope with the Soviet bureaucracy was as famous as his ballets. Rodin will be performed without shoes, as Rodin, the sculptor, would have intended. The program will conclude with Handel — a Celebration with music from Handel's operas, *Alcina* and *Xerxes*.

For ticket information, call TicketMaster at 278-TIXX. For other information, call 234-5855.

— Eleanor Widmer

Continued from page 8

particularly the Christian religion), both in the past and — despite all their efforts — today.

Most people who adhere to the various world religions know little

or nothing about the philosophical side of religion. It has always been a rather quirky pretension of religious philosophy – to use the tools of philosophy – rational argumentation – to bolster up the claims of faith. Consequently philosophers have devised “proofs” for the existence of God tried to deduce God’s characteristics by logic, and dismissed the nature of creation, formation, development, and other such divine activities, as though they were dealing with purely philosophical matters.

It is a sad fact that all this argumentation has gone for nothing, as any truly rational thinker can readily demonstrate. All the arguments for the existence of God, all the discussions of freedom, and

predetermination, all the analyses of omnipotence and eternity — all dissolve into nonsense as soon as a really clever rational thinker gets to work. Take, as one example among many, the old "argument from design," still evoked by preachers. This argument claims that it is absurd to suppose that anything as great as the universe could have come into existence without being created; therefore, it must have been created by God, a supreme being who was not created, but simply is.

This does seem to make some sort of sense, until you hear the counter-argument, which runs as follows: "If God created the universe, He must be greater than the universe. But you have already

branded as absurd the notion that anything as great as the universe can have come into existence without being created. But the notion that nothing is absurd, then, how much more absurd is the notion that a being even greater than the universe — namely God — can have come into existence without being created?

That counter-argument is quite unavailable. No one has been able to weaken it by an iota since it was thought up by David Hume two centuries ago. In a similar way, all the philosophical claims about God's existence and nature have fallen before the onslaught of Reason. Professional aesthetes react to the notion of the triumph. And yet, the great majority of people in the world go on believing in God. It is enough to make a good nationalist spit.

One thing goes for it: the biggest claim to the right of the

past century, impeccable Biblical scholarship, based on reason and on the rules of scientific evidence has thoroughly undermined the Bible's authority as a "proof" of God's existence and actions. Scholarship has shown that: wherever the Biblical texts make a claim about divine and the miraculous, they turn out to be full of contradictions, fantasies, pious lies. More rejoicing in the camp of the atheists. And yet, hundreds of millions of believers go on accepting that "primitive nonsense" as truth!

What this means is not that the arguments of modern atheists are wrong, but simply that — two centuries after Hume, Voltaire, F.Holbach, and company — they are irrelevant. If religion were a matter of rational proofs and

empirical evidence, the issue would have been settled long ago. Among the significant thinkers these days who concern themselves with religion, no one is interested in atheism and its arguments. What they are interested in is much deeper: the way religious belief functions in the human psyche and in society, the needs it fulfills, the language through which it is expressed, the role it plays in the totality of the human being — which is something far more complex than the faculty of making rational arguments.

Nonetheless, Bill Lindley will return to 'Atheism: Is It What It Used to Be' on Wednesday.

(continued on page 10)

(continued on page 4)

(continued from page 3)
October 10, at 7:30 p.m. The free discussion, sponsored by the Humanities Fellowship of San Diego, will take place at D.G. Wills Books, 7527 La Jolla Village Blvd. For further information, phone the humanities at 492-6242 or the bookstore at 436-1826.
— John Peter Applebach

THE LAUNCH SEQUENCE

(continued from page 1)
weight of the ship causes a section to be created where the wax meets the groove, like two wet dinner plates sticking together, so hydraulic rams will give the ship a shove just when the ship's spacers break the champagne in the box. A few years ago, when Mrs. Ed Morse chartered a ship at NASCSD and the hull didn't move, Big Ed, that polisher, leaned his back against the box and pushed. At that moment the

rams started the ship moving, and Ed Morse laughed like Superman. The launch sequence is a series of precise actions and double-checks that will begin at 7:00 a.m. tomorrow, October 5, the day before the launch. That's when the "grease time," long strips of metal that have been welded between the cradle runners and the groundways, will start to be removed. Later that day, the bottom 200 feet of the groundways, between the ship's stern and the gate holding back the bay waters, will be waxed and greased. The men will be sent home for eight hours, then return at midnight to begin removing the blocking that has supported the ship's weight. This is a delicate task, attended by the popping, cracking, and settling of the steel vessel, and must be done in sequence. The gate is opened and water floods in beneath the ship, just touching the skirt near the aft end. More blocking is removed from beneath the front



of the ship. Grease oozes out from the cradle runners and is caught on sheets of plywood. The grease cools about a dollar a pound and will be saved and used for another 15 or 20 launches. Many checks are made inside the ship itself. The propeller shafts are locked so the propellers won't start turning when they hit the water and halt the backward progress of the ship. All valves leading to openings on the hull are closed. The madden are locked

into position. The physics of the launching have been calculated based on the weight of the ship, which is known because every item, including the paint, is weighed before it is installed on board. The launch weight of 17,200 tons is considerably lighter than the ship's eventual weight of 48,500 tons. Much of the madden equipment, such as the gas turbine engines and the reduction gears, won't be installed until after the ship is floating.

Saturday morning the launch master will be directing the launch from the cockpit of a crane, high above the vessel at midbay. He'll be communicating by radio and telephone with various supervisors. Below him will be the ceremonial platform in the box, where Carol Ann Walker, wife of retired Rear Admiral Ed Walker, former head of the U.S. Navy Supply Corps, will be handed a bottle of California champagne. Like thousands of women before her,

Mrs. Walker will be presented a gift by the shipyard in appreciation for her "sponsoring" the ship. In this case, the gift will be an oil painting of the ship. In year past, some shipyards have used this token to try to stay on the good side of the husbands who work the floodgates of military construction contracts. During World War II, a 9000-ton ship was awarded to the wartime chief of Army Service Forces after his wife chartered a ship, five female relatives of the chairman of the Maritime Commission received \$6,457.65 for their bottle-launching la-on. The wife of F.B.I. chief of staff was awarded a \$2,516.75 jeweled bracelet. On the other hand, Ennie Piles' widow chartered a ship named after her late husband and got a \$7.50 knickknack.

When all is secure on the ship, and the sand boxes have been opened to allow the full weight to rest on the groundways, and the bar chocked behind the vessel is clear, Paul Downs will signal that

(continued on page 1)

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San Diego Reader October 4, 1990 5

(continued from page 4)

The "trigger" can be pulled. This is the mechanism that holds the candle locked in place.

Traditionally, the wife of a longtime NASSCO employee gets to perform this crucial duty. Linda Hutchinson, whose husband Dave is the ship's manager, will throw an electrical switch. Mrs. Walker will break the bottle and set something like, "I christen thee the USS Supply. May God bless you and the sailors that sail aboard you." If everything works as planned, the runs will start the ship sliding backward, and when the full length has entered the water, the bow will make a slight dip, then rise again, like a curtsy, and steel will float.

The public is invited free of charge to attend the launching of the USS Supply on Saturday, October 6, at 10:00 a.m. Enter at NASSCO gate six, located at 26th Street and Harbor Drive. Parking is almost nonexistent, but there is a San Diego Trolley stop directly across the street from the gate. Low-beamed shoes are recommended, and cameras are prohibited. The ceremonies and launch will conclude by 11:00 a.m. For more information, call 544-8182.

—Neal Matthews

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READER'S GUIDE TO LOCAL EVENTS

"Little Sun of Inlaway: A Musical Homage to Nina Chela" A musical and theatrical tribute to the life and work of the late, famous Mexican singer Nina Chela, will be presented by the Teatro de la Ciudad, October 5, at 8:30 p.m., and on Saturday, October 6, at 8 p.m. and 8:30 p.m., at the Teatro de la Ciudad, Calle Duemilquien, Encinitas. Tickets: \$10, \$15, \$20, \$25, \$30, \$35, \$40, \$45, \$50, \$55, \$60, \$65, \$70, \$75, \$80, \$85, \$90, \$95, \$100. For tickets, call 444-1111.

"El Valle de los Cantores" Hugo Salazar will present a group of Mexican folk songs to the music of the late, famous Mexican singer Nina Chela, October 5, at 8:30 p.m., and on Saturday, October 6, at 8 p.m. and 8:30 p.m., at the Teatro de la Ciudad, Calle Duemilquien, Encinitas. Tickets: \$10, \$15, \$20, \$25, \$30, \$35, \$40, \$45, \$50, \$55, \$60, \$65, \$70, \$75, \$80, \$85, \$90, \$95, \$100. For tickets, call 444-1111.

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Eastern horizon just as twilight garden. This is a perfect time to take a twilight walk on Harbor Island or Shelter Island, or along the west shore of Mission Bay. This particular fall moon is called the "harvest moon," because it rises at about the same time as the stars that are visible in the night sky. The moon is visible in the night sky from about 5:30 p.m. to 10:30 p.m. on Saturday, October 6, and on Sunday, October 7, at 8 p.m. and 8:30 p.m., at the Teatro de la Ciudad, Calle Duemilquien, Encinitas. Tickets: \$10, \$15, \$20, \$25, \$30, \$35, \$40, \$45, \$50, \$55, \$60, \$65, \$70, \$75, \$80, \$85, \$90, \$95, \$100. For tickets, call 444-1111.

October's Lowest Tide, coinciding with the autumnal equinox, will be visible in the night sky from about 5:30 p.m. to 10:30 p.m. on Saturday, October 6, and on Sunday, October 7, at 8 p.m. and 8:30 p.m., at the Teatro de la Ciudad, Calle Duemilquien, Encinitas. Tickets: \$10, \$15, \$20, \$25, \$30, \$35, \$40, \$45, \$50, \$55, \$60, \$65, \$70, \$75, \$80, \$85, \$90, \$95, \$100. For tickets, call 444-1111.

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- Dr. Eva von Rheinwald
- It's my Turn: Putting yourself on the list
- Ashley Walker-Jasper

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San Diego Reader, October 4, 1990

READER'S GUIDE TO LOCAL EVENTS

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Opera Performance, bass Kevin
Bell, winner of the Metropolitan
Open Regional Auditions, will
perform roles by Handel, Verdi,
Haver, and Mozart, as well as songs
by Gershwin, Weill, Tchaikovsky, and
Jensen Kern, and spirituals on
Sunday October 7, at 7:30 p.m., at
the Solana Beach Presbyterian
Church, 120 Serrano Avenue, Solana
Beach. Admission is by donation. Call
755-9735 or 453-1394.

Mini-Concerts, the San Diego Mini-
Concert Series begins its 18th season
on Monday October 8, at noon, in the
Lecore Theatre, 79 Horton Plaza,
downtown, with a performance by
Danielle Martin, piano professor of
the University of Texas at Austin.

Martin's program will include
Beethoven's Sonata in A-flat Major,
Brahms's Variations on an Original
Theme, Franz Schubert and a Toccata
by Brahms and Bachmanoff.
Lefebvre. Admission is free but
donations are encouraged. Bring a
brown bag lunch if you like. Call
454-6322 for more information.

One-Man Band, Bob Taylor, pianist,
composer, and composer from
Colorado Springs, will perform in a
concert titled "One-Man Band" on
Monday, October 8, from 8 p.m. to 9 p.m., in room 143 at
Mini-City College's Oceanside
Campus. Taylor uses a trombone
harp and a foot-driven pulley
system to tie up his hands to play
piano and synthesizer while he pushes
the buttons on a drum machine with
his left foot. Admission is free and
open to the public. Call 757-2121
x439 or toll-free from San Diego,
755-9535 x435.

Chamber Music, the International
Chamber Players of the United States
Institute International University will
offer a concert in the Theatre in Old
Town, 4040 Trapp Street, on
Monday, October 8, at 7 p.m. The
program will include Haydn's String
Quartet No. 42, Mozart's Quartet for
Oboe and Strings, and Beethoven's
Sonata for Violin and Piano. For
ticket information, call 796-0062.

Piano Concert, left: Susan will
perform at the East County
Performing Arts Center, 202 East
Main Street, El Cajon, on Monday
and Tuesday, October 9 and 10, at
8:30 p.m. Mr. Swann is a full-time
musician whose Symphony
No. 1 was performed by the Dallas
Symphony Orchestra when he was 14
years old. The program is one of the
center's "World of Music" all 1990
series. Call 462-2277 for ticket
information.

Steel Drum Calypso Music will be
performed by Terry DeLoach on
Tuesday, October 9, from 2 p.m. to
4 p.m. at the Forum Market, on
Grand Avenue between Broadway and
Maple Lane, Escondido. Admission is
free. Call 724-4833 for more
information.

A Cappella Concert, the Chorus of
the City of Solis, Province of
Vienna, Italy, will perform traditional
Italian music on Tuesday,
October 9, at 7 p.m., at the Our Lady
of the Rosary Church Hall, 1654 State
Street, downtown. The concert will
commemorate Christopher Columbus
Day. For ticket information, call
535-0870.

Brown Concert, the San Diego Brass
Concert will perform on Tuesday,
October 9, at 7 p.m., in the Smith
Recital Hall at SDSU. The program
will include A Choice Collection of
Ages by Jeremiah Clarke, Brass
Quintet by Arthur Fuchs, and
Fanfare for the Common Cold by D.D.Q.

Bach, and Sonata da Chiesa by
Antonio Corelli. Admission is free.
Call 594-6031 for more information.
Jazz, the South Market Street Jazz
Band will perform at the San Diego
City College Theatre, located on G
Street between 13th and 15th streets,
downtown, on Tuesday, October 9,
from 8 p.m. to 10 p.m. Admission is
free as is parking in the 7 and 8. Call
232-1062 or 234-4001 for more
information.

More Brass Music, the Westwood
Jazz will perform at the La Costa
Branch Library, 7750 El Camino Real,
suite M, Carlsbad, on Wednesday,
October 10, at 7:30 p.m. The program
will include music from the
Renaissance and Baroque eras to
contemporary times. Admission is free.
Call 727-8853 for more information.

Conquered Music, Larry Hopkins
will perform in the Performance Lab
(D 10) at Palomar College, 1485 West
Main Road, San Marcos, next
Thursday, October 11, from 10:30 a.m.
to 1:30 p.m. Admission is free. Call
744-1155 x 137 or 235 for more
information.

LECTURES

"**Flora, Fauna, and Geology**"
William B. Hamilton, geologist from
the United States Geological Survey
in Denver, will speak about the
formation and development of the
earth's crust in California and the

consequence, in room 1330 of the
Humanities and Social Sciences
building at UCSD, tonight, Thursday,
October 4, at 8 p.m. Admission is free
and open to the public. Call
534-1244.

