

READER
VOLUME 19, NO. 48 DECEMBER 6, 1990 **SAN DIEGO'S WEEKLY**

YOUR MIND STORIES FROM MIGHT THINK THE METH CAPITAL IT'S FLYIN'



“

I got out of prison this time,
and there was no good crystal meth-
amphetamine, so I started doing
heroin because the quality was there.
I ain't give up on meth. Once it starts
getting good again, I'll go back.”

STORY BY PATRICK DAUGHERTY PHOTOGRAPHS BY PAUL STACHELEK STORY BEGINS ON PAGE 18

BORN INTO IT

BY MARY LANU

In relentlessly upbeat, yet somehow ministerial tones, Gospel Express host Danny Graham voices over the closing crescendo of "God Will Take Care of Me." James Moore singing with full choir, piano, organ, bass, and percussion.

Ha ha, yes, Southern California. God will take care of me. The Lord will take care of you. I'm wondering if there's anybody out there in California that will take care of you. I'm talking about you have been out on a case. I'm not talking about something that Mama told you or Daddy told you, but you are a living example that God will take care of you. Give me a call here at the radio station today. I want to know I need to know I get to know. — The Lord will take care of you.

James Moore, choir, and crashing cymbals rise in the background, fade.

God will provide you, God will provide you. When friends walk away from you, when family goes down, God will take care of you.

In National City three days later, Danny Graham sits (dressed out of G) and paws diamond-ringed



Danny Graham: he can get a witness

across a table from me at Jimmy's Restaurant. I ask what turns out to be the inevitable whole person's question: how did he get involved with gospel music?

"You see, see, well, it was born into it. It's a cultural thing. For

black people as a whole, gospel music is a tradition. I ask what turns out to be the inevitable whole person's question: how did he get involved with gospel music?

"You see, see, well, it was born into it. It's a cultural thing. For

where he started out. After a hiatus, the station has resumed its gospel programming, part of the "urban contemporary" XHRM's regular format.

"I would say that 95 percent of Southeast San Diego people are Christians — have been, at one time or another, heavily involved in the church or grew up in the church. Our latest statistics show

A woman whose grandson fell down behind the car as his mother was backing out of the driveway and ran over his entire body reported not a bone was broken.

that the gospel program is more listened to than our regular weekly programming. At least half of that listening audience is white, Graham says, because of the increasing popularity of gospel music among predominantly white congregations.

On the charts and in music awards, "Gospel music," Graham says, "is lacking every other area and type of music in the teeth." Personal incentives — he reels off the names: "Shirley Caesar, Bebe and Cee Wee, Vanessa Bell Armstrong, Take 6" — get a little more tooth-kicking time on Gospel Express than others. But as

(continued on page 5)

THE EDITORIAL THEY

BY BRAE CASLEN

It's a lawsuit about sex, lies, and newspaper, played out on a stage of male braggadocio. But Lynne Carrier, an editorial writer for the San Diego Tribune, says she is using her editors' words for their vices.

Morgan also accused her of "plain meanness" against Holley. He urged her to get professional counseling.

know that this is not about a few sexist jokes," says Carrier. "Taken in isolation, none of these incidents mean anything. But it became a pattern, and when I complained, they started an in-house campaign to destroy my career. I take that very seriously."

Carrier's lawsuit, filed on November 21 in San Diego



CARRIER

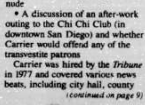
Superior Court, opens the door to a small, windowless room full of prize-winning journalists, a Pulitzer among them. According to Carrier, the five male editorial writers in her office (some of whom have since left) often discussed global politics, local elections, didos, social issues, and naked, trembling women. As the only female in the office, Carrier claims she was subjected to four years of a "locker room" atmosphere of casual comments and gestures, which included:

- Jokes about anal intercourse, vibrators, and Catherine the Great
- A copy of St. Matthew, and Xos, which was allegedly handed to Carrier with the advice that she should read it
- A reference to a female co-worker as a "goldman cum"
- A question on the meaning of the word "onanism," coupled with a request that she look it up in the dictionary. (Two definitions for onanism are masturbation and coitus interruptus.)

- A conversation about her supervisor's sexual fantasies, which included a desire to find a honeycomb-like dormitory of women, each one waiting for his sexual favors

- A male co-worker's comment that "It's two bad women don't have flat heads so that we could have a place to put our bums while they're giving us blow jobs."
- A question about her orgasm — specifically, "Do you come when your clocks chime?"
- A photograph of a woman's partially clad buttocks, which was passed around at a morning editorial board meeting. (The photograph, taken at a party, was of a woman who works in the Union Tribune building.)
- A request that she run out and buy a copy of Playboy for her supervisor, who also wondered aloud what Carrier would charge the publication for posing in the nude.
- A discussion of an after-work outing to the Chi Chi Club (in downtown San Diego) and whether Carrier would offend any of the transvestite patrons

Carrier was hired by the Tribune in 1977 and covered various news beats, including city hall, county government, and the environment. She was promoted to editorial writer in 1980. (continued on page 5)



The column first appeared in the paper on Sept. 12, 1985, and was the Bill Co.



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PRATT PEELS OFF?

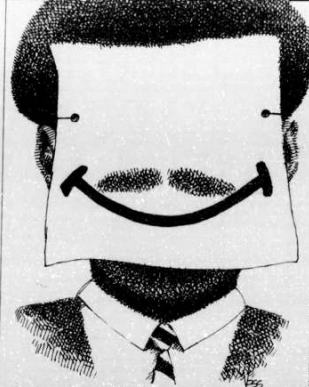
BY COLIN FLAHERTY

However uneasy, the Gang of Five has been a durable alliance. But a series of recent defections on key votes by gang member Wes Pratt has made some ask whether the San Diego City Council's self-proclaimed progressive bloc is breaking up.

The question came almost a year after the Gang of Five joined forces to defeat the mayor and her slate of committee chairs. Soon after, they ousted months of criticism and lawsuits to reform, at least partially, city council boundaries in a way they hoped would force the election of more slow-growth councilmembers.

Though the ties that bound them were necessarily limited by their diverse constituencies, the group's anti-growth votes held them together. The five — Abbe Wuthrich, John Hartley, Linda Bernhardt, Bob Filner, and Wes Pratt — showed repeatedly that they were able to set the council's slowness of growth agenda by stopping development and appointing like-minded people to key boards and commissions.

But along with the benefits, a cartel also carries incentives to cheat. And city hall observers say that Pratt, like some members of OFEC, is doing just that: he is increasingly reluctant to play the



price with tough votes, which might climate the city's big-money power brokers.

In October, for example, Pratt was the deciding vote in a 5 to 4 decision by the city council to approve 1000 homes and two golf courses in the city's 12,000-acre

urban reserve adjacent to Rancho Bernardo. Most new building in that undeveloped area had been restricted by a 1985 ballot measure called Proposition A, the Growth

Management Initiative. San Diegoans for Managed Growth, the proponents of the initiative, had endorsed Pratt in his 1987 election, saying he had "demonstrated his leadership to protect San Diego's remaining valuable open spaces, to defend the integrity and spirit of Proposition A."

But David Krutner, chairman of San Diegoans for Managed Growth, said Pratt's vote resulted in the "first significant violation of the spirit of the Growth Management Initiative." Peter Navarro, head of the Prevention Los Angeles Now, pointed out that Pratt also defected by voting against urban-infill fees, a key environmental vote. Earlier this year, Pratt and his colleagues had voted to assess developers almost \$1 billion in taxes on new development. "That money was absolutely needed to manage growth in this city," said Navarro. "Pratt voted for it, but then he was one of the first to change his mind [in April] when the pressure was put on."

According to Navarro, the gang spent too much time on the redistributing fight and neglected its environmental duties. "Pratt has become Bruce Henderson, a guy who got rich by selling out," said Navarro. "Pratt, and he has higher office disease. All they're thinking about is running for mayor or Congress or the Assembly. The developers have been leveraging that ambition with their own pro-growth agenda."

The latest example of the weakening alliance was last week's vote to spend \$71 million to build a 2.4-mile road through Mission Trails Regional Park. Sierra Club leader Barbara Ramberger called it "the major environmental issue of the year." But Pratt, along with fellow gang member Bob Filner, voted for the road.

"There is no longer an environmental coalition on the city council," Ramberger said. "They're moving farther and farther to the right." According to Ramberger, the Gang of Five was never a solid coalition but a media creation designed to draw criticism to

"Pratt, and most of the council, have higher-office disease."

certain members of the council. "Pratt peeling off on all these votes is a sign of that."

Maybe the Gang never really existed. Or maybe it's dead. Or, according to a majority report secretary Paul Downey, perhaps Pratt is wearing up. "The smart political thing is to be a swing vote, not a part of a tiny bloc," said Downey. "That way you get more influence. Pratt is the most logical swing vote, and it would be a wise political maneuver if he does it. But it may be premature to say the gang is breaking up." If this is so, Pratt isn't saying. He didn't return calls for this article. ■

DUST FLIES OVER ANTIQUE SETTLEMENT

BY NEAL MATTHEWS

Wandering bands of Stone Age hunters came to this area about 10,000 years ago and set up camps along a river that is now known as the San Diego River. For 30 centuries these San Diego people named California, using stone tools to kill animals that are now extinct. The hunters disappeared 7000 years ago, leaving only their dart points, scrapers, exquisitely tapered bone knives, and a collection of mysterious, carved amulets whose purpose continues to confound anthropologists. Several thousand such artifacts have been excavated from a series of ranches in a 60-acre swath along the San Diego River, about three miles west of the Lake Hodges Dam, in what archaeologists throughout the West call the CW Harris site. It is the oldest archaeological site in San Diego County and one of the oldest in California, and it is now imperiled by the latest human migration into North County.

In June of 1989, the San Diego County Historical Site Board voted 15 to 1 to designate the Harris site a historic district. Such a designation would help protect the ancient ruins from development, but the site board's vote has to be ratified by the county board of supervisors. And one of the Harris site has come before the board, the decision has been put off to some future date. Next week the board is expected to delay the matter of designating the Harris site until mid-January of 1991.

The latter delay is predicated on analysis of county-sponsored studies, which were contracted to determine the exact locations of the Harris-site boundaries. It lies within the proposed San Diego



The Stone Age meets the Cowas Age at Lake Hodges Dam

Although no one disputes that the Harris site is a unique cultural resource, there is disagreement on whether top priority should be given to nonmobile excavation or the protection of ancient remains.

"That road has been on the general plan for a couple of decades," remarks Jim Harte, planning director for the Rancho Santa Fe Association, who argues that the road — and its current alignment — is necessary to service the mushrooming development of the area. Conversely, a cruxy staffer remarks, "The Harris site has been there 9000 years. A bunch of amateurs in Rancho Santa Fe think 600 will bleed the traffic out of their enclave. But highways don't reduce traffic, they bring more people in."

Archaeologists and anthropologists consider the Harris site important enough to merit inclusion on the National Register of Historic Places. According to Claude Warren, chairman of the

Department of Anthropology at the University of Nevada, the Harris site is unique because the evidence of San Diegoan habitation is buried undisturbed beneath other Indian relics.

The archaeologist who originally excavated the site in 1938, Malcolm Rogers of the San Diego County Museum, was the first to demonstrate that there were three distinct waves of early man in Southern California. He named the oldest group the San Diegoan people because their stone tools were found along the San Diego River. The next group, whose artifacts rest above those of the San Diegoans, Rogers called the

La Jolla people. This civilization existed between 5000 and 3000 years ago. The most recent group, the Yuma Indians, were living here when the Spaniards arrived.

"That is the site where San Diegoans people are defined," explains Dr. Warren. "It is the most important site in San Diego County, prior to the arrival of the Europeans. Losing it would be like losing the cave paintings in France. This is a major archaeological site that they really ought to be capitalizing on."

Several preservationists have suggested that the site should be used as an interpretive center, similar to a historic park that recently opened near Lubbock, Texas, where

(continued on page 5)

SHOES AND SMOKE

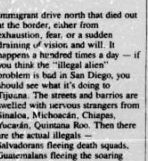
BY LUIS LERMA

Negra was a tiny, hard-core girl who had curly black hair and large, startling white teeth. She was so skinny that she was firm as wood; when you picked her up, you could feel her angular pelvis and the chicken-wing bones in her back.

They made a little shrine for the doll in her house. Negro kept it up to a snail, when she could look at it.

She was very dark, hence the name "Negra." In Spanish, it means "black girl."

I am not sure when I first met her. She just seemed to be there one day, moved into a shack with her mother and sister. The father was dead; it was never completely clear where, though the obituary was clearly visible, about three miles to the north, being paroled by helicopters. Like most people in the dump, she was from elsewhere, part of an



Negra in the dump

immigrant drive north that died out at the border, either from exhaustion, fear, or a sudden draining of vision and will. It happens a hundred times a day — if you think the "illegal alien" problem is bad in San Diego, you should see what it's doing to

Tijuana. The streets and barrios are swelled with nervous strangers from Simón, Michoacán, Chiapas, Yucatán, Quintana Roo. There are the actual illegals — Salvadoreans fleeing death squads, Guatemalans fleeing the soaring poverty and crime of their homeland, Hondurans and Nicaraguans fleeing God knows what. Tijuana is like a dam, and it's beginning to grow before a tidal wave of human flesh.

Whenever we'd pull in, I'd look for her. Sometimes I'd hear my name being called very faintly, and I'd look up, and this kid would be hurtling through the trash, bare feet throwing up clouds of ash. Always the same dull dress, a kind of brown-gray. She'd leap into the air and fly to my arms like a bird. She usually smelled of smoke. She

(continued on page 4)



That she can smoke, she says. Look, it's a

CITY LIGHTS

BORN INTO IT

(Continued from page 4)
Sunday's "call to writers" segment indicated, the Gospel of John is more than just music. When the record takes him, Graham testifies, leads, prays, takes phone calls. "God gives me an idea and I do it." His partner is optimistic, motivational. (Graham's favorite verse of the Bible is Philippians 4:13: "I can do all things through Him who gives me strength.")
A couple of weeks ago I was playing music in the studio, and I just do as God gives me to do. And God just goes to me right there in the middle of the program. "Stop the music and pray." So I stopped the music, and I said over the air that... I'm gonna pray now. There is somebody out there right now who's really in the need of prayer, and yes, things are a little rough for you right now, but God's gonna help you weather the storm. Words to that effect. I began to pray, and I came out of the prayer, and I started talking again like what I was just saying... I love you, God. I love you. Give me a call here at the station. This lady called me crying. She was just in hysteria. She had a gun to her head, getting ready to shoot herself, and she was... I'm starting to cry just thinking about it... "Though he laughs vaguely, Graham's eyes have, indeed, become dewy." She was looking in the mirror... Her two little children were watching her from the dais, she said, when I stopped my prayer and

said to give me a call, she did." He begged to laugh again. "I was sobbing." Unfortunately, the listening audience wasn't privy to this exchange. "Things like that you don't take on the air. Can you imagine? 'What's your name?' 'Congratulations, you're the ninth caller!'"

Later in the day I follow Graham's red '79 Corvette back to his Southeast San Diego home. In his garage recording studio, he makes me a copy of the previous Sunday's broadcast.

Somewhere a long way from home, and God has been keeping you, he's been making a way out of no way, he's been a friend to you... God bless you, do I have a witness?

Yes, I was the world to know this is Sunday and that God will take care of you. Give me an example of what he's done for you.

Well, I was laid off from one job, and a week later I was making across the street and got another job, and I been there for six months, thanks to God.

Heb hah! God will take care of you. What is your favorite prayer radio station?

Twenty-two point five!

The next call:
God bless you. Well, how has God made a way for you?
Well, he made a good way for me. He made sure my family got something to eat. We just got put out, but we got a brand new place.
Mmm!

And I pretend to the limit and I said, "You've got to help me because I don't want my family to be the ones who are in a brand new home."

After the witness call, Graham feels "led to pray for several of our listeners today." He asks the listening public to place their hands on the radio, "just as a point of contact." A crackling recording of "Know It Is Jesus" gets turned down after the first two verses.

Father, we had Jesus on every hand. We had the powers of Satan... Heal the sick.

Father... Father, you say by his stripes we are healed... We know that we can depend on you even when a husband don't act white... or, an' right... even when a wife don't act right.

While the tape is being duplicated, Graham sits down before his living room piano to demonstrate his piano. He plays and sings Whitney Houston's "Greatest Love of All." Graham sometimes performs publicly, in such unlikely spots as Palm Springs (he has an agent there) and Chatsworth in the San Fernando Valley. Among local choirs, Graham likes Pilgrim Progressive Baptist Church the best.

"There are several white choirs that are pretty good, though." He names Revival Tabernacle. "Even Mexican congregations are doing gospel now." He notes the choir of Zion Christian Center.

"Some of the best gospel groups and choirs are coming out of L.A. now, but [in L.A.] you can only hear gospel an hour here and an

hour there, mostly at times when people are asleep. San Diego is really blessed to have six uninterrupted hours of gospel music." Graham is currently negotiating for a 12-hour, seven-day-a-week slot on a Mexican station that broadcasts as far as the Los Angeles area. Among his many other upcoming projects are a 12-hour gospel music rally, to be held at a local high school, an on-air talent show, and a "Thank You" concert for pastors and others who have helped him in the past.

He's also promoting the idea of a black history parade, to take place the Saturday after the next Martin Luther King, Jr. parade. The Martin Luther King parade, Graham says, "was one of the only things that Southeast had done as a community that had achieved widespread recognition... We took pride in it. It was more than a black thing... They took it out of the community three years ago. They said Martin Luther King helped white people, too, to let's do the parade downtown where white people aren't afraid of going."

Graham's eyes are getting shiny again, his voice more forceful. "It's like... and people get mad at me when I make this analogy... they want an organ but they don't want to go to bed with it."

"I mean it. I'm tired of seeing my people depressed. We were freed years ago, but we've got people picking cotton, picking beans in their mentality. Working at Jack in

(Continued on page 4)

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CITY LIGHTS

(continued from page 6)
The box is the same thing. I still see people here, one, looking at the ground. And that position is only good for one thing, getting kicked in the butt. ■

SHOES AND SMOKE

It would be with me for the rest of the day, helping me give out food to the women, whispering secrets in my ear, her sister had a boyfriend, her mother had a fight, a boy from down the hall walked her home... Negra is the one who taught me to pick trash.

We'd take our poles and wade into the mounds. She wanted tin cans to sell the scrap, and my unbroken bottles were small treasures. Mrs. Negra's older sister, who was pregnant after a mysterious tryst with a dump-boy,

and the occasional load of defective or water-damaged Pampers was a dangerously valuable find. We'd hide them under other trash on Negra's cart and hustle back to her shed. Of all the things one could take to the dump-dwellers, Pampers made the situation the most volatile. Imagine raving an infant with no diapers, no water, no baby powder, no baby hats, no baby

contents for diaper rash, no formula, no money. We learned the hard way that the best way to start massive fist fights was to show up about this poor girl with no food, Christmas and surprised me a few days later with a \$50 doll with bra hair and blinking eyes. When Negra opened the package, she cried.

One day, near Christmas, I found Negra walking with a cap on her head. Her mother had shaved her head. Her scalp had been shaved by a surgeon who had been in a fight with a knife, and great patches of it would peel off, taking hair with them. None of our

salves worked, so her mother took a razor to her head, to "let it sit out." I thought Negra would die of shame.

Negra wanted one thing in the world — a doll. "A big one," she said, "like a real baby."

Her mother told me, "She's never had one."

I had no money at the time. None. When not in Tijuana, I worked as a part-time tutor in a community college for roughly \$400 a month. One of the students at the college overheard me talking about this poor girl with no food, Christmas and surprised me a few days later with a \$50 doll with bra hair and blinking eyes. When Negra opened the package, she cried.

They made a little shrine for the doll in their house. Negra kept it up on a shelf, where she could look at it. She never took it out of the box. She didn't want the dust and ash of

the dump to wreck her baby, so when she played with it, she'd have it in the box, still wrapped in plastic.

Negra had another problem — to go to school, she needed shoes. All students in Mexican schools must wear uniforms. The idea behind this is noble: if everyone dresses

exactly alike, then the middle-class kids will be no "better" than the poor kids. Everyone will be equal here and have an equal chance.

In theory it works beautifully. Of course, the richer kids can wear new uniforms, new shirts, and shoes. They can wear a new uniform every day of the week if they please. The poor kids must wear one uniform every day until it falls off. Often, they go home and wash their pants and shirts every night. And if they're really poor, they can't afford shoes. In Mexico,

the bare foot is not a symbol of comfort — it is often a symbol of shame.

She had missed the opening of school, and she wanted to learn how to read and write. Her mother came to me and told me about it. She was surprised because Negra was proud.

I invited Negra to come with me to downtown Tijuana. She piled into the van eagerly. We drove into town and stopped in the shoe stores along Revolución. It was an incongruous sight — little ash-gray Negra, barefoot in the shiny glass-and-chrome shoe store, watched over by yuppie Mexican women in Jordache jeans and duty-free

Parisian perfumes. The saleswoman was gracious in the extreme, taking the measure of Negra's black feet and brushing the soles off gently when she brought out the shoes. We bought Negra black shoes, and with some money to buy a uniform she

CITY LIGHTS

was able to attend school. One day, on her way back home from class, a gang of four kids caught her, beat her up, and stole the shoes.

She had to wait two weeks until she saw me again. I immediately bought her a new pair, but when she got back to school, they told her she had fallen and been expelled. She had missed too many classes.

It was a warm day in spring, we had pulled in with a huge load of clothing and food. My mother and I had collected 150 half-gallon plastic jugs, and we'd been up at dawn in her back yard, filling them with the garden hose. I wanted to get a box of food to Negra's family before the crush started. We took cans of corn, string beans, fruit, a sack of pinto beans, a kilo of rice, several jugs of water; bags of doughnuts, bread, bananas, oranges, onions, avocados, and plums.

There were men gathered around Negra's shack, grinning at me looking at their feet. I glanced in the door, there was a couple having sex in the dirt. Negra's shack had become a warehouse. Negra was gone. ■

threatened termination, was put in her personal file. "After that letter already pre-selected a male, I felt my career was damaged," says Carrier.

"I don't know exactly what was being said about me [to Morgan], but the well was poisoned."

The situation worsened over the next year, according to Carrier, who claims that Holley and Morgan made her feel like a pariah.

An investigation by the personnel department turned into a "sham," she says. In 1991, Carrier filed various discrimination charges with the state's Department of Fair Employment and Housing. The Tribune rebuffed the charges by claiming that Carrier was often a participant in the offensive

dialogues and that she also took comments out of context. "The editorial writers, by the nature of their job, should be expressing opinions on numerous topics," the rebuttal stated, "including newsworthy issues involving sex."

The newspaper's response also pointed out that many of the off-color jokes "were not committed for her benefit."

Neil Morgan, who is also named as a defendant in the lawsuit, did not return phone calls concerning this article. Holley, who left the Tribune in July for a non-

journalism job in Texas, chose not to comment. "I'm reluctant to say anything," said Holley, who had not seen a copy of the lawsuit when contacted last week. Holley did call Carrier's legal action a "ploy" but would not elaborate. He also said he was "not surprised" to learn that the complaint contains personal information about his marriage and his extramarital affairs. Carrier also brought this up during the state's investigation, he says.

Carrier, who claims that the Tribune fired doctored documents with the state to business its side, has dropped her case with the FEH department in line of her civil suit. She denies that she is personally attacking Holley, her working environment, she says, including Holley's unbecoming discourses on his marital problems and sexual adventures. Although the insulting behavior stopped with Holley's departure, the retaliation continues, she says. The complaint seeks unspecified damages against the Tribune for both harassment and discrimination charges. The latter includes a demotion from deputy editor and a refusal to consider her as a candidate to fill Holley's vacated job. Carrier claims that

her editors "pretended" to interview her, even though they had already pre-selected a male candidate from another newspaper.

He is scheduled to take his position as Carrier's supervisor next month.) The lawsuit is also attempting to correct an alleged pay discrepancy, which Carrier says she discovered last year in the course of the state's investigation. According to Carrier, she is one of several female journalists at the Tribune who have been denied a salary equal to their male counterparts.

The lawsuit asks for punitive damages against the newspaper for its discriminatory employment practices, for its reprisals against

never properly excavated: mysterious rock paintings a few paces from houses above Lake Hodges have recently been defaced by water-soluble paint pellets, and various ancient campfires around North County lagoons have been torn up by farming and housing.

Preservationists are determined that this time, history will win out. The Harris site and SA 980 have become all mixed together, but that's not what this should be about," observes Karen Berger, who has been active in trying to establish the San Diego River Park. "The Harris site must be protected first, then let's figure out where to put the road." ■

ANCIENT SETTLEMENT

(continued from page 7)
excavations open to the public show a progression of artifacts from the Stone Age to the arrival of Spanish explorers.

That prospect is dim for San Diego, where archaeological remains have usually been pushed aside to make room for development. The high-tech factories of Sorrento Valley lie on top of an old Indian village that was

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THE EDITORIAL THEY

(continued from page 4)
government, and the Tijuana bureau. She began working full time in the editorial department — a covered spot in court

newsmen — in 1986. After several months in that office, Carrier says she grew weary of the sexual banter. Over lunch, she asked her co-workers to tone down their lewd and conduct themselves more professionally. She also discussed the situation with her supervisor, Joe Holley, whom she identifies as the main perpetrator.

Holley is named as one of the defendants in the lawsuit. The situation did not improve, Carrier says. She continued to complain, which resulted, she claims, in oral reprimands and a formal letter of discipline from Neil Morgan. Dated November 24, 1987, the letter berated Carrier for "unbecoming" conduct and "emotional outbursts."

Morgan also accused her of "plain misspelling" against Holley. He urged her to get professional counseling. The letter, which

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STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:
Do rabbits dig their own burrows?

J.M.
San Diego

A provisional yes to that question. But if you believe that all small, hoppy animals shaped like your favorite fuzzy slippers are rabbits, well, think again. For instance — America's top bun, the cottontail? Ubiquitous Fluffy Cuts as all get out. Scientifically, not a "true" rabbit. It doesn't burrow.

Number-two U.S. bunny — the black-collared jackrabbit? It's a hare, traveling under an assumed genus. Hares don't live in burrows. (Except the Belgian hare, which is really a rabbit.) And snowshoe rabbits? They're hares. Isn't science fun?

Cottontails and jackrabbits use tall grass and brush as cover and sleep in convenient hollows in the ground, called forms. Where brush is scarce, desert-dwelling cottontails will sometimes hide out in holes dug by other animals, but they don't dig their own.

Scientists consider the European wild rabbit and its designer-gene spinoff, the "Easter bunny-style" domestic rabbit, to be the only "true" rabbits. A hare-splitting definition, to be sure. But exactly the kind of thing that keeps scientists in their labs, off the streets, and out of serious trouble. European rabbits can be found in varying numbers on virtually every continent, introduced by sailors and explorers as a reliable food supply. They're literally the poster-bunny bunny that overruns the British Isles and Europe. And these suckers are champ-burrowers. They have five toes on their front feet, with long, sharp claws well adapted to digging (and fighting — another bunny pastime).

These sloping/bohring/hiding dens usually begin with a tunnel roughly 6 inches in diameter, as long as 100 feet, and up to 9 feet below ground level. The burrow ends in a slightly enlarged area called a stop. But a single burrow is a rarity. Usually, rabbits live in underground cities comprising a maze of tunnels and stops, called a rabbit warren. The warren has a single entrance and a few well-



Illustration by Rick Gray

placed escape hatches only a few inches in diameter, called bolt holes. There's considerable tension in rabbit neighborhoods, since the dens are defended vigorously. Well-established warrens can cover several acres, and some have been observed to be in continuous operation for 30 years or more.

