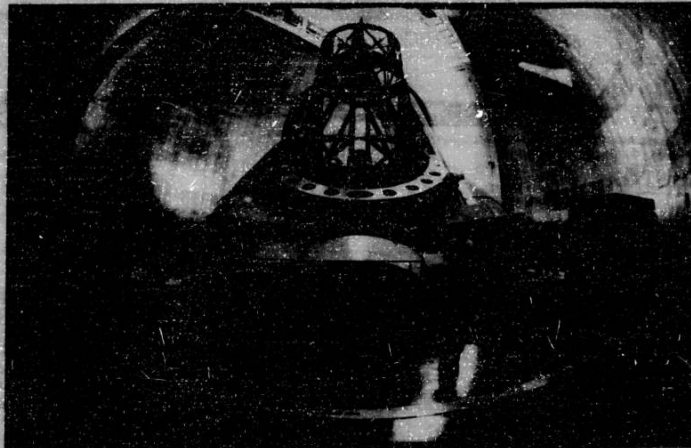


The Gene Klein estate: "A buyer could come in and buy a package of 33 acres, a home of 15,000 plus square feet, along with the sculpture and turn around and resell the sculpture...." Page 5

READER

VOLUME 49, NO. 49 DECEMBER 13, 1990 SAN DIEGO'S WEEKLY

THE HALE BLINKS CARING FOR THE GIANT TELESCOPE



The Hale telescope.

Twilight has ebbed to a fringe of lapis on the western horizon, and the stars spin slowly as the dome of the 200-inch Hale telescope on Palomar Mountain blinks awake. ■ Bob Thickett, the observatory's superintendent, stands on the catwalk that rings the outside of the seven-story dome. ■ We float through space, about 100 feet up, as the dome and the telescope turn toward a distant galaxy. ■ The motion is so smooth and silent that it's easy to

continued on page 161

STORY BY Neal Matthews
PHOTOGRAPHS BY Robert Burroughs

FACT: CHRISTMAS IS COMING.

Q: WHAT ARE YOU GIVING YOUR EMPLOYEES & CLIENTS?
A: CALL CUSTOM LOGOS AT 277-1886.

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SWEATSHIRTS & SWEATPANTS \$9.95 EA <small>Minimum 48 white with 1 color print</small>	MAGNETIC AUTO/TRUCK SIGNS \$19.95 EA <small>Minimum 48 signs</small>	PROMO T-SHIRTS \$3.99 EA <small>Minimum 48 shirts White with 1 color print</small>
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BEER HUGGIES \$1.19 EA <small>Minimum 200</small>		

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Include Us Out

Regarding "Your Mind Might Think It's Pure" (December 6) and the lines "I have the typical drug biography of a 46-year-old, white, college-educated, middle-class, suburban-raised boy... I should be the shit out of drugs from the time I was 18..." (WRONG!) Don't comfort your personal fuck-up by generalizing the rest of us. It's too bad people like you are in positions that allow you to push your attitudes onto our readers. A 29-year-old male A 29-year-old male San Diego

Kids On The Edge

As to Jeff Smith's suggestion that Sledgehammer's current production of *Lawrence and Louis* is fine for "Biblically-minded" but does not "explain what it's doing or take time for the audience to catch up" ("Acute Coupling," December 6). Mr. Smith should be aware that a number of the children that have come to the production have been kept on the edge of their seats. This is strange given they have no background in Comic Book, superhero, fantasy, science fiction, or religious. It may also be understandable given these seven-to-nine-year-olds feel no particular obligation to "understand" or "analyze" the show. Children often seem to possess a keener sense for poetry than their older counterparts, and they can't help but keep an open mind.

Elhan Ferrel
Executive Director, Sledgehammer Theatre

LETTERS

"The Reader welcomes letters for publication. We very often share them in the Letters to the Editor. Please send them to: 325-0400, or fax them to 325-0400. Please include your name, address, and telephone number. Letters may be edited for length and clarity."

Almost Wrote

Wolfgang the old saying "I was so sick I almost wrote to the doctor." In my case, I was so concerned about the thoughtless slanders of Jonathan Lee that I almost wrote you a letter. Now that, to my pleasant relief, he's back, I'm finally writing you to say how much I love your work. I read your review of Jonathan Lee's brilliant review and comments on the music-theater scene in San Diego. For me to make the Reader required reading.

Herb Kling

A Committed Christian

Not I'm writing to respond to the "Off the Shelf" on December 6. I'm really sure that people have had mixed experiences, to say the least, with religious religion of some sort or another. But I think it's hard to be so balanced in a review of this size. You can find five or six people all of whom had negative experiences with religious religion and walked away either bitter or apologetic. Someone that means them better people. I think it would have been nice to have had more people who showed people where the progressive viewpoint, if that is what you want to show, where faith in God, where faith in a higher power helped them to achieve these goals and didn't prove to be an obstacle or stumbling block. Yes, in answer to any questions that may come up, I am a committed Christian. I think it has helped me in my work, and I think it has helped me to be a progressive person. I really wish that if you're going to have a magazine that shows a viewpoint, let it be a valid one. I think you can still show a certain editorial view without seeming so far on the other side that it alienates your other readers.