"**Photography and Boredom in the
Eighties**" Yvonne Gillingham,
contributing editor for American Photo
magazine, will speak tonight,
Thursday, October 4, at 7:30 p.m., in
the Crocker-Bushnell Lecture Hall at
the Bowers H. Frost Space Theater
and Science Center in Balboa Park.
The event is being presented by the
Museum of Photographic Arts, in
conjunction with its "Ties of Time:
Photography in America" exhibit.
For ticket information, call 239-5262.

"**Pacific Beach: A Look Back at the
1960s**" a slide-illustrated lecture
will be presented by the Pacific Beach
Historical Society in the Banquet
Room of the China Inn Restaurant,
877 Highland Avenue, Pacific Beach,
beginning at 1 p.m., Saturday,
October 6. Admission is free. Call
272-6653.

Garden Gals, Quail Botanical
Gardens Horticultural Oil View will
answer questions about the garden
and plant care on Saturday,
October 6, from 1 p.m. to 4 p.m., at
the Visitor's Center at the gardens,
located at 225 Quail Botanical
Gardens in Encinitas. It's free, but
there's a parking fee. Take the

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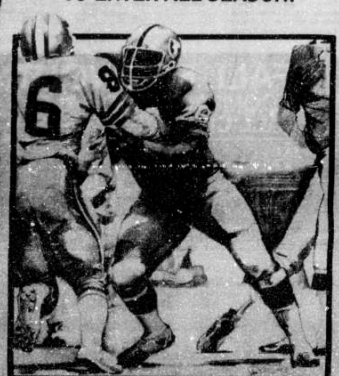
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READER'S GUIDE TO LOCAL EVENTS

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About Kness. People to People International and the San Diego County of the United Nations Association are sponsoring a public forum addressing the problems of Kness in particular and the African continent in general on Sunday, October 7, from 1 p.m. to 5 p.m. in Green Hall at USU, 10415 Ramon Road, on the Scripps Memorial Ranch area. Guest speaker will be Thomas B. Amato, first secretary from the embassy of the Republic of Kenya. Admission is free. Call 593-4561 or 578-1829.

"Anthropological Aspects of the Human Face," the San Diego Museum of Man, Brown Bag lectures series continues with an address by SCSU professor Alexander Steink, Monday, October 8, at noon, at the fourth-story auditorium building in Balboa Park. Steink will illustrate the basic, discoloration wear patterns, modern human face patterns, and genetic aspects. Admission is free. Call 239-2001 for more information.

"Geological Thought and Geological History of San Diego," the San Diego Museum of Man, Brown Bag lectures series continues with an address by SCSU professor Alexander Steink, Monday, October 8, at noon, at the fourth-story auditorium building in Balboa Park. Steink will illustrate the basic, discoloration wear patterns, modern human face patterns, and genetic aspects. Admission is free. Call 239-2001 for more information.

"Face on the Universe," a four-part lecture series about telescopes and imaging by Dennis Mennema, resident astronomer of the Fred H. Hunt Space Theater and Science Center will take place on Monday from October 8 through October 29 at the museum and science center in Balboa Park. The first installment of the series will address "The First Steps," subsequent titles include "New Eyes," "Modern Eyes," and "Tomorrow's Eyes." The event is being presented by the space museum and science center and Educational Growth Opportunities. Participants are required to pay a fee for the series as a whole. For ticket information, call 294-9606.

"Traditions and Practices of International Law in Current Events," the World Affairs Council of San Diego, North County Chapter, will present a public forum, at 7:30 p.m., Tuesday, October 9, at the Chiquito Center, 12750 Camino Drive, Poway. Guest speaker will be William B. Shuman, Jr., Western State University of Law in San Diego. For ticket information, call 451-6314.

"Rethinking the Bridge," the Education Department of the San Diego Museum of Contemporary Art is presenting a lecture series that will examine the dominant issues surrounding the idea of the bridge, beginning with a panel discussion pertaining to border art in the San Diego/Tijuana region, Tuesday, October 9, at 7:30 p.m. at the museum, located at 100 Prospect Street. La Jolla. Panelists will include poet Alvin, journalist Maria Estrada, and critic Emily Hicks, and muralist Victor Ochoa. Related issues, such as the role of Chicano artists and the border as a "liberated zone" will also be discussed. For ticket information and for a brochure with a full listing of all the lectures in the series, call 454-3541.

On the Middle East Crisis, Robert Bowman, senior Air Force colonel and "Star Week" director during the Carter Administration, will address the Iraq dilemma and the U.S.

military policy in the Middle East, October 9, at 7:30 p.m., at the Mountain Middle School Auditorium, 1291 Clement Drive, Chula Vista. The program is presented by the San Diego Economic Convention Council, a nonprofit organization dedicated to the public on the practice of business and the role of the city in a global context. For ticket information, call 238-3230.

"Trade, Revolution, and the Future of Japan-American Relations," the International Relations and Pacific Studies will speak in noon HIA of Chancellery Complex on the UCSD campus on Wednesday, October 10, at 5 p.m. The event is being sponsored by the UCSD Library. Admission is free and open to the public. Call 594-4533 or 594-7406 for more information.

"Terror and Anarchy," Raul S. Mendez, Secretary of Foreign Affairs, Republic of the Philippines, will discuss America's military presence in the Philippines, Wednesday, October 10, at 7:30 p.m., at the Kings Hotel, 1055 Second Avenue, downtown. The event is being sponsored by the World Affairs Council of San Diego. For ticket information, call 238-0111.

"Peace in the Pacific: A World View," the Alliance for Survival will present a program featuring speakers from the U.S., East Germany, and Japan discussing how peace and demilitarization in the world might

come about after the end of the Cold War and the U.S. military escalation and the threat of war for oil company profits in the Middle East. Wednesday, October 10, at 7 p.m., at the Solomon Lecture Hall in the Mather building at USD in Alcalá Park, Linda Vista. For ticket information, call 277-0991.

"Ashes: It Ain't What It Used to Be," the Humanist Fellowship of San Diego will present Bill Lindley leading a discussion on the evolution of ashtray design and its current status. The lecture will take place at 1011 W. 16th and Coffee House, 727 La Jolla Boulevard, on Wednesday, October 10, at 7:30 p.m. Admission is free. Call 456-1802 or 492-8042 for more information.

"Poetry of the Imagination," poet Robert Bly will discuss the application to imagination the poetic arts on Wednesday, October 10, at 7:30 p.m., at World and Music Bookstore, 3006 Fourth Avenue, Hillcrest. For ticket information, call 798-4011.

"Racism in America and Our Response," Chula Vista actress and author Elizabeth Martinez will speak in the Artisan Conference Room in the market center at Mission College's Ocean campus, next Thursday, October 11, at 7:30 p.m. The lecture is offered through the college's Office of Minority Outreach and Third World Center in observance of National Hispanic

The Blaise Pascal Group and the Institute for Christian Ministries present the fourth annual series of **SPIRITUALITY AND THE CINEMA** All showings Friday* at 7:00 pm - Discussions following film

October 5 • **Diary of a Country Priest** • France/1950



communal failure. It is a pure and intense account of the anguish of a young priest whose faith is neither understood nor accepted by his village. An austere director of astounding integrity, Breton offers no hope to the public — no humorous or romantic under; he pulls you down into the depths of the priest's suffering and refuses to give you a glad hand up. What he does offer is one of the most profound emotional experiences in the history of film, no other director, with the possible exception of Dostoevsky with *The Idiot* or Faulkner with *Light in the Piazza*, has come so close to communicating a religious experience.

— Pauline Kael

Discussion Leader — Father Michael Siver, St. Francis Seminary, San Diego

Robert Bly's adaptation of the Georges Bernanos novel is one of the small body of film masterpieces which are hopelessly doomed to

*Sunday, October 14 • **In Her Own Time** • United States/1985 Number Our Days • United States/1977



Myerhoff goes to the Israel Levin Senior Center in Venice, interviewing its vivacious members on death and the high cost of living. While Number Our Days is informed by the belief that she, too, will one day be an old Jewish lady, In Her Own Time, also directed by Littman, is strongly colored by Myerhoff's knowledge of her imminent death from lung cancer. She takes a look at an orthodox community in the Fairfax district of Los Angeles, talking to women about their strictly regulated behavior and to men about mistakes. The theme is a community and spirituality, two things Myerhoff is obviously searching for to give her the strength to die.

Discussion Leader — Judith York Friedman, Chabad House

October 15 • **Hallelujah** • United States/1930



It is Carmen Jones on the other. The curiously black film, centered on their little patch of land, don't carry Uncle Tom's overseas for [King] Vidor celebrates the same life in the extraordinary white community of Car Days. ... Audiences (today) may lose a quarter of an hour in admiring Hallelujah's pace and relishing their good nature sentimentality. Its masterful qualities are likely to be first apparent in Vidor's keen eye for exotic vitality, for religious sentiment in its physical mode, for sexuality in the exuberance of the racially and the festive.

— Raymond Durgnat and Scott Simmons, Kane Vidor, American Discussion Leader — Thomas Brown, Graduate of USD, 1990

Hallelujah mimics both Hollywood's style in "Dance" religiosity (Carmen Jones, Cabin in the Sky), on the one hand, and its sexual operation

October 25 • **Say Amen, Somebody** • United States/1982



that they seem engaged, even transfixed, right before our eyes. The presence of the camera shifts up close doesn't appear to put a break on anything they do. They're not conscious of the camera; they don't play to it, as more knowing performers would. ... This movie is a celebration of people who work with the fierceness of great artists yet are selfless in a way unknown among great artists.

Discussion Leader — To be announced

November 2 • **Simon of the Desert** • Mexico/1965 Lucifer Rising • United States/1980



below. ... This is a magnificent, fast, tart and compact ... one of [Lucifer Rising's] most subtle conceptions. ... Short and simple Simon hasn't the memory, possibly because he hasn't found his most direct way to work with them.

— Stanley Kaufman, The New Republic

Lucifer Rising (based on Alexander Cowley's poem, "Simon of the Desert") is a magnificent new work by one of America's leading independent filmmakers, Kenneth Anger. The film wanders through surrealistic music, myth, further figures, pop iconography and dream imagery. A series of stunning and inquisitive light images permeate, ranging from snow to sand, representing a force that is eternal rather than fixed in a particular time, affecting all living things.

— Bill Lunde, The Santa Monica Discussion Leader — Sister Betty Webb, R.S.C.J., Department of English, University of San Diego

November 9 • **Marjoe** • United States/1972



and was going to show ... and still all. ... It is a kind of foot-stomping exposé, an updated look at the real world of Elmer Gantry, marvellously satirical, witty, cynical and more than a bit sad. Marjoe is an entertainment but also an engrossing piece of uniquely American sociology. ... a surprisingly odd odyssey through blind faith and serene greed, through ingenious metaphorical manipulation and the uses of organic, worldly as apparent substitute for a kind of pleasure religion device.

Discussion Leader — Cory Mankin, (former Presbyterian minister), Catholic Answers

A vivid and dynamic documentary about a young revivalist preacher who had decided he could no longer take what goes on under the tent

November 16 • **The Virgin Spring** • Sweden/1959



which he gratuitously to the religious authority of his upbringing, and in which God promotes the dimensions of traditional dogma. It also marks Bergman's first salute to the modern world. Like many other Bergman films, this movie is a study in the inner tension that is caused by the struggle between paganism and Christianity, between the primal forces of Chaos and Cosmos, and the more forgiving, more hypocritical religion of the modern era.

Discussion Leader — Peter Chow, Swedish Cinema, Father Jack Lindquist, Incarnation Lutheran Church, Poway

The Virgin Spring signifies [the] command in "your Bergman's work and life to be steeped in the other film. It is the last screen work by

November 23 • **Black Narcissus** • Great Britain/1946



solidly theme produces one of the cinema's most beautiful films, a visual and emotional masterpiece. [Director, Michael Powell and Emeric Pressburger]

— Linda Halliday, Linda Halliday's Film and Video Guide Discussion Leader — Father Ray Ryland, Department of Theological and Religious Studies, University of San Diego

Anglo-Catholic nuns in the Himalayas have trouble with climate, morals and one of their number who goes mad of sexual frustration. An

Films screened in Hahn 106, University of San Diego, Alcalá Park. \$3.00 admission. Parking available.

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READER'S GUIDE TO LOCAL EVENTS

Heritage Month, September 13 through October 12. The college is located at One Bernard Drive, Oceanside, take the College Road exit from Highway 78. For ticket information, call 757-2121 or toll-free from San Diego: 755-5155 x242, 337, or 334.

A Visit to the Cal House, Bob Weller, owner of a local house that has been modified with 110 feet of interior casework to accommodate his eight wives, will present a slide-illustrated lecture about his and his friends' "suburbs" near Thousand Oaks, CA, at the lecture hall in the National History Museum in Balboa Park. For ticket information, call 235-9500.

IN PERSON

Comedy at the Improv, Tom McMillan headlines tonight, Thursday, October 4, through Sunday, October 7. Dan Bradley does the middle act on Monday, October 8, and John Scaccia is the opening act on Monday, October 8, and Tuesday, October 9. On Tuesday and Wednesday, October 9 and 10, Tom McMillan headlines, and on Wednesday, October 10, Dan Bradley does the opening routine. Regular shows at the Improv are Monday through Wednesday, 8:30 p.m. and 10:30 p.m.; Saturday, 8 p.m. and 10 p.m.; and Sunday at 8:30 p.m. The Improv is located at 832 Garnet Avenue, Pacific Beach. For reservations and ticket information, call 483-4520.

More Comedy, the Comedy Isle at the Balboa Resort Hotel presents Jimmy Woodhead and Christina Hall tonight, Thursday, October 4, through Sunday, October 7, on Wednesday, October 10, two comedians will perform (club for information). Showtimes are Wednesday, Thursday, and Sunday at 8:30 p.m., Friday and Saturday at 8:30 p.m. and 10:30 p.m. The Comedy Isle is located at the Balboa Resort Hotel, 998 West Mission Drive, Mission Bay. For reservations or other information, call 488-6672.

And Still More, North County's Comedy Night with club owner Michael Fingers, Mark Gode, and Deborah Sander will be on Thursday, October 4, through Sunday, October 7. Benny Rialto hosts a comedy show on Tuesday, October 9, on Wednesday, October 10, and Thursday, October 11. On Wednesday, October 10, and Thursday, October 11, Benny Rialto will headline, and on Thursday, October 11, and Friday, October 12, Benny Rialto will headline. The club is located at 2216 El Camino Real, suite 104, Chula Vista. For ticket information or schedule updates, call 757-2177.