Our cuddly notion of rabbits scampering down a rabbit hole comes from European fairy tales and traditional children's stories. Alice in Wonderland being a prime example. Here in the U.S., staring at a burrow entrance waiting for Peter Cottontail to emerge will probably just net you a gopher for all your patience.

Dear Matthew Alice:
This is your basic "why is the sky blue?" question. Just in the last few years, I have observed a small prismatic band of light high up in stratus cloud formations. Not an ordinary rainbow or rocket trail — simply a dash of colors. Please shed some light on this very rare occurrence.
Tom Collins
Solana Beach

Dear Matthew Alice:
On Monday, November 12, at 11:00 a.m., there was a rainbow circling the sun. However, I saw it in this phenomenon or what? Every one walks with me also saw it.
Dorcas

We believe you, Sam. No need for sworn affidavits. And it's a phenomenon, all right. An atmospheric phenomenon called a halo. Tom was observing a parhelia, also called a sun dog. Halos and sun dogs are "rare" only because our skies are usually so cloudless.

To be honest, I'm just going with the odds when I say halo and sun dog. Sam's sighting might have been a corona rather than a halo. And Tom could have seen a sun pillar or just a segment of a halo. But probabilities are against it. These sky shows (halos and sun dogs) are related, and both result from sunlight dispersed through cirrus, not stratus clouds (well, okay, maybe cirrostratus clouds, but they're not the same as low-albedo stratus). Cirrostratus clouds are the thin, wispy forms

that sometimes veil the sky in a sort of hazy whiteness. They're at altitudes greater than 25,000 feet and are made up of six-sided ice crystals rather than water drops. When the cloud contains columnar ice crystals that are tumbling rapidly, and when the cloud is thin enough to permit sunlight to pass through, the "white" sunlight is diffracted by the ice crystals and forms a large, fuzzy rainbow-like circle around the sun. Halos are more commonly white or white with a red inner band, not fully prismatic. A line drawn from the sun to your eyes and then to the edge of the halo forms an angle of 22 degrees at your eyes.

A sun dog occurs when the cloud is made up of enough columnar ice crystals lined up vertically and moving slowly enough to diffract the light into two bright spots below the sun, again at about a 22-degree angle with your eyes. These "mock suns" often occur at points on a halo and, again, are more likely to be white than prismatic.

On a hazy night, the moon will also produce a halo (or a corona — a white or prismatic disc very close to the moon itself). Though I'm not aware of an equivalent "moon dog" phenomenon.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 53863, San Diego, CA 92166-5383, or fax your questions to 231-0489.

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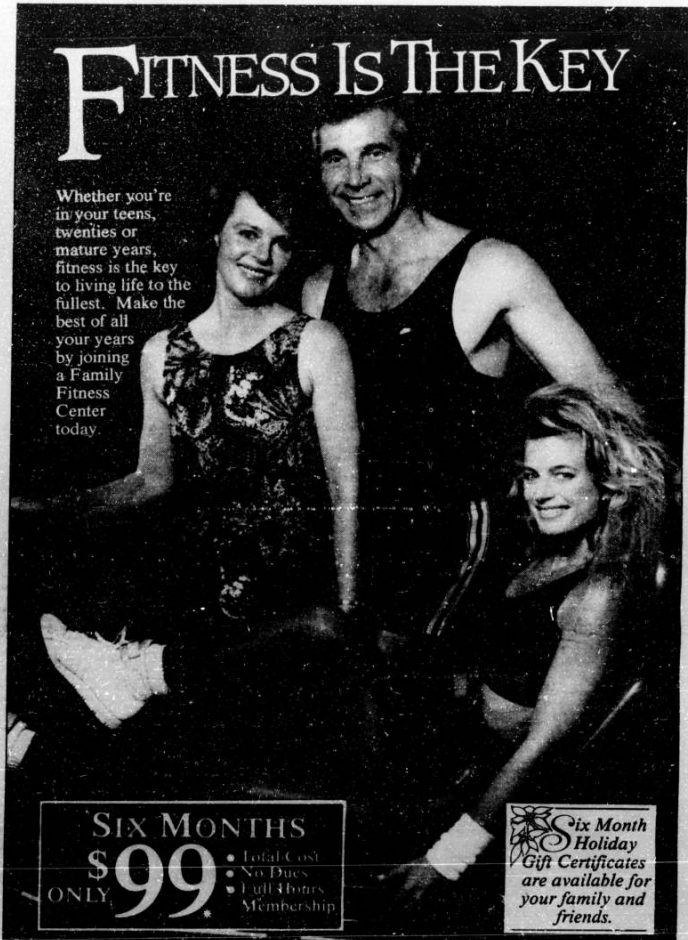
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Go to Julian, Open a Wein

STORY BY JOHN BRIZZOLARA

ILLUSTRATION BY PETER HANNAN

Saturday Night 11:50 p.m.
Can't sleep. Normal Heights Air Force continues reconnaissance mission overhead. Dullbarrs heading at the air, driving of some contraband air vehicles. Searchlight from my bedroom with white light every five minutes. Lights along El Cajon Boulevard. Someone's going to emergency, someone's going to jail. My stuff is packed. My agent needs first hundred pages to take to New York next week. Been completely unable to work in my apartment. Landlord is tearing up the concrete around the building to patch the foundation. Jackhammers all day. Neighbor kids with new tires to go. Screams dropping down the alley toward the Vietnamese guys with the chop shop they run day and night out of their garage.

Get up and turn on *Saturday Night Live*. It isn't funny. It's not just me; it isn't funny. Watch it anyway until the helicopter spins. Relatively quiet now. Back to bed. Distant freeway sounds. Close the window. Sulfuric. Eventually drift off dreaming someone has broken into my apartment, gone through my desk drawers, and left scathing accurate criticisms of my novel in high-red-inked notes on the walls.

Gunshot wakes me. Look at clock. 3 a.m. It was a gunshot, not a car heading. A loud report followed by the ching crack of a bullet striking a surface. I lie awake waiting for voices, a second gunshot. I think about calling the cops. I'm tired of calling the cops. Nothing else happens. My heart is doing a thumble. It's probably four when I fall asleep and sleep badly.

Sunday Night 7 a.m.
Arrived in Julian Sunday afternoon, approximately 2 p.m. Near the junction of 78 and 79 was

a line of traffic like the San Ysidro border crossing in the middle of summer. It is Apple Days or whatever. You cannot move in town. Lines stretch for two blocks in front of restaurants serving up apple pie and cider. Horse-drawn carriages are stalling traffic. No parking. An hour from one end of town to another. Whole thing begins to look like a bad idea.

The idea being up for the days with a fireplace and no phone to rewrite the first chunk of my recently orphaned novel. Found an ideal place with an adirondack as well as a fireplace. Cottage is located not far from the Pine Hills Lodge.

Got through town close to 40 minutes and about \$6 worth of gas. All the patience I got. These next few days will be my main chance to make revisions suggested by my former editor at Doubleday nearly a year ago. They were good suggestions but were put off as strange and brief. I'm going to contract cancellations, and desperate changes following the merger of Bantam/Doubleday and Dell Books. The merger, in turn, followed in the wake of the largest publishing organization in the world—the German house Bertelsmann—purchasing what they believed was an American gold mine from Nelson Doubleday. Had Nelson artfully concealed from the Texans, suppose that the gold in his mine was provided by the New York Mets and not—

hah! —book!

Before the bloodbath that left a fraction of the editorial staff and only half their author list, I was given some solid suggestions on how to beef up book one of my two-book contract. I started to work on it and then heard rumblings in the distance, saw half moons and portents in the air, and the "on acceptance" money never arrived. I

my first draft. Presently five months later, I was sent a sizable check and the divorce papers from Doubleday. Custody of the child was mine exclusively. If I was going to send it out in the world to earn money for me, something still needed to be done with the book—defects in the first six chapters.

Tonight I had intended to review the suspect pages on the screen of the desktop I had hauled up the mountain. I brought everything, dental floss, canned ravioli, beans, etc., and now the latter being mountainous kind of food, I figured the ravioli was a pacifier—warming myself from the India Street. What I didn't bring was a couple of adapters to plug the keyboard and monitor into the wall. That's right. I brought a lap-top. Too much coffee. Only a few days to get mellow and literary. Sunday-traffic-on-route-8 nerve endings.

The fireplace just exploded. Everything is so dry up here. Those logs are like cherry bombs. Just kept on smoldering circles on the carpet using my cowboy boot like a fire axe. Relax. Relax. Open a bottle of beer.

God, listen to that. Nothing. Silence, breeze outside, the fire. Crickets.

What I was looking for, I suppose, was death. Hemingway wrote to Fitzgerald:

Summer is a discouraging time to write, you don't feel death in the air the way you do in the autumn when the leaves really get their new meaning.

I know what he means. It's hard to out-manoeuvre summer in San Diego, but it's autumn here, at least tonight. The air is as sharp and pungent as a green apple that makes your jaw sting and your eyes squint with the first bite. The stars are irradiated salt on the Santa Ana night.



ALWAYS I HAVE FELT THAT AN INDIGESTIBLE MASS OF INFORMATION CONFRONTS THE READER UPON ENTERING THE STORY, AND THE TRICK IS TO MINIMIZE THAT SENSE WITH A LITTLE MISDIRECTION AND TEASING.

do with the fact that if a writer is doing his job well the work seems effortless, and publishers—even if on a semiconscious level—are reluctant to pay for what appears to be so easily done. Not okay, so you tell me.

Monday 7 a.m.
Woke up first light. Very unusual for me but have a lot of work to do and don't want to miss the eastern dawn of sunlight through the trees. The cottage smells of wood smoke and the valet's candle I read by last night. Fell asleep in the armchair by the fire thinking of an essay to be titled, "Writers and Money: Why Are They So Mean?"

At 7:30 the sun crests the eastern ridge and I was right: leaves of emerald, amber, pale gold, rust, and brick seem to be fired from within. A

towering, dry, possibly dying California live oak outside the bedroom window is strung with cobwebs and looks in the sunlight as if it is shimmering in and out of reality. Acorns fall on the roof and bounce onto the wooden deck. It takes me ten minutes to figure out what the sound is. A tap strikes at me as I make coffee.

There is no death in the air, but vibrancy. The October light, the color of the earth and trees, winds through the leaves like distant applause, and the complaining creek creek of stellar and scrub use all excite me. I am eager to work.

5:15 p.m.
Went into town this morning and found the adobe. Had some mediocre pastas in a place with scriptural quotations on the place mats. In the bathroom, the toilet paper was hidden in a mist outflow mounted on the wall with a little half-moon carved in the door.

Back at the cottage I see Mattland, who owns the place. She is in her 70s with a pretty face and lively blue eyes. She has piled me with books from her library. *The Origin of Consciousness in the Breakdown of the Monoclonal Mind*, *Adam Eve and the Serpent*, and a novel by Mario Vargas Llosa. But the fourth one interests me most. She says, "You're a writer, you probably heard of my friend, Robert Wilder. He wrote 20 novels." Really? His name sounded only vaguely familiar. "Did he write some screenplays?"

Yes, as a matter of fact. I thought that's where I might have seen his name. In darkened theaters as a kid or in the scrolling letters on the late-late show. She handed me *Prize of the Peppery* written in 1963. It was inscribed to Mattland and her late husband. The novel is about drug smuggling and narcs along the Mexican border. It is not unrelated in subject matter to the novel I am writing, or rewriting—or re-writing. What disturbed me, though, was the mass of work he had produced: a couple of Broadway plays, four years of setting films in the 40s, 20 published novels—and his name was only slightly familiar to me. I've scrutinized movie credits for days, been reading constantly since I was six years old, and have an almost encyclopedic memory for authors, titles, publishers. This guy sounds like the Richard Price of his day. Who is Richard Price, you may ask?

Reading through the first two chapters of my own novel, I see that it is not bad. I had actually

CONTINUED ON PAGE 14



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Julian

CONTINUED FROM PAGE 18

produces a trickle of moisture material and I can wait it out and hope it will pass soon. I did a little of both today.

Between nine and noon I wrote what is basically a transition scene from one part of the story to another. I have the feeling this whole job will be boiled down to a couple of sentences.

At noon, I went into town for lunch and was surprised and disappointed that Julian is so thoroughly town-averse in the middle of the work. Refusing to wait in line for a restaurant, I asked a local man, whom I'd seen standing in front of the Town Hall every time I passed, where I could get a quick bite. He was a fat man in a dark suit with a glass eye. He seemed delighted to have a conversation companion and started talking about everything except what I had asked him. He seemed harmless, but the word "slut" came to mind.

Julian is still the real thing, more or less. The town has a genuine turn-of-the-century feel, not contrived like San Diego's Gaslamp Quarter. Still, it is peopled on the brink of self-consciousness, a cute parody of itself. Julian is not yet Seaport Village/Downtown, but within a few years it seems inevitable that it will become a kind of gold rush village for the park, a monument to some American of the mind that probably never existed.

I drove out for a while to the desert, pulled the car to the side of the road and, dazed under a hard-wire fence, and walked northeast until I couldn't see the car or highway. I sat down on a rock near some cholla cactus and desiccated sand. Watched a pair of buzzards wheel overhead and cleared slowly toward me until I saw my middle finger at them.

Communicating with nature: I asked of myself and the desert, what am I doing and the answer "trepanning" came to me with calm precision. I sat for half an hour wondering why I woke up feeling so nervous. I've called it "The Imp of the Perversity." It was gratifying to compare myself to the Imp for a while. What is so hard about writing a novel? I think of an old Tim (Urbanus) Burton animated feature called *Firehead*, where a small boy takes on Vincent Price as a role model. The kid refuses to go out and play with the other kids, telling his mother, "I can't, I'm too nervous and insane." On my way back to the car, I thought that anyone seeing me walking in from the desert, coddling to myself, blood-

nose, four days' growth of beard, would probably have slammed the gas pedal.

Walked through the hiking trails of Camp Munton and Rainier Ranch for a while. Got back to the cottage and read *Shred's The Good Word*, a collection of essays.

Barbecued steaks with Dennis, Wendy, and another woodcutter named Sean (Shawn?). Nice people. Good food. Had the feeling I was talking too much. These people are used to long silences. Played Mattland's piano for a while just to keep myself from gibbering on.

Went to bed at ten. Dreamed of walking along a wooded path. I found a tattered paperback book, water and sun damaged, which had been lying in the leaves. It actually found a Larry McMurtry novel like that the other day. In the

FIRE UP THE COMPUTER, PAGE 1. LINE 1. "IF ONE MAN WANTS ANOTHER MAN DEAD BADLY ENOUGH, HE'LL FIND A WAY TO KILL HIM."

without having accomplished any one of the things I intended to accomplish—without ever having achieved the deep content that I have worked toward for all this time—I feel that I take a minute as obvious, a day position that is not my destiny but that is my fault, as if I had looked the wrong way at the sun, as if I had not what I thought it is that they (the series and novel) are dull insubstantial. It does not matter. It does not matter.

Terrific. Throw the *New Yorker* onto the pile of Robert Weir, Hemingway, Shred, Chandler, and the paperback copy of my first book that I am working from. Load chapter six and make some coffee. San should be up by now. Thursday 10:00 a.m.

Wrote most of the day. Did a scene I like where York steals a dead body out of a Mexican police station and smuggles it across the border back to the U.S. The mood of the day has been completely altered by the act of writing. Doing suspense is gratifying if you pull it off. It's a high-wire thing between keeping the reader focused on every word written for as long as possible and having him skip ahead, saying to himself, "Oh, for Christ's sake!" The key is in detail. A handful of detail in sharp focus, an event, something happens, more detail, something else happens, another detail. The reader is afraid to

skip any single detail that might be telling. And he might miss two words that describe something actually happening.

During a lecture once, Vonnegut apologized for what he predicted as "bad advice" for a fiction writer, but it holds up well. He said that successful fiction had only two moving parts. You must advance the action and reveal character. If anything you are writing does not do one of those two things, it probably is expendable. Largely, what I have been doing the past few days is to make everything in the story expendable.

Average more pages per day in the past four months—that I thought possible. These myself into the sixth and seventh chapter to avoid the less comfortable aspects of solitude. An odd feeling—one I remember from living in Mexico for months—that I only exist by virtue of the work. The words, the scenes and crowds and buzzards and hawks, the combs and poems cannot validate my presence here. Only the cluster of green letters on a screen.

Forgot it. Turn on the lights. Here's the *New Yorker*, August 6, 1990. Okay, this mag is full of GOOD STUFF. Ask anyone. Flip it open. Here's John Cheever's journals. Quick scan looking for the words house, sex, marriage, or flight. What catches my eye is the phrase "At I approach my 40th birthday..." I read on as the alarm clock I bought with me in even now taking it away toward my own 40th.

Typing away, humming Hendrix's "I Don't Live Today." Bass and guitar lines. Maybe tomorrow, get it, just can't say.

Break at 11:00 to walk up to Artist's Bed & Breakfast where Chuck and Nan Kimball have carved out a retreat and photographic studio for themselves. We sat on their deck looking out at the mountains. Mt. Helix, El Cajon, even the Colorado bluffs. Reading in a brown layer of smog that reached well out to sea. Stage 1 alert.

The Kimballs' company is maintaining without surface tension. They seem to work well, steadily and more or less happily up there, going into San Diego once a week where their work is shown and sold.

Maybe I could just get a fax machine and... Very hot today. Autumn has fled, leaving only its signature of paper-bag-colored leaves. The Santa Ana draw moisture out of everything. I alternate cigarettes with bottled water as I work. Vasoline in my nose.

Sometimes writing seems like Hell, or at least Purgatory. I worry that the work is lacking. I'm afraid the work isn't good, it focuses me with horror that the work lacks. The romantic notion of it that drew me to the thing in the first place is gone and has been for several years. Can't sum it up anymore.

Image of my father wreathed in pipe smoke hanging out articles and short stories for the Catholic press to pay municipal tuition for eight kids and their little uniforms... Hammett with tabacco and a bottle, the Hemingway Rand type. Crank it out. Chandler's magnified romanticism and misogyny, Hemingway and his shotgun. The gin. Flaubert misanthropy. ("I wish I lie")

ship any single detail that might be telling. And he might miss two words that describe something actually happening.

During a lecture once, Vonnegut apologized for what he predicted as "bad advice" for a fiction writer, but it holds up well. He said that successful fiction had only two moving parts. You must advance the action and reveal character. If anything you are writing does not do one of those two things, it probably is expendable. Largely, what I have been doing the past few days is to make everything in the story expendable.

Average more pages per day in the past four months—that I thought possible. These myself into the sixth and seventh chapter to avoid the less comfortable aspects of solitude. An odd feeling—one I remember from living in Mexico for months—that I only exist by virtue of the work. The words, the scenes and crowds and buzzards and hawks, the combs and poems cannot validate my presence here. Only the cluster of green letters on a screen.

Forgot it. Turn on the lights. Here's the *New Yorker*, August 6, 1990. Okay, this mag is full of GOOD STUFF. Ask anyone. Flip it open. Here's John Cheever's journals. Quick scan looking for the words house, sex, marriage, or flight. What catches my eye is the phrase "At I approach my 40th birthday..." I read on as the alarm clock I bought with me in even now taking it away toward my own 40th.

Typing away, humming Hendrix's "I Don't Live Today." Bass and guitar lines. Maybe tomorrow, get it, just can't say.

Break at 11:00 to walk up to Artist's Bed & Breakfast where Chuck and Nan Kimball have carved out a retreat and photographic studio for themselves. We sat on their deck looking out at the mountains. Mt. Helix, El Cajon, even the Colorado bluffs. Reading in a brown layer of smog that reached well out to sea. Stage 1 alert.

The Kimballs' company is maintaining without surface tension. They seem to work well, steadily and more or less happily up there, going into San Diego once a week where their work is shown and sold.

Maybe I could just get a fax machine and... Very hot today. Autumn has fled, leaving only its signature of paper-bag-colored leaves. The Santa Ana draw moisture out of everything. I alternate cigarettes with bottled water as I work. Vasoline in my nose.

Sometimes writing seems like Hell, or at least Purgatory. I worry that the work is lacking. I'm afraid the work isn't good, it focuses me with horror that the work lacks. The romantic notion of it that drew me to the thing in the first place is gone and has been for several years. Can't sum it up anymore.

Image of my father wreathed in pipe smoke hanging out articles and short stories for the Catholic press to pay municipal tuition for eight kids and their little uniforms... Hammett with tabacco and a bottle, the Hemingway Rand type. Crank it out. Chandler's magnified romanticism and misogyny, Hemingway and his shotgun. The gin. Flaubert misanthropy. ("I wish I lie")

he said, "is a dog's life, but it is the only life!" The portraits of Charles Dickens and Joseph Conrad in those Signet Classics we had to buy in high school. The romance of it is of course, a cheat. But not to do it... I don't know. I would have to learn how not to write and it would take much longer than whatever I have learned about doing it.

As a fiction writer you're like a spooky, too-smart kid in a chilly nursery among imaginary phantoms around on paper. Selling fiction, turning to the pursuit of it, necessity has become, as Shred puts it, "the vicious joy of finding a regular grown-up profession that caters to one's vice." It's like being paid to pick your nose or steal candy the rest of your life.

Right.

How to pack up and go back tomorrow after breakfast with the Kimballs. I am neither eager nor reluctant to leave. I did what I came to do. How well, I can't know. I learned some things and relearned a few. I now know the difference between scenes and crowd scenes are larger and have wide or stage-dipped table, black oak and live oak, cooler and true fit. How can you write anything if you don't know the names of trees? someone asked. I thought they were nuts, but I kept thinking about it.

I've learned that decent stretches of creativity have very little to do with nature or inspiration but more to do with a stationary spine. I've also learned that what I do has some measure of endurance. I'm not talking about immortality, art, (please) the novel, but what I do. The need to trace her scrawls on a page for someone to interpret as a fairly complex series of thoughts,

events, and images is something that will likely last as long as I do. I'm writing this down, like I'll forget.

Driving back through Ramona. Take a break from writing for a few days. Won't think about it. Gotta deal with bills anyway. See if I can get a cheaper lease on a different car. Give the phone company \$20. Nice countryside up there. Julian. Come back when there's snow. See Dennis and Mattland. Wonder what it was like, saw a 150-year-old man. Must have been a very small, very rugged community of flakes. Gold miners. Won't even think about writing for three days. Rest some more. What kind of people were their Prospector. So this is Santee. Nice turn signal, purple. Finger. Purple signs. Oceanic. El Cajon. You mind I get in this lane? Could be a novel, now.

no... a screenplay, why not? Gold miners freeze-dried as long as I do. I'm writing this down, like I'll forget. The Fryer Party meets *It's a Mad Mad Mad Mad World*. Carnivalism and greed. Indians protecting a burial ground. Meticulous. Better give some thought to teaching or pick up a couple of shifts behind a bar somewhere. Drive a cab? I don't know. Haven't read anything about the Indian reservations up there lately. Campos, Los Coyotes, Santa Fe. How do those people live? When was I? Need an opening sentence on that historical winter in Julian thing. Get a handle. First I take a little break. Don't even think about writing... Work needs money, he needs to eat, he needs to get laid. These things must be accounted for. If I were to think about it.

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FLYIN'

(Continued from page 19)

snack me with a blade about six inches long. Stuck me right here, about a quarter inch from the brain. I thought I was dead. "I was shot on 4th Street. That was basically routine, wasn't intended for me. It was over some disgruntled customer. I just happened to be in the area where they were doing it. But the stabbing was intentional. It's a bad lifestyle."

"So what is the life lifestyle? What did you do when you were loaded?"
"Most of the time when I was doing meth, we were always eating fast food, because you don't want to cook. Your kitchen's always a mess, you know, everything is in shambles. You ever try to walk into a twaker home? You can't. You have to crawl over boxes and everything. They tear into their drawers, they tear into their boxes, everything is spread around on the floor. Take Karen, she had a nice house, had some nice stuff, but I'll be damned if you could walk in. As soon as you walked in the front door, there was no way you could get through. The best thing you could do is call her up."

"One thing that crystal did for me though, it helped me stop smoking pot. 'Cause I was smoking a lot of pot when I was living in L.A. Moved down here and started using the twink, and I didn't have a desire to smoke marijuana. The heavy drinkers are still drinking; they never stopped drinking. The alcoholics are still alcoholics. That's a hell of a combination to have. I maintained myself pretty well, most of the time. You got to use your wits. Unfortunately, the win factor gets so dull it makes it harder."

"The majority of my customers were street people. Had two or three of them that held good jobs, but they're no longer around. I got popped or run off to Mexico. No eye contact, my companion says straight ahead, speaking by rote. Have vision of attacking parole board hearing listening to rap on why this man should be granted early release. 'Is it fairly safe? If you wanted to deal, meth as a career, would the odds be that you would get popped or that you wouldn't?'"

"Yeah, you'd get popped. Eventually, if you start dealing, high-calling, you'd have to



be constantly moving, you'd have to be relocating yourself. Because word of mouth, it spreads. There's a lot of infiltration by authorities out here, and yeah, you will be known. So as soon as that happens, you better get the hell out. We drive around, drive around, listen to tales of abuse and reform. Eventually we return to redemptive ally, our money talks good day, with police car. Driving east on El Cajon Boulevard past Illinois, a no-shirt, dry-blond hair, dirty jeans, bearded 30-year-old male smiles the sidewalk.

Wally: "Look at this guy's tattoo right here. Look at the hand print. That's a unique one. I've never seen one like that." Chris: "There's so much meth going on, and it's weird, some people want to have ethical codes, you don't do a bad deed type thing, you don't do drugs and stuff like that." Wally: "The cooker gets a bad back, you shican that back better than sell it off. Some don't have that high a goal, they'll sell a bad back. There's credibility anywhere, there's good and bad, good dealers and bad dealers."

Chris and Wally have driven by, housed out, several twaker households, households that they're watching, daily. Occupants know they're being watched, it's part of the routine of life: get up, take a shower, grab the core flakes, put the coffee on, look out the kitchen window, see police. One house in particular was billed as a major dealing center. Two days later, I'm tapping on oversized front door. A wiry, slight built, tight-faced, gray-haired woman in her late 50s, wearing a conservative Baptist summer dress, answers. We sit at either end of three-legged mahogany dining-room table, sip instant coffee. All the policemen I've met know about this. "How long have they been coming by?"

Stern, Midwestern twang. "It's been two years. The first time we had a really big problem, the police came looking for car thieves. They tore down the front door, they shot my dog, which my daughter was holding at the time. That's the first time. At that time, there was five people in the house."

"You see Jim, my husband, has been living in this house since he was four years old. When he was a kid, his parents had signed up at the USO for Navy guys in case they needed a place to sleep. So basically, when people started coming over here, we didn't stop to ask them if they had any drugs or anything. If they needed a place to sleep or something to eat, we gave it to them. Then we started having more problems with the cops because of the people that came over. It got to one point where we had cops in the alley lurking. We had three cops that walked up and down the street that would stop people outside. It was usually in the daytime but sometimes in the evening. It got to the point where people would pull up in front of my house, and they wouldn't even get out the car before the cops would get them for under the influence. This was '77, early '78."

"I had a letter from the assistant D.A. I was looking for it the other day, and I cannot remember where it is. Television, people just kept bringing them over and letting Jim see if he can fix them. Right now we have TVs everywhere. I got a ton of them here."

I survey the dining room, living room,

kitchen, one end to the other. Don't see a single TV.