Lucia Adams-Walker
Normal Heights

Tender Thing

By nature, I am the sort of person that easily goes to extremes and contradictions. Therefore, I was astonished to see a photograph in the "City Lights" section (November 29) that depicted an Internal Revenue Service, excuse me, Internal Revenue Service officer with a sign that read: "WE ARE UNABLE TO ACCEPT CASH PAYMENTS. PLEASE BE PREPARED TO MAKE YOUR PAYMENT IN THE FORM OF CHECK, CASHIER'S CHECK OR MONEY ORDER." I thought that to be bizarre, that the federal government would not accept cash, particularly since all currency (remove some from your wallet and substitute that) bears this notice: "THIS NOTE IS LEGAL TENDER FOR ALL DEBTS, PUBLIC AND PRIVATE." That is also backed up by federal legal tender laws. Now, if the IRS does not accept what federal law requires it to accept as payment, it raises a chilling question: Is the IRS above the law?

Jeff Smith

To Dupe The Ignorant?

"Don't you feel stupid?" It's my bitter response to those who now have had the revelation that UCSD celebrated a big win in succeeding to defeat Proposition C ("City Lights," November 29). If I were the companies involved that contributed thousands of dollars towards a box, I'd be embarrassed too.

Just a power trip by UCSD to avoid a simple review of its policy to with which you can possibly instead of using person-based, personality social research analysis. Nobody was saying that animals out of research, only UCSD and its 22,000 of students, to keep the license.

I wonder, wouldn't that 22,000 have been better spent? Contributed to cancer research, or AIDS. How about AIDS? All you people who voted against C, consider that. Hopefully next time (and next time WILL be a next time), you won't let yourself be automatically led by the nose into your judgment.

One more thing, did you know that UCSD is being investigated for research fraud?

Like Any Mother Would

Regarding your letter "CP's in KID" (November 11). I thought the letter was a wonderful letter, and more people should really be made aware of the letter that these people can do to them and their families. I feel that so many people out there are blind when it comes to CP's (Child Protective Services) and their organizations, and something should be done to inform the public of the situation, plus, etc... But these people know our society, that I can comprehend that unwillingness to believe the justice is so cruel. We were all raised to believe that we live in a free country, that in this country we have freedom of speech. Yet, at one time I was one of those blind people, one of those people who had no idea that if a child accused an adult of molestation or abuse, it was because the accused was guilty.

My life and my attitude changed, regularly when a social worker and police officers came to my door about a year ago. The social worker informed me that they were there to pick up my 10-year-old daughter because of a report that was filed by her. At the time my daughter was playing outside with her friends. When my daughter returned the police car parked in front of our house, she said she was only to find out why they were there. They were to pick her up. She of course started to cry and begged my husband not to let them take her. I tried to explain to her why they were taking her, but how can you explain to a child who has been protected and taught that

(Continued on page 6)

CONTENTS

December 13, 1990

SECTION

1

3

4

10

12

24

26

28

34

36

46

50

51

1

8

25

28

48

1

8

25

28

48

1

8

25

28

48

1

8

25

28

48

1

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25

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48

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48

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48

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28

48

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25

28

48

THE SKY ABOVE, THE LOTS BELOW

BY PAUL KRUEGER

So you won't be dressed in a white coat this holiday season, having out pieces of coal and crumpling about employee vacation pay. He'll be standing at the Lindbergh Field airport parking lot, where he'll greet you with an \$84 charge for the five days you parked your car while enjoying Christmas with the family.

That same five-day parking for cost just \$25 last year. And while you can sidestep the 326 percent increase by parking your car at the airport lot on Harbor Island across from the Sheraton Hotel and carrying your luggage to the terminal, you'll still pay a \$37.50 parking fee, 50 percent more than last year.

These new rates of \$18 a day for lots closer to the airline terminals and \$250 daily for the remote Harbor Island lot make it more expensive to park at Lindbergh Field than at Los Angeles International (which charges \$16 daily for short-term, \$5 for long-term) or Orange County's John Wayne Airport (\$94 for preferred parking, \$7 for remote lots). The



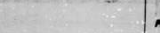
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SPEAK INTO MY BALLOON

BY COLIN FLANNERY

The story you are about to read is true. Some of the names have been changed to protect people who are guilty of using electronic devices to steal business secrets, spy on spouses, bug phones, intercept fax transmissions, and generally listen to things they are not supposed to hear.

"I was in a board room negotiating a contract," said "Joe," who said he does something connected with the building industry. "My partner and I went to a meeting to get a copy of coffee and talk things over. But I went into the room, sat on the job, put on an earpiece, and listened to everything they were saying back in the room. I had one of those headsets with built-in microphone and transmitter. I heard them talk



Joe transmitter and receiver: the new communication



How you park, who can afford to fly?

extra cash flowing through the Lindbergh Field registers ends up in the bank accounts of the United Port District, the wealthy public agency that controls the airport.