Kabuki Demonstration, kabuki, a traditional Japanese art form, will be performed on Friday, October 5, at 7:30 p.m., at the Carlsbad Cultural Arts Center, 5557 Monroe Street, Carlsbad. The performance will combine lecture and demonstrations of kabuki, a traditional and popular type of Japanese drama with singing that includes highly stylized dancing. While Kabuki describes the history and aesthetics of kabuki, he and Tamao will depict kabuki makeup and don costumes and demonstrate the fundamental movements of the art. The program is being presented in conjunction with Most.com College Chula Vista's Asian-Pacific Festival. For ticket information, call 463-8851.

Pacific Festival Arts "Special" (Innovative) For ticket information, call 757-2121 x208 or 278 or toll-free from San Diego: 755-5155 x208 or 278.

Poetry Reading, Steve Kowalski and Prudence Goss will read original poetry and prose, accompanied by live music, at 7:30 p.m. on Thursday, October 4, at 7:30 p.m. on Friday, October 5, at 7:30 p.m. on Saturday, October 6, at 8 p.m. and 10 p.m. on Sunday, October 7, at 7 p.m. and 9 p.m. on the UCSD Theater on the UCSD campus. The production will feature UCSD department faculty members Steven Primm and Robert Hart, the head of the undergraduate acting program at the University of Washington. For ticket information, call 534-3753.

"Harvest," the Lemon Grove Senior Center will present the play about a man and his six-foot-tall invisible rabbit friend, at the Lemon Grove Middle School, 1960 Lincoln Street, Lemon Grove, on Friday and Saturday, October 5 and 6 and 12 and 13, at 8 p.m. For ticket information, call 463-8851.

Book Reading, Nina Vids will read from her book "Mammals in Context" on Sunday, October 6, at 2 p.m. at S&S International Bookshop, 8021 Goldpach Street, Mission Hills. Admission is free. Call 240-8007 for more information.

Something Like Voodoo, magician Ed Adams and special guest Neil Patrick Harris of ABC television's "Designing Women" will be featured in a musical extravaganza for the entire family at the East County Performing Arts Center, 110 East Main Street, El Cajon, on Saturday, October 6, at 7:30 p.m. For ticket information, call 462-2277.

Play Reading, the Teatro Macao Magica, San Diego's new Latino theater, will present two Mexican one-act plays on Monday, October 8, at 7 p.m. at the Progressive Stage Company, 433 G Street, downtown San Diego. For ticket information, call 234-8603.

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CHAMPION BALLROOM ACADEMY

"Pregnant Fathers," authors Jack Henowitz and Ellen Eichler will sign copies of and discuss their work on Wednesday, October 10, at 7 p.m., at the S&S International Bookshop, 4011 Goldfinch Street, Mission Hills. Admission is free. Call 260-8007 for more information.

"Whad'ya Know?" This weekly audience-participation call-in comedy quiz show originated, produced, and hosted by Michael Feldman will air on Saturdays at 2 p.m., beginning

Charger Football, the team opposes the Pittsburgh Steelers in Pittsburgh

"Jazz Roots," on Sunday, October 7, from 9 to 10:30 p.m., local old-time music archivist Lou Curtis will present music "On the Light Side," featuring classic jazz and blues 78s by

Giants ("Istanbul, Not Constantinople"). Everything but the Girl, the Tom Tom Club, the Beastie Boys, and the expressionistic "Dad, I'm in Jail" by Was (Not Was). The locally produced public-access show is scheduled to air on Southwestern Cable Channel 16 on Sunday.

October 7, at 10 p.m., and on Cox Cable Channel 24 on Mondays at 10:30 p.m.

SPORTS

Asstec Sports, SDSU offers the following sports contests this week: women's volleyball versus Cal Poly San Luis Obispo tonight, Thursday, October 4, and versus Loyola, Tuesday, October 9, both matches to begin at

Gloucester Boulevard in Concord, proceed across the bridge, through the Gaslamp District, downtown, and up Fifth Avenue, finishing in Balboa Park. Bus transportation from the public lot at Park Boulevard and Presidents Way in Balboa Park to the starting line will be provided and is

included in the entry fee. The first bus will depart at 5:30 a.m., and the last will leave at 6:45 a.m. Runners from Coronado will be bused back to Coronado after the race. There is no day-of-race registration, through October 4, registration will take place at any Sport Place location. The event will benefit the Leukemia Society. Call 268-5882 for more information.

Porcelain Art Exhibit, porcelain artists of San Diego will present their 20th annual exhibit of hand-painted porcelain on Friday and Saturday.

October 5 and 6, at the Speercks Masonic Lodge, 3858 Front Street, downtown, from 10 a.m. to 4 p.m. both days. For ticket information, call 443-3569 or 278-3022.

Oktoberfest. Good Shepherd Parish's 20th annual Oktoberfest will take place Friday through Sunday, October 5 through 7, at the Good Shepherd Church, 8300 Gold Coast Drive, Mtn. Mesa. On Friday, international food, games, prizes, and entertainment will be offered from

La Mesa's 16th annual Oktoberfest will be held from 5 p.m. to 11 p.m., Friday, October 5; from 11 a.m. to 11 p.m., Saturday, October 6; and from 11 a.m. to 11 p.m., Sunday, October 7, from noon to 11 p.m., Monday, October 8, at La Mesa Boulevard, from

Town Fair, entertainment games, and special exhibits booths will be part of the Community Fair from 10 to 6 p.m., Saturday, October 10, at the Oray Elementary School, 4000 14th Avenue, NE, Seattle. Free. Call 465-3653.

Gardening Tips, the C
Nature Interpretive C
 conduct a free series of
 workshop on Saturday
 from 10:30 a.m. to 12:30

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10:00 a.m. at the Chinese

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Activities will include demonstrations, classes, Chinese, and Philippine-Japanese tea ceremony.

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down, on Saturdays from noon to 3 p.m. Five members will compete for prizes in a contest. For more info, 239-8182.

Look Who's Talking!
Og Mandino
"The Greatest Secrets of Success"
 Friday, October 15, 7 to 9 p.m.
 428 Adamsville St. at the door

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DANCE CLASSES



CLASSES START WEEK OF OCTOBER 8
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October 6, at 10 a.m. The USS Supply is an ACE-class ship that will have the misfortune of an interdictor group. The event will take place at NASCOCO's Gate 6, located on Harbor Drive, and it will open at 9 a.m. Limited seating will be available, but it is recommended that people arrive early to take the San Diego to the 26th Street Station, and then walk directly across from NASCOCO.

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READERS GUIDE TO LOCAL EVENTS

Rosebud H. First Science Theater and Science Center (the world's first 3-D OMNIMAX film) will be shown in the Science Center. The film takes viewers on a 5 billion-year journey through the evolution of life in just 11 minutes, from cosmic clouds of gas to the first life forms. The film is shown in the Science Center. The film is shown in the Science Center. The film is shown in the Science Center.

San Diego Museum of Art, on view through October 15, is the exhibition "The World of the Sun" by the artist Robert Rauschenberg. The exhibition features a collection of 100 works by the artist, including his famous "Sun" series. The exhibition is shown in the Science Center. The exhibition is shown in the Science Center. The exhibition is shown in the Science Center.

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See your children's script play their own play a result of all the fun in our theater arts. And it's just the beginning.

Be-act at the KidzArts Festival, your children (kindergarten through sixth grade) can take part in more than 35 performances and workshops.

Guided by professionals, they'll get a hands-on introduction to singing, literature, art, music, dance, puppetry, poetry and mime.

And get your kids into the act.

Free KidzArts Festival Oct. 13 & 14 at Balboa Park
 Saturday & Sunday, 10:30am - 5pm. Free parking and shuttle buses available.

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READER'S GUIDE TO LOCAL EVENTS

A reception for the art is scheduled for Friday, October 5, call 456-4767 for a personal invitation. Gallery hours are from 10 a.m. to 6 p.m., Sunday through Wednesday, and from 10 a.m. to 12 p.m., Thursday through Saturday.

Wildlife and Wilderness Paintings by Joe Garcia will be on view for the month of October at the Old Ramona Hotel Galleries, 945 Main Street, Ramona. A reception for the art is scheduled from 6 p.m. to 9 p.m., Friday, October 5. Gallery hours are from 10 a.m. to 5 p.m., Sunday through Saturday. 789-5882.

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HOURS: Fri. Noon-10:00 p.m.; Sat. 10:00 a.m.-9 p.m.; Sun. 10 a.m.-6 p.m.
TICKETS: Adults \$9.95, Children \$5.95, Seniors \$7.95
Bring a car of food from LUCKY to benefit San Diego Food Bank, a member of the Second Harvest Food Bank network to receive \$1.00 off ONE regular \$5.75 Adult ticket (not valid with senior tickets at any other discount).

San Diego Reader October 4, 1990

Works on Canvas by Kathleen King will be on view at the San Diego Art Center, 1414 San Diego Avenue, Del Mar, on Saturday and Sunday, October 6 and 7, from 12 a.m. to 4 p.m. King is the creator of the public art murals such as the "America's Forest" at North Avenue and 8 Street, downtown, and the "Beach Beach" at Sunset and 16th Avenue. Call 456-4767.

Acrylic Paintings by Linda Doyle are on view at the Brandon Galleries, 119 North Main Street, Fallbrook, through October 13. A reception for the art is scheduled from 2 p.m. to 4 p.m. on Saturday, October 6. Gallery hours are from 11 a.m. to 4 p.m., Monday through Saturday, and from 11 a.m. to 4 p.m., Sunday. 773-1330.

Recent Paintings by John de Val are on view at Northern Reflections Art Gallery, 440 Bousier Street, La Jolla, beginning with a reception for the art on Saturday, October 6, from 5:30 p.m. to 9 p.m. The exhibit comprises two new series, "Creation" and "Paganism Visions." The show will run through October 13. Gallery hours are from 10 a.m. to 5 p.m., Sunday through Saturday. 789-5882.

hours are from 3 p.m. to 5 p.m., Monday, Tuesday, Friday and Saturday by appointment. 474-7020.

Wageworks by Paula Perovic and Barbara Tugwell will be shown at the La Jolla Art Association, 7171 Camino del Mar, La Jolla, from Monday, October 8 through October 21. A reception for the art is scheduled from 4 p.m. to 8 p.m., Sunday, October 14. Gallery hours are from 10:30 a.m. to 5 p.m., daily. 455-1001.

Paintings and Sculpture by members of the San Diego Chapter of Artists' Association will be on view at ArtSpace at Scripps, 1020 Janss Avenue, San Diego, through October 17. Del Mar, from Wednesday, October 10 through November 17. A reception for the art will take place on Friday, October 12, from 6 p.m. to 9:30 p.m. Gallery hours are from 11 a.m. to 9 p.m., daily. 439-9999 or 435-8871.

Paintings and Works on Paper by Mexican artist Luis Greda are on view at the Janss Gallery, 7392 Hill Avenue, La Jolla, through Saturday.

October 6: Gallery hours are from 10 a.m. to 6 p.m., Tuesday through Friday; from 11 a.m. to 5 p.m., Saturday, and by appointment. 456-3922.

"Passage to Camelot" new works on paper by Lilla Ross and Gary Herman are on view at Gallery 21, 2424 San Diego Avenue, San Diego, through October 21. The exhibit will conclude on Saturday, October 6. Gallery hours are from 10 a.m. to 5 p.m., daily. 456-4767.

"With Attention to Detail" watercolor and oil paintings and mixed-media works by John Applegate, Charles Cappello, Vic Herman, and Louise Mermis are on view at the Kowloon Gallery, 107 Del Mar, from Wednesday, October 10 through November 17. A reception for the art will take place on Friday, October 12, from 6 p.m. to 9:30 p.m. Gallery hours are from 11 a.m. to 9 p.m., daily. 439-9999 or 435-8871.

"Fire Born - Glass from Crechobal" glassworks from students, faculty, and graduates of the School of Glassmaking at Ramapo College, 1840 West Main Road, San Marcos, through Wednesday, October 10. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Friday, and from noon to 7 p.m., Saturday and Sunday. 233-9977.

October 6: Gallery hours are from 10 a.m. to 6 p.m., Tuesday through Friday; from 11 a.m. to 5 p.m., Saturday, and by appointment. 456-3922.

"Electronic Images" computer-assisted artwork by Michael Johnson will be on view at the Vietnam Gallery, 670 Seventh Avenue, San Diego, through October 12. The art images are from various sources with photography via the use of a computer. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Friday, and from noon to 7 p.m., Saturday and Sunday. 233-9977.

Photograph Exhibit, the South Gallery is displaying the photographic works of Margaret Strassman through October 10. Gallery hours are from 10 a.m. to 6 p.m., Tuesday through Friday; from 11 a.m. to 5 p.m., Saturday, and by appointment. 456-3922.

October 6: Gallery hours are from 10 a.m. to 6 p.m., Tuesday through Friday; from 11 a.m. to 5 p.m., Saturday, and by appointment. 456-3922.



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Healthy Skiing
Tuesday, October 9, 7:00-8:30 p.m. With the ski season imminent, now is an ideal time to prepare yourself for the slopes. • Jan Frankel, M.D., Sports Medicine Section, Scripps Clinic Division of Orthopaedic Surgery • Jacques Henrich, A.T.C., Sports Medicine Center, Shiley Sports & Health Center of Scripps Clinic • Suzanne Nottingham, Certified Ski Instructor, Mammoth Mountain, and Creator of "SKI ENERGY" Classes. To register, please call (619) 594-8635. Gymnasium, Shiley Sports and Health Center of Scripps Clinic, 1600 North Torrey Pines Road, La Jolla. This program is made possible by a grant from The Harold & Lucille Foundation.

SUNGLASS WAREHOUSE

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LOWEST PRICES ALWAYS! DON'T WAIT FOR HYPED-OUT SALES. BUY DIRECTLY FROM THE WAREHOUSE. We carry the largest selection of designer sunglasses in southern California. **YVES SAINT LAURENT \$220 - Balmain \$50** **Ray-Ban \$32 - Balmain \$50** **50% OFF Ray-Ban sunglasses** **OPEN 7 DAYS 291-4810** 3450 Kurtz St., Ste. D, San Diego. Behind the Sports Arena - Open 7 days Mon-Fri. 9 am-7 pm Sat. 9 am-6 pm Sun. 9 am-5 pm

October 13: The exhibition includes works from artists including "Hollywood and the Beach: Perfection" and "Notes from the Beach Garden," which looks at the artist's current capacity for nuclear devastation and our response to that possibility through cultural icons and artists, presented with images from television, documentary films on Hiroshima and Nagasaki, and in the scenic museum in Alhambra and Los Alamitos. Gallery hours are from noon to 4 p.m., Friday and Saturday. 235-4466.