"Now, the cops would come over here every day to see how things were going. We've never refused to let the police in this house. They've always been able to come in and look around, whatever they had to do."

"We met here with the assistant D.A. and my father-in-law, who owns the house, about drug activities and stuff. They gave us some pamphlets about drugs to hand out to people who picked them up and took them and were really interested in them."

"We had another meeting with the D.A. and two police officers for about an hour. Afterwards, they sent us a letter, thanked us for our cooperation, said we were going to be left alone but that a case was still pending. Within a year's time, if they want to make charges again, well, they can do that. And so we didn't start having any real problems again until recently, the last three months. The assistant D.A. asked my father-in-law for a meeting, because they were going to shut my house down as a nuisance. So that's how the meeting came about, and I guess they were going to fine my father-in-law, so they came down and met with us about it."

Sunlight filters through bare windows, showcases dust, thick sheets of dust, all rooms, all directions. "Why didn't you just tell everybody. Don't come over. Period?" "I'd tell people not to come over, the cops are at my door, but it still didn't stop them from coming over. It slowed them down for a long time, but we still had people coming over. There was 20-some complaints in a month's time, from the neighbors, supposedly."

Sitting on the shoulder of a red overhauled truck, wearing stylishly ripped cutoffs and a yellow, tight T-shirt, is a tall, long-legged 17-year-old. She sits in a full, long, coming long, wet, blonde hair. "When we first moved here, we were going to make out at night, go through the windows, sit on the porch. The cops would show up saying there was a disturbance, then they'd come in. My parents never woke up. They were never loud enough for our parents to wake up, so why would the neighbors care? I mean, neighbors were just listening, watching. This neighbor right here, she knows my dad and granddad, and she used to leave notes to my dad on the way saying, 'The girls left at this time, came

back with so-and-so."

Mom: "There have been a lot of known car thieves come over to this house and, uh, people that do drugs you know, but they have never, never found drugs in this house."

Daughter: "Not in the house; some people outside the house."

Mom: "Yeah, outside the house or whatever, but they never found any drugs in this house, and so why they call it a drug house is beyond me."

Daughter: "Because of the traffic." Mom reflects: "Yeah, it has changed. These two police officers that come over here now are like the, what was it called, the first team. They was the 'we can' group. 'We can shut you down if we want to.' They tried their darndest to shut us down, didn't they?"

"So I started picking parking boxes in downtown San Diego. Go pick the parking meter slots, like where people stick in their dollars."

National City next four exits.

Pleasant canyon ride, east on Day Mesa Road along the boulevard, past Brown Field. Magulodas on the better part of high school. I did a lot of cutting through the ninth or tenth grade, got loaded instead. So when we moved here from L.A., I tried to go to Poway High School, and they wouldn't let me in because of my grades. I went to continuation school, graduated there. It wasn't bad. You get enough credits and they give you a diploma. No graduation ceremony. You stand there, they take your picture, and that's about it. About 12 to 15 in my class. Graduated in '78 or '77."

"Back then I smoked a lot of weed. I got into coke before I got into speed. I did coke to the point where, you know that song, 'Dancing in the Dark?' He's got that place in the song. I want to change my clothes, my hair, my face. Well, I went and looked in the mirror, and I saw a monster. I'd been using coke for a year at that time, and I'm talking about a full val every day."

"What did you do for money?"

30.

"I've only got three more months. The original sentence was nine months on a three-year term. I violated my probation. I got two more years. I have 312 days' credit, so it's a total of eight months' time, three years' parole after that. That was the whole deal. I figured to make out my time. State of California didn't like me to do that."

"Where did it start? Where were you born?"

"I was born in L.A. in 1958. I got three sisters, two younger, one older. My dad was a Greyhound bus driver; my mom's done a lot of secretary work that come over here now are like the, what was it called, the first team. They was the 'we can' group. 'We can shut you down if we want to.' They tried their darndest to shut us down, didn't they?"

"So I started picking parking boxes in downtown San Diego. Go pick the parking meter slots, like where people stick in their dollars."

moving here. Better environment.

"School was a real downer for me. I don't spell all, I write letters, misspell words, and have to apologize for it. I don't know if that's laziness or just lack of motivation. I didn't go to school for the better part of high school. I did a lot of cutting through the ninth or tenth grade, got loaded instead. So when we moved here from L.A., I tried to go to Poway High School, and they wouldn't let me in because of my grades. I went to continuation school, graduated there. It wasn't bad. You get enough credits and they give you a diploma. No graduation ceremony. You stand there, they take your picture, and that's about it. About 12 to 15 in my class. Graduated in '78 or '77."

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"What did you do for money?"

"I tried to work 6 months out of 12. I'm an ironworker. Between selling drugs I did work, one week. I got in the community union in 1979, started out at \$13.65 an hour. It was good money back then. I've been kicked out of the union twice being delinquent in my dues. Started doing drugs, got up speed, got up speed."

"How did you take up meth?"

"I got fed up with coke. It was scary. I did coke myself. I don't know if it was just getting old or it had taken its toll. My body got to where I'd look in the mirror, and I just looked like hell. That was after two years. Around '84 I went back to work for a while. I kind of slackted off on the drugs and went back to drinking and then got into crystal about '85. Got busted in '87. I was snorting it back then. I would snort it or put it in my coffee."

"Coke goes to your muscles and gives you a numb feeling, where speed just gives you a buzz. With speed you're up for days, five or six days. Meth is much harder on your body than coke. Your teeth fall out."

Jesus, health warnings. The world has become one gigantic health alert center. My back hurts, in fact, my teeth are aching. Carver is still talking.

"I started slamming [injecting] it. That was right before I got busted. That's why God put me there. I went to jail in September of '87, got out in March of '88. When I first slammed it, I was at my partner's house. I wouldn't do it myself. I always had somebody else do it. The chances of you doing it constantly are rather slim. Once you do it yourself, it's all over, you'll never go back. I'd done coke what before so it really didn't bother me, but I was really disciplined about it, you know. When I felt good with myself, I might slam once every two months. And then I got into selling it, and I got to where I was doing it myself on top of it. Got to where I was shooting up four times a day, five times a day sometimes. Just to get that rush, get that rush."

"Where do you get needles?"

"Through different people. I had a friend who had a friend, got them by the box. And I traded my speed."

For the thousandth time I wonder: why people take to reporters. What makes someone voluntarily tell other strangers?

(Continued on page 22)

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(continued from page 21)

things they would never consider saying to their mothers, daughters, lovers? I look into deadly sad eyes, ask, "Sounds like at least part of the time you held a normal job, lived a normal life."

"I can walk with either life. I golf. I can go out on a golf course and join a threesome, and it's cool, but they don't know what kind of a person I am. They don't know what I do or anything like that. But I've always hung out with your wino and bum type, your street people. They seem a little more real or something."

"I used to ride my bike during what I used to call 'the bewitching hour,' when the bars shut down at two o'clock. I've always had this fascination; I'd like to take a picture of San Diego from the sky at night just to see how many lights were on. You'd be surprised how many people are awake at that hour. I call it the bewitching hour because the only thing up between, say, three and five, are cops and cabbies, so chances are if anyone else is up that late, they're tweaking."

"I tried to stay low profile and low key so I wouldn't go to jail. An ex-girlfriend told me. When I was arrested, they knew exactly what they were looking for. I stopped golfing for a long time, was just starting to pick the game back up. I'd go out to Mission Bay Golf Course and hit balls around. I was leaving the golf course, saw the cops sitting there, but I was already

committed. Soon as I pulled out, they searched my trunk for something like two hours before he found a thing. I mean, the man tore it up. He found weed and Valium but he wanted crystal. I've been busted prior to that, but no charges were pressed until this time. It was the second time they brought up the old charges. I wound up getting 30 days concurrent with the time I was already doing.

"I did time from September of '87 to March of '88 for possession of a controlled substance. After I got out in '88, I was going through an AA program, and so on and so forth. I got a conscience okay, and I definitely saw the need to the meeting and then going out and drinking and doing dope. That would have been real neurological. I

really don't like hypocrites that much. So I stayed clean for all this time. I'd do two meetings a week, and I was working downtown, and I ran into somebody that I'd known for years, and he just got out of jail. I'd slammed dope maybe one time since I got out, but I went on a roll after that. I shouldn't have spent two minutes with that guy, but my will got weak."

"What's gonna change when you get out this time?"

"I'm gonna try to pull Vegas again. I really lost touch with my family through all the dope usage. I run from everything that's good for me. As far as contact with my parents, I lost touch with them for years. Might call Mom once a year, and I sent her one letter since I got out of jail in '88. I have a lot of family in Vegas, and I'm going to go up there and try and get family orientated again, do me a drug program, hit the AA, give it a shot."

"One thing that crystal did stop smoking pot."

"One thing that crystal did for me though, it helped me stop smoking pot."

different ways. You know, you stay up so long, your mind never sleeps. Even when you're awake your mind dreams for you. So you stay up for days on end, your mind still has to have that dream time, and I think that's where the hallucinations come in.

"I've seen some wild shit. I think the wildest one was when I was going to a buddy's house driving down I-15, and all of sudden I look over to the side and I saw big giant helicopters, and I looked in front of me and big giant soldiers were marching on the freeway. I thought, 'It's time to take a nap, Tom.'"

"How would you describe a full-grown, committed tweker?"

"Well, they're awesome for having people follow them. They come to your house, 'Somebody followed me here.' I go, 'Oh, okay. Take this and get the fuck out of here.' The thing is, if the cops want you they'll come get you. Tweakers are notorious for thinking cops are following them. I never let it bother me. Hallucinations. I never let

then bother me because I knew what they were. I think the trippiest one I saw, I was driving back from Alpine on the freeway, and I saw big giant eucalyptus trees growing right out of the center of the roadway. I was telling a story about that, and a partner of mine saw the exact same thing in exactly the same spot. Now, there's a lot of eucalyptus trees right in that area, and I often wondered if I didn't see the aura of trees that actually might have been there at one time. I believe everything has an aura. You take a leaf and cut it off, you can see it."

"So what did you guys do when you were loaded?"

"They'd all want to go dig in a garbage can somewhere. That's straight up. I think it's to occupy their time. Tweakers have 24-hour days, but they still don't have enough time in the day. Tweakers are real good about tearing things apart. You don't really do anything that's positive. You can take them into a brand new home, come back the next day, and it's all tore up. Take apart radios, do anything."

"How did you get busted this time?"

"After I ran into that guy, I started running around downtown. I used to ask God, 'Why? Is there a lesson for me to learn here, or is there a lesson for me to teach someone else?' I firmly believe in God. I don't go to church, I go to church in my heart. I believe that he watches over

"Downtown, what were you doing?"
"Just tweaking. Living. At first I was staying up on Columbia Street. Had a nice house, up there. Wound up losing it. That's when I was thinking about going back to Vegas. I was fed up with myself. I'd work good for a long time, like six, seven months, then I miss a day. Then next week I miss two days. I worked for Fontana Steel doing real good. When I go to work I go there to work."

"So you just went on a run, didn't show up on the job?"

"I finally just dropped it. Every time I call my boss back, I usually would get so fucked up from doing speed and not eating

enough that I wouldn't make much sense. And I would call work. "Hi, Ralph, you gonna give me my job back?" And he would always give me my job back. When I got out in October, he told me, "If you go back there, don't bother calling me again. So I'm going to show up in the office this time. I don't know, I don't know if he'll give me my job back or not... I'm honest, he will."

"How would you rate meth as a drug?"

"I like meth better than coke, and I've done almost every kind of drug there is. There's something about staying up a lot. There's something about going fast. It's addictive but actually, if you're a junkie, you're not addicted to the drug, you're addicted to the needle. It's like smoking

"I feel that I grew up in an era of drug addicts. I'm 32. When I was growing up, early '60s, early '70s, you started getting our boys coming back from Viet Nam. Pot became real big. It went on from pot to LSD; your hippies, your flower children,

"So now that you've done a couple turns in jail, how do you like it?"

I was starting to go to jail. When I got out of the car, I saw a cop, usually, figured, give it one shot, 'cause she's usually right. And I did one right when I got out, and that was to take away the inch. I went back to work. She got pissed because I got loaded, so she came home loaded one night, which ticked me off. I was like, 'Well, she's got a right to a good excuse, anything will do. So I went out and used, and the next thing you know, we're doing it together, and I could feel myself going downhill. Going back to the same old thing. So I started picking parking spots. I'd go to the store, I'd go to the parking meter slots, like where people stick in their dollars. You know, if you don't do it right, somebody's going to get your money. A lot of money to be gotten in those boxes. And I was like, 'Well, I'm gonna make it this morning. I was just tripping around.' I wanted to go back to jail. Going to jail is my reprieve. I look forward to prison. I cut everybody loose that I've associated with in this past year. I cut them all loose. I needed to be a jailbird.

Downtown, on C Street, enter Vegas-shopping-center casino-style foyer, up an elevator to the third floor and the offices of the San Diego City Attorney. Through door with sign announcing Staff Only is the daytime home of Scott Taylor, head trial deputy. Taylor is 33 years old, USD law school, with the city attorney's office since 1988. Taylor prosecutes the little guys, the misdemeanor

Walk into small office with outside view. Legal notebooks, paperwork scattered, brown metal cabinets, files marked by date. Scott leans back in a white cloth chair behind government-issue, four-by-three-foot wooden desk. On the wall is a map of the world, a New York Giants football banner, and a framed cartoon picked up at the Festival of Animation in La Jolla. I look across to a double-breasted blue suit, blue paisley tie, black wing-tip shoes, and a face that is open, honest, and also one that has

"Okay, you know about diversion? On a misdemeanor, under Penal Code Section 1000, a person who is arrested for drug charges can divert. It's a relatively minor

program. They go to drug classes. Now the problem is, if you've ever been arrested and have a prior diversion in the last five years, you can't have had a felony conviction in the last five years, and can't have any other charges associated with the misdemeanor. The reason diversion is important is that Health and Human Services requires that anyone [being under the influence] is mandatory 90 days in custody. A straight eleven-five-fifty, never been in trouble before. Pay can divert one time. That's in the court's discretion. Sort of one shot at the apple. I guess the next experiment is that if you're not a repeat offender for the first time, they cut them a break. If convicted you have to attend certain classes; and within the two years period of diversion, if you don't get arrested, you can get your record expunged. "Okay, say it's the second time around, and the only charge I've ever had is simple under the influence of riel, I went through diversion for the first time, and three years later I get popped again for the same reason. You're not allowed to have a second diversion. You're not allowed to

be able to cop to the charge and do 90 days. You don't have to do the full 90. In the county jail, for every two days you do, you get one day good-time credit. So on 90 days, you do 60 actual."

"Our offer is going to be — this is sort of a rule of thumb that our office uses — any felony convictions, we're going to add 30 days to our offer; any prior drugs convictions, we're going to add 30 days to our offer; any open drugs charges, we're going to add 30 days. Cause a lot of times, we have clients that are charged with four eleven-five-fifties. With four under the influence of meth, we're gonna say, 'Plead guilty to two, we'll dismiss two.' In that situation, when somebody comes in on a third case, we'd say, 'One diversion, that's an extra 30; second conviction, extra 30; and so on, depending on what the

"Is it conceivable I could do this for the rest of my life if I only got arrested every two or three years using meth?"

"You'd only get a year max."

"No matter how many times I was arrested for under the influence of meth?"
 "Being under the influence of a controlled substance is a misdemeanor."
 "Is that something that you run across

commonly? Like, here I am for the fifth or sixth time!"

"I had a person today, the guy was copping to a lesser included offense of robbery. The judge calls me down and says, 'I notice this guy has open charges with your office.' I pull up the guy's raps, and I notice that he's got one, two, three, four, five open charges. I say, 'Well, he's a shoplift, another case that was a dismissed eleven-fifty. This guy's got five open eleven-fifty-fifties, all under the influence. We deal them, sentence him to court. He comes back, he's got a rap for the same theft, and we dismissed the other three."

"The bottom line is what we're doing upstairs. See, we issue cases upstairs. The way the process works in our office, the police department sends a police report to the court. They have to go to the fourth floor that look at the case and ask themselves, 'Are the PCs [probable cause] there?' Got a blood test back? How are the symptoms? Does cocaine or meth? Okay, it's like,



let's issue it.' Then we file a complaint as a result of that.

"Right now our policy upstairs, because of our budget situation, is, there's two ways that a person can be charged. Either we file a complaint, the person signs a promise to appear, or we get a warrant. If we get a warrant, they get out of jail, typically on an OR or via bail. We file the complaint, they show up at court and get arraigned. Or we don't file a complaint, they sign a promise to appear, and they get out and have to be notified that you have to appear in court. We can't do that anymore; we dismiss those cases, the ones where we have to send a notify letter to the person. We can't do that anymore, either. We just don't have the money to do it. So in a lot of those cases, people are just walking away. A lot of times we'll have a complaint, they'll show up in court, and it's because he got popped for a felony, been convicted of it, pleaded to it. He comes in, and we'll have local set. These are people who are going to be in court for a long time. I'd go down there, and it's like I feel like stupid to bring this guy to court for nothing."

(As of July 1, the city attorney's office

"There are over 540,000 outstanding warrants in San Diego County. With a number like that, doesn't that mean the police are going to be arresting the misdeamantor people unless it's their connection with something else?"

"Well, a lot of times they take them to jail because I mean, it's a continuing violation. If you're going to go on when they're still under the influence of the drug. Drunk drivers go to jail, domestic violence go to jail, or anything that really involves violence; but for the most part, a person who's been arrested for a controlled substance is gonna go down to the jail and be booked, and probably in four to six hours they'll be back on the street. And then they don't show up for their court dates, and they're not there. You don't go out and try and serve those, it just goes out to limbo."

"You see, if they're arrested for being

(continued on page 24)



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FLYIN'

(continued from page 2)

brother who's two years older than me that's a hell of an influence. I mean, we got in a lot of trouble when we were little. We were just having fun, not out to make a buck or nothing. Cops got us on a wrong turn signal. We acted shaky when they pulled next to us at a stop light."

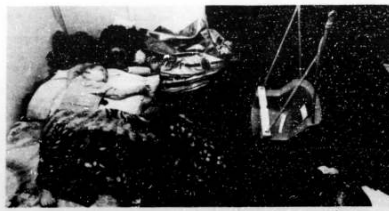
Warren returns again, chirping across the length of the room. Relelense. Order another round, ask. "Where did you grow up?"

"My dad worked for the City of San Diego 21 years. My mom left me in the airport when I was a little kid. I can't see her since. My dad raised me, my brother, and my two sisters."

"Was he any good?"

"I don't know. Me and my brother are on parole, both my sisters are grade-A students. One's a nurse ready to graduate this year. I don't see her. I see my little sister, talk to her, whenever I'm out of prison. Stop in for 15, 20 minutes. She grows up in between the time I go."

"I've been in and out on different charges. I can't even remember the years that I've been in jail. That ain't a sob story."



They say that CDC is the California Department of Corrections. It isn't, they don't rehabilitate you or whatever. They just put you in there, and when you've done enough time, all that time is dead; you can't, what do you call that, help yourself, then they just cut you out on the street and give you \$200 and tell you to start over. I was 13 when I got out the second time. And the only reason I got off juvenile probation is that I turned 18. Then two

weeks later, I got busted for first-degree burglary. That started the adult. "I did county time. I did three years of county time, and that's the most you can do. The next at one time is two, but I mean, if you get sentenced like to a year, then you get another year for another thing, another year, then you get to go to prison because you've already done three years of county time."

"What state prison did you go to?"

"Soledad, and Chuckwalla, that's the new one they built out by Rhye."

"Where would you rather do time, county or state prison?"

"State. Soledad, Folsom, San Quentin. Because in the county jail there's nothing. There's nothing there, no books, no nothing for anybody to do. So all there is is drugs, violence, fighting, taking staff from people, stuff like that. That's all there is to do in there. You go to Soledad or San Quentin, there's people in there for life. They got a different attitude about it. They're going to be there for the long run, they've gotta make the best of it. They got a set program. A guy goes to work, does his work, comes home, sits in his cell, with a cell that's got only two people instead of living in the tank with 250 people. San Diego County jail is overcrowded as shit. I've been in a couple riots and scared the living hell out of me."

Warden returns from quick perimeter patrol, inquires if everything is fine. If we wait dinner, Shale head, make earnest request. "Please go away." Turn back to all-American boy. "What have you learned in prison that's been helpful to you?"

"I don't know. I've learned nothing in prison that would benefit me on the street, then you get to go to prison because you've already done three years of county time. I've only learned still in prison that would benefit me in the jail system. Like respect. What people would call politics. If

something would happen, a situation, how to handle it right. So something racial happened. A black guy stole something from a white guy. White guy wants to go stick this guy or whatever, and don't with it, and get his stuff back. He doesn't do that because he's got to get some good clearance."

"What would happen to the white guy who said, 'The hell with that, I'll just do it myself'?"

"The whites would deal with him, because the blacks would say, 'Hey, you take care of yours, we'll take care of ours. It's like politics or whatever.'"

"Are you pretty used to it now? Most people would think, 'Well, I'll never make it.'"

"Jail is very familiar. It ain't frightening no more."

"Was there a moment when it became not frightening?"

"At first there's that fear of going inside and not knowing what you're looking at, not knowing what to expect. But see, when you've been getting in trouble as long as I have, all those people that I've done time with as a juvenile are all in adult centers. So I can walk into any prison in the state of California and see somebody I know. It's a comfortable feeling."

"What's the hardest thing about doing

time?"

"When you get out, everything is still going to be the same. Nothing is changed. 'Do you see any way out of it?'"

"Not right now."

Call for another round, decline dinner for the fourth time. My companion glances at his beer, registers disgust like a child

"Meth used to be a drug to have fun with. A friend would come over to the house, and we'd all sit around and get high. It ain't like that anymore. It's kind of like a business thing, to make money with."

presented with alfalfa sprouts instead of

herbicide cake and ice cream.

"What do you think? They stop you for

interrogating, they stop you for riding a bicycle in a merchant zone, eventually they're going to get you. How do you deal with that?"

"It could be for anything. I just hope it ain't for a new charge. And when they do stop me, I hope it's for jaywalking or something like that instead of jumping through somebody's window trying to get some money."

"Ever think of getting out of San Diego,

going to Iowa or someplace?"

"Everybody I know says that. 'I'm going to go up north and stay out of trouble. I got three friends that have done it and succeeded, got their shit together, and they come back to San Diego and lose it all. They had a house, they had a couple cars, old lady, everything. Had their act

together. Figured they'd take a break from the stuff up there and come down to San Diego, and in a matter of time, they always lose everything."

"See, the reason they didn't have anything is that they were busy having fun, which is really isn't. It's just, you know, when the drugs are gone, you gotta go out and get more. It's fun when you're doing the drugs, when you don't, it ain't fun. They figure, 'Well, I'll go back to San Diego. I'll do a little bit of drugs, have some fun, but I'll put a limit on it.' But there ain't no

limit. It just keeps going, runs into the ground."

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FLYIN'

(continued from page 27)
for a week on end just to stay up? You know that Chocron commercial where the little guy is running up the hill and he goes, "See-me-da-see-me-da-see?" That's what it's like. You just get burned out, and pretty soon you go to sleep. It's uncomfortable because you get slow and stupid, you ain't thinking right. That's why people wig out after they've been up so long. I had a friend, stabbed his old lady to death couple years ago, then shot himself. That comes from staying up way too long.
"Is there much of a community of meth users?"
"There used to be. Ain't no more, at least not in San Diego. Stopped two to three years ago. There used to be a real tight circle, and life revolved around that. Now those people aren't around no more, there ain't a circle. There's of heroin, and there ain't no more. No meth is recommended; that means break down and out, put back

into rock form to fool people. You can test it. You take baking soda and mix it together, put it on a mirror, and you take the crystal, put it on the baking soda and water, and if it all dissolves, then that means it's good. But the cut, whatever they use to cut the drug with, will remain on the mirror.
"They're using insulin or niacinamide to cut their drugs with these days. Then they get vitamin B-12, Epsom salt, a lot of that. I have recently started doing heroin even though I've grown up to hate it, everything it stood for, and what it did for people. I got out of prison this time, and there was no good crystal, methamphetamine, so I started doing heroin because the quality was there. I ain't give up on meth. Once it starts getting good again, I'll go back.
"When you walk around the street, can you tell who's loaded on meth and who's not?"
"Only certain individuals, because some people drag it into the ground. When you do crystal methamphetamine and stay up as

much as you do, you don't eat, you start to look shaky. I know people that can't cut right after they do speed. Me, I'll stay up for a couple days, smoke a lot of pot, go to sleep. When I wake up I'll go to a smoggy bar.
"You'll stay up five days, four days, go to sleep, wake up. You'll go on another run for four or five days, and then after that four or five days, and then you never know. Might get done eating and then figure, 'I want to get high.'"
"Who was the most fun about meth?"
"Instant response. The rush, slamming it, the rush. Lasts about 15 minutes. And the high is all right. Keeps you wired until you start coming down. I'd do the things I would normally do. Work on the car, go in the bedroom and screw for a while.
"Meth used to be a drug to have fun with. A friend would come over to the house, and we'd all sit around and get high. It ain't like that anymore. It's kind of like a business thing, to make money with. It ain't there for fun anymore."

"First time you slammed, were you scared?"
"Yeah, the first time I slammed drugs was with cocaine. I was like 16. Had a friend do it. Then about six months later, I slammed crystal methamphetamine, and I've been doing that ever since, until I got out of prison this time. Took a couple years before I stopped being frightened by it."
"How do you get needles?"
"Dialytics. If you have a friend who's a diabetic or you know a friend who knows a friend who's a diabetic, that's one way of doing it. Connections usually have them for good customers. I always kept bleach at home. You just soak the syringe in bleach. Just get a cup, put some bleach in there, hot water, 10, 20 minutes. Bleach kills whatever's on the syringe. You could use a needle for a couple weeks. All depends on how much you work it. Some people sharpen needles on matchbook covers. When you're using a glass of water to slam with and put the syringe in there so draw

the water up, sometimes you hit the bottom of the glass. That barbs the point, so you use the matchbook cover and choo, choo, choo, takes the barb right off the needle."
"Sooner or later you're going back to prison. The way it looks now is that you're going to be in and out for the rest of your life. Do you think about that?"
"I try not to think of the future. I try and put the future out of my mind. And I try and drink in my mind. One of these days, I'm just going to get sick of it, and something's gonna happen, and everything's going to be all right."
"What do you think about when you're in jail?"
"When you're in jail, all kinds of thoughts go through your head. You get a

clear mind, you get an attitude. 'Well, I'm going to go out and conquer the world, kick ass and take names, get a job, family, and say out of trouble.' So the first day, you get your \$200, and you ain't got a job, you ain't got a place to stay, so what do you do, where do you go? To your parole officer, who's going to hand you a stack of papers and tell you, 'I want you to do this, this, this, this, this, this, just hit you with a bunch more of you. You ain't got to deal with, let alone get a place to stay and a job and a way to support yourself? And if you've been getting in trouble all your life and stealing to get by, you're not just gonna stop one day and go to work."
"What do you do for money?"
"I do burglaries."