At the Port and Redevelopment Authority, the private company that manages the airport lot, also gets a slice of the additional revenues. It receives a monthly net profit equal to one percent of the parking lot's gross revenue—\$676 in October, for example.

Owners of the private parking lots near Lindbergh Field are also enjoying the fruits of the rate increase. The Port and Redevelopment Authority's lot on Kettner Boulevard, just upped its rate to a dollar to \$3, and the Laurel Travel Center garage now charges \$8 daily, up from the \$7 it charged two months ago. But you can find some high fees by trying a few common-sense strategies:

- Inquire on your friends, family, or neighbors for a ride to and from the airport. Drive them with a bottle of fine wine or a box of chocolates. Those goodies will cost you less than three days of parking on Harbor Island, and you won't have the ten-minute walk to the terminal.

about their negotiating position, how much they were willing to pay, and things like that. After 20 minutes, we went back in. It's the only way to make a deal."

Outside of the government, private detectives say that business people, then suspicious lovers, are the most popular users of clandestine listening devices. "I'm a contractor," said a man called "Bill." "And I keep losing million-dollar bids by just a couple thousand dollars, always to the same company. I suspected there was a leak, but I didn't think it could be one of my employees. Most of them didn't know what was leaking. Finally, I called a private investigator and he found it. A transmitter, hidden behind an electric outlet in my office."

They are sure enough to get. And, like drug paraphernalia, they are legal to own but usually against the law to use. Federal laws prohibit wiretapping devices at least one person in the conversation. Consent, but owner's consent.



Joe transmitter and receiver: the new communication

CAN BIG FIRM SOFTEN UP COUNCIL?

BY PAUL KRUEGER

When Mayor O'Connor and other opponents of the SD&E/Edison merger raised some intriguing conflict-of-interest questions last July, the city attorney dismissed O'Connor's claims as "petty smears." The mayor had criticized three councilmembers for choosing

Neither attorney Landon nor any of the three councilmembers will provide copies of the law firm's monthly bills.

the law firm Lorenz Althoff Landon & Oglet to defend them in a redistricting lawsuit at the same time the law firm was representing O'Connor in the utility merger.

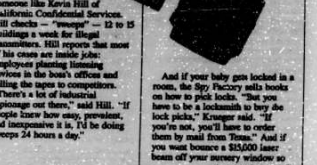
But only people who were not allowed in the suit lodge. I was told, when he was a Christian and was having that, provide. Later on, I could understand why this group was excluded. And the old prohibition — well, let's put some discretion on this.

But only people who were not allowed in the suit lodge. I was told, when he was a Christian and was having that, provide. Later on, I could understand why this group was excluded. And the old prohibition — well, let's put some discretion on this.

Another Spy Factory location is a ball-point pen with a hidden transmitter. According to the Spy Factory catalogue, the pen is ideal to put in the "pocket... of the other man [who is not aware]. On a pen is not conspicuous, the other sells a telephone that you can use to secretly listen to everything in the room. This telephone looks, rings, works, and plays in just like any normal telephone, except it has a secret, built-in room monitor, the catalogue begs. "Call from anywhere, anytime, and listen closely to all room and telephone conversations, and not be detected by anyone."

But don't take the store's word for it. Here's testimony from a satisfied client. "I used it because I thought my wife was bugging this guy which I wasn't home. She was. Other secret miles can be hidden behind electric outlets. This city is into the power lines and it won't be there." Krueger said. "Who is ever going to know?"

Nobody, unless they call someone like Kevin Hill of California Confidential Services. Hill checks — "wages" — 12 to 15 buildings a week for illegal transmitters. Hill reports that most of his cases are from people who are spying on their spouses. "There's a lot of industrial espionage out there," said Hill. "If you're not, you'll have to order them by mail from Texas." And if you must become a REMAD later, leave off your sensory window so



Joe transmitter and receiver: the new communication



Smelling it out in Golden Hill

THROUGH THE FLAP

BY KEVIN CAGLEN

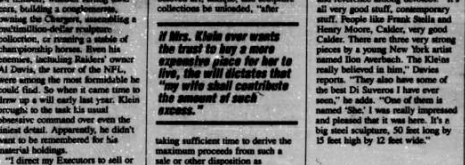
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Joe transmitter and receiver: the new communication

American women generally refrain from sex during this time, Katsuni said, "so they're not sharing on all kinds of levels." Sharing was not safe on a new meaning once we got inside the sweat lodge.

The structure itself was unassuming except for the inner still boiling against the side. I had expected it to look like something from the set of Gilligan's Island, but instead, it resembled a big mound of dirt covered by a tarp.