Recent Paintings and Drawings by Nancy Koenig are on view at the David Paul Gallery, 1400 Kierland Boulevard, downtown, through October 13. Gallery hours are from noon to 5 p.m., Friday and Saturday and by appointment. 252-5034.

Children's Exchange Exhibit artwork by children from Vladivostok, Russia, will be on view at the Davidson Gallery, 568 Fifth Avenue, Suite 100, downtown, through October 13. Gallery hours are from noon to 5 p.m., Friday and Saturday and by appointment. 233-5545.

"Endless Summer" gallery group show by artists of the Beach. Nightingale Gallery will be on view through October 15, at the gallery, located at 331 Fourth Avenue, downtown. Included in the exhibition are painted wood figures by William Adams and Margaret Latham; woven tapestries by Jane Telle; hand-laid silk by Takanuma Yohemon; molded paper by Tadeo Barrios; dried pine pieces by Yoshiko Kusagawa and Mark Russell; ceramics by Jack Charnes, Kathy Chou, Joanne Hawkins, John Hopkins, Allison Palmer, and others; and paintings by Jeff Fulginiti. Gallery hours are from 11 a.m. to 6 p.m., Monday, Tuesday, and Saturday; from 11 a.m. to 8 p.m., Friday; and from noon to 5 p.m., Sunday. 236-0228.

Chinese Artist Show, Chinese ink paintings by Cao Zhen are on exhibit at the B. St. Galleries, 641 B Street, downtown, through October 17. The artist's works depict natural scenes, often illuminated by moonlight, giving them a dreamlike, mysterious, spiritual quality. Gallery hours are from 11 a.m. to 6:30 p.m., Tuesday through Friday, and from 1 p.m. to 7 p.m., Saturday. 239-5882.

Paintings by Anne Embury are on view at the Point Diego Gallery, 1673 West Levee Street, Mission Hills. Embury paints a world in which animals as they exist in nature symbolize her own emotions and philosophy about the world. The exhibit will conclude October 16. Gallery hours are from 12 a.m. to 5 p.m., Tuesday through Saturday. 297-5070.

"Integrating the Cross, a Subliminal Sacrifice", an installation piece by MinCassia College. Oceanside instructor Albert Chong will be on view at the Kogal Gallery on the campus at One Bernard Drive, Oceanside (take the College Boulevard exit from Highway 78), through October 19. The work is made of 30 pounds of chicken feathers stuck to and on the floor around two ten-foot-high crosses, symbolizing the number of birds and animals needed to be sacrificed to cleanse the cross of all its negative uses. The gallery is open from 8 a.m. to 4 p.m., Monday through Thursday, and from 9 a.m. to noon, Friday. 757-2121 x441 or call free from San Diego, 755-1355 x441.

Children's Artwork, a traveling exhibition of children art produced by the Children's Museum of San Diego will be on view at Mercy Hospital, 4577 Fifth Avenue, Hillcrest, through October 19. The exhibit will be displayed in the new pediatric center, located on the fourth floor of the hospital. The 26-piece exhibit will comprise four categories: cartoon music, mixed-media collages, microscopies, and papermaking. Viewing hours are from 9 a.m. to 6 p.m., daily. 450-0706.

An Installation Piece and Large-Scale Paintings by New York artist Gary Long are on view at Quixote and Kriehner, Pines, 5270 D Eganway Mall, Mira Mesa, through October 20. Viewing hours are by appointment only. 454-3429.

Camp Out in Your Own Backyard!

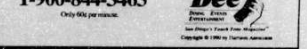
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Come join us for **BOB PRESTON**
Singer and drummer of Native American Song
October 5 & 6
(Oct. 6 at De Anza Harbor Resort)
HOBIE CAT REGATTA FOR CHARITY
October 6 & 7
ANTIQUE BOAT DISPLAY
October 20 & 21
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Finals (open to campers only)
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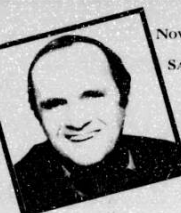
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SAN DIEGO CIVIC THEATRE
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To charge tickets call (619) 236-6510 or (619) 278-6657



San Diego Reader October 4, 1990 23

90 25

READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

Take 6 Brown Chapel Auditorium, tonight, Thursday, 8 p.m. Point Loma Natatorium College, 3900 Lomaland Drive, Point Loma, 223-2405 or 278-7735.

The John McLaughlin Trio and the **Steve Morse Band** Baccharal, tonight, Thursday, 8:30 p.m. 9022 Cheltenham Plaza, Boulevard, Cheltenham, 560-8022 or 278-7735.

Matthew Ford and Loren and **Naumen** Belly Up Theatre, tonight, Thursday, 9 p.m. 143 South Cedros Avenue, Solana Beach, 481-9022.

"Battle of the Belchs, Week 6" featuring **Armageddon** and **Hate** Theatre Club, US, tonight, Thursday, 10 p.m. Via Tassara Shopping Center near the harbor, 609-605-1551 or 601-52-4684/22-50 (800)400.

Kenny G nights 1 and 2: **Humphreys**, tonight, Thursday, and Friday, October 5, 6 p.m. and 8:30 p.m., 2241 Shelter Island Drive, Shelter Island, 278-7735 or 523-1010.

Marcus Roberts Elanor, tonight, Thursday, through Sunday, October 7, Thursday and Sunday, 8:30 p.m., and 10:30 p.m., Friday and Saturday, 9 p.m., 10:30 p.m., and midnight, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 438-0541.

Peter Sprague and Kevin Lettau Music and Music, Friday, October 5, 8 p.m., 3808 Fourth Avenue, Elkhart, 296-4011.

NO and the Babes Mandeville Auditorium, Friday, October 5, 8 p.m., UCSD box office, La Jolla, 534-0906.

Agony Column, Abandon, Portal Whip, Dew of Thieves, Celtic Menagerie, and Simon Boli Spirit, Friday, October 5, 8 p.m., 1101 Buena Vista, Bay Park, 276-3903.

Foghorn Cactus, Friday, October 5, 9 p.m., 2812 Reiter Boulevard, 294-9033.

Saints Catch-22 and **Nimbus Oh!** Baccharal, Friday, October 5, 9:30 p.m., 9022 Cheltenham Plaza, Boulevard, Cheltenham, 560-8022 or 278-7735.



FIGURE 1

According to the Music 101 law, the expressive, melodic properties of musical instruments (especially of the wind variety) were probably born of a simple desire to imitate the human voice. If that's so, a saxophone player, it's not a stretch to say that, among a disparate group of musicians, saxophone players are the most expressive. Nothing is a more direct conduit to the heart than the vibrating column of air created by voices or saxophone ensembles... their tone qualities, breathing into one another, their pitches either channeling into a liquid timbre of harmony or turned into perfect unison.

There are moments during a performance, in fact, when the saxophone players—the "spice" of the band—their role is to add a certain "sauce" to the music. It's not a stretch to say that, among a disparate group of musicians, saxophone players are the most expressive. Nothing is a more direct conduit to the heart than the vibrating column of air created by voices or saxophone ensembles... their tone qualities, breathing into one another, their pitches either channeling into a liquid timbre of harmony or turned into perfect unison.

In their "front" even so, today's device as the major chord resolution assumes an important power to first employees must have had to meet a growing uncertainty with sweet assurance and concludes the anxious musical journey on a heart of a musical again. You can play the saxophone with great grace and style, and it's a joy to hear the current So. Mus. 2.50, money to enjoy great sounding in the African-American repertoire. But if you better with your soul, in the quiet moments you can hear the angels breathe. Tune 6 will perform tonight, Thursday, in Brown Chapel on the Port Loma Natatorium College campus.

JOHN D'AGOSTINO

Distant Thunder, Blind Justice, and Malicious Intent So. Mus. Friday, October 5, 7 p.m., 353 Union Street, downtown, 278-7662.

Agony Column, Abandon, Portal Whip, Dew of Thieves, Celtic Menagerie, and Simon Boli Spirit, Friday, October 5, 8 p.m., 1101 Buena Vista, Bay Park, 276-3903.

Foghorn Cactus, Friday, October 5, 9 p.m., 2812 Reiter Boulevard, 294-9033.

Saints Catch-22 and **Nimbus Oh!** Baccharal, Friday, October 5, 9:30 p.m., 9022 Cheltenham Plaza, Boulevard, Cheltenham, 560-8022 or 278-7735.

The Marshmallow Overcoat, Hair Theatre, and Manual Sean Chi Cal, Saturday, October 6, 8 p.m., UCSD campus, La Jolla, 543-2311.

Eddie and the Bluebeards and the **Howlans** Cactus, Saturday, October 6, 9 p.m., 2812 Reiter Boulevard, 294-9033.

Rob James Baccharal, Saturday, October 6, 9:30 p.m., 9022 Cheltenham Plaza, Boulevard, Cheltenham, 560-8022 or 278-7735.

The C.S. Salt, West Wagon, Purple Box, Some People's Children, and Carman George Spirit, Saturday, October 6, 8 p.m., 1101 Buena Vista, Bay Park, 276-3903.

The Ultra Violet and **Greg Moss** So. Mus. Saturday, October 6, 10 p.m., 353 Union Street, downtown, 278-7662.

Death, Pestilence, and Cortez Igouana, Saturday, October 6, 10 p.m., Pueblo Anjo Shopping Center, Tijuana, 609-605-1551 or 601-52-4684/22-50 (800)400.

Kenny G nights 3: **Humphreys**, Sunday, October 7, 6 p.m. and 8:30 p.m., 2241 Shelter Island Drive, Shelter Island, 278-7735 or 523-1010.

Carlene Carter and Patrick Lopez The Channel, Sunday, October 7, 8:30 p.m., 8022 Cheltenham Plaza, Boulevard, Cheltenham, 560-8022 or 278-7735.

The Cavendish Cactus, Sunday, October 7, 9 p.m., 2812 Reiter Boulevard, 294-9033.

Hank and the Mar Del Belly Up Tavern, Sunday, October 7, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

"Six Feet Under" featuring **Harvey**, **Crystal DMC**, and **Gunshots** The Channel, Sunday, October 7, 8:30 p.m., 8022 Cheltenham Plaza, Boulevard, Cheltenham, 560-8022 or 278-7735.

Best Sauce, Screamin' Silos, Designated Driver, Igouana Lounge, and Sins Trade Spirit, Friday, October 12, 8 p.m., 1101 Buena Vista, Bay Park, 276-3903.

"Battle of the Belchs, Week 7" featuring **Dark Circle** and **Neon Igouana**, Friday, October 12, 10 p.m., Pueblo Anjo Shopping Center, Tijuana, 609-605-1551 or 601-52-4684/22-50 (800)400.

Bill Staines Del Mar Shores Auditorium, Saturday, October 13, 8 p.m., The Winter School, 235 Ninth Street, Del Mar, 438-4030.

The Final and World Ten Cactus, Saturday, October 13, 9 p.m., 2812 Reiter Boulevard, 294-9033.

Wild Child/Theatre in the Doors Baccharal, Saturday, October 13, 9:30 p.m., 9022 Cheltenham Plaza, Boulevard, Cheltenham, 560-8022 or 278-7735.

"Star Line" featuring **My South Market Street Jazz Band**, San Diego City College Theatre, Sunday, October 13, 8 p.m., C Street, between 12th and 16th Streets, downtown, 243-6062 or 244-8441.

The Henry Buller Band, the Field, and Subculture Igouana, Sunday, October 13, 8 p.m., Pueblo Anjo Shopping Center, Tijuana, 609-605-1551 or 601-52-4684/22-50 (800)400.

Rob James Baccharal, Saturday, October 6, 9:30 p.m., 9022 Cheltenham Plaza, Boulevard, Cheltenham, 560-8022 or 278-7735.

The C.S. Salt, West Wagon, Purple Box, Some People's Children, and Carman George Spirit, Saturday, October 6, 8 p.m., 1101 Buena Vista, Bay Park, 276-3903.

Andrew Tosh and the Peter Tosh Band and **Ray Humphreys** Belly Up Tavern, Sunday, October 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Joe Henderson Quartet, featuring **Nike Hyman, Tony Dumas, and Kevin Harty** Elanor, Sunday, October 10, through Wednesday, October 16, through Sunday, October 14, Wednesday, Thursday, and Sunday, 8:30 p.m. and 10:30 p.m., Friday and Saturday, 9 p.m., 10:30 p.m., and midnight, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 438-0541.

Santana Straight Road, Thursday, October 11, 8 p.m., Balboa Park, 444-8788 or 278-7735.

Maynard Ferguson Belly Up Tavern, Thursday, October 11, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Greg Howe and Howe B. Six City, and **Barryman** Baccharal, Friday, October 12, 9 p.m., 9022 Cheltenham Plaza, Boulevard, Cheltenham, 560-8022 or 278-7735.

Best Sauce, Screamin' Silos, Designated Driver, Igouana Lounge, and Sins Trade Spirit, Friday, October 12, 8 p.m., 1101 Buena Vista, Bay Park, 276-3903.

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Death, Pestilence, and Cortez Igouana, Saturday, October 6, 10 p.m., Pueblo Anjo Shopping Center, Tijuana, 609-605-1551 or 601-52-4684/22-50 (800)400.

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October 12 and 13 (brunch): **The Rhythmboogies**
October 13 and 14: **Ruby & the Red Hots**

PLUS: Kenny Coyote appearing daily for lunch at the pool, happy hour in the pub, late night blues jam - lobby, Elliott Lawrence appearing nightly in the pub. Don't miss this exciting event.

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Belly Up

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Thursday, October 4, 9:00 pm

ROBBEN FORD
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LOWEN & NOVARRO

Friday, October 5, 9:15 pm

REBEL ROCKERS

Saturday, October 6, 9:15 pm

KING BOOM BOOM
and guests
MONKEY MEET

Sunday, October 7, 9:00 pm

HONK
and guests
THE MAR DELS

Monday, October 8, 9:00 pm

LOOSE BARBARIC LOVE FISH

Tuesday, October 9, 9:00 pm

ANDREW TOSH
and guests
PETER TOSH BAND
and guests
BOP HARVEY

Wednesday, October 10, 9:00 pm

UCSD KOALA NIGHT

Thursday, October 11, 9:00 pm

MAYNARD FERGUSON

Friday, October 12, 9:00 pm

UPCOMING
Belly Up 16th birthday party, October 14
The Cheltenham Bros., October 15
The Tashas, October 16
The Meeting with **Patrice Rushen**, **Alphonso Johnson**, **Enie Witta**, **Ridge Chancellor**, October 18
Bernie Alpert and **Alto**, October 19
Israel Vibration and **the Roots Radics**, October 20

EARLY EVENING SHOWS
Chicago 6, Friday 8:30-9:00 pm
Rhythmboogies, Saturday 8:00-9:00 pm
Scary Mary and the House, Monday 8:30-9:00 pm
Bob Long Band, Wednesday 8:00-9:00 pm

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MUSIC VIDEO SALES & RENTALS!