"What kind of stuff?"
"If I was in a house, I would look for jewelry, firearms, money. They're small, better than taking a big TV out of the door. When you look at a house to burglarize, you don't know what's in it. I look at the layout. If I felt nobody was home, and the neighborhood was all right, and it looks like I could do it and get away with it, then off I go. You can make four or five hundred dollars a day in just one house. All depends on what you get and how you sell it."
"Could you ever tell from the outside of the house what you might find, or was it always a surprise?"
"It's always a surprise. Outside the house could look like a mansion, and when you go in there's nothing in there. Most bizarre

place I've been to looked like an ammunition dump. In the bedroom there were two dressers, with three drawers in each dresser, and they were just filled with handguns, stuffed with handguns, 45s, 35s. Ms. I opened up the drawers, and I went to the next bureau and found the same thing, and then I opened up the closet, and the guy had racks of automatic weapons, just racks of them, and boxes of ammunition just stuffed up there, and I thought, 'He's with somebody. He could be with an organization. I figured if he had that many guns in the house, he had to have one on him, so I didn't touch nothing, jumped out the window.'"
"Are you loaded on heroin right now?"
"You bet."

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This issue! Fifth Annual San Diego Reader HOLIDAY GIFT GUIDE

Looking for gift-giving inspiration?
From the simplest of tastes to the
most extravagant, this year's Guide
will burst with gift ideas.

CRIME verbatim excerpts from San Diego police reports

ARMED ROBBERY (PERSON)

Weapon: Black weighted sock
Location: 5th Avenue, San Diego
Date: 11-22-90
Time: 03:30
Victim's Statement: Edward L. told me he was walking on 5th Ave. (200). Edward said an unknown black male came out of nowhere and hit him with a black weighted sock. Edward said that he was hit on the back of the head and fell to the ground. Edward said that he was semi-conscious. Edward said when came fully aware of what happen, he noticed that his two dollars (\$2.00) was missing.

INDECENT

Force: Hand/Penis
Location: 1-5 & Mercy Rd., San Diego
Date: 11-22-90
Time: 17:00
Victim's Statement: Eryn G. told me that she was driving her vehicle south-bound on I-15 at Mercy Road when the incident occurred. Eryn G. stated that she saw a "newer model, black, Ford Bronco", driving along side her vehicle on the driver's side. Eryn G. saw that the passenger window to the Ford was rolled down. Eryn G. saw the driver of the vehicle reach his penis above the level of the door into full view. The driver did not have any clothing covering his penis, which was erect and in full view. Eryn G. saw the driver masturbating his penis with his right hand as he drove along side of Eryn G. The driver was looking and smiling at Eryn G. Eryn G. then turned to Rene C. who was in Eryn's vehicle, and said, "that guy is jerking off".
Investigation: Both Eryn G. and Rene C. stated that they could identify the driver upon sight. Eryn G. added that the vehicle has a tan interior and that the driver has a "muscular stomach".

ATTEMPT SUICIDE

Location: Thomas Ave., San Diego
Date: 11-07-90
Time: 04:45
Officer's Statement: Officer G. and I responded to a radio call of a possible overdose at Thomas Ave. Upon arrival we met Nikki M. Nikki told us her husband Bill T. tried to hang himself. She said he took the belt of his robe, tied one end around his neck and then tied the other around a suitcase. He then tried hanging from it but suddenly stopped. After awhile he walked into the kitchen with a box of valium-diluted sodium. The box had 17 bottles in it. Bill T. swallowed an unknown amount of those pills along with some alcohol. She then called 911. Bill T. said he just took a few pills to go to sleep. He said he wasn't trying to harm himself. After I confronted him with the belt of his robe and how he tried to hang himself. He said, "Yes I was trying to hurt myself. I've had a bad day."

PC (ANNOYING PHONE CALLS)

Tool: Telephone
Location: Warning Road
Date: 11-20-90 11:00-90
Time: 1500:1600
Victim's Statement: Carl Beth B. told me the following: "I was working in the shop on 10/19/90 above 3:00 o'clock when the phone rang. I picked up the phone and said, 'Hello, hello, hello,' and no one said anything. Then they hung up the phone. A few minutes later, the telephone rang again and I picked the phone up and there still was no answer on the other end. This person called about (1) three times, and just hung up on me. He called back a fourth time, but this time he said, 'Is Carl Beth B.?' I said, 'This is he.' The guy just started cursing me out, saying things like, 'You are a fucking bitch.' Then he just hung up the phone again. The telephone rang again and this time my mother answered the phone. Carl Beth B. told me the following: 'I answered the phone and the young man asked, 'Is Carl Beth B.?' I said, 'She is with a customer right now, can I help you. The young man started cursing and saying things like, 'You tell that fucking bitch not to go out to where and hit him with a black weighted sock. Edward said that he was hit on the back of the head and fell to the ground. Edward said that he was semi-conscious. Edward said when came fully aware of what happen, he noticed that his two dollars (\$2.00) was missing."

SAN DIEGO POLICE DEPARTMENT TOP FUGITIVES

| | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>ARMED ROBBERY THREAT WITH A PRISON SMITH, William Hugh aka MICHIGAN, James DOB: 11-12-56 174 lbs, 5'10", brown hair, blue eyes DOB: 11-12-56 174 lbs, 5'10", brown hair, blue eyes</p> | <p>ROBE OF GOLD, JEWELRY POSSESSOR OF METHUENSTINE FOR RANSOM (C-100787) CONRADSON, Regina Renee aka GARCIA, Regina DOB: 08-28-59 175 lbs, 5'10", brown hair, blue eyes</p> | <p>ESCAPE FROM FEDERAL PRISON SPARKS, Carlos aka GARCIA, Carlos DOB: 08-28-59 175 lbs, 5'10", brown hair, blue eyes</p> |
| <p>ARMED AND DANGEROUS THREAT WITH A PRISON SMITH, William Hugh aka MICHIGAN, James DOB: 11-12-56 174 lbs, 5'10", brown hair, blue eyes DOB: 11-12-56 174 lbs, 5'10", brown hair, blue eyes</p> | <p>ARMED AND DANGEROUS CONRADSON, Regina Renee aka GARCIA, Regina DOB: 08-28-59 175 lbs, 5'10", brown hair, blue eyes</p> | <p>ARMED AND DANGEROUS SPARKS, Carlos aka GARCIA, Carlos DOB: 08-28-59 175 lbs, 5'10", brown hair, blue eyes</p> |

LEWD CONDUCT

Location: Villa La Jolla Dr., San Diego
Date: 09-30-90
Time: 05:30
Victim's Statement: Sharon S. told me she was at the shopping center at about 03:30 on 09/30/90 when she was in the Ralphs store. She was returning to her car and parked near the respect. The suspect said something to get her attention. She looked in his direction and saw the suspect standing by his car. His pants were down and she saw him masturbating. Sharon S. yelled to her husband who was waiting in their car. The suspect was startled. He pulled up his pants, got into his car and drove away. Sharon S. described the suspect

as a white male adult, thirty-five to forty years old, about five feet ten inches tall with a medium build. He had long blond curly hair that was possibly a wig. The suspect had earrings and was wearing lipstick.

VANDALISM

Force: Head
Location: Friars Rd., San Diego
Date: 11-25-90
Time: 16:50
Crime Description: Shawn B. vandalized the hood of a police car (equipment #2525) using his head.

Origin Probable Cause: I placed Shawn B. under arrest for minor possession of alcohol. I then walked Shawn B. over to my police vehicle to retrieve a citation. Shawn B. then became very verbally abusive. At this point I placed Shawn B. in handcuffs. As I placed the second cuff on Shawn B. right wrist Shawn screamed real loud then intentionally threatened forward hitting his forehead on my police vehicles left side hood twice causing minor dents to our police vehicle equipment #252. Shawn B. attempted to hit his head a third time on the hood but I was able to grab him my placing my left arm across his chest. Shawn B. was still able to hit his head on the car but with not as much thrust.

INDECENT EXPOSURE

Location: Mirinda Rd., San Diego
Date: 10-27-90
Time: 11:30
Victim's Statement: Deborah K. said, "My son and I were by the Navy Exchange mini-mart on Mirinda and Criviana when we saw the suspect and her husband. My car had been vandalized the day before and I felt very strongly that they had done it because of past problems between us. I said, 'Stay away from my car.' Francis G. then said, 'Fuck you bitch.' She then turned around, pulled her jogging pants down, and exposed her buttocks to me and my son. Her husband said, 'Piss on you!'"

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For viewers new to this rarely performed work by the German playwright often hailed as the father of modern drama, the opening scene makes little sense. By the play's conclusion, however, it becomes clear that the puppet-

begin again, because the characters are cursed to repeat the "farce" of their lives over and over. Büchner believed that a vast majority of humanity are merely puppets and that history is a "great puppet show" of complex and in-

In effect, the Sledgehammer production gives the answer first and then asks the question. *Leonce and Lena*, anticipating Joyce's *Finnegans Wake* by more than a century, is cyclical. In theory, when it concludes it should

sidious manipulation. Abhorring the condition of his government, Büchner wrote that if an honest man could become a minister of state, he could never be more than a mere "puppet on wires," whose strings are pulled by even higher-ups, whose strings in turn are pulled by even higher-ups until one reaches the Final

Puppeteer, whose intent is anything but positive. Thus to begin the production with Leonce and Lena as puppets effectively puts the play's ending in its beginning. And throughout the evening at the Cassius Carter the giant puppeteer-clown hovers menacingly over the stage.

In the play, Prince Leonore of Popo has a problem. He must marry a woman he's never met: Lena, daughter of the King of Pipi (and yes, Büchner wanted Popo and Pipi to mean exactly what one suspects they might). As soon as Leonore marries, however, he must become king. First, what he's never seen of his father, King Popo, and second, what he's never seen of his bride, putting Leonore on the throne would be a blessing. But as we come to know Leonore, it becomes clear that he wouldn't be an improvement. A young man given to the various affections of Late-Romanticism – boredom, Hamlet-like melancholy, avoidance behavior – Leonore's apparently virtuous recollections of his father and his puppeteer taken over. Running from responsibility, Leonore meets Lena, who was hoping to "leave upon a wandering prince." They marry, in effigy, and Büchner sabotages any fair tale possibilities by showing that what we took for reality was actually a dumb show by mischief

When the Sledgehammer Theatre was first to produce *Levmore and Loma* at the historic Stage Company of the Old Globe Theatre — in an unprecedented move — produced the Cassius Carter Centre Stage available. Robert Brill, who has designed for both companies, turned the in-the-round Carter into an abundant locale where inside is outside is inside. The walls, which sit on odd angles, are not just painted to look like wood, but they are and are not barriers. The stage occupies two-thirds of the space and spills forward into the audience. In keeping with Büchner's puppetry motif, Brill and director Scott Feldsher have things suspended on strings — a galaxy of basketball-sized globes, a pair of hands and a glowing hand spring up from freedom in the air.

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[illegible]

After being on economic hiatus for many months, the Gaslamp Quarter Theatre Company is back — and with a very un-Gaslamp show, Terrence McNally's *Frankie and Johnny in the Clair de Lune*. Well known for urbane, sophisticated theater, here the Gaslamp has gone blue-collar. Instead of elegance, it offers a deliberately un-sumptuous set (a small Manhattan studio designed by Jane Hinton).



Pam Grier, William Antonio

Johnny has a very simple arc. It doesn't require director's notes in the program. Johnny is a short-order cook from Brooklyn Heights who works in a New York café with Frankie, a waitress. Neither is a knockout, and each has been knocked about. It's 3:00 a.m., they have consummated their first date to the

[illegible]

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QUARTER NOTES

BY JONATHAN SAVILLE

SAN DIEGO SYMPHONY: MENDELSSOHN AND BRUCKNER

The San Diego Symphony's music director, Yoram Talmi, conducted the orchestra in a solid, simple (only two works), 19th-century concert.

In order to report honestly on the concert, I must divide my perceptions into two categories: the objective and definite, and the subjective and intuitive. Comments in the first category have to be extremely positive. The orchestra played magnificently, with a precision, a brilliance, a sensual richness, and a unanimity of ensemble that put it at a very high level of orchestral performance indeed. The conductor showed at every point a managerial familiarity with the scores, an unobtrusive mastery of technique, and a superb ability to communicate his ideas to the receptive and responsive musicians under his command.

Mr. Talmi proved himself to be an exquisitely trained, stylistically aware, and musically sensitive musician, with beautiful, sensitive, a sweet, rich tone (given vivid life by a wide, vibrating vibrato), and an admirable boldness in using expressive devices (such as undervalued performance) available to Mendelssohn's and Bruckner's orchestras.

I think virtually any attentive listener at this concert (I went on Friday evening) would agree with these assessments. My further comments, however, being much more to my own personal experience of the performances and may not at all accord with that of other concert-goers. My ultimate experience on that evening was — I regret to say — one of boredom, varying from the midrange to the excruciating, and all my alert observations of how well everyone on stage was doing did not serve to shake my general feeling of being trapped in relative tediousness.

Things were less painful during



Yoram Talmi

the Mendelssohn. There, whatever I intimated as lacking was lacking only marginally. Surely, anyone hearing this violin concerto for the first time, in the hands of Yoram Talmi, would have received a great deal of pleasurable stimulation and would have been in no doubt as to the music's loveliness and vitality. Unfortunately, when one has heard it many many times, which is necessarily the case with anyone who has attended symphony concerts for many many years, the magical charm of this music needs a special intensity of commitment on the part of the performers if it is to show itself in its full colors. One long for a freshness of approach, a vitality of inner involvement, and the sense (theology, of course, and not crucial) that the violinist is that of other concert-goers. My ultimate experience on that evening was — I regret to say — one of boredom, varying from the midrange to the excruciating, and all my alert observations of how well everyone on stage was doing did not serve to shake my general feeling of being trapped in relative tediousness.

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Bruckner is a great composer, but he often hovers on the brink of being a terrible composer.

last summer. Although this is one of my favorite chamber works, the *Musik für Violine und Klavier* gave me the sensation that I had never really heard it before: everything about the music sounded incredibly, irresistibly new. Conductor Peter Maag did the same thing for the "Scottish" Symphony and the *Hebrides Overture* in his recordings of these exceedingly often-played compositions with the London Symphony, as did George Szell and the Cleveland Orchestra in their recorded performance of the *Midsummer Night's Dream* music (one the Mendelssohn (whose early melodic gifts and graceful perfection of structure by his

his Levin never came near this level of inspiration, with the result that her Mendelssohn Concerto sounded at once quite good and quite routine. I had noticed the same lack in Lepori's playing at first violin with the coincidentally named Mendelssohn Quartet, which performed a lushly program of Mozart, Brahms, and Beethoven at Mandelhall Auditorium last year. Without her quartet colleagues, she sounded a good deal better (she is without doubt an impressive musician) — but still, this was not a performance to make one realize or remember how captivating, how lovable, and how superbly characteristic of its composer's youthfulness of spirit the Mendelssohn Violin Concerto is.

As for the Bruckner Seventh, the San Diego Symphony performance intentionally brought to the fore the weaknesses that are always theoretically present in Bruckner's music. Bruckner is a great composer, but (like Liszt, Beethoven, or Tchaikovsky) he often hovers right on the brink of being a terrible composer. Almost all the characteristics of his music are potentially ambivalent in their quality. Is this music majestic — or pretentious and overblown? Is it thrillingly sensual in its exploitation of the orchestral timbres — or gross and gaudy? Is

it of course a great tribute to the San Diego Symphony in that it played like the Berlin Philharmonic under von Karajan. But if what counts is being down into the imaginative world of Anton Bruckner and experiencing it as a comprehensive dramatic vision, rather than as an endlessly flowing series of bombastic Beethovenian or naive Schubertian in Wagnerian dress, then very little of the Bruckner who really worth hearing was in evidence — to my ears — at San Diego. What precisely was Talmi's conducting? I could not say — I am expressing my intuition here, not my distinct critical observations. But that with all the beautiful surface there was an emptiness at the heart of the music, something of his nervous system, during that infinitely prolonged hour, could not be in any doubt about.

What precisely was Talmi's conducting? I could not say — I am expressing my intuition here, not my distinct critical observations. But that with all the beautiful surface there was an emptiness at the heart of the music, something of his nervous system, during that infinitely prolonged hour, could not be in any doubt about.

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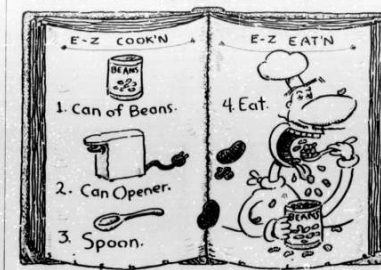
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The Cookbook Shelf



BY ELEANOR WIDMER

Here's the down-and-dirty about cookbooks: once you've achieved success with one, you can grind out versions of the same for life. Should your reputation be grand enough, your name is used even after death for recipes found in your files or for large compilations from your previous works.

A few years ago, during the last months of his life, I spoke with James Beal. Even a casual observation indicated that he would soon be filled by heart disease: his feet and ankles were swollen to enormous proportions, and he had difficulty breathing. Moreover, his mind wandered alarmingly, and though his manner remained courtly, he didn't seem capable of finishing a sentence without the help of his companion, that charming woman who now does the Fannie Farmer volumes.

But there have been other conductors, often quite distinguished, whose approach to Bruckner's music has — at least to my mind — resulted in disaster, both for the composer and for the audience. Pre-eminent among these was Herbert von Karajan, who made the Bruckner symphonies grossly smooth, supple, lush, and dull. Listening to von Karajan's Bruckner was like being immersed in honey. And if there were any features differentiating New Talmi's conducting of the *Hebrides Overture* from that of von Karajan in his recordings with the Berlin Philharmonic, it was a slight variation in tempo.

It is of course a great tribute to the San Diego Symphony in that it played like the Berlin Philharmonic under von Karajan. But if what counts is being down into the imaginative world of Anton Bruckner and experiencing it as a comprehensive dramatic vision, rather than as an endlessly flowing series of bombastic Beethovenian or naive Schubertian in Wagnerian dress, then very little of the Bruckner who really worth hearing was in evidence — to my ears — at San Diego. What precisely was Talmi's conducting? I could not say — I am expressing my intuition here, not my distinct critical observations. But that with all the beautiful surface there was an emptiness at the heart of the music, something of his nervous system, during that infinitely prolonged hour, could not be in any doubt about.

cooking burning. In the list below, the best book is placed first.
THE GOOD FOOD OF ITALY: REGION BY REGION, Claudio Rodin, Knopf, 1990, 304 pp., \$24.95. It's never possible to have too many Italian cookbooks, but this one is a winner in every sense. The recipes, first featured in the *Sunday London Times*, are two in Italy and a third in England. The latter was awarded for the quality of the writing, though it's hard to conceive of anyone but M.F.K. Fisher receiving a prize for food writing. As most good cookbooks should be, this is a history of the regions of a country as expressed through food. Not to be judged as cultural history, you'll also find the dishes simple to prepare. This book should not be overlooked.

MADHUR JAFFREY'S COOKBOOK: EAST-WEST MENUS FOR FAMILY AND FRIENDS, 1989, 245 pp., \$22.95. This is a very gentle book, calm, placid, delivering exactly what it sets out to do — namely, to provide Anglo-Indian dishes, those from Persia (her designation) and many from London that you can serve in an authentic but unpretentious manner. For example, her after-dinner menu consists of Japanese custard soup, shrimp and watercress, orange-flavored air-fried chicken, and a salad of greens and peppers. Should you care for shepherd's pie, Mrs. Jaffrey will provide a foolproof recipe. The instructions are simple, and the materials have been culled from all over the world. There's nothing flashy about this book, but it should prove useful.

MAIDA HEATTER'S BEST DESSERTS EVER, Random House, 1990, 423 pp., \$24.95. The author, famous for her dessert cookbooks, explains that she borrowed her credo from fashion. She believes that the current trend is toward all that is natural, simple, unadorned, juicy, and never over-decorated. You'll be intrigued by a port wine, prune, and pistachio loaf; a whole wheat apple-pear muffin, so named because of its *z-z-z* — one and a quarter cups in capacity; and a pepper cake with pumpkin and prunes. This book is a gem. Even prints a recipe from the *Plain Bakery* (Hague-Dun for cream shop in Santa Fe, whose chocolate brownies filled with cream cheese are an annihilation).

ROSE'S CHRISTMAS COOKIES, Rose Levy Beranbaum, William Morrow, 1990, 235 pp., \$19.95. If you love to bake cookies, ignore the word Christmas in the title — these sweets will be consumed the year 'round. The chapter on cookies that can be made for and with children is so skippy, but in general this book is informative, fun, and to use.

JANE BRODY'S GOOD FOOD GOURMET, B.W. Norton, 1990, 402 pp., \$24.95. Here's a book that provides hundreds of recipes, described in a no-nonsense manner. The volume contains drawings instead of photographs, and the section on soup is noteworthy. You'll find every manner of soup, from the traditional split pea and barley to

THE AMERICAN VEGETARIAN COOKBOOK: From the PS for Life Kitchen, Marjorie Diamond, 1990, Warner Books, 422 pp., \$24.95. You don't have to be a vegetarian to appreciate this first-rate compendium of hundreds of recipes. There's a section on how to replace animal products, dairy-free "cream" soups, pastas with an Asian twist, and an entire chapter on potatoes. Certainly worth adding to your permanent collection, it makes a beautiful gift to anyone concerned with healthy eating.

THE TASTE OF CHINA, Ken Hom, Simon and Schuster, 1990, 382 pp., \$29.95. I'm very fond of this training as well as stirring presentation, which is a personal history more than it is a cookbook. Ken Hom revisited his ancestral home, which he refers to as "a personal odyssey," and from there he traveled to Canton, to the countryside, and to private restaurants. The further he traveled from Beijing, the better the food became, but unlike in general this book is informative, fun, and to use.

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African yam soup. For yourself or for a gift, this is the kind of collection that one uses on a daily basis rather than for special occasions. Don't be put off by the word gourmet in the title; most of the recipes provide plain good eating.

THE NEW DOUBLEDAY COOKBOOK, Joan Anderson and Elaine Hama, Doubleday, 1987, 892 pp., \$29.95. Along with Jane Brody's book, this is a bread-and-butter volume, a bit hefty because it's almost 900 pages, but serviceable. The sections on cereal, rice, pasta, and soups are practical. Each recipe is accompanied by a list of calories, cholesterol, sodium counts, and nutrients as well as symbols for whether it's low-calorie, budget cooking, or quick and easy. These codes give the text a scientific look, but use them as you see fit. I still turn to my original *Joy of Cooking*, but I wouldn't mind having this as a supplement.

DEAN FEARNS' SOUTHWEST CUISINE: New Recipes from the Mansion on Turtle Creek, Grove Press, 1990, 244 pp., \$29.95. Ordinarily, I don't include cookbooks whose contents relate to a specific restaurant, but this collection is not only hand-some photographs but provocative to read. Examples: scallop ceviche with mango, granite-glazed red snapper with plantains, shrimp pot stickers, dried fruit polenta, venison chili, spicy pumpkin chowder with cranberry. It would make an impressive gift, but you may not want to part with it once you've bought it. Stick paper and gorgeous production.

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Includes 2 salads & dinner rolls

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Restaurant Guide

Owner George Katakalis, former Soccer, invites you to Meet the Sockers
Saturday, Dec. 8
1:30-2:30 pm in the new Hazard Center!

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SECTION TWO

EVENTS THEATER

MUSIC & FILM



GALILEO'S RETURN

Five years ago, Sultan Bin Salman al-Saud of Saudi Arabia took a trip around the world in December 5. As the sultan and his space shuttle companions spun around the Earth, a change came over the international crew. "The first day or so we all pointed to our countries," the sultan astronaut recalled. "The third or fourth day we were pointing to our continents. By the fifth day, we were aware of only one Earth." His comments may seem like a mushy cliché to earthbound intellectuals. But the 200 or so humans who have traveled in space are remarkably unified in their sharing of this sentiment. Over and over again, they speak of the emotional, as well as intellectual, perception they get of "one Earth." A view from a jet at 30,000 feet isn't the same. But for those of us who can't help about a space shuttle, looking at the photographic images of Earth that spacecraft Galileo will be sending back to us on its flyby next Saturday may do the trick. Galileo was launched toward Jupiter in October of 1989. Actually, it was launched toward Venus on a roundabout journey to Jupiter. Because the craft isn't able to carry enough fuel to propel its massive cargo directly to the fifth planet, a complex series of orbits around Venus and Earth will utilize these planets' gravitational fields to sling it out to its final destination in 1995. As a kind of compensation for having to endure such a circuitous and lengthy trip, the craft will fly close by Earth twice, conducting invaluable and unprecedented scientific experiments during its brief encounters. It is the images and data from these flybys that will get scientists' hearts fluttering on Saturday.

As one scientist from the Reuben H. Fleet Science Center observed, Galileo could be called an "ecology spacecraft." Not only is it the largest and most sophisticated unmanned spacecraft ever, it will use its advanced technology to study phenomena that affect the Earth's very ability to sustain life. Now that the Greenhouse Effect, the punctured ozone layer, radiation fields, and so on are unknown to science. The advantages Galileo presents over more conventional studies of these phenomena are that its instruments are highly advanced and it can see the entire picture at once, instead of the bits and pieces provided by weather balloons and satellites. Thus we will have data on the ozone layer from pole to pole, in one picture. Is it true that the hole in the protective shield is expanding? Where are the layer's weakest spots? Is man causing its demise, or is it a natural phenomenon, akin to what is

happening to Venus's self-destructing ozone layer? Where are the so-called greenhouse gases (mainly carbon monoxide and dioxide) distributed, and how are they contributing to global warming? How do the Van Allen belts protect us from deadly radiation from the sun? Galileo will even monitor comets as they collide with our atmosphere, perhaps solving the mystery of where the Earth's water came



Artist's rendering of Galileo

from. We know that much of it was released through volcanic activity, but could comets—little more than galactic ice cubes—have collided with ancient Earth and melted into vast oceans? Galileo may tell us.

The data and images of Earth we get from the spacecraft in the next few weeks will no doubt add substantially to our understanding of life on Earth, but so will the

(continued on page 2, col. 1)



'The Illuminated Man,' 1968



A PRADO POTPOURRI

As a child, I longed to celebrate Christmas, but it was forbidden by my religion and the cultural environment in which I was raised. Everywhere I looked, even in the comic strips, I saw pictures of Santa Claus, Christmas trees, in New York, the humblest shops were decorated with lights that

dazzled my imagination. Every year I would plead with my mother to take me to Macy's to see the gorgeous dolls or trim sets, not to mention the Christmas tree that could be glimpsed as you rode up and down the escalators. I never thought it

possible to own any of the toys; to be in "her presence" was enough. Occasionally, my mother invited the subway fare to take me to department stores where we would look but never buy anything. More often than not, the time for these festivities was ignored. Once when we visited my mother's friends and they wanted to go shopping, my mother assured me, in order to get me out of the way, that if I opened the back door to the apartment building I would discover a lighted Christmas tree. When I managed to pull the door open, it revealed a heap of coal used for the furnace.

Had I lived in San Diego during my childhood, I would have loved Christmas on the Prado in Balboa Park, celebrating its 13th anniversary Friday, December 7.

(continued on page 2, col. 4)

PHOTOGRAPHIC POSSIBILITIES

Photography is an invention of the 19th Century, and from its beginning it carried with it the aesthetics of contemporary painting. In the early masters of the photographic art (as well as to a great many of their successors up to our own day), it seemed the ideal medium for fulfilling the same of realism and naturalism, which attempted to record the world just as it really looked—and that meant the world as it really was. Photography, they believed, could do this better than painting, because the camera could not lie, and because the painter's hand, feelings, and imagination could not intervene between the truth of reality and the image made of that reality.

(continued on page 2, col. 2)

GALILEO'S RETURN

continued from page 9

mass of information it sends back from Jupiter when it pitches that giant magnet for 21 months. We've already learned much about earthly hurricanes from Voyager's encounters with the massive weather patterns of Jupiter.