The lodge was made, as tradition dictates, from willow branches bent into the shape of a hut. Lead over the wood framework were big slabs of carpeting, and over those, a series of army-green tarps. Next to the hut was a makeshift fire ring full of roaring rocks. Katsuni kept a fire blowing on the smoke, a precaution against someone up in the hill calling the fire department. Her bungalow-style house is situated in the Jasper Street canyon, on a dead-end street that looks more like an alley. The freeway is within hearing distance. Katsuni's neighbors do not hassle her over the sweat lodge, but the trip to provoke them either. Seven women parading around her front yard in bathing suits in December might arouse some inquiries. We were told to wear knee-length clothes and to remove our jewelry before crawling, one by one, through the hot flap door.

The ceremony could not start until it was pitch black inside. "The fire women," who stood sentry outside, laid tarps across the closed flap until all light was erased. Then Katsuni started pouring water over the hot rocks. She said some Indian prayers and led us in a song about infinity and eagles. Our first task was to forgive anyone who had injured or shamed us during our lifetime. (A partial list was OK.) "These pastures were to be done about, each woman in the circle taking her turn."

American Indians have used fire for psychotherapy, according to Katsuni, their mental health in the sweat lodge, where the dark blanket

includes the suggestion that the 17-piece outdoor sculpture collection, which is included in the deal, could be looked up and later moved separately for a substantial profit.

According to broker Nelson, the Calder and other artwork inside the house are not included in the \$21 million offering price, which is being advertised throughout the world by the real estate division of Sotheby's, the New York art brokerage. Part of the sales pitch

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limited to my residence in Rancho Santa Fe and Palm Springs. Klein wrote. He also outlined that his remaining real estate he had "as soon after my death as practicable, together with all riding equipment, growing tools, and other equipment and accessories incidental to the operation of my horse breeding business."

In life, Eugene V. Klein always seemed to be the master in full control of whatever permit he set for himself, whether selling used cars, building a conglomerate, owning the Chargers, amassing a multimillion-dollar sculpture collection, or running a stable of championship horses. From his enemies, including Raiders' owner Al Davis, the terror of the NFL, were among the most formidable he could fight. So when it came time to draw up a will early last year, Klein brought to the task his usual obsessive command over even the tiniest detail. Apparently, he didn't want to be remembered for his material bequests.

"I direct my Executors to sell or otherwise dispose of all of my real estate, including but not

limited to my residence in Rancho Santa Fe and Palm Springs. Klein wrote. He also outlined that his remaining real estate he had "as soon after my death as practicable, together with all riding equipment, growing tools, and other equipment and accessories incidental to the operation of my horse breeding business."

"I direct my Executors to sell or otherwise dispose of all of my real estate, including but not



Calvin's England

absorbed, and even George Bush was accused (for being George Bush). I forgive the Germans shepherd next door for barking incessantly through the courtyard and ruining my collection.

Before we moved into the new phase, the flap was closed more hot rocks were shoveled into the pit. Each time this was done, we ground the rocks by rubbing "All my relatives." Then participants stand and cheer and congratulate to give thanks and pray for worldly.

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CITY LIGHTS

THE LOTS BELOW

Continued from page 4
they charge \$5 for each additional passenger. Airport King (569-9999) charges \$28 for a ride from Encinitas to the airport, \$20 from Chula Vista, for up to five passengers. Super Shuttle (278-8877) charges \$24 from Encinitas, \$36 from Chula Vista, for the first passenger, and \$8 for each additional rider. A Coast Shuttle (477-3333) costs \$28 for two Encinitas passengers, \$20 for two from Chula Vista.
• Private parking lots also vary in price and quality. System Parking

on Kettner and Laurel (696-7275) is the most expensive at \$9 a day (\$11 daily if you leave your car at the entrance and have an employee park it while you board their van to the airport). Those prices include covered parking and a free newspaper. The Laurel Travel Center (233-0412) directly across the street charges \$8 daily for covered parking, while the Park and Ride lot (295-2832) further north on Kettner costs \$7 a day for outside parking. Cheaper parking is located further from the airport, but distance doesn't really matter because these lots also provide shuttle service. Park and Let on

Seventh Avenue (259-1514) charges \$5 a day for outside parking, \$7 daily for inside. If you're leaving at the height of the holiday rush, be sure to phone ahead and make sure these lots aren't full.
• If you'll be away more than three weeks, it might pay to leave your car in storage. It costs \$20 a month to leave your vehicle outside at California Storage on 13th and National Avenues (695-3181), \$50 a month for inside parking. You'll need to take a cab to and from the lot, but you'll save double the cab fare with those cheaper parking

lots. Overseas Auto Storage on Beach and Kettner (233-7695) is a custom-looking building with boarded-up windows, but covered parking is just \$55 a week or \$457.50 a month. The manager says that price includes a ride to Lindbergh Field and a ride back "if it's convenient."
• Take the city bus. It costs a dollar, runs every hour from five a.m. to midnight, and stops directly in front of both the west and east airport terminals. Service to and from Lindbergh Field is provided by the No. 2 line, which serves University Heights, North Park, Golden Hill, and downtown. If you work downtown and have a parking spot there, you can hop the No. 2 along Broadway and be at the east terminal in 15 minutes. (Phone 233-3004 for San Diego Transit schedule and fare information.)
• For short trips out of town, park your car downtown along Laurel or Hawthorn streets or Pacific Highway and hop the No. 2. The parking's free, and if your car is old and ugly enough, it might still be there when you return. A slightly more secure alternative is to leave your checker at one of downtown's inexpensive daily parking lots. The Ace lot at Kettner and Beach, for example, charges \$2.75 per day. You can write a check for the total amount and put it in the collection box with a note telling the lot attendant your return date. ■