San Diego Reader October 4, 1996 33

The Powerade Club, 12337 Old Pomeroy Road, Poway 92123. The Big Stone Band, country music, Tuesday through Thursday, the Sanyo Brothers, country, Friday and Saturday.

Portafino Restaurant, 1108 First Street, Encinitas 92024. Denny Fontaine, piano variety, 7 p.m., Thursday through Saturday.

Powder, 123 West Grand Avenue, Encinitas 92024. 10 p.m. and 11 p.m. rock and roll, Sunday through Wednesday. Thursday, rock and roll, Thursday through Saturday.

Pony Hill Country, 12375 Pecos Road, Poway 92123. Live music, Friday and Saturday, call club for information.

Ralph and Edith's, 390 Grand Avenue, Carlsbad 92008. Live music, Friday and Saturday, call club for information.

Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo 92126. One Plus One, contemporary, Tuesday through Saturday. Sound Investment, contemporary, Sunday and Monday. Jim Malone and Craig Higgins show the piano bar entertainment (but) offered nights, call club for information as to who is performing on a given night.

Rat's Red Eye Saloon, 1448 South Mission Road, Fallbrook 92028. The Outlaws, country, Thursday through Saturday.

The Road Bar and Restaurant, 3078 Carlsbad Boulevard, Carlsbad 92008. The Barbers, rock and roll, Thursday. Midnight, rock and roll, Friday. The Road Bar and Restaurant, rock and roll, Saturday. Thursday, rock and roll, Saturday. Thursday, rock and roll, Saturday. Thursday, rock and roll, Saturday.

Shogun's Cafe, 126 First Street, Encinitas 92024. Josiah performs classical music on the piano and flute. Thursday evening and during the Sunday brunch. Thursday sing and play keyboard, offering selections of music from the past and original collections; coverage into fall, Saturday.

Smith's Diner, 119 East Broadway, Vista 92083. The Blues Band, country, rock and roll, Friday and Saturday. There also hosts a jazz session beginning at 9 p.m., Sunday.

Southside Country Club, 17180 Southside Country Club Lane, Poway 92123. Blues and Jazz, variety music, 8:30 to 10:30 p.m., Sunday.



BILL FRIESELL BAND, Tuesday, Elavio's

Stratford Cakeshop, 1307 Stratford Court, Del Mar 92028. Mark Shapiro and John Opatowich, jazz music, 5 to 7 p.m., Friday.

Sunset Lounge, 2225 South Encinitas Boulevard, Encinitas 92024. Chad Hart, country and variety, 8:30 p.m. to 1:30 a.m., Friday and 9 p.m. to 1 a.m., Saturday.

The Plaza Place, 2022 El Camino Real, Carlsbad 92008. Bluegrass music, the last Thursday of the month.

Trino Restaurant, 2520 South Highway 101, Carlsbad 92008. Bluegrass, contemporary, and blues, rock and roll, Wednesday through Saturday.

Volunteer's, 11182 Rancho Bernardo Road, Rancho Bernardo 92129. Graham Croft, jazz and guitar music.

with vocals, Wednesday through Saturday. Miguel Lopez, Panamanian harp music, Monday and Tuesday.

Villa de Calle, 1723 South 10th Street, Oceanside 92051. Al Jolson jazz, rock and roll, and contemporary music, 7:30 p.m., Wednesday and 8 p.m., Thursday through Saturday.

Vivace's Four Seasons Restaurant, 722 South Highway 101, Solana Beach 92068. The Shimmers, jazz piano music, 7 to 10 p.m., Wednesday through Saturday.

Beaches Anderson's Bakery, 554 Orange Avenue, Carlsbad 92008. Open Radio, classical pop, music from the public domain, 8 to 10 p.m., Thurs.

Anthony's, 420 La Jolla Village Drive, La Jolla 92037. Broom, contemporary, Thursday through Saturday.

Anthony's Restaurant, 875 Prospect Street, La Jolla 92037. Ann, European and Brazilian music for dancing, Wednesday through Saturday.

George Hines, original and classical music on the piano, 8 to 9:30 p.m., Tuesday through Saturday. Al Jolson jazz, more variety to be improved and made, 6 p.m. to midnight, Sunday and Monday.

Hula Hotel, 908 West Mission Bay Drive, Mission Bay 92033. Piano bar entertainment, Mark Overy, Thursday through Saturday. Bob MacLeod, Sunday and Monday. Beaches, Tuesday and Wednesday.

The Piano Room, 708 Point Loma, San Diego 92106. Elton Jucker, jazz piano music, Friday and Saturday.

Blind Melons, 710 Garnet Avenue, Pacific Beach 92109. Broom, contemporary, Thursday through Saturday.

Carlos Murphy's, 4003 La Jolla Village Drive at University Town Center, La Jolla 92037. Ann, contemporary, Thursday through Saturday.

Chris and Andy, 1304 Rosemary Street, Long Point 92037. Meredith White, contemporary, Thursday through Saturday.

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BARNETT'S

GRAND CAFE

Joni Wilson & Keeping Company with Phil & Mike
Friday, October 5
8:00 pm - 1:00 pm

Cool Jazz
Saturday, Oct. 6
8-11 pm

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601 Pacific Highway at Harbor Drive (across from Seaport Village)
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in concert
Notre Dame's
DAVID LANZ

with very special guest
CHECKFIELD

Tuesday, October 9 (one show: 7:30 pm)
(October 7 tickets will be honored)

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\$1.50 Margaritas
MONDAYS
Back Night
TUESDAYS
\$1.50 local beer
plus other specials

FOOTBALL SPECIALS
Bunkys & Mondays
75¢ draft beer
2 for 1 on dogs
Charger Home Game
via Satellite

THURSDAYS
GO FOR BROKE NIGHT
Five Paced Drafts
9 p.m.-11 p.m.
Every drink in the house
\$1.39

EVERY DRINK

LIVE ROCK EVERY NIGHT
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WHEREHOUSE

Pick Up The Best For Less!

\$11.99 COMPACT DISC
\$7.99 CASSETTE

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THE WHEREHOUSE
Shop The New Wherehouses at 7310 Imperial Center Dr., San Diego

CARLSBAD	9255 El Camino Blvd.	OCEANSIDE	3800 Mission Ave.
CHULA VISTA	308 Central Village Dr.	PACIFIC BEACH	1424 Central Ave.
CLARKSBURG AREA	4723 Chabot Village Dr.	POWERS	15201 Powers Rd.
EL CAJON	877 Johnson Street	SAN DIEGO	11800 Route 163, Escondido Rd.
ENCINITAS	200 E. El Camino Blvd.	SAN DIEGO (East 10-11)	304 University Ave.
ESCONDIDO	1279 E. Valley View	SAN DIEGO	1000 University Ave.
IMPERIAL BEACH	605 Sunset Ct.	SAN DIEGO	1000 University Ave.
LA JOLLA	5560 Government Center Dr.	SAN DIEGO	3700 South Avenue Blvd.
LA JOLLA AREA	8775 Silver Mine Blvd.	SAN DIEGO	1000 University Ave.
MISSION VALLEY	1400 Camino Del Rio	SAN DIEGO	6500 College Ave.
NATIONAL CITY	1099 E. Plaza Blvd.	SAN DIEGO	7510 Laurel Canyon Dr.
POWERS	15201 Powers Rd.	SAN MARCOS	1401 W. San Marcos Blvd.
SAN MARCOS	2084 Vista Way	VISTA	771 E. Main Way

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OLD
del mar
CAFÉ

2730 Via de la Valle, Del Mar 455-0920



THE VENTS
Thursday, October 4



BIG FINS

Friday & Saturday, October 5 & 6

Sunday: **RHUMBOOGIES**

Monday: **MARK MEADOWS**

Tuesday: **BIG BANG**

Wednesday: **DALE TURNER & UPSIDE DE HEAD**

OVER 88 DOMESTIC & IMPORTED BEERS

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OLD
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THURSDAY
"Blues Blowout"
Mind Erasers \$1.25
B'S's \$1.75

FRIDAY
"Tea Party"
Long Island Ice Teas
Long Beach Ice Teas
\$1.75

SATURDAY
Rock & Roll

SUNDAY
Red Stripes Night
with giveaways &
drink specials

MONDAY MADNESS
75¢ Drafts, \$2.25 Pitchers

TUESDAY
\$1.00 Well drinks

WILD WEDNESDAY!
\$1.25 Shots
Lobster Night \$7.99

MONDAY SOUL PERSUADER
TUESDAY NOTICE TO APPEAR

HAPPY HOUR MONDAY-FRIDAY 4-6 PM
75¢ WELL, HOUSE, 50¢ DRAFTS, \$2.25 PITCHERS
OVER 88 DOMESTIC & IMPORTED BEERS

ROUGHNECK POSSIE

BAD DOG

DR. CHICO'S ISLAND SOUNDS

ROUGHNECK POSSIE

Club Diego's, 860 Coronado Avenue, Pacific Beach 277-2341. Live music, Wednesday through Saturday, call club for information. Acoustic, with Pat Harwell. Top 40 rock and roll, 5:30 to 8:30 p.m. Sunday Tunes, and Thursday on the radio.

Club Mader's, 1255 Prospect Street, La Jolla 455-1310. D.A. and the Necklines. 30s and 40s rock and roll, Wednesday.

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ORIGINAL Jazz CLASSICS S.A.S.E.

OVER 400 TITLES
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CHOOSE FROM THESE & 100'S MORE...

CANNONBALL ADERLEY WITH BILL EVANS-Know What I Mean?

MOSE ALLISON-Greatest Hits

JOE BAKER-Count Basie-Kansas City 6

THE TONY BENNETT/ELL EVANS ALBUM

GEORGE BENSON-New Boss Guitar

ART BLAKEY & THE JAZZ MESSENGERS-Conviction

CLIFFORD BROWN-Memorial

CLIVE BRUCE-Quartet-Jazz At Oberlin

THELOUS MONK WITH JOHN COLTRANE

JOHN COLTRANE-Late Life

MILES DAVIS-Cookin' With The Miles Davis Quintet

BILL EVANS-Quartet-Workin'

BILL EVANS-Trio-Portrait In Jazz

ELLA FITZGERALD-A Nice Try

TOMMY FLAMMAG-Something Borrowed

Summing Up

THE BIANCA PATTI CALTAIDER

VANCE GUNAWALD/JOE PATE TO THE WIND-Jazz Impressions Of Monk Ophanes

BILL JACKSON AND WES MONTGOMERY-Long Shakes Head

BOBBI JAZZ QUARTET-Change

THELOUS MONK-Jazz At Oberlin

WES MONTGOMERY-The Incredible Jazz Guitar

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San Diego Reader October 4, 1990 43

Molly's, San Diego Marriott Hotel, 333 Harbor Island Drive, downtown, 220-0870. Monday: Dina Greenblatt performs classical music and show tunes from 8:00 p.m. Monday through Saturday. Rock, R&B, pop, jazz, 8:00 p.m., Sunday.

The Omni International Hotel, 900 Broadway Circle, downtown, 239-2200. Lounge: piano variety with Kenia Nelson, Tuesday through Saturday.

Palmer House, 302 West Washington Street, Belmont, 267-2893. Mike Hogan plays classic guitar music from 6:30 to 9:30 p.m., Friday.

Patrick's II, 428 F Street, downtown, 233-7377. Five Highways Preservation Fund. New Orleans-style jazz with great vocals, early evening Wednesday and Thursday. The Fortunate Pilgrims, too. Stronger rockabilly Friday and Saturday. The Falcons, featuring Bill Seward, blues and rhythm and blues, Sunday. The South City Blues Band, blues and rhythm and blues, Tuesday.

Prigione's Italian British Pub and Restaurant, 1405 Tula Street, 239-4303. Singing entertainment: Eugene Waters, 7:30 p.m., Thursday; Joe Carmo, Friday; Teneo Clark, Saturday; and Peter Hines, blues, comedy and music, both nights. The Ben Spenson Duo performs jazz music from 9 p.m. to 1 a.m., Wednesday.

Radiance Hotel Harborside, 1046 Front Street, downtown, 239-0803. Richard Casarelli jazz on the piano 6 to 10 p.m., Wednesday and Thursday; 10 to 11 p.m., Friday and Saturday.

Reuben's, E. 9th, 800 Harbor Island Drive, Harbor Island, 261-0805. Classic R&B, oldies rock and roll, Thursday through Saturday.

Rock O'Grady's, 3407 Adams Avenue, Normal Heights, 268-7966. Ball and vocal, vintage rock and roll, Thursday. This and That, reggae, funk, blues, rock and roll, and jazz, Friday and Saturday. The Celli Band, funk music, Monday. Tony Cammen, funk and folk music, Tuesday. Ball and vocal, vintage rock and roll, Wednesday.

Sculpture Garden Cafe, San Diego Museum of Art, 1600 El Prado, Balboa Park, 232-7911. Bob Hamilton, jazz piano, noon to 3 p.m., Saturday. Bob Hamilton performing jazz music on the piano, 2:4 p.m., Sunday.

Shoreline Harbor Island East, 1380 Harbor Island Drive, Harbor Island, 261-4480. At Merilyn's Long Luciano and guests perform with opera librettos, Tuesday evening.

Silly's Diner Under Automobile Restaurant and Nightclub, 590 Fourth Avenue, downtown, 238-8117. Thursday is alternative music night, featuring progressive rock and roll, beginning at 9 p.m. Lower Harbor Line Fish, tropical rock and roll, 8 p.m., Friday.

SWMA, 555 Union Street, downtown, 239-7942. Heavy metal rock and roll music with Foster Brothers Blind Justice, and Malicious Intents, 10 p.m., Friday. The Viva Violenta and Greg Bloomer, rock and roll, 10 p.m., Saturday.

The Soundlocks Restaurant, 8320 Parkway Drive, La Mesa, 462-5660. David Smith, contemporary, Wednesday through Saturday. Eddie Gold, piano, performs a variety of music Sunday and Monday. Pam Clevin, variety, piano music, Tuesday.

Sumner Hillery, 1077 Woodside Street, San Diego, 444-8778. Jody Pizzuto, country music, Wednesday through Saturday. Sunday jazz session Sunday, beginning at 9 p.m.