Through "comparative planetology" we may even learn about the origin of the solar system. Jupiter is thought to be made up of the same gases that constituted the original solar system. In looking closely at Jupiter, we may actually be looking at the solar system as it was at its inception.

Even if you don't care what gases made up the solar system, you'll be interested in images of Earth emanating from Galileo. They will be shown at the Reuben H. Fleet Space Theater and Science Center on Saturday, December 8, beginning at 11:00 a.m., as they are relayed live from the Jet Propulsion Lab in Pasadena. Though they will be in black and white, don't send for Ted Turner. The first picture will be of such resolution that an object 50 feet across will be visible. But don't bother waving as you look up in the sky. Galileo will be out over the Atlantic at that point. As the craft hurtles

away from the Earth at 36,000 miles per hour, we will see cities, nations, and continents spilling from night into day. A word you're guaranteed to use is "spectacular."

A news conference broadcast from the JPL will feature an authority on planetary science, and Fleet Center astronomers will be on hand to answer questions during the four-hour event. For further information, call 218-1231.

— Dennis Parker

PHOTOGRAPHIC POSSIBILITIES

continued from page 9

Let's skip 100 years and arrive at Duane Michals, whose photographs will be on view at the Museum of Photographic Arts starting next week. Look at his *Blumfeldt Man* (1968). Against a featureless dark background, we see the upper half of a male figure, dressed casually in a rather wrinkled shirt. So far, nothing could seem more ordinary. But the man's face has been altered by the photographer so that it is a circle of blurring whiteness, without discernible features, melting into the darkness. It looks like the sun, with its corona, placed on a human body.

A decisive goodbye to 19th-century realism, evidently. The photographer has refused to allow his art to be circumscribed by that specific style, or by the apparent realistic implications of the photographic medium itself. He has all sorts of means of extending the technique — in this case, by manipulating the image during printing — and he considers those means as



ALL THINGS FOLLOW IN THE TIME
A SLIGHT OF HAND, A TACK OF TIME
AND EVEN OUR GREAT LOVE WILL TAKE
SOON WE'LL BE STRANGERS IN THE LEAVE
THAT'S WHY THIS NIGHT IS SO DEAR
I MISS YOUR LIPS AND YOUR EYES
SO LET'S TALK TIGHT AND TIGHT AND TIGHT
FOR THIS COULD BE INSTANTLY ALL REAL

"All Things Follow in the Time" 1965

his art to be circumscribed by that specific style, or by the apparent realistic implications of the photographic medium itself. He has all sorts of means of extending the technique — in this case, by manipulating the image during printing — and he considers those means as

legitimate as the meticulous recording of visible reality practiced by his photographer forebears. He has taken as his aesthetic model not realistic paintings but the uncanny,

imaginative, dreamlike paintings of a symbolist like Redon or a surrealist like Magritte.

Why has Michals made these aesthetic and technical choices? For the most important of reasons: because his view of reality is quite different from that of 19th-century artists and naturalists. For him (as for the symbolists and surrealists), there is more to the world than nature.

This spiritual self is of immense, glowing power. It may be attached to physical nature (the human torso we see in this photograph). It may be located in space and time by a socially defined context or artifact (the shirt), but in its essence it is beyond time, space, nature, and custom, and it illuminates the universe.

It is a experience and idea of that sort that Michals has tried to embody in his photographs, over a brilliant career of more than three decades. In the collection *Arthur Ollman* has compiled (it begins a national tour here), there are numerous examples of the various innovations Michals has been led to in order to communicate such experiences and ideas.

DUANE DUCK



"Duane Duck," 1984

photographs altered by painting, multiple exposures, combinations of photographs with written text, subjects invented and arranged the way an impressionist.

theatrical director might compose a stage picture, story-telling sequences with suggestions of the movies and of comic strips. It is a far cry from Matthew Brady or Ansel Adams — an impressionist.

PRADO POTPOURRI

continued from page 9

and Saturday, December 8, from 5:00 to 9:00 p.m. The Prado is the newest of museums located in the center of Balboa Park. Events are free, and the food sold at the House of Pacific Relations International Cottages is prepared by 35 different ethnic groups. At least 150 people will be involved in cooking items in the traditions that made each country's cuisine famous. Even as I write, men and women are gathering fresh ingredients. Among the dishes sold will be Swedish meatballs and sauce served on a stick, Irish stew, Czechoslovakian goulash, Scottish baked potatoes, Finnish hot soup, chicken tamales, German bratwurst, and American hot dogs. At least 1,000 people will be on site, including homemade strudel, cherry cake, turn, crockets, and Danish sleds.

— John Peter Applebranch

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Christmas Open House Celebration

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Friday Dec. 7
Hank Easton Ensemble 8pm-11pm

Saturday Dec. 8
Chuck McPherson
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SAN DIEGO SOCKERS

VS **San Diego Sockers**

Friday, Dec. 7th — 7:35pm

FREE Sockers' Team Posters to all fans in attendance!

SAN DIEGO SOCKERS

VS **Sidewalk**

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SOCKERS vs. BALTIMORE
Saturday, Dec. 22nd — 4:30pm
KUSI-TV 51/9



READER'S GUIDE TO LOCAL EVENTS

(continued from page 3)
have elves on hand to paint children's faces.
Schedules of events and maps of the park may be obtained at all HomeBank branches and participating park institutions.
Park along Park Boulevard or in the area parking lot; the Organ Pavilion parking lot will be closed both nights. For more information, call 239-0312.
— Eleanor Widmer

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday event in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:50 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 83803, San Diego, CA 92186-5803.

BAJA

At the Teatro de la Casa de la Cultura, dances of the 21st Century will be performed by the Chamber Ballet of the Bander tonight, Thursday, December 6, at 8 p.m.
A "spectacle of light" performance featuring music and pantomime will be offered on Friday, December 7, at 4 p.m. Los Angeles, a children's play about wildlife, will be performed on Friday, December 7, at 8 p.m.
Musicals will perform electronic music on Friday, December 7, at 8 p.m.; the Elmore Band will perform electronic rock on Friday, December 7, at 8 p.m., at the Café Loretto.
The theater group Tino will present La canción del año (The Song of the Old Year) on Saturday, December 6, at 8 p.m., a traditional Christmas procession. Dancers dressed in white will perform by the Folklore Dance group of the Casa de la Cultura. Monday, December 10, at 7 p.m.; and the Music School of the Northwest will offer a program of Christmas music on Sunday, December 11, at 8 p.m.
The Teatro de la Casa de la Cultura

is located at Avenida Poin number 5, Colonia Alamos, Tijuana. Admission to the performance by Bander on Friday is free; for ticket information concerning all other events, call 011-52-66-84-11-11 (X22) (bilingual).

At the Tijuana Cultural Center, The Nacaband will be presented by the American Ballet Ensemble, Saturday, December 6, at 8 p.m., and Sunday, December 7, at 8 p.m. For ticket information call 011-52-66-84-11-11 (X22) (bilingual). Drawings by Fernando Pimentel will be on view in room 5, beginning with a reception for the artist on Friday, December 7, at 7:30 p.m.; and Thursday, December 13, an exposition by artist from Tijuana will be on view.

The Tijuana Cultural Center is located at Paseo de los Héroes and Main streets, Zona Río Tijuana. For general information call 011-52-66-84-11-11 (X22) (bilingual).

OUTDOORS

The Earliest Sunset of the Year occurs at 4:35 p.m., today, Thursday, December 6, a date which coincides with the shortest day of the year—December 21st because of factors relating to the irregular shape of the Earth's orbit around the sun and the tilt of Earth's axis. Early December is a good time to view the setting sun from the spectacular vantage point of Cabrillo National Monument at the tip of Point Loma. During most of the year, we can't do that since sunset occurs well after the park's closing time of 5:15 p.m.

Coronado Christmas Tour. Walkabout International is offering a tour of downtown Coronado on Friday, December 7, at 6 p.m., beginning at the corner of Sixth and C streets in Coronado. A holiday parade will be passing through to an added attraction. It's free. Call 231-2463 for more information.

Bird Walk. The Friends of the Los Peñasquitos Canyon Preserve are offering a bird walk at Los Peñasquitos Canyon Preserve.

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FREE HOLIDAY ENTERTAINMENT

- Friday, December 7
• KJZZ "Sunny 103.7" broadcasts live 4-7 pm
• Complimentary food sampling from Perisano's, Cafe Zero and other fine restaurants
Saturday, December 8
• Classical guitar soloist 11:30-1:30
• The Premier Brass 1-3
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CAFE ZERO
Full service dessert yogurt and ice cream. Frozen yogurt cakes to go.
CANAL CALIFORNIA BISTRO
Affordable priced gourmet full service restaurant and carry-out.
CARPE DIEM
(Planned opening Dec. 15)
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CHICAGO COFFEE COMPANY
(Coming Soon)
Gourmet coffee, light cuisine.
CHICK'S NATURAL
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DEAN'S 30-MINUTE PHOTO
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FRANCIS FAMILY JEWELERS
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GREAT EARTH VITAMINS
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INTERIOR SURROUNDINGS
Modern and contemporary home furnishings.
LA BALSA RESTAURANT
Mexican cuisine.

- LAGUNA TRENDS**
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ODIER'S CLEANERS
Cleaning and laundry.
OPTI-WORLD
Eyeglasses and examinations.
PERISANO'S RESTAURANT
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Mailbox rental.
LPS/Federal Express, copies, FAX, business services.
RALPH'S MARKET
Supermarket.
SAN DIEGO NAILS
Nail care.
SOCKS FOR ME
Socks for everyone.
ONE RITE ONLY
Women's Eveningwear rental.
SURFANCE TOURS AND TRAVEL
Travel agency.
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| | Tijuana News Discomet/Pueblo Amigo Fiesta Americana Hotel Jai Alai Palace ROSARITO BEACH La Masia Restaurant/Hotel Quinta del Mar ENSENADA Hotel San Nicolás TECATE Algodones Pueblo Penasco |

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COMING DECEMBER 10-12
SPECIAL EVENT
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READER'S GUIDE TO LOCAL EVENTS

Reopening Palm Fruit, hanging in great clusters in California's native fan palms (Washingtonia filifera), can be seen (and tasted) this month. The black, persimmon fruit consists of a deliciously sweet but almost inedible skin surrounding a hard seed. (These are not "California dates" — the fruit of cultivated palms introduced into California's deserts from northern Africa.) Use native palms can be seen in their natural habitat in about two dozen places around the Anza-Borrego Desert State Park. The have also been planted widely elsewhere in California, including along the main stems of Palm Springs.

A Guided Tour of the Quail Botanical Garden is offered free of charge every Saturday at 10 a.m. The gardens are located at 235 Quail. Guided tours in Encinitas take the Encinitas Boulevard route from I-5 and turn left on Quail. Guided tours for about one-fourth of a mile and turn left into the parking area. Bring cash to feed the meadow. Meet at the visitor's center. Participants in offered fee of charge. For more information, call 729-2054 or 436-3036.

Get Together Walk, new and prospective Salsa Club members are invited to a get-together walk on Saturday, December 8, at 9 a.m. starting from the fountain in Balboa Park, located between the Ruden H. Hart Space Theater and Science Center and the Natural History Museum. Bring water and a stick of wax like, and wear shoes suitable for gentle to moderate terrain. It will last about two hours. It's free. Call 299-1743 or 295-4064 for more information.

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PHANTOM OF THE OPERA 12/18 12/19
FLEETWOOD MAC 12/18
THE WATERBOYS 12/18
COCTEAU TWINS ANBY WILLIAMS ROSE PARADE 12/18
CIRQUE DU SOLEIL POISON IRISH ROVERS 12/18
HIVILLE BROTHERS 12/18
GRATEFUL DEAD 12/18 12/19

HOLIDAY BOWL 12/29
S.D. GULLS • CHARGERS • WWF 12/29

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BROADWAY A.C. CLIPPERS, LAKERS, GO GO S. HEART
JAMES ARTHUR, KENNY G, ANGLES

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581-1000
EAST COUNTY 442-5553
472 Foothill Parkway Plaza (Across from Parkway Plaza)

DANCE

Dance Performances, the Bonita Ballet will present the 8 Street Dance Company and Friends in a winter concert featuring the second act of *The Nutcracker* and a variety of contemporary pieces, on Friday and Saturday, December 7 and 8, at 8 p.m., and Sunday, December 9, at 2:30 p.m., at the Little Theatre, 2083 Third Avenue, Chula Vista. For ticket information, call 432-5695.

New England Circus Dance will be presented by the San Diego Folk Heritage on Friday, December 7, at 8 p.m., at the United Methodist Church, 3030 Thorn Street, North Park. Ken Miller will be the caller, and a new dance workshop will be held at 7:45 p.m. All dances throughout the evening will be taught. For ticket information, call 225-8184.

"The Nutcracker", the Lenox Civic Arts Complex, in conjunction with the Community Arts Advisory Council, will present its adaptation of the Christmas classic on Sunday, December 8, at 2 p.m. and 8 p.m., and Sunday, December 9, at 2 p.m., at the Offwell School for Performing Arts, 620 Delmar Drive, in the Paradise Hills area of the city. The production features a cast of 71. For ticket information, call 469-7020.

FILM

"Severed Ties", the San Diego Museum of Man in Balboa Park will present a film depicting the life of the famous Chinese artist, Xu Bing, on Sunday, December 8 and 9, at the 15500 Epitola Road, Poway. Victor Breneman, premier director with the Ken Olsen Ballet, will alternate in the lead role of the Chinese artist with Mark Lockman, an International Ballet Competition medalist. Performances will be offered at 2:30 p.m. and 8 p.m. on Saturday, and at 2:30 p.m. only on Sunday. For ticket information, call 560-5676.

Dance Performances, MarCorte College dance students will present a program of jazz, ballet, modern, and tap dance performances in a "Dance Studio Hour" installment on Monday, December 10, at 7 p.m., in room 204 at MarCorte College's San Diego campus, 1333 Manchester Avenue, Cardiff. Admission is free. For more information, call 737-2211 x526 or toll-free from San Diego, 755-5155 x526.

Seniors' Dance, the Senior Citizens' Services of the San Diego Park and Recreation Department is sponsoring a senior citizens' holiday dance next Thursday, December 13, from 1 p.m. to 4 p.m., at the Balboa Park Club in Balboa Park, across from the House of Pacific Relations area. The Swing Towns will provide live music. For ticket information, call 336-7675.

MUSIC

Christmas Music in the Park, the Del Norte Baptist Church will present the Eighth Annual Singing Christmas Story Series of concerts at the Chapel of the Holy Spirit, 1345 Seventh Avenue, downtown. The program will include Ron's Mother's Gospel Song and Ron's Mother's Gospel Song and Ron's Mother's Gospel Song. Performances will be 60 singers arranged in 120-voice choirs from choirs of the Del Norte Baptist Church will be arranged around them, and all will be accompanied by a full orchestra. The program will consist of Christmas carols and classical selections. The event is part of Balboa Park's "Christmas on the Trade" celebration. Performance times are: 7 p.m., tonight; Thursday, 4:45 p.m., and 8 p.m., Friday; 8:15 p.m., Saturday; and 8 p.m., and 7:30 p.m., Sunday. Admission is free. Call 460-2210 for more information.

Symphony Performances, the San Diego Symphony will perform its 1989 Van Cliburn piano competition silver medalist, Carlos Caceres, in a performance of Schubert's Concerto No. 3 in C Major for Piano and Orchestra, tonight, Thursday, December 6, and Friday, December 7, at 8 p.m., at the San Diego Convention Center, 1345 Seventh Avenue, downtown. The program will also include Ron's Mother's Gospel Song and Ron's Mother's Gospel Song. Performances will be 60 singers arranged in 120-voice choirs from choirs of the Del Norte Baptist Church will be arranged around them, and all will be accompanied by a full orchestra. The program will consist of Christmas carols and classical selections. The event is part of Balboa Park's "Christmas on the Trade" celebration. Performance times are: 7 p.m., tonight; Thursday, 4:45 p.m., and 8 p.m., Friday; 8:15 p.m., Saturday; and 8 p.m., and 7:30 p.m., Sunday. Admission is free. Call 460-2210 for more information.

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San Diego Reader December 6, 1990 1

READERS GUIDE TO LOCAL EVENTS

Peery Reading: Ric Maestri will read from his latest book, *Chomsky*, on Friday, December 7, at 6:30 p.m. and 8 p.m. at S&S International Bookshop, 4011 Goldfinch Street, Mission Hills. Admission is free. Call 260-8007 for more information.

A Talltale Town: The Storytellers of San Diego and the School of Onshore and Continuing Education at USD will present another Julek Black in the Manchester Conference Center on Friday, December 7, from 7 p.m. to 9 p.m., located on the USD campus at Alcala Park, Linda Vista. Black, from Marlhead, Massachusetts, will present his program "Storying on the Edge," which explores adult relationships in suburban. For ticket information, call 260-4385.

And More Comedy Sell: The Stand Up Comedy Showcase at Ciro's Top will take place beginning at 7 a.m. on Sunday, December 9, at the Oceanview Pier in Oceanview. The 26-mile point-to-point course features 19 miles of coastline running and a seven-mile loop in Carlsbad. There is no deadline for registration. Entries will be accepted until 6 p.m. the day before the event at the Oceanview Pier handout table. For further information, call 268-5882.

Live Rock: Contrary to three on the underground cable network of San Diego, Safford Groves presents local underground performance troupe Rock Station, who is scheduled to perform live in the studio of KCBZ-FM on Sunday, December 9, from 7 to 8 p.m. The cable-only radio station is located at 96.9 FM on Cox Cable and 96.1 FM on Southwestern Cable.

"Live Live!": This week's concert offering on KCBZ-FM (96.9) will feature house band Faber and also saxophonist Charles McPherson performing on Tuesday, December 11, at 8 p.m. live in the San Diego College Theatre (Can't pull in their sight). An easily transfused cable hookup to your TV screen, available at any Radio Shack, will provide crystalline reception, so make sure you live in the concert.

"Survivor": The Language Arts Department of the San Diego County Office of Education and the Storytellers of San Diego are sponsoring a storytelling session at 7 p.m. next Thursday, December 13, at the San Diego County Office of Education, 4011 Goldfinch Street, Mission Hills. Admission is free. Call 260-8007 for more information.

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December 11
CHARGERS vs KANSAS CITY
December 23
HOLIDAY BOWL
December 23
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February 2
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READER'S GUIDE TO LOCAL EVENTS

Sunday, December 9, from 1 p.m. to 4 p.m., at the lower west end of the Mesa College campus, 7250 Mesa College Drive, Kearny Mesa. The sale will offer interior house plants, holiday plant arrangements, and a selection of outdoor landscape plants in 1-, 3-, and 15-gallon sizes. Admission is free. Call 560-2631 for more information.

Christmas Festival, Old Town's historic Christmas Festival will be held on Wednesday, December 12, at 7 p.m., in the Old Town Plaza. Home Park, beginning at the plaza

flagpole. The traditional San Diego County Historical Days Association-sponsored event recreates the search for lodging by the Holy Family on the night of their birth. Admission is free. Call 297-1185 for more information.

"Toy Trains on Parade," an exhibition of classic Lionel toy trains will be on view at the La Jolla branch of the San Diego Public Library, 7553 Dwyer Street, La Jolla, through January 5, 1991. On Sunday, December 9, a tabletop modular railway system will be opened from 10 a.m. to 4 p.m. Admission is free. Call 571-1148 for more information.

FOR KIDS

Puppet Show, the Marie Hitchcock Marionettes will present their 42nd annual Christmas show on Friday, December 7, at 10:30 a.m., and at 11 a.m., 1 p.m., and 2:30 p.m., on Saturday and Sunday, December 8 and 9, at the Marie Hitchcock Puppet Theatre, located near the Aerospace Center in Balboa Park. For ticket information, call 466-7125.

Hanukkah Carnival, the Chai Preschool School Parents Club will hold its annual Hanukkah Carnival on Sunday, December 9, from 1 p.m. to 5 p.m., at the school, located at 16914 Equis Road, Poway. Games, entertainment, and refreshments will be offered in a holiday spirit. Admission is free and open to the public. For more information, call 451-0455.

Film for Kids, the National City Public Library offers free movies for preschoolers every Wednesday, from 12 p.m. to 12:30 p.m., in the lower level of the National City Public Library, 120 East 12th Street, National City. The film for December 12 is "Snowman," all about a boy and a snowman who share a fantastic winter night's adventure in an Academy Award-nominated film based on Raymond Briggs' picture book. Admission is free. Children must be accompanied by an adult. Call 338-4252 for more information.

MUSEUMS

The Mingel International Museum of World Folk Art, currently running in the exhibit "The Columbian Plots and Pawns: Continuity of Race and Race in the Americas," which concerns man's interaction with the natural world as expressed in the pre-Columbian sculptures and mosaics. The exhibit contains objects shaped in the form of flora and fauna (real or imagined), dogs, jaguars, and parrots, masks, incense, and hummingbirds. The works vary in period of more than 3,000 years.

The museum is open from 11 a.m. to 5 p.m., Sunday through Saturday, and from 2 p.m. to 5 p.m., Sunday. It's located at 4425 La Jolla Village Drive, La Jolla, 92037.

The Museum of American Treasures is hosting the exhibition "Ellen Thorpe's Children," comprising her private collection of porcelain dolls depicting the children in her life. The exhibit includes Ellen's first doll, made in 1891, and also includes a sampling of her stoneware works. Museum hours are 11 a.m. to 4 p.m., Sunday, Monday,

and Tuesday. Appointments for private viewings are also available by calling 477-7489. The museum is located at 1115 East Fourth Street in National City, 92105.

The Museum of Contemporary Art, three exhibitions are now on view at the museum, recent works by Italian artist Maurizio Pellegrin unite fragments of dissimilar objects such as inner tubes, sporting equipment, tools, and photographs combined with objects made from stuffed canines, many of which are unified with a striking pattern, etched with numbers, and arranged into compositions on the gallery walls. Pellegrini's coded objects are charged with a sense of mystery stemming from the associative use of numbers and the allusions to memory and preservation of the past that the objects evoke within the viewer.

"Bioscapes" is an installation piece by New York-based conceptual artist John Knight that utilizes the museum's ocean-view windows in order to respond to the museum's coastal views and to San Diego's relationship with Mexico.

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Del Mar Satellite Wagering

Del Mar Satellite Wagering at the Del Mar Fairgrounds. See, hear and bet on all the thoroughbred live from Hollywood Park every Wednesday through Sunday, November 7-December 24.

Witness the \$1 Million Hollywood Futurity. This weekend see your favorite jockeys battle over some very hefty purses. Saturday, December 8 it's the \$100,000 Affirmed Handicap for three-year-olds and Sunday, December 9, don't miss the Grade 1 \$1 million Hollywood Futurity for two-year-olds.

So come early and you just might leave with a very large wallet. Gates Open 11:30 a.m., First Post 1:00 p.m. Clubhouse - \$2 • Turf Club - \$5 (with proper attire) Must be 18 years or older. Del Mar Fairgrounds 1-5 at Via de la Valle Information (619) 755-1167 Scratches & Results (619) 481-0461

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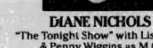
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READER'S GUIDE TO LOCAL EVENTS

Finally, an exchange of works from the permanent collections of the museum and the Tinkler Art Gallery in Balboa Park will result in the juxtaposition of Dutch, Italian, French, and American masterworks with contemporary works in creating a dialogue that will involve all aspects

of a work's creation — the social, political, economic, and environmental conditions that surrounded the work's inception. Parts of the installation that are located in the upper administrative offices may be viewed after making an appointment.

The Museum of Contemporary Art is located at 720 Prospect Street, La Jolla. It's open from 10 a.m. to 5 p.m. Tuesday through Sunday, except Wednesday, when it's open until 9 p.m. Admission is free on Wednesdays from 5 p.m. to 9 p.m. For additional program information, call 454-3541.

The Museum of Man, "Celebrate!" commemorates the museum's 75th anniversary with an exhibition of domestic and decorative arts and clothing and artifacts showing how rituals and celebrations have been an important part of man's life since the beginning of civilization. Featured during the month of December will be the exhibition of items

representing Hanukkah traditions, including dreidels, dolls, and photographs.

"Poco" The Smithsonian Convention, an exhibit commemorating the 75th anniversary of Balboa Park 1915 Panama-California Exposition and the museum, continues through the end of the year. It includes reconstructions of what turn-of-the-century visitors thought our ancient looked like. One of these later turned out to be the greatest anthropological hoax of the century — the Pithecanthropus. Also featured are original busts of black Americans, American Indians, and whites, at ages ranging from newborn to 104. Facial casts and photographs of people from around the world are also in the exhibit, as are photographs of today's children.

"Where the Sun Came to Their Father," a set of 18 tape serigraphs depicting absent figures portraying

the Navajo ritual of cleansing and healing estranged warriors is on exhibit through the end of the year. The serigraphs were made by Maal Oakes, a young white woman who had won the trust and friendship of the Navajo and was allowed to live and paint on the Navajo Reservation in the 1930s and 40s.

"Thousand A Year Through Time" highlights three Panamanian-era pre-Columbian artifacts, illuminated by gold and ceramic artifacts, the period of conquest, represented by objects unknown in the earlier epoch such as coins, religious medals, and market balls, and the present, represented by the unique medals made by Costa Indians of the San Blas Islands. The exhibit will continue through January 1991 in the east entry hall.

"The Elders: Posing & Or" is an exhibition featuring contemporary art and literary works by American Indians representing what the elders have meant to them, in complex creations in various media, including sculpture and mosaics, by artists,

writers, poets, and photographers. It will run through February 12, 1991.

A new exhibition, "Life Cycles and Continuities," is on view permanently. The exhibit concerns human reproductive, both biological and cultural aspects of the subject. For the "Continuities" part of the exhibit, the museum will borrow containers and ritual items from the community's many cultural groups to illustrate their traditions. The "Life Cycles" or biological component of the exhibit will feature updated scientific information presented with displays pertaining to genetics, human diversity, male and female reproductive systems, conception, birth, lactation, and bonding.

The Museum of Man is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily, 239-2002.

Museum of Photographic Arts

The Will Blue, the Deep South, and the Suburb as Phantasm. Works by James Cashner will be on view through Sunday, December 9.

Cashner began his career as a builder of images for the camera — creating models to photograph — and has become a sculptor. The exhibition includes the room-sized sculptural installation "Tree Trunk with Buckle Banglow and Shogun House" and a selection of his black-and-white prints and metal-etcher lithographs.

The Dawn Michaels Show opens on Thursday, December 13, and will run through February 10, 1991. Michaels has been displayed in the Art Institute of Chicago, the Museum of Modern Art in New York City, and numerous galleries in France, Italy, Germany, Belgium, Sweden, the Netherlands, England, and Colombia.

The exhibit will include more than 100 black-and-white works, including 10 sequenced and a few hand-colored photographs to total nearly 200 individual images. In addition to the photographs, a videotaped monologue by Michaels will run continuously in the gallery.

Located in Balboa Park, the museum is open daily from 12 a.m. to 5 p.m. Thursdays till 9 p.m. Discount rates are available on weekends: 2 p.m. and 3 p.m. and are included in the price of admission: 239-5431.

Natural History Museum

The museum's permanent exhibits include a naturalist diorama on endangered plants, animals, and habitats and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 231-8221 for more information.

Broken H. Fleet Space Theater and Science Center, currently housing in the world's first 3-D OMNIMAX film, "The Age of the Sun," a show created entirely from computer-generated graphics. The film takes viewers on a 5 billion-year journey through the evolution of life in just 11 minutes, from crowded galaxies of space into the microscopic world where the birth of life is depicted. Scheduled showtimes are even (except Mondays): 2 p.m., 5 p.m., and 7:30 p.m. daily, with an additional 10:30 a.m. show on

Sundays and Sunday

Admission includes scientific 3-D glasses and entrance to the Science Center. Presented in conjunction with the movie is the exhibit "7-D: A Look in Depth" at the Science Center.