Neither attorney Lundin nor any of the three councilmembers will provide copies of the law firm's monthly bills or details about the total fees charged to date, the amounts still owed by the politicians, or the terms of payment. The three councilmembers didn't return numerous phone calls seeking information on the fee arrangement, and attorney Lundin responded to questions from the Reader with a two-page letter dated December 3. That letter provides no information on fees, though it stresses that "Our representation of the three councilmembers was in no way related, directly or indirectly, with our pre-existing and ongoing relationship with Southern California Edison Company." Lundin's letter also notes that the two lawyers who provided legal advice to Mayor O'Connor in the redistricting case represent other clients who appear before the council.

Those other councilmembers who hired lawyers in the redistricting case filed numerous the sort of billing information that has been requested by Shattuck, Filner, and Hartley. Councilman Bruce Henderson says his lawyer, Pat McCormick, has billed the city \$74,715 for legal services during the months of July, August, and September. Attorney Jan McIntyre has billed approximately \$12,000 in expenses. Councilmembers Ron Roberts and Judy McCarty. The city attorney's office has noted that those bills will be paid from the city treasury because Henderson, Roberts, and McCarty were part of the council. Filner, who opposed the redistricting map drawn up and approved by a council majority that included Filner, Bernhardt, and Hartley. One lawyer involved in the case estimates that Lundin has charged his three council clients approximately \$35,000 to date. Council estimates say for legal bills exceed \$30,000.

If the city attorney doesn't abandon its argument that Filner, Bernhardt, and Hartley must pay their own legal bills, the three councilmembers could silence the council-of-interest meetings and easily say positive legal fees by persuading Abbe Woolfshamer and Paul Dowdy to join them in voting to have the city treasury pay the bills. But voting publicly to pay for continued legal fees could be a risky maneuver for Bernhardt, who faces a recall election early next year. "That would be a liability for Linda," says mayor spokesman Paul Dowdy. "It's just a question of how much waste the voters incur from the voters." ■

into MY BALLPOINT
(Continued from page 4)
you can leave to your baby from miles away by picking up the vibrations from the glass. Krueger can tell you just how that can be. For all Krueger knows about his customers, they really could be.

Uncovering the details of the financial relationship between Lorenz Alhadeff and councilmembers Filner, Bernhardt, and Hartley is difficult. There's no question that Lorenz Alhadeff represents Edison in the billion-dollar merger derby; partner Jan Lorenz has provided legal services for a local lobbying group, San Diegoans for the Merger, for more than a year, and in September, Lorenz filed legal

papers on behalf of Edison in another aspect of the SDE&E/Edison litigation. His colleagues Lynn Schenk and Hugh Friedman are also reportedly on the Edison payroll.
Lorenz, the former chief federal prosecutor in San Diego, is now advising Bernhardt on how to respond to the district attorney's probe. (That investigation centers on Bernhardt's election campaign finances and her relationship with political consultants and real estate developers, the *Los Angeles Times* reported last week.) Lorenz's partner David Lundin represented Bernhardt and her two colleagues in the redistricting dispute, which was settled by a federal judge last month. Lundin is now trying to persuade the city attorney's office to re-evaluate its July 18 legal opinion that the three councilmembers must personally pay the law firm's bill in the redistricting case.

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into MY BALLPOINT
(Continued from page 4)
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General News
CHULA VISTA

San Diego Reader December 13, 1990

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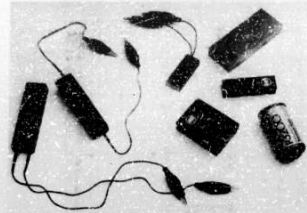
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San Diego Reader December 13, 1990 7

CITY LIGHTS



The budding of corporate America

Continued from page 1
 dining parents playing with high-tech toys. Most of his clients come in once, pay cash, and are never seen again. "The receipts have no names. The store grosses \$10,000 a week, five times more than projected when it opened earlier this year in the Sports Arena area. Besides listening devices small as a fingernail—priced from under \$100 to over \$800—the Spy Factory also carries single-vision

glasses, miniature cameras, voice recorders, an aerosol spray that "makes envelopes temporarily transparent," and a whole line of bug detectors.
 Even fax machines are getting buggy. All you have to do is tape the signal, plug it back into your computer, and voila, instant fax. Hoffman Enterprises of Carlsbad sells a Fax Encrypter that scrambles fax transmissions. Some government contractors are

reportedly requiring sub-contractors to use these security devices to prevent sensitive documents from getting in the wrong hands.
 According to Kathleen McGinnis, a spokeswoman for Hoffman, many people are unaware that fax transmissions not only travel by telephone wire but also by satellite, making them doubly vulnerable. "A few years ago, the Encrypter was being demonstrated when a fax transmission was pulled off a satellite at random," said McGinnis. "To our surprise, it turned out to be an order for nerve gas for Iraq. We turned it over to authorities."
 Despite the legal obstacles to using these devices, Kruger does not expect many of his customers to be deterred. The stakes are just too high. "This is the information age. Whoever has the most, wins."