The Cannon Inn, 550 Highway Canyon Road, East San Diego, 562-1078. Live rock and roll, Thursday through Saturday. Sunday jazz session Sunday, beginning at 9 p.m.

Carole Murphy's, 590 Government Center Drive, La Mesa, 468-0757. The Shower Singers, audience participation singing along, Thursday 8:15 p.m., Friday and Saturday.

McAuliffe's, rock and roll, Sunday. Karaoke singing, 7 p.m., Wednesday. The High Society Jazz Band performs Cleveland jazz beginning at 5:30 p.m., Friday.

The U.S. Grant Hotel, 126 Broadway, downtown, 232-3321. Lounge: Remy Kaye and the Sengels Cafe, vintage blues and rhythm and blues, 5:30 to 9:30 p.m., Thursday. Fabiano Road, vintage jazz, swing, and boogie woogie, 9 to 11 p.m., Friday. The Gap Sixty Quartet, jazz, 8 p.m. to midnight, Saturday. Picnic, a capella music, 5:30 to 9:30 p.m., Sunday. The Blues Ambassadors, vintage blues and rhythm and blues, 5:30 to 9:30 p.m., Wednesday. Lobby: Doug Elch, blues variety, 2:4 p.m., Monday through Wednesday. Call club for information regarding Thursday through Saturday's performers.

The Wingate Hotel, 1055 Second Avenue, downtown, 238-1028. Live performance contemporary and classical

East County

Harvey House, 7000 El Cajon Boulevard, college area, 623-2263. Live music, Wednesday through Saturday, call club for information.

The Soundlocks Restaurant, 8320 Parkway Drive, La Mesa, 462-5660. David Smith, contemporary, Wednesday through Saturday. Eddie Gold, piano, performs a variety of music Sunday and Monday. Pam Clevin, variety, piano music, Tuesday.

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piece selections in the Frontalobes, 10 p.m. from 6:30 to 9 p.m., Monday, Tuesday, and Friday, and in the Lobby from 4 p.m., Saturday and Sunday.

The Youth Club, San Diego, Myrtle Hotel, 233 West Harbor Drive, downtown, 238-1000. The Elements, contemporary, Thursday through Saturday. Est. Vancura, Latin jazz, 8 to 9 p.m., Sunday. Pathlight, 8 p.m., Sunday.

Feetie Louie's, 9147 Mission Gorge Road, Carlsbad, 443-4249. Tommy Dimes, rock and roll, Friday and Saturday.

Farm's, 9147 Camino Real, Spring Valley, 468-2246. Whip Post, rock and roll and country music, Friday and Saturday. San session from 6 p.m. to midnight, Sunday. Musicians welcome.

Flam Springs Inn, 5205 Highway 80, El Cajon, 442-6900. National country music, 9 p.m., Friday and Saturday, and also at 6 p.m., Sunday.

Jeffrey's Pub, 4214 El Cajon Boulevard, college area, 266-6800. Live rock and roll, Saturday call club for information. Brian Williams, rock and roll, Tuesday. The Williams, with Paul Howard, for 40 rock and roll, Wednesday.

Rock's Restaurant, 401 West Main Street, El Cajon, 442-7768. Champaign House, Thursday, with Ben The Scientist, vocalist, and keyboardist performing a variety of music, Sunday through Saturday, beginning at 7 p.m.

Louie Louie's, 5206 Highway Drive, La Mesa, 462-0323. Live music, Friday and Saturday, call club for information. Linda Rip and Bradshaw Park, country rock and roll, Sunday through Wednesday.

Magnolia Melrose's, 6861 Magnolia Avenue, San Diego, 444-0509. Showmen, country music, Friday and Saturday. Free country dance lessons are offered at 7:30 p.m., Friday also.

Mr. D's, 596 Broadway El Cajon, 442-5696. The Perennials, vintage rock and roll, Thursday through Saturday. The Funk Band, '80s and rock and roll, Tuesday.

The Soundlocks Restaurant, 8320 Parkway Drive, La Mesa, 462-5660. David Smith, contemporary and country and western music, Friday and Saturday.

Park Plaza, 1280 Fletcher Parkway, El Cajon, 448-7173. Nether to Appare, rock and roll, Thursday through Saturday. The Impromptu, rock and roll, Sunday and Monday. Pinedale, rock and roll, Tuesday and Wednesday.

Polina's Pub, 7020 Broadway, Lemon Grove, 444-9284. Michael Armstrong, variety rock and roll, Thursday. Live rock and roll, Friday and Saturday, call club for information. Kent the Cren Man, comedy and music, Wednesday.

Peter Jay's, 9321 Mission Gorge Road, San Diego, 562-5429. Grand Central Station, country rock and roll, Friday and Saturday.

Pine Valley House Restaurant, 28461 Old Highway 80, Pine Valley, 473-8708. Live music, Friday and Saturday, call club for information.

The Burge House, 14335 Old Highway 80, El Cajon, 562-6955. Same, country music for dancing, 6:30 to 9 p.m., Thursday and 8 p.m. to 1:30 a.m., Friday and Saturday.

Reuben's, 545 Government Center Drive, La Mesa, 462-3441. Rock Rats, contemporary music performed on bass, flute, and horns, 6:30 p.m., Sunday through Thursday, and from 7:31 p.m., Thursday through Saturday.

Spectator Sports Pub and Grill, 6227 Lake Mary Boulevard, San Carlos, 697-4537. Private Dancers, rock and roll, Friday and Saturday.

Stanley's Inn, 2994 Old Highway 80, Pine Valley, 568-6133. Big Big, country rock and roll, Friday and Saturday.

Tom Bona's, 5500 Government Center Drive, La Mesa, 468-8009. Italian. Whitaker performs a variety of contemporary rock and roll, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 443-0347. Live rock and roll, Friday and Saturday, call club for information.

South Bay

The Country Bunch, 1962 Palm Avenue, Imperial Beach, 425-1361. Country, country, Wednesday through Saturday.

The Country Club, 1411 The Inn, Chula Vista, 426-2977. Gold's West, 8 p.m., Thursday through Friday.

Live Music

Wednesday-Sunday, October 3-7
Wednesday, Thursday and Friday 8:30 pm-1:00 am
Friday & Saturday 9:00 pm-1:30 am

ROOM TO MOVE

Outrageous seafood appetizers
Happy Hour Mon-Fri, 3-6 pm

GENERAL ALERT

Monday October 6, 8:30 pm-1:00 am

THE MOVERS

Tuesday, October 9
Tuesday 5:30 pm-1:00 am

Anthony's Harborside

Acoustically rated as one of the finest for live entertainment
Large dance floor • Wide screen TV
Live entertainment 7 nights • Validated parking
For more information: 232-6358

TORREY'S

Presenting Monday Night Football Parties!

\$2.00 donation at door and Half Time Auction proceeds to benefit the Crime Victims Fund 5-8 pm.

- Large Screen Television
- Meet Your Favorite Celebrities
- Half Time Auction
- Validated Self-Parking
- \$1.25 Drafts
- Cover includes All-You-Can-Eat Tailgate Buffet

Oct. 8 - Cleveland at Denver
Oct. 15 - Minnesota at Philadelphia

Mind Games Are Back on Tuesdays and Fridays from 6 pm to 8 pm

These games are on the large TV monitors and each table has their own controller so everyone can play. Generally the night starts out with Wizard (our version of Jeopardy), Black Jack then Blind Date where you have a chance to meet up with someone in the audience, just like you. Pizzos, fun and more.

Bring this coupon.
Receive 1 complimentary buffet plate FREE.
Good Tuesday & Friday.

LA JOLLA Marriott

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Caps, coils and crossovers
Introducing T.A.B.J.S. Speakers
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Wed. & Sun., 1:00-5:00 pm

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The ultimate in entertainment
We cater to special parties at special rates

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- Life lunch, like pitcher
- Soft-Thurs. 12-3 pm, \$3.75
- Pool tournaments Mon. nights prizes & trophies

Expires Oct. 11, 1990

Uptown 4337 Ohio San Diego
East 8290 Broadway Lemon Grove

Monday Night Football on San Diego Bay

• Wide Screen TV • Drink Specials • \$1 Draft Beers
• Complimentary Roast Beef Sandwiches 4:30-6:30 pm
• 50¢ Hot Dogs & Chili Dogs • FREE Popcorn

HUMPHREY'S

2241 Shelter Island Drive • 224-3577

BOP (harvey)

MONDAY, OCTOBER 8
Escondido

TUESDAY, OCTOBER 9
San Diego
Appearing with Andrew Tosh
Showtime 9:15 pm

See club listings for details

BREATH TAKING DANCE & MUSIC OF BRAZIL

DANCE BRAZIL

OCTOBER 14
SUNDAY • 8 PM
MANDEVILLE AVE.
G.A. 518
ST. 512
ST. CIT 515
UCSD
BOX OFFICE
534-4559

KORG KEYBOARD & MIDI CLINIC

THURSDAY, OCT. 11, 7:00 PM

Factory Output Specialists from Korg will be at NWMSS to show off some of today's most advanced synth and rhythm products. Featured in this demonstration will be the Korg WS Wavestation, a true synthesizer with advanced vector and waveable synthesis. Come to the clinic to discover how these forms of synthesis work!

Also featured will be the very new S3 Rhythm Workstation, which takes sampled percussion one step further. Come in, check it out and prepare to be blown away!

In honor of this event we are offering some very special prices on Korg products!

- KORG M1R • \$2395, NOW \$1199
- KORG A3 MULTI EFFECTS PROCESSOR with 2 cards, NOW \$879
- KORG GT-1 TUNER \$25.95
* Limited to stock on hand

NEW WORLD MUSIC & SOUND

4792 CLAIREMONT MESA BLVD.,
SAN DIEGO 569-1944

0% DOWN • 0% FINANCING AVAILABLE

The H.G. Daniels Semi-Annual Sale.

August 18th through October 6th. Save 10%-50% storewide.

Compasses 20-40% OFF  Precision compass and compass sets from Sandell, K&E, Koh-I-Noor, Chubb, Alvin and Verno.	Folding Art Table 55% OFF  Single action, double action, and folding tables from Pacific, Budget, Teva, Thayer & Chandler.	Airbrushes 25% OFF  Single action, double action, and folding tables from Pacific, Budget, Teva, Thayer & Chandler.	Artists' Colors 30% OFF  Stock up on oils, acrylics, watercolors, gouache, from Winsor & Newton, Chromacolor, Liquor, etc. No limit on quantities.	Portfolios 30% OFF  Every portfolio and presentation case in stock, with 8 and 12 page, leather, vinyl, nylon, latex. Some wholesale prices. Checklists and imported books in stock.
Artists' Brushes 30% OFF  Over 80 styles for every medium and technique in paint, watercolor, gouache, acrylic, ink, and more. Synthetic, natural, and synthetic.	Stack Baskets 20% OFF  Economical, durable storage for hundreds of pens, Reg. \$5.50 SALE \$4.40.	Electric Erasers 20% OFF  Erase with pinpoint accuracy. Neat, quick, quiet. Cord and cordless styles from Braun, Pigma, Koh-I-Noor, Sandell and K&E.	X-ACTO Blades 40% OFF  You know you're going to need them. Why not buy in bulk while they're on sale? Thayer & Chandler, P&H, includes basic X-ACTO knives. Reg. \$20.75 SALE \$12.45.	Fine Pens 20% OFF  Southern California's best selection! Including Cross, Montblanc, Pelikan, Sheaffer, Waterman... just to name a few.
Drafting Tools 20% OFF  Includes all T-square, triangles, compasses, scales, and drafting boards.	Light Boxes 20% OFF  The latest designs from Minich, Verno.	Opaque Projectors 20% OFF  Single & sets for ArtMark, Design, Pattern & Presentation.	Art Markers 20% OFF  Single & sets for ArtMark, Design, Pattern & Presentation.	Easels 20-40% OFF  Wood and aluminum.
Technical Pens 50% OFF  Koh-I-Noor, Rotring, Sandell, Mars, and Condit T-10. Koh-I-Noor T-10 on. Specially priced! Reg. \$120.00 SALE \$60.00.	Drafting Machines 20% OFF  The latest designs from Minich, Verno.	Kroy 20-40% OFF  Art low as \$129.00.	Sprays & Adhesives 30-40% OFF  Save 40% on all aerosol spray adhesives. Discount from Reg. \$34.95. Kroy. Save 20% on rubber cement from Reg. \$10.00 to \$8.00.	Books 20% OFF  Browse through our extensive selection of titles on fine and applied arts, how-to, education, etc. Check all titles. Save on selected titles.
Lamps 20-40% OFF  Designer of style, functionality, innovation, and lighting. From Modern, Latin, and more.	Painting & Picture Kives 20% OFF  Paints (Arch. & Eng.) 20% OFF Screens (Paints) 20% OFF Screen Board Cover 20% OFF Colorography Supplies 20% OFF Colors (Paints) 20% OFF Colors (Hatched) 20% OFF Claymore Paper 20% OFF	Tackle & Tote Boxes 40% OFF  1844 India St. (between 1st & 2nd) 212-6601. Mon. - Fri. 9-5:30 + Sat. 9-5:00.	Art Papers 20-50% OFF  Brands, colored paper, blank paper, layout paper, watercolor paper, tracing, etc. etc. and more.	All Frames 20% OFF  Frame everything you own the best price. Many styles from Ikea, Sherrill, In American, etc. etc. Assembled or packaged.
Graphix 2 10% OFF  Express yourself in a BIG way. New advanced-look vinyl lettering machine. One line of type from 24" x 192" price. Auto spacing. plus in font control. For on a desktop.	Guaranteed The lowest prices in town!  Please see how we do it. We bring in our own stock of all our merchandise from our H.G. Daniels and have additional prices on any item that we can't get from our suppliers.	Art Papers 20-50% OFF  Brands, colored paper, blank paper, layout paper, watercolor paper, tracing, etc. etc. and more.	Dayrunner Organizer 20-30% OFF  Choose from many styles and sizes in leather, vinyl, paper. We carry all the refills, too.	Dayrunner Organizer 20-30% OFF  Choose from many styles and sizes in leather, vinyl, paper. We carry all the refills, too.

HELP WANTED

ACCOUNTANT/ADMINISTRATOR - Financial background in service industry, able to manage accounts receivable, payroll, and other administrative functions. Must have a minimum of 5 years experience. Salary \$25,000-\$30,000. Send resume to: **ACCOUNTANT/ADMINISTRATOR**, 10000 San Diego Blvd., Suite 100, San Diego, CA 92121. Ref: 10000.