The exhibition offers viewers many hands-on computer activities, including the opportunity to manipulate numbers to reproduce the older method of creating the illusion of depth, the use of a spectacular "Window" lightbox that demonstrates how lenses are made and how they produce their three-dimensional effect, and a chance to view objects through circular polarizing glasses and to view images through a polarized mirror view.

Also running in the OMNIMAX space film Blue Planet. Filled by panoramic views of Earth that include images of active volcanoes, the destruction of rain forests, melting glaciers, and other changes to our home planet that threaten us and our existence. It will screen at noon (except Mondays), 1:30 p.m., 3 p.m., 4:30 p.m., and 8 p.m. daily, with an additional show at 10:30 a.m. on Saturdays and Sundays.

"Rock It to the Stars" is a new laser-light space fantasy that combines classic rock with 3-D computer animation and laser graphics. It plays

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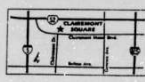
Sat. Dec. 15th

• See (Come Up Come Out) Children's Show 1:00pm
and a colorful dance show from Joann's Dance Place 3:00pm



TRAIN HOURS
MONDAY - FRIDAY 5 PM - 9 PM
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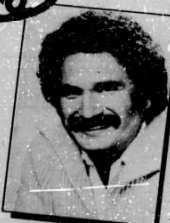
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READERS GUIDE TO LOCAL EVENTS

Weekends through Friday at 9:15 p.m. and 10:30 p.m. "Last Rush III," choreographed to new last-impulse and computer animation, includes Rush like "New World Man," "Tom Sawyer," and "Between the Wheels." It shows Saturday through Sunday at 9:15 p.m., with an additional show at 10:30 p.m. on Saturdays and an additional show at 9 p.m. on Sundays and Sundays.

The theater and science center on located in Balboa Park. The Robert H. Gray Science Center near the Space Theater is open free of charge the first Tuesday of the month, but current show schedules call 236-1888 or 236-1213. The science center is open from 9:30 a.m. to 9:30 p.m. daily shows are extended to 10:30 p.m. on Fridays and Saturdays.

San Diego Model Railroad Museum. The Painted Deserts of Santa Fe will be on view through December 19. The exhibit comprises

photographs and artifacts of an exhibit built by the Santa Fe Railroad in Balboa Park for the 1935 World's Fair. The museum is located on the Prado in Balboa Park. It's open Wednesdays through Friday, 11 a.m. to 4 p.m., and Saturdays and Sunday, 11 a.m. to 5 p.m. Call 296-6799 for more information.

San Diego Museum of Art. The exhibit "A Golden Age: Art and Society in Hungary 1890 to 1914" is currently on view, comparing paintings, sculptures, textiles, ceramics, and posters by artists who worked on what has been described as Hungary's Golden Age. The exhibit will close on January 6, 1991.

The museum is hosting the San Diego Museum of Art Artistic Guild All-California event. Exhibitors, featuring one work from each of the 43 participating artists, including San Diego artists Steve Bolar, Jim Ben, Ellen Phillips, and Paul Teno.

Viewing hours in the museum are from 10 a.m. to 4:30 p.m. Tuesdays through Sunday, 12:30-3:30 p.m.

San Diego Museum of History. The exhibit "Changing Faces: Colored Faces Images over Time" will be on display through December 30. It's an exhibition of historic photographs, selected from the 115 million images making up the San Diego Historical Society's photo collection that geographically recall more than a century of change to the face of San Diego city and county. The museum is located in Balboa Park, in the Casa de Balboa building. Hours are from 10 a.m. to 4:30 p.m. Wednesdays through Sunday, 12:30-3:30 p.m.

GALLERIES

"King Tula & Company." Abstract works, sculpture, pieces by Dan Crawford, Rick Wicks, Janet Kuntzschmidt, Arlene Leigh, Jeff Pallen, Tim Sheppard, Linda Vialand, and David Wadell are on view at the Renaissance Gallery's satellite exhibition space on the 12th floor of the San Diego Union-Tribune, downtown, beginning with a reception for the artists on Friday, December 6, from 5 p.m. to 9 p.m.

"Urban Microcosm," a multimedia sculpture exhibit by Gossamer Contemporary Gallery director Jim Witterman is on view at the Knight Gallery at MirCosta College's Oceanview campus, One Roman Drive, Oceanside, through December 7. Gallery hours are from 9 a.m. to 4 p.m. Mondays, Tuesdays, and Fridays, and from 9 a.m. to 8 p.m. Wednesdays and Saturdays, 12:30-3:30 p.m.

"From a Child's View," the State Club Bookstore and Gallery is hosting an exhibition of children's art through December 31. A reception for the artists is scheduled from 4 p.m. to 5 p.m. Friday, December 7. Gallery hours are from 10 a.m. to 6:30 p.m. Monday through Friday, and from noon to 4 p.m. Saturday. The gallery is located at 3620 Pow Street, North Park, 298-7343.

"A Sense of Seeing," new work by Mark Lammie is on view at the Creative Gallery, 711 Eighth Avenue,

studio, downtown, beginning with a reception for the artist from 5 p.m. to 9 p.m. Friday, December 7. The exhibit consists of three-dimensional wall sculptures that combine painting and wood carving with stone, metal, and other natural materials. It will conclude January 12, 1991. Monday through Friday, 12 p.m. to 5 p.m. on Saturdays and Sundays, 11 a.m. to 5 p.m., and by appointment, 666-7862.

Landscapes: Paintings by Michael Constant. David Davidson, Barbara Franklin, Mike Pallen, and Adrienne Strain are on view at the Cinesa Gallery, 660 North Avenue, suite 202, downtown, beginning with a reception for the artists on Friday, December 7, at 5 p.m. Gallery hours are from 1 p.m. to 5 p.m. Monday through Friday, 236-1159.

Multi-media Exhibit. acrylic, oil, graphite, bank, pen and pencil, multimedia, and sculpture works by Catherine Montgomery-Rosch are on view at the Old Rancho Hotel Gallery, 845 Main Street, Rancho, beginning with a reception for the artist from 6 p.m. to 8 p.m. Friday, December 7. The show will continue through the end of December. Viewing hours are from 10 a.m. to 5 p.m. Tuesdays through Saturday, 789-3682.

"Color Cannot Escape Independent of Form," an exhibit by artist Chachonine Phillips by Susan E. Brown will be on view in the lobby at the General Shaper Center Office Tower, 427 West Broadway, downtown, beginning with a reception for the artist on Saturday, December 8, from 3 p.m. to 7 p.m. The artist will also be

present on Sunday, December 9, from 1 p.m. to 5 p.m. The artist will be present by entering the building at C Street, between Columbia and State streets. Call 237-9932 for more information.

"Art Is a Timorous Gift," the Park Boulevard Gallery is hosting an exhibition of works by 25 local artists beginning with a reception at 6 p.m. on Friday, December 7. The exhibit will conclude on January 5, 1991. Gallery hours are from 10 a.m. to 6 p.m. daily or by appointment. The gallery is located at 4808 Park Boulevard, Hillcrest, 295-5386.

Group Show. works by 25 members of the San Diego Art Guild are on view at the San Diego Art Guild Gallery, 1334 North Highway 161, Escondido, beginning with a reception for the artists from 10 a.m. to 4 p.m. Sunday, December 9. The show will include watercolors, oils, acrylics, drawings, and photographs and will feature the selection of the Late Robert Carr. Gallery hours are from 10 a.m. to 4 p.m. Tuesdays through Sunday.

Photographic Works by Michael Seawall will be on view at the International Gallery of Photography Art, 1217 Prospect Street, suite W, La Jolla. The exhibit will feature scenes of Italy, India, and Nepal. Gallery hours are from noon to 4 p.m. Saturdays, Friday, and Sunday, and from 7 p.m. to 11 p.m. Friday and Sunday, 459-2349 or 942-5671.

Black and White and Color Drawings by Janet Cooling. Eugene Cole and Mario Uribe are on view at the David Zarf Gallery, 2400 Ketterer Boulevard, downtown, through Saturday, December 8. Gallery hours are from noon to 5 p.m. Friday and Saturday, and by appointment, 232-5004.

"Two Sisters and a Friend," the Ocean Alternative Gallery at 1444 G Street, suite 102, downtown, is hosting an exhibition featuring four multi-media works by Joan Mathison, quilt collages by Ben Ruffell, and oil paintings by Andrew Zull, through Saturday, December 8. Gallery hours are from 1 p.m. to 5 p.m. Tuesdays through Saturday, 239-0511.

Sculpture Show. bronze figurative sculpture pieces by Korean artist Moon K. Kim are on view at the Sculpture Guild of the San Diego Gallery at Spanish Village, Balboa Park, through Sunday, December 9. The artist celebrates love, peace,

monism, and spirituality by using "loose glass" openings in the works to elicit an emotional response by the viewer. Gallery hours are from 12 a.m. to 4 p.m. daily, 431-5062.

Paintings and Photo-Collages by North County artist Emma Orla are on view at the Mission Cafe, 1953 San Diego Avenue, through Sunday, December 8. Hours are from 6:30 a.m. to 10 p.m. Sunday and Monday, from 6:30 a.m. to 10 p.m. Tuesday through Thursday, and from 6:30 a.m. to 11 p.m. Friday and Saturday, 943-7924.

"No Comments from the Peanut Gallery," an exhibition of paintings by the San Diego artist is on view at the Peanut Gallery, 122 Broadway, downtown, through Monday, December 12. Gallery hours are from 11 a.m. to 6 p.m. Tuesday through Friday, and from 12 a.m. to 3 p.m. Saturday, 233-1334.

"Perspectives on Place: Artworks Toward the Built Environment," an exhibition of contemporary photographs that focus on architectural imagery by 14 American and German artists will be on view at the SDSU Art Gallery through Wednesday, December 12. Gallery hours are from noon to 4 p.m. Monday, Thursday, and Saturday, and from 12 a.m. to 4 p.m. Tuesday and Wednesday, 594-5171 or 594-4941.

"The Changing of the Guard," an installation by Paul Thorne is on view at USFJ's Rauschen Gallery in Alcala Park, Linda Vista. Thorne's work is an assemblage of images and media, written "The Guard" he uses true figures as an assemblage of the "valued garden" to probe man's relationship to nature. The exhibit will conclude on Wednesday, December 12. Gallery hours are from noon to 5 p.m. Monday through Friday, 280-4600 or 44-281.

"Table Works," a group of table-top works of wood and ceramics by Erick Conberg will be on view at the Hyde Gallery at Grossmont College, 8800 Grossmont College Drive, El Cajon, through December 13. Gallery hours are from 12 a.m. to 4 p.m. Monday through Friday, 755-2121 x495, or toll-free from San Diego, 755-5355 x495.

A College Trio. graphic drawings by Matt Orent, constructed by Hales Oler, and sculptures by Dore McCarty are on view at the Southwestern College Art Gallery, 803 Vine Lakes Road, Chula Vista, through December 14. Gallery hours are from 9 a.m. to 2 p.m. Tuesday through Friday, from 9 p.m. to 9 p.m. Wednesday and Thursday, and from noon to 4 p.m. Saturday.

Photography Show. selected works by artists in MirCosta College's photography classes will be on view through December 14 in the lobby of the MirCosta College Theatre, One Burnside Drive (take the College Boulevard exit from Highway 78).

"Carroll," paintings by Mexican artist Rodrigo R. Pimentel are on view at the Burnside Gallery, 2995 First Avenue, La Jolla. The artist uses masks as a dominant theme in his work, which are influenced by a pre-Columbian style. The show will conclude December 16. Gallery hours are from 12 a.m. to 6 p.m. Tuesday through Friday, from 11 a.m. to 6 p.m. Saturday, and by appointment, 456-9437.

Two Video Exhibitions are on view at USFJ's Rauschen Gallery. The artists' creative speak of disorientation, displacement, or denial of collective memory.

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will discuss her latest book
RAUSCHENBERG: ART & LIFE
at the first 1990-1991 Balboa Lecture: Arts & Letters Series
presented by the San Diego Museum of Art.

Thursday, December 13, 7:30 pm
at the museum's Copley Auditorium

Tickets at the door \$13.50 non-members, \$7.50 museum members

Other Series Lectures:
January 17: John Marion, chairman of Sotheby's North America
Current Trends in the Art Market
January 24: Thomas N. Armstrong III, director emeritus of the Whitney Museum of American Art
Patronage Patterns: The Director's Dilemma
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Poison
December 30
Holiday Bowl
December 28
Chargers vs. Chiefs
December 23
Phantom
(Michael Crawford) meet stars
Rose Bowl
New Year's Day

Bad Company/ Damn Yankees
December 14
AC/DC
To be announced

Paul Simon
Neville Brothers
January 5
New Year's Day

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• Welcome Ladies Caviar

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\$133 (Non-Suite)

December Saturday 31 & Sunday 1
• Welcome Cocktail
• 1 Bottle of Champagne
• Dinner & Soft White And Red
• New Year's Party
• 1 Bottle of Wine
• Late Check out
• Limousine Service from any part of South San Diego
• 20% discount - Online Item a la Carte

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LAUREL LINDEN
279-2444

piece, called "Framed: A Video Installation," places the viewer in front of a mirror; as the lights dim, the mirror becomes a screen on which is projected film clips from government documentaries concerning camps where resident Japanese citizens were interned during World War II.

The exhibit will conclude on December 16. Gallery hours are from noon to 5 p.m., Tuesday through Sunday. 534-2864.

"The Beginning at the End,"

including glass pieces by Bruce Stowell, figurative sculpture in alabaster and wood by Russian-born Ben Sager, and watercolor and original prints by Dorothy Modafferi and Kelly Pace. A reception for the artists will be held on Thursday, December 20, from 5:30 p.m. to 9 p.m. Gallery Vista is located at 226 East Broadway, Vista; hours are from 10 a.m. to 4 p.m., Tuesday, Wednesday, Friday, and Saturday, and from 10 a.m. to 8 p.m., Thursday. 758-5258.

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Box: the Calhoun presenting a three-person series of sculptures of minutes by Norman and paintings, panels, and Sammy Pinto, and recordings in mixed media by Cochran. The exhibit is on December 29. Hours are free; 10 a.m. to 4 p.m. daily, and Saturday through Sunday. The

Show, paintings and
by Ginger Wallace and
by Philip J. Gibson
at the San Diego Art
Walkway Park through
Gallery hours are from
Tuesday through
from 12-30 p.m. to
y. 234-5946.

through December, view from 8 a.m. to 5 p.m.

Group Impressions: New Renaissance Gallery is an exhibition featuring Pierre Renoir and oil Jean Claude Guidou, Edouard Corne, Eugene Lalou and others through December. The gallery is located at Del Mar, Del Mar. Viewing hours are from

Holiday Artwork, the Gallery is hosting a show of works of various media during the month of December. Gallery hours are from 3 p.m. Monday through

ER?

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Pearson. Gallery hours:
10 a.m. to 5:30 p.m., 3
Saturdays; closed from 10
Saturdays. 299-3232.

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cially a dawdling playwright
case of writer's block. Frank Ways
directed. Cast members include

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O THE THEATER

Zweig, Jeffrey Rockwell, Jan Manos, J. Sherwood Montgomery, and Tracy Ray Collins. Rex Hruschke is the scenic designer, Millicent René the costume designer, J. Timothy Osborne the lighting designer, and Judy Ann Basing the choreographer. (5m.)

Lawrence Wells Rescott Theatre, through January 12: *Turandot*, and *Thursday*, through *Saturday*, at 8:00 p.m.; *Matinee Tuesday*, through *Thursday*, and *Sunday* at 1:45 p.m.

BLACK NATIVITY
The Southeast Community Theatre presents its second annual production

of this gospel song play, written by Langston Hughes. Using dialogue, pantomime, dance, and song, the piece taps on "a treasury of specificity

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20 San Diego Reader December 6, 1990

READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

John Mellis and Karl Thomas and the Blues Ambassadors Belly Up, Thursday, 8 p.m., 143 South Coast Avenue, Solana Beach, 451-9022.

The John Patitucci Quartet, featuring Vince Colaiuta, John Beasley, and Steve Taubler. Elanor's, tonight, Thursday, through Sunday, December 9, Thursday and Sunday, 8:30 p.m. and 10:30 p.m.; Friday and Saturday, 7 p.m., 10:30 p.m., and midnight, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 439-0541.

"Youth for Unity Concert: A Benefit for the New World Best Center in Balboa Park", featuring Ricki-Meese, SONIA, Friday, December 7, 8 p.m., 555 Union Street, downtown, 259-0813, 296-XXXX, or 283-SEAT.

The Munkies of Doom and Eugene Chadbourne, Caball, Friday, December 7, 9 p.m., 2812 Rottner Boulevard, 264-0033.

BratJazz, featuring Peter Sprague and Kevin Lettice. Palace Bar, Friday, December 7, and Saturday, December 8, 8:30 p.m., Horton Grand Hotel, 311 Island Avenue, Galapagos Quarter, downtown, 544-1886.

Holly Hoffmann and Steve Satterfield, Wall Street & All That Jazz, Friday, December 7, and Saturday, December 8, 8 p.m., 9:35 p.m., and 10:30 p.m., 16466 Bernardo Center Drive, in the Prado Suite, 100-120, Rancho Bernardo, 673-1222.

The Sam Hinton and Johnny Walker Holiday Concert, Del Mar Shores Auditorium, Saturday, December 8, 8 p.m., the Mission School, 215 Ninth Street, Del Mar, 434-6400.

C.R.H., Armonia, and Sabotage, Iguala, Saturday, December 8, 8 p.m., Pueblo Ancho Shopping Center, Tijuana, Baja California, 278-7155.

Salv Dog, Sweet F.A., and Jet Black, Bacchus, Saturday, December 8, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7155.

The Gon Go Dubs and the Holy Love Soldiers, Caball, Saturday, December 8, 9 p.m., 2812 Rottner Boulevard, 264-0033.

Green Jello, Meat Wagon, Joey Bitchin', the Vixens, and Fudge House, Trunk Baby Spirit, Saturday, December 8, 8 p.m., 1130 Bixlers Avenue, Bar Park, 276-1993.

OF NOTE



MONKS OF DOOM

As beautiful and free-wheeling as Camper Van Beethoven were, their concept didn't allow for a great deal of change. In their case, it was the band members who had other matters they needed to get off their chests. In the case of the instrumentalists, it was the band's decision to make a personnel change. The band's bassist, Victor Krauss, and drummer, Chris Peterson, found themselves looking up at the **Monks of Doom**. This concept provided an opportunity for these technically adept and talented musicians to stretch out without pressure. For the first album, Soundtrack to the Film "Breakfast on the Beach of Deception" (does such a film exist?), they opted to make a rock album for radio, making "Merrill Markey" the lead single. The album is a collection of songs that range from a Pink Floyd psych-rock, and covered a Snakefinger song. Both albums were recorded.

Now Camper Van Beethoven is no more, which doesn't make me at all happy. I loved my time with them, but the idea of more time for the Monks is a source of consolation. They're playing tomorrow, Friday, at the Caball with the great Beethoven collaborator and major wendy **James Chadbourne**—it's a could be amazing.

MIKE KENEALLY

Steve Samuels, Concert Top Hat Bar and Grill, Saturday, December 8, 10 p.m., 818 Fifth Avenue, Galapagos Quarter, downtown, 272-6945.

"Whole Being Holiday Concert", featuring Karl Anthony and Christopher White, Wrigley Hall, Sunday, December 9, 7 p.m., Christ Church, 3770 Alameda Avenue, East San Diego, 280-2001.

"Simply Jazz", featuring Michael Franks, Thursday, Friday, and Saturday, December 9, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7155.

The Gon Go Dubs and the Holy Love Soldiers, Caball, Saturday, December 8, 9 p.m., 2812 Rottner Boulevard, 264-0033.

Green Jello, Meat Wagon, Joey Bitchin', the Vixens, and Fudge House, Trunk Baby Spirit, Saturday, December 8, 8 p.m., 1130 Bixlers Avenue, Bar Park, 276-1993.

"Cool Vals '91: A Benefit Concert for the Hospice Home", featuring **Balboa Band**, **Dr. Fildes**, and **Karl Thomas and the Blues Ambassadors**, Bacchus, Sunday, December 9, 9 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7155.

"Fables of Main Street", featuring Dave Allen, Lucinda Williams, Rosie Flores, Tom Russell, and Steve Young, Belly Up Tavern, Sunday, December 9, 9 p.m., 143 South Coast Avenue, Solana Beach, 451-9022.

ZZ Top, Sports Area, Monday, December 10, 8 p.m., 224-4176 or 278-7155.

The Coolest Twist and Razz N' Stars, Spanish Theatre, Monday, December 10, 8 p.m., 121 Llewellyn, downtown, 235-8506 or 278-7155.

Andy Williams, Civic Theatre, Monday, December 10, 8:30 p.m., and 8:30 p.m., 202 C Street, downtown, 236-4030 or 278-7155.

1667 Pop and Alice in Chains, Iguala, Monday, December 10, 8 p.m., Pueblo Ancho Shopping Center, Tijuana, Baja California, 278-7155.

Mary Chapin Carpenter and **Showdown**, Bacchus, Monday, December 10, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7155.

Bravo Honesty and the Bangles, Golden Hall, Tuesday, December 11, 8 p.m., Community Concourse, downtown.

"Jazz Live", featuring Glen Fisher and Charles McPherson, San Diego City College Theatre, Tuesday, December 11, 8 p.m., C Street between 13th and 16th Streets, downtown, 234-0962 or 234-4041.

The Crazy 8's, Belly Up Tavern, Tuesday, December 11, 9 p.m., 143 South Coast Avenue, Solana Beach, 451-9022.

Mich Williams, Elanor's, Tuesday, December 11, 8 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 439-0541.

Melissa Morgan, with Jolla Morgan, Marquis Public Theatre, Wednesday, December 12, 7:30 p.m., 2771 India Street, 265-5454 or 694-0205.

Hill Meys and Roy Drummond, Palace Bar, Wednesday, December 12, 8 p.m., and Friday, December 14, and Saturday, December 15, 8:30 p.m., Horton Grand Hotel, 311 Island Avenue, Galapagos Quarter, downtown, 544-1886.

Joe Pass, Elanor's, Wednesday, December 12, through Sunday, December 16, Wednesday, Thursday, and Friday, 8:30 p.m., and 10:30 p.m., and Saturday, 9 p.m., 10:30 p.m., and midnight, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 439-0541.

Jack Welch and the Heart Attack and Jerry McLean and the Band of Gypsies, Belly Up Tavern, Friday, December 12, 9:35 p.m., 143 South Coast Avenue, Solana Beach, 451-9022.

Holly Hoffmann and Peter Sprague, Palace Bar, Friday, December 12, and Saturday, December 13, 8:30 p.m., Horton Grand Hotel, 311 Island Avenue, Galapagos Quarter, downtown, 544-1886.

The Johnny Geronimo/Johany Best Quartet, featuring Bill Hunter, Tom Alvarado, Jay Hearn, and Stan Bloom, Wall Street & All That Jazz, Friday, December 12, and Saturday, December 13, 8:30 p.m., and 10:30 p.m., 16466 Bernardo Center Drive, in the Prado Suite, 100-120, Rancho Bernardo, 673-1222.

David Bowie - David Live, \$22.99, David Bowie - Changes Bowie, \$11.99.

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Soul Asylum, the Black Pits, and the **Diarrhea Home**, Iguala, Friday, December 14, 8 p.m., Pueblo Ancho Shopping Center, Tijuana, Baja California, 278-7155.

Seabirds Music, featuring Marshall Hawkins, Bob Bone, and John Harris, Wall Street & All That Jazz, Friday, December 14, and Saturday, December 15, 8 p.m., 9:35 p.m., and 10:30 p.m., 16466 Bernardo Center Drive, in the Prado Suite, 100-120, Rancho Bernardo, 673-1222.

EVOL, Iguala, Sunday, December 15, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7155.

R.M.S.D., Offend, and Loaded 44, Spirit, Saturday, December 15, 8 p.m., 1130 Bixlers Avenue, Bar Park, 276-1993.

The James Harmon Band and the Chris Cato Band, Belly Up Tavern, Saturday, December 15, 9:35 p.m., 143 South Coast Avenue, Solana Beach, 451-9022.

"The Top for Nasty Kids Concert", featuring the **Paul Newman Super Country Band**, Len Little Ball of Country, Monday, December 17, 7 p.m., 600 West San Marcos Boulevard, San Marcos, 744-4120.

The Mark Whiffeld Quintet, Elanor's, Tuesday, December 18, 8 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 439-0541.

Joe Pass, Elanor's, Wednesday, December 19, through Sunday, December 23, Wednesday, Thursday, and Friday, 8:30 p.m., and 10:30 p.m., and Saturday, 9 p.m., 10:30 p.m., and midnight, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 439-0541.

King Cotton, Belly Up Tavern, Thursday, December 20, 9 p.m., 143 South Coast Avenue, Solana Beach, 451-9022.

Jack Welch and the Heart Attack and Jerry McLean and the Band of Gypsies, Belly Up Tavern, Friday, December 21, 9:35 p.m., 143 South Coast Avenue, Solana Beach, 451-9022.

Holly Hoffmann and Peter Sprague, Palace Bar, Friday, December 21, and Saturday, December 22, 8:30 p.m., Horton Grand Hotel, 311 Island Avenue, Galapagos Quarter, downtown, 544-1886.

The Johnny Geronimo/Johany Best Quartet, featuring Bill Hunter, Tom Alvarado, Jay Hearn, and Stan Bloom, Wall Street & All That Jazz, Friday, December 21, and Saturday, December 22, 8:30 p.m., and 10:30 p.m., 16466 Bernardo Center Drive, in the Prado Suite, 100-120, Rancho Bernardo, 673-1222.

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Sale limited to stock on hand. Video Rentals at stores marked with *. Sale ends Thursday, December 13th. #20874

San Diego Reader, December 6, 1990

THIS WEEK AT ELARIO'S



JOHN PATITUCCI BAND
Dec. 5-9

This six string bass phenomenon, known for his work with Chaka Khan, makes funk, fusion, blues and more. Vince Colaiuta - drums. Steve Taubler - saxophone.

SHOWTIMES: Wed., Thurs. & Sun. 8:30 & 10:30 p.m. - \$5.00. Fri. & Sat. 9:00, 10:30 & 12 midnight - \$7.50.

THE WEST COAST VANGUARD OF JAZZ & AWARD WINNING RESTAURANT
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MITCH WATKINS
Tuesday, Dec. 11

Mark Whiffeld Quartet - Dec. 18
Janyne & Jippy Gierath and the Sweet Baby Blues Band - Dec. 26-31
Special 1993's Eve dinner package available. Call for reservations 459-0541. Limited seating.

HAPPY HOUR
11 am - 7 pm Mon-Fri. Enjoy our ocean view & super sunset hours. Free Taco Fiesta Bar 4 pm-7 pm. \$1.75 drinks, well drinks, house wine and daily drink specials.

Blues Deluxe, featuring Southside Johnson, with Doug Hamblin, Marc Jordan, Rick Slomson, and Dave Haves. Belly Up Tavern, Wednesday, December 26, 9 p.m., 141 South Camino Avenue, Solana Beach. 481-9022.

Jimmy and Jeanne Chatham and the Sweet Baby Blues Band. Elan's, Wednesday, December 26, through Monday, December 31, 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, 7905 La Jolla Shores Drive, La Jolla. 439-0541.