THROUGH THE FLAP

(continued from page 5)
 concern. By the time my turn came, a politically correct outlook had emerged. Praying for the South Sea, or asking the spirits to guard the sewage outfall pipe off Point Loma would not have been well received. Neither would

repeated references to Jesus' love and the need for our salvation. We were each other's captives. Leaving the room would break the spell, and one also ran the risk of stepping on hot rocks.
 An hour passed, and each time water was poured into the pit, the heat rose and the sweat rolled. The atmosphere seemed to abet while the people expanded. The air became thick with heat and difficult to breathe. I remembered being on an airplane once, in the middle seat, right after dinner had been served. The food trays were down on either side of me. The man sitting directly in front pushed his seat back. I almost lost it on that flight.
 As I tried to gather the courage to say, "It's getting awfully HOT in here," I felt a bit of composure at the bottom of the bus. Putting my face next to it, I sucked in the fresh air and waited for the ceremony to be over. Ten minutes later, Katsnel signaled the end by smoking a long pipe. The flap was lifted, and we could all see that the sun had set.

Inside Katsnel's house, before a meal of salad and chili, the other women were blissful. They agreed that it had been a "good" experience in terms of temperature. Some got so hot, they said, that the inside of their nostrils burned. One woman attended a sweat near Julian where a participant cut out a piece of her own flesh as an offering to the spirits. This didn't bother her so much, she said, but the next one she refused to attend. Rumor had it that a puppy would be killed, and that's where she drew the line.

KLEIN'S WILL

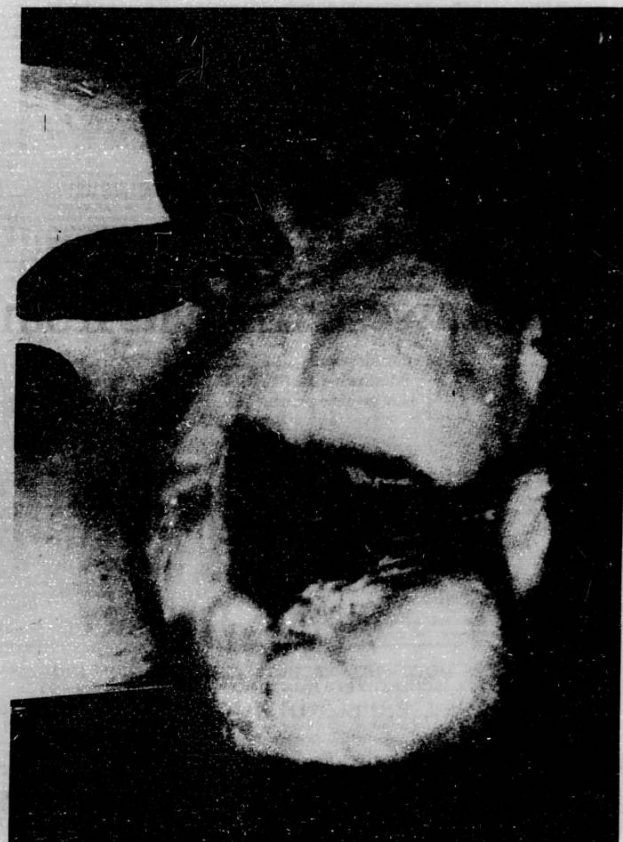
(continued from page 3)
 "Society's professional opinion is that many of these pictures, if they were placed on the auction market, would generate great numbers," notes Nelson. "So a buyer could come in and buy a package of 33 scans, a house of 25,000-plus square feet, and purchase that along with the sculpture and turn around and resell the sculpture and set up with a substantial return on that alone." Nelson says that exited Krawitz and wealthy Japanese business executives are among likely prospects.
 Davies says he has no idea why Klein ordered the collection sold, and his widow could not be contacted. Several Klein employees declined comment. Under the terms of one of Klein's bequests, his widow is being provided with a rent-free house to be owned by a

trust set up by his will. According to Klein's instructions, "[S]he shall manage, care for and protect it" and can ask the trust to exchange it for another house anytime she wants. But if Mrs. Klein ever wants the trust to buy a more expensive place for her to live, she will dictate that "my wife shall contribute the amount of such excess, either by paying cash or by agreement to exonerate or indemnify the Survivor's Trust against all liability for the amount of such excess."
 Klein granted his two children, Randee and Michael, a generous shopping spree through his sprawling Rancho Santa Fe mansion. "For a period of six months after the date of my death, each of my children shall be entitled to select automobiles and particular items of such Household Furniture and Furnishings from any of my residences which such child desires to have distributed to himself or herself, provided, however, that the fair market value of all such Household Furniture and Furnishings selected by each child shall not exceed \$250,000 in the aggregate."