ACCOUNTANT/RECEIVABLES MANAGER - New career opportunity in a business development and sales position. Must have a minimum of 5 years experience in accounts receivable, credit control, and collections. Salary \$25,000-\$30,000. Send resume to: **ACCOUNTANT/RECEIVABLES MANAGER**, 10000 San Diego Blvd., Suite 100, San Diego, CA 92121. Ref: 10000.

ACTIVIST/COMMUNITY STAFF - For 1990-1991 year, we seek a motivated, energetic individual to assist in the development and implementation of community programs. Must have a minimum of 2 years experience in community development. Salary \$15,000-\$20,000. Send resume to: **ACTIVIST/COMMUNITY STAFF**, 10000 San Diego Blvd., Suite 100, San Diego, CA 92121. Ref: 10000.

ADMINISTRATIVE ASSISTANT - To assist President in all administrative matters. Must have a minimum of 5 years experience in administrative support. Salary \$20,000-\$25,000. Send resume to: **ADMINISTRATIVE ASSISTANT**, 10000 San Diego Blvd., Suite 100, San Diego, CA 92121. Ref: 10000.

ADVERTISING SALES - Representing a national advertising agency. Must have a minimum of 5 years experience in advertising sales. Salary \$25,000-\$30,000. Send resume to: **ADVERTISING SALES**, 10000 San Diego Blvd., Suite 100, San Diego, CA 92121. Ref: 10000.

ASSISTANT - To assist in the management of a business. Must have a minimum of 5 years experience in business management. Salary \$20,000-\$25,000. Send resume to: **ASSISTANT**, 10000 San Diego Blvd., Suite 100, San Diego, CA 92121. Ref: 10000.

AUDIT 5000 - 1980 white audi 5000, good condition, low mileage, automatic transmission, air conditioning, stereo, and more. Call 444-1111.

BAITERS - For baiting fish traps. Must have a minimum of 5 years experience in baiting fish traps. Salary \$15,000-\$20,000. Send resume to: **BAITERS**, 10000 San Diego Blvd., Suite 100, San Diego, CA 92121. Ref: 10000.

BARTENDERS - Full-time position. Apply in person. 10000 San Diego Blvd., Suite 100, San Diego, CA 92121. Ref: 10000.

BEAR MOUNTAIN - Southern California's premier ski resort. Call 444-1111.

BICYCLE STORE MANAGER - Must have experience in managing a bicycle store. Salary \$25,000-\$30,000. Send resume to: **BICYCLE STORE MANAGER**, 10000 San Diego Blvd., Suite 100, San Diego, CA 92121. Ref: 10000.

BLOCKBUSTER VIDEO - Must have experience in managing a Blockbuster Video store. Salary \$25,000-\$30,000. Send resume to: **BLOCKBUSTER VIDEO**, 10000 San Diego Blvd., Suite 100, San Diego, CA 92121. Ref: 10000.

BUSINESS OPPORTUNITIES - Call 444-1111.

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CLASSIFIED ADS

Free Classifieds
Are you drowning in knickknacks and it's time to sell? Looking for a new roommate? If you're a private party or a nonprofit organization, you qualify for a Free Classified. See page 2 for details.

Photo Classifieds
Selling your home or vehicle? A picture is worth a thousand words, so why don't you try a Photo Classified? See the beginning of the Photo Classifieds listings for more information on prices and deadlines.

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Paid Classifieds
Need more clients for your business? Do you have a vacant retail property? For only \$10 you can place a 25-word Paid Classified. See page 2 for more information on paid ads, turn to page 2.

Phone Matches
Looking for a new love? Maybe you should look in the Phone Matches column, or "browse" through the newest introductions. See page 22 for more details.

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DEMOGRAPHS

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CALIFORNIA'S LARGEST CONSTRUCTION EMPLOYER

Has temporary and long-term positions

Carpenters

Drywallers

Electricians

HVAC Installers

Painters

Plasterers

Plumbers

Tile Setters

Laborers

Tapers

For an appointment please call between 9-10 am
274-7104

*Health Benefits
*Merit raise program
*Vacation bonus after 900 hours

Must have proof of right to work in U.S.
Equal opportunity employer

Scripps Clinic Employment Opportunities

RECEPTIONIST - Full-time day position to answer busy phones. Requires previous experience with multiple phone lines.

MEDICAL SECRETARIES - Full-time and on-call day positions. Requires medical terminology and word processing experience.

PATIENT ESCORTS - Full-time day positions available to transport patients.

FACILITY OPERATOR - Full-time day position to provide general maintenance without immediate supervision. Requires good working knowledge of all trades.

For additional opportunities, call our JOBLINE at 546-0200
Apply to: Dept. of Human Resources, Suite #305
Torrey Pines Center
10280 N. Torrey Pines Road
La Jolla, CA 92037

SCRIPPS CLINIC AND RESEARCH FOUNDATION
EOE/AA Employer

San Diego Reader October 4, 1990 1

HELP WANTED

STRESSED OUT?

FREE research studies evaluating medications are available to people suffering from anxiety. Symptoms include feeling nervous, tense, irritable, stomach problems, insomnia, muscle aches, and difficulty concentrating. Study volunteers receive free medications, lab tests, physical, and psychiatric evaluations. If or older, please call Monday thru Friday, 10-4 pm.

TESTED THROUGH RESEARCH ROUTINE

464-4300

Hairstylists Wanted

(with following)

- Booth rent or commission
- \$200 off first month's rent
- \$100 off second month's rent
- Friendly atmosphere
- Reasonable salon

FOURTH AVENUE HAIR DESIGN
Near Horton Plaza
Savanne 235-9345

HANDBY/STREET Want to work in a shop where customers and clients share the same feelings, and where you can make your own schedule? Call us today! **Handy/Street** is a new concept in retail and service. We are looking for people who are energetic, friendly, and have a good attitude. We offer a competitive salary and a flexible schedule. Call us today! **Handy/Street** is a new concept in retail and service. We are looking for people who are energetic, friendly, and have a good attitude. We offer a competitive salary and a flexible schedule. Call us today!

FREE & PAID CLASSIFIED ADS

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.

PAID CLASSIFIEDS

Businesses including paid services or functions, burial, and on-going, profit-making enterprises must pay in advance for classified ads at the rate of \$16 for 25 words or less plus 60¢ per extra word. 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 Free classifieds must be mailed to the following address and must be received by **Tam Monday, three days in advance of the deadline time.** Reader Classifieds, PO Box 48803, San Diego, CA 92186-5803. No free classifieds will be accepted at the Reader office or over the phone.

MAILING DEADLINE Paid classifieds may be mailed to the following address and must be received by **Tam Monday, 3 or 4 days prior to issue.** Reader Classifieds, PO Box 48803, San Diego, CA 92186-5803. No paid classifieds will be accepted at the Reader office or over the phone.

WALK-IN DEADLINE Paid classifieds may be brought to the Reader office, 1703 India Street (at Date), before open Tuesday, two days prior to the issue. Office hours are 9am-5pm, Monday through Friday, except Tuesday when the hours are 9am-6pm.

PHONE DEADLINE Paid classifieds may be placed over the telephone before open Tuesday, two days prior to the issue. Office hours are 9am-5pm, Monday through Friday, except Tuesday when the hours are 9am-6pm.

MasterCard only. Phone hours are 8:30am-5pm, Monday through Friday, except Tuesday when the hours are 8:30am-6pm. 235-8200

MUSIC INSTRUCTIONS WANTED Church, home, studio, recital, etc. We provide class and private instruction in piano, guitar, voice, and other instruments. Call us today! **MUSIC INSTRUCTIONS WANTED** Church, home, studio, recital, etc. We provide class and private instruction in piano, guitar, voice, and other instruments. Call us today!

RECEPTIONISTS Please call for details. We are looking for people who are energetic, friendly, and have a good attitude. We offer a competitive salary and a flexible schedule. Call us today!

RETAIL SALES ASSISTANT MANAGER Call us today! We are looking for people who are energetic, friendly, and have a good attitude. We offer a competitive salary and a flexible schedule. Call us today!

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SALES MANAGEMENT Call us today! We are looking for people who are energetic, friendly, and have a good attitude. We offer a competitive salary and a flexible schedule. Call us today!

HOME CARE We are looking for people who are energetic, friendly, and have a good attitude. We offer a competitive salary and a flexible schedule. Call us today!

MANAGEMENT SALES Call us today! We are looking for people who are energetic, friendly, and have a good attitude. We offer a competitive salary and a flexible schedule. Call us today!

MODELS All ages and sizes, male and female. We are looking for people who are energetic, friendly, and have a good attitude. We offer a competitive salary and a flexible schedule. Call us today!

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HELP WANTED

Put your name on our tag... at a brand new location.

Marshall's

For Our New Store at Genesee & Balboa

For Our Newly Remodeled Store

For Our Newly Remodeled Store

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SALES & MANAGEMENT OPPORTUNITIES

OPEN HOUSE

Thursday, October 18 from 6-8 pm

What makes Neilman Marcus? Neilman Marcus is the specialty store known the world over for its exclusive designer merchandise, excellent quality and workmanship, and its extraordinary customer service.

We are extending a very special invitation to sales and sales support professionals who appreciate the rewards of working in our unique environment. Dedication to outstanding customer service and client development is expected.

Whether you're interested in a full time career or you'd like to work part-time for the holidays, we have positions available throughout October through December that can enhance your existing knowledge. Join us for an on-the-spot interview on Thursday, October 18, from 6-8 pm in the Jobzone Restaurant, Level Three.

RSVP Personnel Office: 692-9101, ext. 2270
Neilman Marcus: 280 Fashion Valley Road, Ste. 599, San Diego, CA 92108

An Equal Opportunity Employer M-F

SALES ASSOCIATE

- Earn extra dollars for the holidays
- Enjoy a liberal discount on store merchandise
- Explore our long-term career opportunities for advancement

JOIN US

To apply and receive more information, visit the Personnel Office at THE BROADWAY Neilman-yours.

The Broadway Southern California, A Division of Carter Huxley Hira Stone, Inc.

Create your own Masterpiece

Leonardo Di Vinci was a unique individual. He was a master of his profession. He was a pioneer in his field. He was a visionary. He was a genius. He was a master of his profession. He was a pioneer in his field. He was a visionary. He was a genius.

END YOUR JOB SEARCH NOW!!

We need motivated, enthusiastic, professional individuals to join our calling staff!

- FULL- AND PART-TIME POSITIONS
- EXCELLENT SCHEDULING
- EXCELLENT TRAINING PROVIDED
- \$7.00 PER HOUR
- VALUABLE CAREER EXPERIENCE
- SHARPEN COMMUNICATION SKILLS

Call 563-2000

Monday-Friday 9:00 am-6:00 pm

The Pacific Group

3456 Camino Del Rio North, Suite 205
 San Diego, CA 92108

HELP WANTED

SMART MOVE

In more ways than one. Be a part of a strong, innovative team that combines your skills with those of other rehabilitation professionals.

- OCCUPATIONAL THERAPISTS - Full-time and per diem weekend positions in our BI, SCI and OP programs. Must be a registered OTR. New grads welcome!
- CERTIFIED OCCUPATIONAL THERAPY ASSISTANTS - Full-time. Previous rehab experience preferred, new grads welcome.

Yes, we're the largest healthcare network in San Diego. But what really sets Sharp apart is the passion we have for our work. We're excited to hear from equally dedicated healthcare professionals.

Contacting us today could be the smartest move you'll ever make!

SHARP HEALTHCARE

Please send resume to: Human Resources Department
7501 Friar St., San Diego, CA 92163 or call 234.7222, EXT. 234

For information on additional Sharp opportunities, call our toll-free 1-800-444-4444

SKI SOUTHERN CALIFORNIA'S MOST EXCITING SKI RESORT - FOR FREE!

BEAR MOUNTAIN in Big Bear Lake, the nation's fastest growing ski resort, is looking for staff members this winter in a variety of positions:

- Lift Operators
 - Skier Services
 - Ski Instructors
 - Food Services
 - Snowmaking
 - Plus Lots More!
- *JOB FAIRS***
Sat., October 6, 10 am-2 pm
Sat., November 3, 10 am-2 pm
(Main Chalet)



Big Bear, Ski Resort
1771 N. Main St.
Big Bear Lake, CA 92315
(714) 985-2918 or 2919
EOE

We Sell the Big Picture.

Satellite Sensations, a new, first-of-its-kind innovation in retail store merchandising, is designed to attract audio and videotape interested in the total home entertainment experience. Customers visiting our brand new, contemporary show room will be immediately impressed by our unique approach to satellite home theatre, sophisticated products and professionally trained staff.

To ensure the anticipated success of our new store, we are looking for a key player to comprise our start-up team. As one of our Sales Representatives, you will combine strong marketing and interpersonal skills, conceptual thinking and mechanical abilities as you demonstrate and sell our home entertainment satellite systems. A College degree and retail or customer service experience is preferred.

As part of VideoCaper, a division of General Instrument, we are able to offer excellent salaries, bonuses and a comprehensive outstanding benefits package which includes medical, dental and life insurance. If you'd like to help us sell the big picture, send your resume to VideoCaper Division, Human Resources Dept. TC-R, 6262 Luk Blvd., San Diego, CA 92121. EOE.

VideoCaper Division
GENERAL INSTRUMENT

TELEMARKETING

TELEPHONE REPRESENTATIVES wanted for 10-15 hours per week. No experience necessary. Training provided. High pay. Call 234-7222, EXT. 234.

WHALE WALKER

WHALE WALKER/PROCESSES. High pay. No experience necessary. Training provided. High pay. Call 234-7222, EXT. 234.

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A Tail of A

Your call to Plan College can begin something exciting you've only dreamed of.

A career at one of San Diego's biggest and best companies. Working in Graphic Design and Computer Graphics. Architectural or Electromechanical Drafting. Or Computer-Aided Drafting.

It's literally the adventure of a lifetime. And you can do it. After all, hundreds of Plan graduates become working professionals every year.

A black and white photograph of a computer mouse with a cord, positioned diagonally in the lower right quadrant of the page. The mouse is a standard two-button design with a scroll wheel. The cord extends from the bottom of the mouse towards the bottom right corner of the page.

Adventure

Because Platt teaches in-depth. On the best state-of-the-art equipment. With instructors who lead their professions in the subjects they teach.

But classes start soon. So call 265-0107 now for the full story.

And get the word by the tale.

Call 265-0107

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San Diego, California 92115

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BA

BUSINESS ADMINISTRATION

- Small classes are taught by seasoned business professionals, which makes for a lively interactive learning environment.
- Classes typically meet one night a week for four hours.
- You complete each course in just six weeks — courses such as marketing, finance, economics and information management.