After 7, Symphony Hall, Thursday, December 27, 8 p.m., 1245 Seventh Avenue, downtown. 278-7133.

Mary's Danish, Belly Up Tavern, Thursday, December 27, 9 p.m., 141 South Camino Avenue, Solana Beach. 481-9022.

Bad Religion, No FX, and Big Dill Cari. Square, Friday, December 28, 8 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California. 278-7133.

The Beat Farmers, Bachanal, Friday, December 28, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-7133.

The Ronettes and **Mingo Hand**, Belly Up Tavern, Friday, December 28, 9:30 p.m., 141 South Camino Avenue, Solana Beach. 481-9022.

Pete and Ceste Candoli, with Rocky Cole, Connor Wiggs, and Tim McMahon. Palace Bar, Friday, December 28, and Saturday, December 29, 8:30 p.m., Horton Grand Hotel, 111 Island Avenue, Laguna. 544-1888.

Jo D'Oris and **Bob Magnusson**, Wall Street & All That Jazz, Friday, December 28, and Saturday, December 29, 8:30 p.m., 915 p.m., and 10:30 p.m., 1446 Hermosa Center Drive, in the Prado, Suite 100-120, Rancho Bernardo. 475-1122.

David Zepher and **Lox-U**, Bachanal, Saturday, December 29, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-7133.

OF NOTE



ROCK POP
STEPHEN ESMOLINA

Poison and Warrant, Sports Arena, Sunday, December 30, 8 p.m., 234-1176 or 278-7133.

Eddie Money and the **Down Beat**, Bachanal, Sunday, December 30, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-7133.

The Rhonda Bays, Belly Up Tavern, Sunday, December 30, 9 p.m., 141 South Camino Avenue, Solana Beach. 481-9022.

Endless, Square, Monday, December 31, 8 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California. 278-7133.

The Menzies, Sport, Monday, December 31, 8 p.m., 1230 Burnes Avenue, Bay Park. 278-3993.

The Beat Farmers, Bachanal, Monday, December 31, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-7133.

The Paladins, Lynwood Slim, and **Junior Watson**, Belly Up Tavern, Sunday, December 31, 9:30 p.m., 141 South Camino Avenue, Solana Beach. 481-9022.

Stella Jordan, Elan's, Wednesday, January 2, through Sunday, January 6, 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, 7905 La Jolla Shores Drive, La Jolla. 439-0541.

W.B. Bold, Choir's Restaurant, Friday, January 4, 7 p.m., 10820 North Torrey Pines Road, La Jolla. 554-3663.

Pam and Maggie, Choir's Restaurant, Friday, January 4, 7 p.m., 10820 North Torrey Pines Road, La Jolla. 554-3663.

The Vixen Brothers and **Crash Vegas**, Spectra Theatre, Saturday, January 5, 7 p.m., 121 Elmwood, Escondido. 235-8600 or 278-7133.

The Frank Morgan Quartet, Elan's, Wednesday, January 9, through Sunday, January 13, 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, 7905 La Jolla Shores Drive, La Jolla. 439-0541.

W.B. Bold, Choir's Restaurant, Friday, January 11, 7 p.m., 10820 North Torrey Pines Road, La Jolla. 554-3663.

Three for All, Choir's Restaurant, Friday, January 11, 7 p.m., 10820 North Torrey Pines Road, La Jolla. 554-3663.

The Dave Mason Band, Bachanal, Saturday, January 12, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-7133.

Jo Walker, Belly Up Tavern, Saturday, January 12, 9 p.m., 141 South Camino Avenue, Solana Beach. 481-9022.

The Roy Hardgrave Quintet, Elan's, Wednesday, January 16, through Sunday, January 20, 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, 7905 La Jolla Shores Drive, La Jolla. 439-0541.

Jo Anne and Larry Stetler, Choir's Restaurant, Friday, January 18, 7 p.m., 10820 North Torrey Pines Road, La Jolla. 554-3663.

Peter Ostroushko, Del Mar Shores Auditorium, Saturday, January 19, 8 p.m., the Winnet School, 215 North Street, Del Mar. 436-4030.

Pam Simon, Sports Arena, Sunday, January 20, 8 p.m., 234-1176 or 278-7133.

The Jimmy McGill Quartet, Elan's, Wednesday, January 23, through Sunday, January 27, 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, 7905 La Jolla Shores Drive, La Jolla. 439-0541.

Hanna Gadi, Choir's Restaurant, Friday, January 25, 7 p.m., 10820 North Torrey Pines Road, La Jolla. 554-3663.

No Strings Attached, Del Mar Shores Auditorium, Saturday, January 26, 8 p.m., the Winnet School, 215 North Street, Del Mar. 436-4030.

"Simply Jazz", featuring David Benoit, Theatre East, Saturday, January 26, all for time, East County Performing Arts Center, 201 East Main Street, El Cerrito. 440-2277.

Elan's, Wednesday, January 29, through Sunday, January 31, 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, 7905 La Jolla Shores Drive, La Jolla. 439-0541.

Three for All, Choir's Restaurant, Friday, January 25, 7 p.m., 10820 North Torrey Pines Road, La Jolla. 554-3663.

Live Music

RISING STAR

Outrageous seafood appetizers
Happy Hour Mon.-Fri. 5-6 p.m.

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Sunday & Monday, December 9 & 10
Sunday & Monday 8:30 pm - 10:30 pm

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THE POINT BLISTER CHICKEN HUNGRY STICKEN

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SATURDAY, DECEMBER 8
SALTY DOG SWEET F.A. JET BLACK

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A BENEFIT CONCERT FOR THE HOPE HOUSE TOBACCO ROAD/THE FALCONS EARL THOMAS & THE BLUES AMBASSADORS

MONDAY, DECEMBER 10
MARY CHAPIN CARPENTER

TUESDAY, DECEMBER 11
BOB McMAHON & THE REAL BAND WORLD AFFAIR/SUBTERRANEANS

WEDNESDAY, DECEMBER 12
MODERN ZOO PLUS SPECIAL GUESTS

THURSDAY, DECEMBER 13
YETI A FAREWELL TOUR WITH SPECIAL GUESTS MALTEZE & DOCTOR X

FRIDAY, DECEMBER 14
RHYTHM FACTORY TOUGH QUESTION • BAD DOG WILD TRUTH • YANKWORTH

SATURDAY, DECEMBER 15
COYOTE SCARY MARY & THE NOOSE

WEDNESDAY, DECEMBER 26 & THURSDAY, DECEMBER 27
SAM KINISON

FRIDAY, DECEMBER 28
BEAT FARMERS

SUNDAY, DECEMBER 30
EDDIE MONEY

MONDAY, DECEMBER 31
NEW YEAR'S EVE BASH WITH BEAT FARMERS

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Gift Certificates are 10% OFF until Dec. 13th. Redeem them at any of over 780 Wherehouse stores after Dec. 25th.

\$11.99 COMPACT DISC
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We guarantee you'll be totally satisfied with everything you buy at our stores. If, for any reason, you're not happy with your purchase, bring it back within 10 days, with the register receipt and original product packaging and we'll exchange it...no questions asked.

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| CHULA VISTA | Chula Vista Center | POWAY | 12620 Poway Rd. |
| CLAIREMONT MESA | 4721 Clairemont Mesa Blvd. | SAN DIEGO | 11808 Ramona Blvd. |
| EL CAJON | 872 Jackson St. | SAN DIEGO | 244 Canyon St. |
| ENCINITAS | 2620 El Camino Real | SAN DIEGO | 3750 Sports Center Blvd. |
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| IMPERIAL BEACH | 481 Camino St. | SAN DIEGO | 3750 Sports Center Blvd. |
| LA MESA | 3550 Grandcenter Center Dr. | SAN DIEGO | 1900 University Ave. |
| LA MESA | 7920 University Ave. | SAN DIEGO | 4281 College Ave. |
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| NATIONAL CITY | 1491 E. Plaza Blvd. | SAN MARCOS | 1442 W. San Marcos Blvd. |
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| OCEANSIDE | 7484 Vista Way | | |

Hillside Hotel, 15575 Jimmy Durante Boulevard, Del Mar 92028. In the Del Rio Lounge and Oyster Bar live music. Wednesday through Saturday call club for information. Bonus Del performs a variety of piano music from 10 a.m. to 2 p.m. Sunday.

The Hungry Hunter, 1940 Bernardo Plaza Drive, Rancho Bernardo 92028 or 566-2490. (R) Ridge, comedy and music. Tuesday through Thursday 8 p.m. to midnight. Friday and Saturday 8 p.m. to midnight.

San Chabuco Del Mar, 1541 Camino Del Mar Del Mar 92028. Dining and dancing to Latin live music with Scott Chamberlin on vocals, offers a blend of standards, lounge rock and roll, and contemporary favorites. 8 p.m. to midnight. Friday and Saturday 8 p.m. to midnight. Saturday Ron Singer offers a variety of show tunes, light classics, and contemporary selections on the piano for tea time, 2 p.m. to 5 p.m. Tuesday through Saturday, and for cocktails until 7 p.m. Doug live performs on keyboard and sings with special guests in the Jimmy Durante Lounge from 8 p.m. to midnight. Thursday on piano 2 p.m. to 7 p.m. Monday for tea and cocktails in the Bluffs Garden Restaurant. Sunday from 8:30 p.m. to 9:30 p.m. Wednesday is "open night" hosted by Luigi Lazzaro. From 9 p.m. to midnight, singers are welcome. Ron Singer performs on the piano from 10 a.m. to 2 p.m. Sunday brunch.

Ireland's Own, 656 First Street, Encinitas 92023. Tim and Maria Healy Irish and folk music. Thursday through Sunday.

Jolly Roger, 1900 North Harbor Drive, Oceanside 92054. The Rockaways, contemporary and variety music. Thursday through Sunday.

Kilroy's Cafe, 215 15th Street, Del Mar 92001. Eric Keating, jazz, folk, classical and original music on guitar with vocals. 4 to 9 p.m. Thursday, 5 to 9 p.m. Friday and Saturday. Frank and John, folk and original music. Acoustically performed with vocal harmonies. 7 to 10 p.m. Saturday. "College Night." Featuring various acoustic acts. 6 to 9 p.m. Sunday.

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad 92008. In the Tournament of Champions Lounge. Billy Amos, contemporary. Tuesday through Saturday, with Loretta and Special Delivery, contemporary. Friday and Saturday. Beverly State, pianist, entertains nightly except Tuesday at 8 p.m., in the International Saloon.

OF NOTE



ANTHONY WILLIAMS
STEPHEN ESMEDINA

Lee's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos 92076-4226. Char Carroll and Company, country. Wednesday through Sunday (an exception Sunday). Stranded, country music. Tuesday. The North Forty Band, country music, beginning at 4 p.m. on Sunday.

Mile Plaza, 5009 Paseo Delicias, Rancho Santa Fe 92085. Just hash, piano show tunes. Wednesday. Through Saturday.

Mitnick's Cafe, 1953 San Elito Avenue, Carlsbad 92008. Peter Pumping, jazz and vocal guitar, performs from 9 to 11 p.m. Friday. Eric Keating's Country. The original music. 8:30 p.m. Saturday. Open-mike night. Sunday. Hosted by Steven White. Jazz night with Eric Keating begins at 7:30 p.m. Wednesday.

The Mission Inn, 502 East Mission Road, San Marcos 92076-2020. In Natural, contemporary. Thursday. "New Country" vintage rock and roll. Friday and Saturday. Boney's. Contemporary and variety music. Monday and Tuesday. Tami Thomas and Her Hot Penders. Unleashed, swing, and big-band jazz. 7:30 to 11:30 p.m. Wednesday.

Oakdale La Brea, 1800 Oakdale Road, Encinitas 92036. Bluebird, country. Friday through Sunday (an exception Sunday). Beginning at 4 p.m.

Old Del Mar Cafe, 2750 Via de la Valle, Del Mar 92028. Live music, nights, call club for information.

The Pubbing House Restaurant, 125 South Main Avenue, Fallbrook 92038. Live music and comedy. Friday and Saturday evenings. Larry and Tom host open mike night, Wednesday.

Pala Mesa Brewert, 2001 Old Highway 795, Fallbrook 92038. Greg Hartline, contemporary jazz, and variety music. 6:30 to 10:30 p.m. Wednesday and Thursday. 8 p.m. to midnight. Friday and Saturday. 10:30 a.m. Sunday.

The Peninsula Club, 2227 Old Peninsula Road, Pismo Beach 93456. The New Band, country music. Tuesday through Thursday. The Sassy Brothers, country. Friday and Saturday.

Portofino Restaurant, 1208 First Street, Encinitas 92036. Jimmy Fontaine, piano variety. 7 p.m. Thursday. 8 p.m. to 11 p.m. Friday.

The Plaza Place, 2623 El Camino Real, Carlsbad 92008. Billy Amos. Contemporary. Tuesday through Saturday. Billy Amos. Contemporary. Tuesday through Saturday. Billy Amos. Contemporary. Tuesday through Saturday.

I will probably never comprehend why the holiday season finds people extending a more generous attitude toward movies. TV specials, songs, and performers reeking of the worst sort of brackish schmaltz, and banality. I remain resolutely devoid of cheer or good will, so it is virtually impossible to suspend disbelief for those crooners who exploit boring old carols for lack of something worthwhile to do.

Although **Andy Williams** has long engaged in this annual charade, he is less manipulative (and husky) with a refreshing sense of modesty. Admittedly, he has plenty to be modest about, but at least he doesn't pretend that every key change and light climax is absolutely breaking his heart and eliciting all the emotion he has to offer. There is not a single Christmas standard, religious or secular, that need ever be interpreted again. Sir Williams was responsible for nice, quiet renditions of "Moon River" and "Days of Wine and Roses," and I have been told by someone with a creative memory that he does a convincing "Stormy Monday." Whatever Williams and entourage will be at the Civic Theatre for two shows on Monday night.

Producers, 125 West Grand Avenue, Encinitas 92026. Live music is offered nightly. Call club for information.

Poway Mine Company, 12125 Poway Road, Poway 92064. Bluegrass Country music. Thursday. The Popkins, rock and roll. Friday and Saturday. Call club for information.

Ralph and Eddie's, 260 Grand Avenue, Carlsbad 92008. Rock, blues, rock and roll. Friday live music. Saturday call club for information.

Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo 92126. Danni Daniels and Flashback, contemporary. Tuesday through Saturday. Sound Investment, contemporary. Sunday and Monday. Jim Malone and Craig Maguire share the piano bar entertainment (they offered nights call club for information as to who is performing on a given night).

Ron's Red Eye Saloon, 1448 South Mission Road, Fallbrook 92038. The Toot Band, country music. Thursday through Saturday.

The Sand Bar and Restaurant, 3674 Carlsbad Boulevard, Carlsbad 92008. Citizen X, reggae. Thursday. The Wayback Machine, vintage rock and roll. Friday. Midnight Boogie, rock and roll. Saturday. Natchez, rock and roll. Sunday. Party Shed, rock and roll. Tuesday.

Shepherd's Cafe, 128 First Street, Encinitas 92023. Jewish performers. Classical music on the piano and flute. Thursday evening and during the Sunday brunch. Dangle's sing and play keyboard, offering selections of waltz from the past and original cutting-edge, vintage jazz ballads. Saturday.

Smith's Downtown, 189 East Broadway, Vista 92083. The Live country music. Friday through Sunday. Call club for information.

Stanford Calabrese, 1307 Stanford Court, Del Mar 92036. James San Lang, classical guitar music. 9:30 a.m. to 11:30 a.m. Sunday.

LATE-NITE DINING AND DANCING

Aubray Fay Band
Dec. 7, 8, 12, 21, 22, 29, & New Year's Eve

Jesse Davis & His Group
December 13, 14, 15

Ladies Night Every Tuesday
Ladies Fashion Show & Auction
New Orleans Jazz Sundays
The Ben Band and Rocky Laine

Seafood Happy Hour & Patio B-B-Q
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\$1.00 SHOTS ELECTRIC KOOLADE
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75¢ DRAFTS

Friday & Saturday, December 7 & 8

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FRIDAY HAPPY HOUR • FREE MEXICAN BUFFET & \$1.50 DRINK SPECIALS • \$4.25 PITCHERS OF BEER • REFILLS \$2.50 ALL NIGHT

SATURDAY HAPPY HOUR 8 PM-10 PM
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TUESDAY NIGHT LIVE REGGAE PARTY
Friday & Saturday, December 7 & 8
COMMON SENSE
\$3.75 PITCHERS OF BEER
REFILLS ONLY \$1.00

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Thursday, December 6 • Reggae Night
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Karaoke Specials

Saturday, December 8 • 4 pm
WADE PRESTON

Saturday, December 8 • 9 pm
ROUGHNECK POSSIE

SUNDAY • FOOTBALL • 2 SATELLITES

Sunday, December 9 • 9 pm
PSYCHEDELIC PSUNDAYS ROCKOLA

Mon., Dec. 10: **WILLIE JAYE "THE TEXAS HURRICANE"**
Tues., Dec. 11: **EARL THOMAS & THE BLUES AMBASSADORS**
Wed., Dec. 12: **WADE PRESTON BAND**

Coming New Year's Eve: **BLUES AMBASSADORS**
Blind Melons is available for selected holiday parties, etc.

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A FILM SO FAR OUT THE CAMERAMEN WERE ASTRONAUTS.

This breathtaking OMNI film shows you the Earth from space. A view only a few lucky astronauts have enjoyed — until now. You'll see how our environment is dramatically changing. And how those changes will affect our future. Call 238-1168 for showtimes. Then stop by Balboa Park today, or tonight. And see the film that takes you to new heights.

Blue Planet

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Valentine's, 11322 Rancho Bernardo Road, Rancho Bernardo, 421-2000. Live music, Wednesday through Saturday, call club for information.

Villa de Galla, 1723 South Hill Street, Oceanside, 433-5541. At home jazz rock and roll, and contemporary music, 7:30 p.m. Wednesday and 8 p.m. Thursday through Saturday.

Vivian's Four Seasons Restaurant, 725 South Highway 101, Marina Beach, 431-1411. Six Seasons, live piano music, 7:30 p.m. Wednesday through Saturday. **Wall Street** and **All That Jazz**, 14466 Highway 101, San Diego, 437-1122. Live music, 8:30 p.m. Friday and Saturday.

Beaches

Anderson's Bakery, 956 Orange Avenue, Coronado, 435-4351. Live music, classical guitar music from the public domain, 8 to 9 p.m. Thursday and Saturday.

Anthony's, 4220 La Jolla Village Drive, La Jolla, 437-5008. Piano and baritone, easy-listening tunes, Thursday through Saturday.

Anson's Restaurant, 875 Prospect Street, La Jolla, 434-4206. Live music, European and American music, live dancing, Wednesday through Saturday. George Jones, original and classic music on the piano, 6 to 9 p.m. Wednesday through Saturday. At home pop music variety on the trumpet and mandolin, 8 p.m. to midnight, Sunday and Monday.

Bahia Hotel, 208 West Mission Bay Drive, Mission Bay, 488-0551. Piano bar entertainment, Mark Overby, Thursday through Saturday. Bob McLeod, Sunday and Monday. Randy Pechter, Tuesday and Wednesday.

Blind Nelson, 731 Garnet Avenue, Pacific Beach, 482-7641. Rockabilly, blues, reggae, Thursday, the Redlocks, vintage rock and roll, Friday, Wade Preston, rock and roll, and blues, and Saturday, Earl Thomas and the Blues Ambassadors, blues and reggae, 9 p.m. to midnight, Wednesday through Saturday.

Blue Moon, 1411 Camino del Rio South, San Diego, 524-1111. Live music, 8:30 p.m. to midnight, Wednesday through Saturday.

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Chuck's Steak House, 1250 Prospect Street, La Jolla, 434-3325. Live jazz, Wednesday through Saturday, call club for information.

Club Diego, 860 Garnet Avenue, Pacific Beach, 277-1241. Live music, Wednesday through Saturday, call club for information. Acoustic music, with Paul Harwood, The 40 rock and roll, 5:30 to 8:30 p.m. Sunday, Tuesday and Thursday on the radio.

Club Diego, 860 Garnet Avenue, Pacific Beach, 277-1241. Live music, Wednesday through Saturday, call club for information. Live piano music is offered in the lobby from approximately 5 to 7:30 p.m. through Saturday.

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ALL AGES (full bar w/D)

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Rock 'n' roll, Friday & Saturday, 9 p.m.
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Tonight: Chertaw & The Blues Phantoms rock 'n' roll 9 p.m.
Friday: Funk Society jazz band 5:30 p.m.
Sunday: Moon Rockers "The Duo" 9 p.m.
Tuesday & Wednesday: Karaoke sing-along
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5 SATELLITES • 25 TVs • 5 BARS
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EARL THOMAS
AND THE BLUES AMBASSADORS
Thursday, Dec. 6, 9 p.m.
CLASSIC-ROCK
KING BOOM BOOM

EARL THOMAS & THE BLUES AMBASSADORS
Monday, Dec. 10, 9 p.m.
"More influences than Otis Redding, Blood Sweat & Tears or Fishbone ever dreamed of"

DAVE ALVIN LUCINDA WILLIAMS
ROBE FLORES
TOM RUSSELL, STEVE YOUNG
Sunday, Dec. 9, 9 p.m.
Songwriters showcase

UPCOMING
King Cotton, December 20
Jack Mack, December 21
Blues Delux with Doug Hamilton,
Mack Jordan, Rick Strass, Dave Hayes,
featuring Southside Johnny, December 26
Merry Christmas, December 27
The Bluebird Boys, December 30
The Paladins, New Year's Eve
J. Walker, January 12
The Toasters, February 1

EARLY EVENING SHOWS
Ed Reed and the Streetbeat Five, Tuesday 5:30-8:00 p.m.
Bob Long Band, Saturday 5:00-8:00 p.m.
Barry May and the House, Monday 8:00-11:00 p.m.
Ed Reed and the Streetbeat Five, Wednesday 8:00-9:00 p.m.

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Dancing every Friday & Saturday night
Friday, December 7
9:00 pm-1:00 am
ROCKOLA
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9:00 pm-1:00 am
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SEE THE COCTEAU TWINS AT SPECKLES THEATRE ON MONDAY, DECEMBER 10, 1990.
Over the past eight years the Cocteau Twins have gained a tremendous following and have influenced groups like the Sugarcubes, The Sundays and many others. Now this alternative rock band is out with their latest release, **HEAVEN OR LAS VEGAS**, featuring the single **Lookin' Low**.
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Sam Goody
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Carlsbad 2510 El Camino Real La Mesa 8300 Highway Drive
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"LEARN TO SHRED NIGHT!"
Come win a road bike
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FINALS
10 pm, Thurs., Dec. 6
Free Photo Shoot With Sarah Kline
Call Trish at 429 for more info
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Winners will appear on National TV on the S.D. News Awards, March '91
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Dec. 17 - San Francisco at L.A. Rams - Arthritis Foundation

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Videos must be
1 1/2" VHS
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Right now we're offering the renowned, ultra-compact Bose® Acoustimass®-5 speaker system at a special guaranteed low price.

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Whether they work or not.**

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"Side-by-side with speakers costing three to five times as much, the AM-5 consistently produced the more exciting and listenable sound..."

Stereo Review
Julian Hirsch

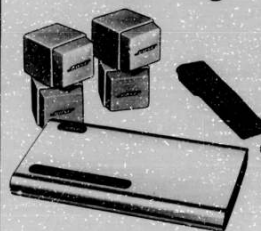
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This ultra-compact Bose system is perfect for the music lover who wants to avoid big, bulky boxes, but isn't willing to compromise on sound quality. 2 tiny cubes connect to form the left and right channel speakers, which work along with the patented Acoustimass module. These cubes swivel, while the module can be hidden anywhere, even under furniture, allowing you to enjoy sensational stereo sound in a minimum of space. Optional wall and ceiling brackets available for additional placement flexibility. Available in black and white.

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Lifelike Direct/Reflecting® sound from Acoustimass® powered speakers.

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An elegant music center with CD player and AM/FM tuner replaces an entire rack of equipment.

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Control the entire system with a radio frequency remote that operates from anywhere inside - or around - your home.

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200 watts of power with no audible distortion, from amplifiers that can be completely hidden from view.

We submit that once you experience the Bose Lifestyle music system in your home, you will not settle for less.

Ask for your 14-day in-home trial.



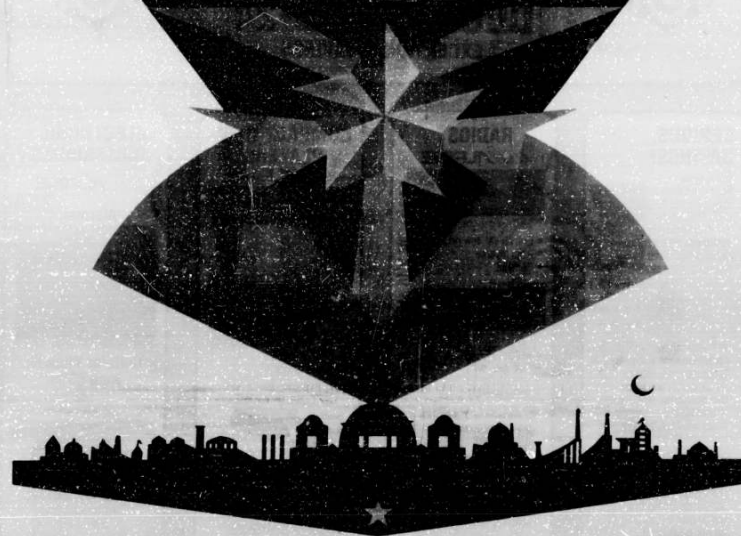
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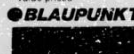
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- Entry level, low price
- Auto reverse
- Reliable

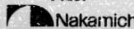


- Pullout
- Hi power
- Feature loaded
- Value priced



- Pullout
- 15 station preset
- Auto reverse
- Affordable quality

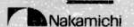
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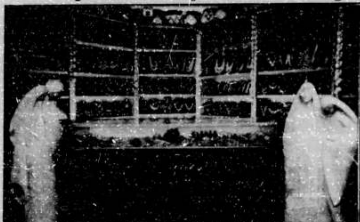
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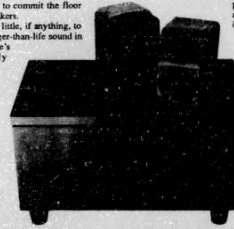
Today people have become more and more space conscious. Many apartment dwellers don't want to give up valuable floor space for large speaker systems. Others who are planning a surround sound or home theatre system simply don't have the room for more speakers in their listening rooms or hesitate to commit the floor or wall space to a good sounding pair of speakers.

Until now, serious music lovers have had little, if anything, to choose from that would produce a large, bigger-than-life sound in a small, compact size. Systems that fit one's space requirements have been woefully disappointing in sound quality.

The RM 3000 Three-Piece System

Polk's engineers had determined long ago that there were indeed certain technical advantages in small speaker systems. Both high and mid frequencies could be faithfully reproduced with superior transient response and dispersion characteristics, and the convenient, more flexible placement of small enclosures within the listening area could create an ideal sound stage. Unfortunately, reproducing the life-like, full body of the lower frequencies could not be achieved in a truly compact enclosure.

Polk's RM 3000 replaces the traditional pair of speakers with three elements, two compact midrange/tweeter satellites and



The RM 3000's satellites measure 7 1/2" x 4 1/2" x 5 1/2" and are available in black, mahogany, glass black piano or passable white. The subwoofer is 12 1/2" x 12 1/2" x 12 1/2" and is available with black wood grain sides and a black, mar-resistant top.