Although Klein left orders that his racehorses be sold, the estate is keeping its interest in some of them anyway, at least for the time being. According to a court document, the estate owns 45 percent of a mare called Moonlight Miraclic, which is going to be bred with stallions each year. "It is impossible to determine in advance the cost of a breeding with a particular stallion, but the Executors will pay no more than market price for such breedings." The estate also owns 32.60 of the stallion Jack's Prospect, who won the 1985 Preakness in Klein's first big racing triumph. According to court documents, arrangements have been made to breed the animal 25 times in 1991 at \$50,000 each, and the breeding firm has an option to buy the entire horse for \$300,000.

The total value of Klein's estate is estimated by the trustees to be about \$63 million, according to a court document filed this November. A year ago, Klein, then 69, sold 122 racehorses, and The Sporting News reported that he was leaving the sport because, insiders believed, he had lost a lot of money. But Klein insisted that he was getting out of the racing business in order to rest up for a trip around the world. "I'm not saying I'll never be back in racing, but for the next two years I definitely won't be." Four months later, he was dead.

Call Gillette and ask somebody in public relations to explain this picture.



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NEWS

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
I have a house with a red tile roof. Each year more and more birds build nests in the open ends of the tiles. It has become a real nuisance with the mess and noise they make. They will also attack when the young chicks are hatching. I have thought of somehow plugging the open ends of the tiles, but there are hundreds of them. How can I encourage the birds to live elsewhere?
Pete Thompson
Coronado

Hmmmm. Possibly easier to encourage you to live elsewhere. You're unwilling landlord to the pesky *Passer domesticus*, otherwise known as the house sparrow or English sparrow — prolific, sturdy, scrappy, adaptable. Most of us know it as the little brown bird that scours for crumbs at outdoor restaurants. It is the most widespread, free-living songbird in North America, despite the fact that there weren't any here at all before 1850. The undocumented avian is not a native American bird.

The first house sparrows were imported from England and released in Greenwood Cemetery in Brooklyn to help combat an infestation of caterpillars in the city's hardwood trees. And at the same time, people started transporting the sparrows across the country as semi-exotic cage birds. Enough of them escaped that populations were established all around the U.S. By 1871, house sparrows were introduced into San Francisco and started breeding in our direction (and everybody else's direction too). In 1919, one observer wrote, "The pest has appeared in San Diego, but in small numbers yet, and if persistently hunted, can be kept in check." The locals must have been after bigger game; within ten years, the populated coastal area was overrun with them. By 1940 you could find house sparrows in every part of the U.S. and the populated regions of Canada. They flourished in the 1930s because they could live quite nicely on ungranted seeds they found in the abandoned horse manure in cities. They flourished today because they love living under our feet in urban and suburban areas.



Illustration by Rick Carey

Eaves and curved roof tiles are perfect nesting spots, since the birds don't pay much attention to nest-construction standards. They'll pick a house rather than a tree anytime when breeding season comes. And in our neighborhood, breeding season lasts about six months. This history of the bird gives you some idea of what you're up against.

You might try some home remedies, if you don't mind giving your house a distinct Disneyland look. Some garden supply centers sell big plaster owls and black plastic sticks-on things in the shape of hawk shadows that you can put all over your roof in an effort to scare the sparrows away. Anything attached to your eaves that will flap in the wind might slow them down. Or continual broadcasts of sparrow distress calls. But if you have any success at all with these, it will only be temporary.

Extermination drive away birds by using a substance called "Anglofoot," which they spread inside the nesting areas and on the tiles. It's just thick and sticky enough to make the birds uncomfortable, but it won't hurt them permanently so your roof. But if you

don't renew the goop periodically, they come back. The only permanent solution to your problem is to fill in the ends of those tiles with concrete or cover them with wire. An exterminator will do it for you, for a price. Our beautiful native warblers and other wild birds are vanishing as we cover their nesting habitat with cities and suburbs. The house sparrow is one of several "pest" species that benefit from this depressing trend.

Dear Matthew Alice:
What specific diseases can you get from a seller and, and do seller-vet covers prevent you from contracting them?
Lisa Reed
San Diego

Diseases? None, assuming you're sitting on it alone. Scientists have actually filled a lab with wet toilet seats and gotten germs to live on them, but that probably just means you should beware of toilet seats in medical labs. If you want to measure yourself before you sit, then wipe off a seat that's wet. Or use one of those paper covers (which "work,"

mostly because there's nothing on the seat to begin with). The odds of getting AIDS, gonorrhea, syphilis, or pregnant from a toilet seat are pretty much zero. The odds of getting crabs like are slightly higher. But it's easier to get a head cold from a handshake than any disease from a toilet seat.