...ing for November. Call for details and academic counseling.
(619) 576-2400

University of Phoenix
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MAN C COLLEGE

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- Programming
- Computer Electronics
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- Computer Entry
- Computer Numerical Control (CNC)

3990
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Offering Certificate Programs,
Associate, Bachelor's & Master's degrees

**Successfully training
San Diego's computer
work force for
over 25 years**

475-3990

San Diego Reader October 4, 1990


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it?

tell more about yourself than your ad does (use your first name, but DON'T give your last name). Make sure you ask your callers to leave their names, and give them 24 hours to call them. You can re-record your per-sonal ads within 24 hours. All introductions are reviewed by our staff.

For more information, call 527-1966.

and follow the easy steps to get any response or move



San Diego Reader
Phone Matches

mental. We cannot accept your ad without it. Please print.

State _____ Zip _____
(optional)

Please Place Marches in and play your voice mailbox
will be used, only less numbers.)

day, three days in advance of the required issue.

ny.

additions and changes resulting from a request by the publisher in reporting placed
on printing, however.

Introducing Reader Phone Matches™, a new, New Way to Meet Single People.

You are provided with a free personal matching ad in the Reader Classifieds. You also receive a free "voice mailbox" — a phone service that allows you to record and receive messages from any touch-tone phone.

HOW TO PLACE YOUR AD: Fill out the coupon and mail it or FAX (233-7907) to us. The first 25 words are free; additional words cost 60¢ each per week. Ads run for two weeks. We'll send you a 5-digit mailbox number (to be printed in your ad) and a 4-digit private security code for exclusive access to your responses.

You can also place your ad by phone (235-8200) or in our office at 1703 India Street, San Diego, CA 92101, on any Tuesday. However, ads that are placed by phone or in person will be charged \$10 per week for the first 25 words, and additional words cost 60¢ per week (two-week minimum). The voice mailbox is free. Ads placed by phone are with Visa or MasterCard only.

HOW TO USE YOUR VOICE MAILBOX: After you receive your mailbox number and private security code, you can record your personal introduction. Call 1-800-451-7273 for more information.

Use your introduction to tell more about yourself than your ad does (see below for guidelines). Give your first name, but DON'T give your last name, phone number or address. Make sure you ask your callers to leave their names, phone numbers and the best times to call them. You can re-record your personal introduction once per 24-hour period. All introductions are reviewed by the Reader and go on-line within 24 hours.

To listen to your responses, call 527-1966 any time, 24 hours a day and follow the easy instructions. You can reply any response or move ahead to the next one. If you choose to move ahead, the previous response will be erased, so save a pencil and piece of paper ready! You must have a touch-tone phone to record a personal introduction or listen to responses.

If you have any questions regarding

**San Diego Reader
Phone Matches**

GUIDELINES: The Reader suggests that your Phone Match ad create a description of yourself, your interests and the age range you are seeking. Phone Matches ads are available for any single person seeking a serious relationship with the number of the opposite sex. Admitting multiple or ambiguous sexual orientations will not be accepted. Admitting multiple or ambiguous sexual orientations, gifts or tips, to exchange for companionship will not be accepted. The San Diego Reader has the legal right to select any advertisement for any reason whatsoever. Phone Matches ads are only to be submitted for publication by persons 18 years or older. No ad will be published seeking persons under the age of 18. No list names, addresses or personal phone numbers will be printed. Phone Matches ads are for individuals only. No dating services, singles clubs or commercial businesses may advertise in this section.

MEET YOUR MATCH! Use the form below to place your FREE, 2-week Phone Matches' Ad and get your FREE Voice Mailbox.

PRINT CLEARLY: (If over 25 words are FREE)

☐ Check here if you are a man seeking a woman.

☐ Check here if you are a woman seeking a man.

Phone Matches Voice Mailbox (2 weeks) \$

FREE

First 25 words printed ad (2 weeks) \$

FREE

Additional words _____ x \$9 cents each

Multiple 2 x 2 weeks

TOTAL \$

No cancellations. No refunds. Make check or money order payable to San Diego Reader. To order using MasterCard or Visa, please fill out the following:

Credit number _____

Expiration date _____

Signature _____

The following information is confidential. We cannot accept your ad without it. Please print.

Name _____

Address _____

City _____

State _____

Zip _____

Phone (Agiacine) _____

(telexline) _____

Signature _____

☐ Check here if you will let or read your Phone Match ad and play your voice mailbox introduction on the radio. (No names will be used, only two numbers.)

For Reader use only.

MAIL: Reader Phone Matches, PO Box 58081, San Diego, CA 92166-5801. Deadline: Phone Matches must be received by 7 am Monday, three days in advance of the intended issue.

FAX: 24 hours a day, 233-7907. Deadline: 5 pm Monday

DISCLAIMER: The San Diego Reader assumes no liability for any consequences that may result from the use of Reader Phone Matches advertisements. The advertiser agrees to assume liability for the content of any advertisement and to indemnify the Reader and its agents from any and all claims, damages, losses and expenses, including reasonable attorneys' fees, that may be incurred by the advertiser or the Reader or its agents in connection with the use of any advertisement. The advertiser agrees to indemnify the Reader and its agents from any and all claims, damages, losses and expenses, including reasonable attorneys' fees, that may be incurred by the advertiser or the Reader or its agents in connection with the use of any advertisement.

 <p>Rita <i>The official hairstylist for the</i> Miss San Diego Pageant <i>for 4 years</i> <i>Specializing in short and long hair</i></p> <p>THE NAUTILUS HAIRSTYLIST 506 Nautilus • La Jolla 459-4919</p> <p><i>(Call and let me know when you October 30)</i></p>	<p>PERMS <i>Ind. haircut,</i> <i>shampoo & style</i> *30 & UP <i>Reg. \$85 & up</i></p>
	<p>HAIRCUT <i>Ind. shampoo,</i> <i>shampoo & style</i> *15 <i>Reg. \$27</i></p>
	<p>FOIL WEAVES *35 <i>Reg. \$55 & up</i> *\$25 <i>Reg. \$45 & up</i></p>
	<p>MEN'S HAIRCUT <i>Ind. shampoo & style</i> *10 <i>Reg. \$15</i></p>

By Dan Perkins ©1990

THEY'VE GOT FRANCES, POUNDS, LIRA--IT JUST GOES ON AND ON! PRETTY DAMNED CRAZY, ISN'T IT? FORTUNATELY MOST EUROPEANS REGRET THE INCONVENIENCE THEIR CURRENCY/EXCHANGE SYSTEM CAUSES. AMERICANS, AND ARE ALWAYS HAPPY TO ANSWER THE ONE INDISPENSABLE PHRASE YOU MUST MEMORIZE BEFORE LEAVING HOME...

[illegible]

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

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undergravel filter, pump, canister filter, rocks, pH fluorescent light, complete setup. Beautiful!

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extremely affectionate, euthymic, alert, and responsive to human contact. Hematology and chemistry were within normal limits. Urine tested negative, and fecal occult blood was negative.

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279-8907

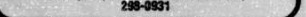
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on Glass Board, \$250 Sat. 80' new \$240
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APPENDIX 1. *Continued*

Neck	\$400	\$500	Full Hams
Cheek	\$450	\$550	Shoulder
			Tail Roast

МИУРА

.....	\$400	\$750
.....	\$500	\$800
.....	\$600	\$850
.....	\$700	\$900
.....	\$800	\$950
.....	\$900	\$1,000
.....	\$1,000	\$1,050
.....	\$1,100	\$1,100
.....	\$1,200	\$1,150
.....	\$1,300	\$1,200
.....	\$1,400	\$1,250
.....	\$1,500	\$1,300
.....	\$1,600	\$1,350
.....	\$1,700	\$1,400
.....	\$1,800	\$1,450
.....	\$1,900	\$1,500
.....	\$2,000	\$1,550
.....	\$2,100	\$1,600
.....	\$2,200	\$1,650
.....	\$2,300	\$1,700
.....	\$2,400	\$1,750
.....	\$2,500	\$1,800
.....	\$2,600	\$1,850
.....	\$2,700	\$1,900
.....	\$2,800	\$1,950
.....	\$2,900	\$2,000
.....	\$3,000	\$2,050
.....	\$3,100	\$2,100
.....	\$3,200	\$2,150
.....	\$3,300	\$2,200
.....	\$3,400	\$2,250
.....	\$3,500	\$2,300
.....	\$3,600	\$2,350
.....	\$3,700	\$2,400
.....	\$3,800	\$2,450
.....	\$3,900	\$2,500
.....	\$4,000	\$2,550
.....	\$4,100	\$2,600
.....	\$4,200	\$2,650
.....	\$4,300	\$2,700
.....	\$4,400	\$2,750
.....	\$4,500	\$2,800
.....	\$4,600	\$2,850
.....	\$4,700	\$2,900
.....	\$4,800	\$2,950
.....	\$4,900	\$3,000
.....	\$5,000	\$3,050
.....	\$5,100	\$3,100
.....	\$5,200	\$3,150
.....	\$5,300	\$3,200
.....	\$5,400	\$3,250
.....	\$5,500	\$3,300
.....	\$5,600	\$3,350
.....	\$5,700	\$3,400
.....	\$5,800	\$3,450
.....	\$5,900	\$3,500
.....	\$6,000	\$3,550
.....	\$6,100	\$3,600
.....	\$6,200	\$3,650
.....	\$6,300	\$3,700
.....	\$6,400	\$3,750
.....	\$6,500	\$3,800
.....	\$6,600	\$3,850
.....	\$6,700	\$3,900
.....	\$6,800	\$3,950
.....	\$6,900	\$4,000
.....	\$7,000	\$4,050
.....	\$7,100	\$4,100
.....	\$7,200	\$4,150
.....	\$7,300	\$4,200
.....	\$7,400	\$4,250
.....	\$7,500	\$4,300
.....	\$7,600	\$4,350
.....	\$7,700	\$4,400
.....	\$7,800	\$4,450
.....	\$7,900	\$4,500
.....	\$8,000	\$4,550
.....	\$8,100	\$4,600
.....	\$8,200	\$4,650
.....	\$8,300	\$4,700
.....	\$8,400	\$4,750
.....	\$8,500	\$4,800
.....	\$8,600	\$4,850
.....	\$8,700	\$4,900
.....	\$8,800	\$4,950
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.....	\$9,000	\$5,050
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.....	\$9,700	\$5,400
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.....	\$11,500	\$6,300
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.....	\$11,700	\$6,4

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 <p>DODGE SHADOW 1985, #355232. Air conditioning, automatic transmission, radio, stereo, power door locks, power windows. Call 854-91. Pinckney, Michigan. 201-3855.</p>	 <p>FORD BRONCO XLT 1983, 4-cylinder, power steering, custom wheels, the color, standard price \$10,100. Low mileage, excellent condition. Call 424-1261. Mount Pleasant, Michigan. 424-1261.</p>	 <p>FORD BRONCO XLT 1984, Ford V-6, 4-cyl. stereo, no rust, excellent condition. Low mileage. 70,000 miles approx. Call 424-1261. Mount Pleasant, Michigan. 424-1261.</p>	 <p>FORD BRONCO XLT 1984, #423204. Automatic, stereo \$17,300. Most call. 100,000 miles. 2 month/2000 mile warranty. Pinney Motor Sales, 276-1700.</p>	 <p>FORD BRONCO XLT 1988, #2474027. 6 cylinder, stereo, 100,000 miles. Call 424-1261. Mount Pleasant, Michigan. 424-1261.</p>
 <p>FORD BRONCO LX 4x4 1984, #270321. 4x4 V-6 cassette, custom wheels. Call 858-98. Warren, Michigan. 201-3855.</p>	 <p>FORD ESCORT WAGON 1988, 1600 cc, 4-cylinder, excellent condition. 18,000 miles. 4-cylinder, cassette, low miles. \$10,000 or \$10,000. Call 424-1261. Mount Pleasant, Michigan. 424-1261.</p>	 <p>FORD F150 1988, #375652. A first class! Hurry! \$1068. Heavy Metal Garage. 276-3635.</p>	 <p>FORD GRANADA 1978, Buick, 4 door, 6-cylinder, stereo, custom wheels, no rust. 2-cylinder, low miles, stereo, cassette. 107,818 miles, smogged. \$1450. 226-6206.</p>	 <p>FORD MUSTANG LX COUPE 1974-1981, 1980, stereo, 4 doors, air conditioning, 100,000 miles. Call 424-1261. Mount Pleasant, Michigan. 424-1261.</p>
 <p>FORD MUSTANG GT 1983, 6-cylinder, 200,000 miles, 4-cylinder, 100,000 miles, 4-cylinder, 100,000 miles, 4-cylinder, 100,000 miles. Call 424-1261. Mount Pleasant, Michigan. 424-1261.</p>	 <p>FORD MUSTANG GT 1985, 4-cylinder, 100,000 miles, 4-cylinder, 100,000 miles, 4-cylinder, 100,000 miles, 4-cylinder, 100,000 miles. Call 424-1261. Mount Pleasant, Michigan. 424-1261.</p>	 <p>FORD MUSTANG GT 1985, 4-cylinder, 100,000 miles, 4-cylinder, 100,000 miles, 4-cylinder, 100,000 miles, 4-cylinder, 100,000 miles. Call 424-1261. Mount Pleasant, Michigan. 424-1261.</p>	 <p>FORD MUSTANG GT 1985, 4-cylinder, 100,000 miles, 4-cylinder, 100,000 miles, 4-cylinder, 100,000 miles, 4-cylinder, 100,000 miles. Call 424-1261. Mount Pleasant, Michigan. 424-1261.</p>	 <p>FORD MUSTANG GT 1985, 4-cylinder, 100,000 miles, 4-cylinder, 100,000 miles, 4-cylinder, 100,000 miles, 4-cylinder, 100,000 miles. Call 424-1261. Mount Pleasant, Michigan. 424-1261.</p>

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VW SQUAREBACK, 1971, maroon, auto, 57,000 miles, 4 doors, 4800 or 4800. 534-4545.

VW SUPER BEETLE, 1973, good running condition, body needs engine restoration. Fan belt, 100,000 miles, 4 doors, 4800 or 4800. 270-2835.

VW THING, 1974, good body, excellent top, runs really well. \$3500. 457-7658.

VW TRUCK, 1968, single cab, good condition, new engine, tires, battery. Evening. \$880. 538-5335.

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VW VAN, 1981, good engine, needs body work, all at \$900. Car after top or have message. 466-5276.

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VW VANAGON GL, 1985, 7 passenger, turn and rear air conditioning, Westwind II package, power windows, power locks, air film cassette, 4 speakers. \$5999. 538-5335.

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2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 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