The Legendary Sound of Polk

In the tradition of Polk Audio, Matthew Polk and his team of engineers were determined to make the RM 3000 sound better than any other speaker of its type.

Initial reactions have been filled with superlatives including Julian Hirsch of Stereo Review magazine who says, "... they sound excellent ... spectral balance was excellent ... smooth and seamless."

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Any household with videodisc source cables in place to transmit program information from the main A/V system to secondary rooms is a candidate for Missing Link. Since Missing Link has no connection with such cable, there is no chance of interference with other pictures or sound. Missing Link is ideal for homes with custom wiring in place from room to room within walls. It adds no unsightly wires, has no contact with the built-in system - yet offers the benefits of full remote control from any room to the custom A/V owner.

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GIFT CERTIFICATES AVAILABLE.
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The ultimate gift: The International Star Registry will
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Weekdays 9:00 am-5:30 pm
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4620 Alvarado Canyon Rd.
1/2 mi. at Mission Gorge Rd., one mile east of
Jack Murphy Stadium
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SILK FLOWER Exchange

POINSETTIA EUSH
\$5.95
(Dept. store price \$14.95)

DRACAENA
\$10.95
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SKY SAILING

...you give the adventure of a lifetime!

As low as
\$39 per person
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The best gift
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A soaring certificate, the ultimate holiday gift idea

For two people we offer 3 outstanding sailplane (glider) rides:

- No Name Mountain flight costs \$39 per person
- The Hot Springs Peak flight, at \$59 per person
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• Scenic ride for one person (plus pilot) starts at \$49.
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(Your pilot will explain the controls and allow you to fly!)

Since 1959, Sky Sailing has been a leader in the sport of soaring. Our years of
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The adventure begins as you slip into the sleek sailplane for an experience you'll
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Call us 9 am to 5 pm at (619) 782-0404. We will be happy to answer any questions
about our many fantastic flights. Gift certificates available.
Avoid that last minute holiday rush and order your gift certificate now!

Sky Sailing
31930 Highway 79, Warner Springs, CA 92086
Call us today at (619) 782-0404

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SILK FLOWER "SUPER MARKET"

The Original

EXTRA FULL 7 FT. FIGUS \$24.95
(Dept. store)

\$29.95
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Shop our warehouse & save!!

Save 50%-70% over dept. store prices

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(Dept. store price \$14.95)

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(Dept. store price \$14.95)

WHOLESALE & RETAIL

SILK FLOWER Exchange

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4620 Alvarado Canyon Rd.
1/2 mi. at Mission Gorge Rd., one mile east of
Jack Murphy Stadium
584-8899

CALIFORNIA TEDDY BEARS

CATS & RABBITS TOO!

"Wheel of Fortune Sale"

You spin & save!!!

Save an additional 10% to 25% off already low, low discount prices.
Select any Teddy Bear, Cat or Rabbit and then spin the
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Everyone's a winner!

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CHAIRS FROM \$79

Queen Size Futon \$119
6" mattress and frame

We have over 1,000 designs
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Sofas & love seats from \$599

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17 credit and layaway available
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MASSAGE BY ELVES
 Ho Ho Ho! Let you didn't know it's the season for a soothing, relaxing massage session. Call: 279-7131 (492/04456).
 SINCERELY YOURS, 3960 4TH AVENUE
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BRUCE'S MASSEUSES
 EXPERT LECTURE MASSAGE IN YOUR HOME.
 GIVE THE GIFT OF HEALTH.
 RELAX & FEELING... 295-0801. RELAX YOURSELF.

A TOUCH OF CLASS!
 Our Holiday Massage is sheer luxury!
 Its stress and relax with a prompt, reliable outdoor service. Call now! (U.S. #901387), 587-8765.

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 A gentle approach to health. Eliminate stress while increasing energy. Experience total relaxation with these easy to learn movements. Gift certificates available. For class information, call Susan, 441-1165.

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 Give thanks to yourself or a loved one with a soothing, relaxing massage session. Call: 279-7131 (492/04456).
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 Massage gift certificates buy one, receive 1/2 hour free. Legitimate only. Team 10pm. (U.S. #901387), 291-4605.

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 "Look years younger today!"
 Quickly, safely shed your wrinkles. Facelift products. Pamper loved ones with pre-holiday gift. Call: 279-3065.

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 Pamper your loved one or yourself this holiday season with a relaxing fingertip massage. Your place or mine. (U.S. #901387), Call now: 279-8246.

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Mingle All the Way
PARTY PLANNING

SANTA CLAUS FOR HIRE!
 \$50 per hour, 449-3522.

CELESTIAL SOUNDS
 All elegance to your holiday party.
 Live harp music by Cynthia Douglass.
 Classical, contemporary, Celtic selections.
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GROUCHO AT PARTIES?
 Groucho will mingle and amuse at your party! 285-4436.

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AUTO DETAILING
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 Includes: wash, wax, polish, buff, interior cleaning, vacuuming, and tire shine. Satisfaction in and out.

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 Expires 12-31-90 with this ad

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Gift Certificates & customized packages available

Fig. I-The Sharp Image
 Aromatherapy facial with Aveda Skin Care System, Moisturizer & Polishes, wash & style and make-up application. \$100 reg. \$130

Fig. II-The Renaissance
 Aromatherapy facial, body wrap, wash & style, & make-up application. \$85 reg. \$105

Fig. III-The Star
 Aromatherapy facial, full body massage, wash & style and make-up application. \$95 reg. \$95

Fig. IV-G.I. Package
 Aromatherapy facial, full body massage, haircut & style and manicure. \$85 reg. \$98

Fig. V-Sparkle & Shine
 Haircut & styling, customized color and make-up application. \$75 reg. \$100

Fig. VI-The New Attitude
 Aromatherapy facial, haircut & style, manicure and make-up application. \$85 reg. \$85

SHARP IMAGES
 5945 Mission Gorge Rd., Suite B (Across from Ross Tapes) • 280-0900
 MCVISA • Expires 12/31/90 • Services good through 1/31/91

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The **FASHION LEADER** for the big man

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Mention this ad for holiday discounts. All major credit cards accepted.

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 The perfect gift for the thrill seeker or outdoor enthusiast.
 \$98.00
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Camcorders
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 Hot air balloon ride, certificate, the ultimate stocking stuffer!
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 BMW's new leather keycase. Built-in Motion. 4912 El Cajon Blvd. San Diego 92107

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CLOSING OUT SALE UP TO 50% OFF

EL CAJON TRIP WEST PIPE SHOP AND TOBACCO ACCESSORIES

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USED LPs 6 for \$10
 472 Fletcher Parkway (across from Parkway Plaza)
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 1 Month-\$35
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PERMANENT COSMETIC MAKE-UP
 Permanently enhance your face. Change your life. Make your friends love you or give your eyes definition.

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- 4x oversampling digital filter
- Compatible for 3" CDs (direct loading)
- High power 25W x2 (10W x2 EIA std.)
- Gold-plated RCA Preout
- Main-in (gold-plated RCA terminal)
- Detachable control face

\$499⁹⁵ was \$540

SOUNDSTREAM

- Separate bass & treble
- Quartz PLL tuner
- 11 auto x2
- X0 to '6 AKHZ
- Auto reverse & clock

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DENON

- DCX-70
- CD CHANGER COMMANDER
- Provides continuous sequential playback of 10 magazine-loaded CDs
- Operates via any in-dash cassette receiver equipped with AUX-IN or CD-IN using the cassette receiver's audio controls

\$539⁹⁵ was \$700

Lowest

Prices

Around



SOUNDSTREAM

- DDD11 Output power (20Hz-20 kHz)
- 52W x 2 into 4 ohms
- 45W x 2 into 2 ohms
- 80W x 1 into 4 ohms
- THD <0.1%, 20
- 10-20 kHz at rated power into 4 ohms
- SN ratio: 110 dB
- Damping factor: >200
- Input sensitivity: 250 mV-2.5V
- Input Impedance: 10 kohms

\$178⁹⁵ was \$200

a/d/s/ Amplifiers

- 4-Channel
- 4 x 35 watts at 2 ohms
- 0.5% THD at rated power
- DIN compatible input
- 3-year warranty

\$199⁹⁵ was \$240

MITSUBISHI ELECTRONICS

- 5-2000
- 5x watts x 2 Car Audio Amplifier
- 2.5 watts maximum x 2 at 4 ohms
- 16 watts x 2 at 4 ohms, 0.5% THD
- 20 Hz to 20 kHz
- Gold-plated RCA type pre-amp inputs
- Adjustable input gain sensitivity control
- Multi-stage amplifier protection circuitry
- Power source noise suppression circuitry

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SOUNDSTREAM

- State-of-the-art in subwoofers for maximum bass response

\$99⁹⁵ each

a/d/s/ 2001

- The very best in automotive plate separate speakers
- 4" mid 1" dome tweeters

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M/B QUART

- Mids & Tweeter Combo
- 6" Mid bass
- 2-way crossover
- 1" dome tweeter
- Includes mounting hardware
- 3-year warranty

\$199⁹⁵ was \$300

CLIFFORD

- 2 one-button remotes
- Passive or manual arming
- Electronic shock sensor
- High siren
- LED status indicator
- Lifetime warranty

\$199⁹⁵ As low as

CODE-ALARM

- 2 two-button remotes
- Passive or manual arming
- Electronic shock sensor
- Engine disable cut-off
- LED status indicator
- Parking light flash
- Lifetime warranty

\$219⁹⁵ As low as

Delta

- 2 remote controls
- Shock sensors
- Drowsy light supervision
- One-piece design
- Installs in minutes
- 1-year warranty

\$88⁹⁵ As low as

CLASSIFIED ADS

SERVICES

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Car Phone Specials

 Motorola Handheld Portable
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 Motorola Flip Phone (folded)
\$999 reg. \$1,200

Hands-Free Car Phone
integrated with glasses mounted antenna

- 95 memory
- Dual-NAM
- Big LCD display

\$375

Special Offer
120 minutes FREE airtime per activation.
Offer good through December 31, 1990 with ad.

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The Most Natural Undetectable System Available

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WITH ABSOLUTELY NO OBLIGATION.

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HAIR

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VISA & MC Accepted

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411 Camino Del Rio So. #102 • San Diego, CA 92108
BUSINESS OPPORTUNITIES AVAILABLE

One for you, one for a friend

30 TAN DAYS \$29*

Wolfe beds • Facial tanners
2nd 30 tan days \$39.99 • Restrictions apply
First-time clients • With this ad

GUARANTEE \$48
Lose at least 6 inches or you don't pay
EUROPEAN BODY WRAP
Reduce cellulite and stretch marks
Not a temporary water loss

| | | | | | |
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| PERFECT 1 DAY ENCINITA 24 HOURS EL CAMINO LANE 942-5070 | PERFECT 1 DAY PACIFIC BEACH 237 LAYNE EL CAMINO LANE 942-5070 | TONI & TONY GOLDEN TOWNSHIP 3051 HAYWARD 456-0609 | MISSION TOW WILSON VALLEY 20000 1ST CITY CENTER 942-5081 | TONI & TONY SPORTS ARENA 35000 1ST CITY CENTER 942-5081 | ARISOLITE 1 DAY COLLEGE BLVD 687-8732 |
|---------------------------------------------------------------------|---------------------------------------------------------------------------|---------------------------------------------------------------|----------------------------------------------------------------------|---------------------------------------------------------------------|------------------------------------------------|

[illegible][illegible][illegible]

**Godiva's
Hair Extensions**
Private booth • 100% human hair
Call for free consultation • 232-1722
Downtown

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Full Set \$105 \$117.99
Fills \$60 \$65.99
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& Pedicure \$115 \$125.00

7317 Chelmsford Mass Blvd.
Salem, MA 01970
508-891-1111
M-F 9-6 P M

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to 95¢ each and more like this. 2004-1054

HOLIDAY SPECIAL

BALE

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| Pull Set | \$15.99 |
| Pull | 39.99 |
| Collector's | 49.99 |
| Masterpiece | \$19.99 |

Decorative BARS

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|----------------|---------|
| Bar | \$19.99 |
| Exterior Frame | \$29.99 |
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REPAIR**

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Now having your VCR serviced couldn't be easier.

HOUSE CALLS \$19.95 ONLY


Home Audio/Video

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 Membership expires from Great American Book!

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- Permanent weight control
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THE ADVENTURE OF
A HUGO BOSS
By Peter H. Brown

Mom dear, I've
on this honeymoon
do so hope that
everything
one
dream

[illegible]

Affluent Hernandez Pacific Rim International Financial Services

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Fax Flyer Foundry of San Diego delivers high-quality typesetting to your FAX machine! Our computer-direct process eliminates ragged edges! Have a sample sent to your FAX machine. Call Today!

276-6977

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276-6977



By Peter Hannan ©1990

Mom dear, I've sorta gotta go on this honeymoon thing now, but I do so hope that this wedding was everything that at least one of us dreamed it would be.

[illegible]

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GET A FREE CREDIT REPORT AND PUT YOUR EQUITY TO WORK.
Call 498-8255
Alonso Hernandez
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computer-driven process
eliminates rugged adjusters!
Have a sample sent to your
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276-6977

Mon-Fri 8am-6pm

For this ad was sent to
the READER by FAX!

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NEW-FAX-USES
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Phone us for a FREE copy of
FAXES 101 & 201
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We'll drop it in your mailbox
or deliver it to your FAX machine
at night. Call Today!

276-6977



**24-hour
answering service
7 days a week**

\$10 month
flat rate

- ☐ All calls answered before 1st ring.
- ☐ Your own 24-hour private message center.
- ☐ Automatic paging throughout all of Southern California available.

FIRST MONTH FREE
with this ad
Exp. 12/20/90

TELEMESSAGE

THIS MODERN WORLD

By Dan Perkins (1990)



JOHN F. BURNETT, 38, is a professional writer and editor. He has written for many years for various publications. He is currently working on a book about the history of the comic book industry.

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Meet the New Dentist in Town!

Consult the gentle touch of experience with the latest techniques in modern dentistry and you have Dr. Patricia Stephens.

Dr. Stephens graduated from the University of Michigan and practiced dentistry in Ann Arbor for two years.

She is a member of the American Dental Association, California Dental Association, San Diego Dental Society, Pacific Institute of Esthetic Dentistry, American Association of Women Dentists, and a member of the San Diego Chamber of Commerce.

Dr. Stephens is a family dentist. She understands the needs of each patient and has a special focus on the pediatric patient. She has over 10 years of experience in her field and has been practicing in her current office for over 10 years.

She has no fear of needles and has a special focus on the pediatric patient. She has over 10 years of experience in her field and has been practicing in her current office for over 10 years.

She has no fear of needles and has a special focus on the pediatric patient. She has over 10 years of experience in her field and has been practicing in her current office for over 10 years.

Patricia Stephens, D.D.S.

GRAND OPENING SPECIAL!

\$45.

Includes: Initial Consultation, X-ray, Cleaning, and Filling.

Call Today! (619) 497-0122

AFRICAN-AMERICAN author and screenwriter, **WILLIAM S. BROWN**, 40, is a professional writer and screenwriter. He has written for many years for various publications. He is currently working on a book about the history of the African-American community.

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P. S. MUELLER

By Pete Mueller (1990)



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NEAR DEATH EXTORTION

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Inside La Jolla Village Square. Call today 584-5902

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IMAGES

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574-7582

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1419 Corner Avenue
272-9060

FREE DELIVERY

WE WILL CALL ANYWHERE FOR YOUR PRESCRIPTION

OLD-FASHIONED GUY looking for a companion... **ADULT FRIENDS**... **TALL, YIP! BLACK BEAUTY**... **WINTER BROTHERS**... **LOOKING FOR A**... **REHAB, AL, LOOKS 35**... **YOU'RE BEING**... **LOVELY LADY**... **NAME TEST**... **REHAB, AL, LOOKS 35**... **YOU'RE BEING**... **LOVELY LADY**... **NAME TEST**... **REHAB, AL, LOOKS 35**... **YOU'RE BEING**... **LOVELY LADY**... **NAME TEST**...

PERSONALS

LOSE 6 INCHES

IN 2 HOURS

GUARANTEED

\$98 \$48

introductory offer

Lose at least 6 inches or you don't pay. With this ad.

European Body Wrap

Men and women. No exercises or diets. Reduces cellulite and stretch marks.

2 TANS FOR \$1

One for you, one for a friend. First-time clients.

DEAR SONGWRIGHTS/FATHERS in the Persian... **YOUR DESTINY**... **SHOCKED, SINGLE, WIDOWED**... **REHAB, AL, LOOKS 35**... **YOU'RE BEING**... **LOVELY LADY**... **NAME TEST**... **REHAB, AL, LOOKS 35**... **YOU'RE BEING**... **LOVELY LADY**... **NAME TEST**...

WANTED

ABOUT HUNDREDS OF PRICES for gold jewelry... **ACT TWO**... **ARCANE GAMES**... **ARCANE GAMES**... **ARCANE GAMES**... **ARCANE GAMES**... **ARCANE GAMES**... **ARCANE GAMES**... **ARCANE GAMES**... **ARCANE GAMES**... **ARCANE GAMES**...

JULIUS KNIPL

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PHOTO

TRADE

ATTENTION BUSINESS OWNERS and Managers if you... **ACQUISITION**... **ACQUISITION**... **ACQUISITION**... **ACQUISITION**... **ACQUISITION**... **ACQUISITION**... **ACQUISITION**... **ACQUISITION**... **ACQUISITION**...

HOLIDAY

Portrait Special

\$45

Commercial Photography • Weddings
Sensual Photography • Portfolios
Make-Up Available

ELON

Photographic

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SERVICES

Is your hair thinning?
Do you feel your best?
Only \$17.50/month.



ILLUSIONS

Full Service Salon
270-6422
3445 S. Ingham
Pacific Beach
Full time stylists
with color,oup, express 12/20/90

EUROPEAN FACIALS \$35
(reg. \$50) 1/2 hr. therapeutic

WAXING 25% OFF
All types

HAIR EXTENSIONS
Human hair

Cut & Style *18
(reg. min. reg. \$25)
Men \$13 (reg. \$18)

Perms \$39
Long hair \$49

Spas 149
(reg. \$65 & up)

Coloring \$39
(reg. \$55 & up)

Fiberglass \$25
Full reg. & reg. \$65)

Fills \$12
(reg. \$18)

Gift Certificate

| | |
|-------------------|------|
| Full Set | \$18 |
| Fills | \$12 |
| Lume | \$24 |
| Manicure/Pedicure | \$18 |

Holiday Specials

SPIRAL PERMS '30

| | | |
|--------------------------|-----|--|
| Women's Cut | 5" | |
| Men's Cut | 6" | |
| Perm with Cut | 26" | |
| (Long hair single night) | | |
| Acrylics Fills | 11" | |
| Manicure & Pedicure | 15" | |

| | | | |
|------------------------|-----|--------------------------|-----|
| • Full Set Acrylics | 10" | • Highlight | 20" |
| • Silk Wave/Fiberglass | 24" | • Long hair single night | |
| • Gel (Lume) | 18" | • Trim | 15" |

Adventure In Beauty

4208 Country St. (next to Levi's Clothing) • 565-4836

Min. \$40. All day 'n' night • specials require 12/20/90

10% off on all services Mon. & Tues.

STYLISH HAIR DESIGN CAN ...
Design a hairstyle for you. We have Denise to specially design a cut for you. Nicole to perm your new design (experts in styled). We use relaxers from your natural curls with Paul Mitchell's new "The Relaxer." Or if you're ready for a new color or want beautiful



50% OFF

Special
Perm for highlighted hair \$50
(Reg. \$100)

| | |
|------------------------------------------------------------------------------|--------------------------------------------|
| Precision Cuts.....\$10 (Reg. \$25) Shampoo, Conditioner, Blow Dry | Highlights.....\$30 (Reg. \$60) |
| Perm & Cut.....\$35 (Reg. \$70) | Spiral Perm.....\$45 (Reg. \$90) |

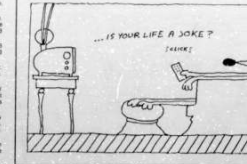
Ask for "Nancy"
SAISON LA JOYA
7523 Fay Ave., #D (In Vons shopping center) **456-1170**
By appt. with Nancy only • *Full-time clients • Long hair extra

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ROOMMATES

[illegible][illegible][illegible]

HOLLYWOOD D
By R. P. Overmyer ©1990

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SPORTS AND FITNESS



GREAT GIF

U-Lock with bracket
\$10.98 reg. \$14.98

2



Gel



BIKE SHOP
121 WEST STREET - INDIANAS - 419 543-7740

(men's, women's)
\$10.99

275-3166
3001 Clarendon Dr.,
1 mile east of I-6 on Clarendon Dr.
Open 7 days • Mon.-Fri. 10-7, Sat. 10-6, Sun. 10-4
We make it easy!
AAEW • MC • VISA • Discover • AmEx

THE BIKE SHOP

2650 Jamacha Road
(In Ralph's Shopping Center)
670-1772

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2 FREE TIRES

with

BIKE

TUNE UP \$26⁰⁰

Includes: truing wheels, adjusting headset,
bottom bracket, brakes, derailleurs, hubs, plus
2 FREE TIRES
(size 27 x 1 1/4, others slightly higher)

'90 CLEARANCE ON:
Nishiki • Diamond Back • Giant • Fuji • Mt. Shasta • Raleigh

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BLOW OUT
PARKING LOT SALE!**
JUST IN TIME FOR THE HOLIDAYS!

ST Software
POLARLITE JACKETS
AND TUNINGLITES
MULTI-FUNCTION JACKETS
AND TIGHTS
MULTI-SPORT HYLON SHORTS
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ST Cyclewear
TEAM SHORTS & JERSEYS
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LOOSELYE JERSEYS
LYCRA TIGHTS
WIND PROOF TIGHTS
HEAVY JACKETS

**ALL PRICES WHOLESALE
OR BELOW!**

2 DAYS ONLY! DEC 15TH & 16TH
Sale Hours: Sat. 9AM to 5PM Sun. 11AM to 4PM

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OFF CUYAMACA WEST OF GILLESPIE FIELD

CALL 449-4300 FOR MORE INFO.

Chicago Reader December 6, 1990

DAY
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Spectroscopic & Laser
Diagnosis, Inc.
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Tel: 619/451-1900

roommate wanted for modern
in home. Washed dryer. Private
at Pacific Beach. Ocean view.
Includes all. Laurence. 459-8243.

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| 2000 | \$319 | \$400 |
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Offers good with this ad through December 12 • 99¢

Take us by cash, MC • VISA • AMEX • Discover

San Diego Reader December 6, 1999

55

"Can apply for initial special rates + New members only - 1st tour only"

QTY CERTIFICATES AVAILABLE
for membership rates, including a lifetime membership

OPEN CHRISTMAS DAY & NEW YEAR'S DAY

FDJ
FEDERAL DEFENSE JOURNAL
CENTER

FOR CORPORATE RATES & MEMBERSHIPS ARE HERE!

4965 Cais Rd. • Pacific Beach • 270-1900

LA JOLLA
December 27
to January 2
to January 5
to January 8
to January 11
to January 14
to January 17
to January 20
to January 23
to January 26
to January 29
to February 1
to February 4
to February 7
to February 10
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to December 31

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1.2 bedroom, 2 bath. Luxury
w/ free cable, beautiful courtyard
masterroom w/ty, garage available
\$78.
room, 1 bath, charming Spanish

1 bedroom duplex in small quiet
town, upstairs. Cat OK. 1996-3-89
new, 2 bedroom, 2 bath luxury
residence, air, appliances, blinds.

1 and 2 bedroom apartments
walk to Uptown shopping and
dry, dishwasher, pool, laundry, off-
apartments with fireplace cats are
of our move-in special Canyon
rue 295-1021

rough \$640 (Shades, 1 bedrooms, wet canyon setting, Pool, laundry

TOWN. \$425-\$525. Studio/1

UNIVERSITY HEIGHTS, \$1900
2 bedrooms, fireplace, canyon, walk
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A PAIR. 2 bedroom, house-like
bns, formal dining room, huge
kitchen, off-street parking.
No dogs. \$875. 295-0903.



DEN HILL. 2-car garage. Fireplace. Central heat. Close to Downtown. Only for \$70,000. Little down.

LOCREST
Ampicillin 250 mg capsules



NY MESA
me. Very large yard! New
sh cabinet paint. Use your
Century 21 1st Choice.



INGTON
Hardwood floors, dining
modern kitchen, 3-car
\$5,000. Zoned for 4 units.
\$ MAX. 657-2140



bath condo. All amenities.
 Calla. Coking. 5 minutes to
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ESIDE
Bath, attached garage,
ply, fireplace, air - cond

December 6, 1990 **39**

BRAKES \$49.95*

Front or rear brakes • Most cars • Reg. \$79.95
LIFETIME WARRANTY ON PADS & SHOES
 • Install new pads or shoes • Resurface rotors or drums • Repack non-drive wheel bearings
 • Check calipers • Check master cylinder
 • Check wheel cylinders • Check hardware
 • Check lines, hoses & seals
 • Semi-automatic pads \$10 extra



IF IT BRAKES, WE FIX IT

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|---------------------------------------------------|--------------------------------------------------|-----------------------------------------------------|--------------------------------------------------|
| BROWNVIN 1987 Buick Wildcat 230-7000 | SEABORN 1987 Buick Wildcat 271-6100 | SCOTT ARMA 1986 Buick Wildcat 293-3100 | LEONARD 1987 Buick Wildcat 293-3100 |
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| CONRAD 1987 Buick Wildcat 293-3100 | OSCAR 1987 Buick Wildcat 293-3100 | LEONARD 1987 Buick Wildcat 293-3100 | LEONARD 1987 Buick Wildcat 293-3100 |

SMOG CHECK \$19.95*

Call for appointment or drive in
 With this ad Expires 12-20-90 Plus \$6 certificate • Cash only, please

TUNE-UP SPECIAL

| | |
|-------------|---------|
| 4 cyl. | \$39.95 |
| 6 cyl. | \$49.95 |
| 8 cyl. | \$59.95 |

Parts not included • Expires 12-20-90

Serving the beach areas
ALPINE AUTOMOTIVE INC.
 • RVs & motorhomes 273-0440
 4444 Mission Blvd., Pacific Beach
 Between Grand & Garnet • Opposite of Liquor Barn
 Open Mon.-Sat. 9:00 am-5:00 pm
 Ask about our dealer, battery, transmission & detailing specials

Auto Swap Meet "Show & Sell" Car Show

Great Deals on New & Used Parts & Accessories
 Autos • Trucks • Cycles & Boats
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At San Diego's Mesa College
SUNDAY, DEC. 16

****Show & Sell****
 Open to all vehicles, \$10.00 fee
 Parts and trunks awarded at noon
 9 Classes: 100 & Newer • 90 & Older
 Trucks • Phonies • Classics
****Vendors****
 Reserves best spots by
 Pre-registering
 Vendors (limited space) \$20.00 per
 8'x20' stall
 Gates open at 6:00 am

CARS

ABSOLUTE BEST PRICES PAID for cars, trucks, vans, boats, running or not. Free low immediate cash. Will come to you. Fast friendly service. Call 561-1543.

ADVERTISEMENT: Old time, digital, automatic, 1980, 1980, 1980, 1980, and some 1980s, all with the entire collection. Individually, 561-1543.

ALARM, lighting, low, \$10, 270-2715.

ALFA ROMEO WANTED: You 1987 any condition. Cash buyer 458-7658.

AMC HORNET: 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 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, 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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, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 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