Dear Matthew Alice:
Where does the term "86" as in "he 86'd the deal," come from?
Jackie M.
San Diego

The first time I heard the expression was during the Watergate hearings. Some scantly-looking guy with a crew cut was talking about getting rid of evidence by throwing a briefcase full of papers into the Potomac, and he said he 86'd the briefcase. At the time, it seemed to fit with that whole scenario of grown-ups playing spy games, but it turns out to have a much less sinister origin.

The most reliable sources say 86 comes from a number code used in short-order joints and soda fountains in the first decades of the 1900s. Lots of professions have their own insider shorthand to speed communication of commonly understood information. Occasionally, these codes are numbers, and occasionally the numbers pass into the general language.

Suppose you ordered your fave, liver and onions, number 13 on the dinner menu that night. The waitperson would yell out to the cook, "A number 13" and the cook, fresh out of liver, would yell back, "86" (ain't got any, cancel the order). Apparently, enough people sit in enough short-order joints to pick up the expression and use it in general conversation. Or so the story goes. 10-4, good buddy.

Got a question you need answered? Got it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 63863, San Diego, CA 92166-5863, or fax your questions to 231-0405.

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Word



"Resurrection," Heydenwurtz, c. 1460

and Flesh

Story by Judith Moore

It is safer to turn to geniuses without faith than to believers without talent.
— Marie-Alain Couturier

A word is a concept made flesh, the eternal presented as none.
— William S. Burroughs

Religious people too often try to be "more spiritual than God." Frederick Buechner made this observation while explicating the Christian doctrine of the Incarnation, which asserts in the Gospel of John that God became man in Jesus Christ and that the actual historical Christ is "Word made flesh," at once fully God and fully man ("The Word became flesh and dwelt among us, full of grace and truth." [John 1:14]).

Buechner went on to explain, "The whole idea of incarnation, word becoming flesh, affirms the physical and the fleshly, declaring that it was a uniform God himself wasn't ashamed to wear. Incarnation means that all ground is holy ground because God not only made it but walked on it, ate and slept and worked and died on it. If we are saved anywhere, we are saved here. And what is saved is not some dishonored dilution of our bodies and our earth but our bodies and our earth themselves." And I have always suspected that, in "Cary Jane Talks to the Bishop," who describes the Incarnation in a manner even more down to earth than is Buechner when he writes:

Love has pushed his manner in The place of essence.

Incarnation, a collection of essays by 23 contemporary writers on New Testament books, is a companion volume to Congressman Joseph Rosten's *Read the Hebrew Bible*. Incarnation's editor, poet Alfred Corn, dedicated the book to the memory of Simone Weil, W.H. Auden, Flannery O'Connor, and Robert Fitzgerald, writers whose words sometimes rise on up to the face of God, longing more to speak to Him (Her) than to be heard by us.

Corn chose Incarnation's contributors and assigned each to a

New Testament book. Not all contributors are practicing Christians, or even believers. But most writers Corn picked identify themselves as Christians: John Updike, Mary Gordon, Anne Dillard, Reynolds Price (who in that order take on the gospels of Matthew, Mark, Luke, and John), David Plante, Frederick Buechner. No matter what Corn's writers believe (John Humes, for instance, declares himself "agnostic"), deeply because they are writers and words their work, all are ultimately transfused and invested ultimately in this matter Christians call Incarnation, the word taking on flesh. It's deep talk.

Updike is regarded by some readers as a facile and dirty-minded recorder of people whose lives match those of subscribers to *The New Yorker*; the magazine that for 30 years has published Updike's short stories. But no best-selling author has been as openly preoccupied with religious questions as Updike. The narrator of *A Month of Sundays* and Roger's Vision are ministers (albeit adulterous fornicators). Prime characters in other Updike novels, including *Rabbit Angstrom* of the *Rabbit* series, are Sunday-morning churchgoers not unacquainted with dark nights of the soul. "I was a mediocre Sunday-school student," writes Updike in Incarnation's first essay.

Updike ends his essay with this: "Vainly, perhaps, is the wandering voice in the Bible, and the New Testament, for all its legends, discourses, prophecies, and dark parables, more the reality of the Old. From certain vortices

promises, hunched by signs of question like kindled oaks on barren wastes of space... an indecipherable shudder forth. Corn encouraged Incarnation's writers to "give themselves free rein in their reactions to the texts confronting them." Buechner, a Presbyterian minister and author of amazing (and too-often-known) novels and novels (for the *Essex* Lewis Merrill in John Irving's *Prayer for Owen Meany*, simply uses his assigned text as he would on a Sunday morning. Given Paul's first letter to the Corinthians as subject, Buechner writes:

Paul was no beauty of the description of him in the apocryphal Acts of Paul and Thecla in his being, with meeting knowledge, strongly built, a man small in size, with meeting

and more the male narrow, awkward and brilliant, attracted to his own sex, is born into a Carthage, French Canadian family, settled, as was Plante's family, in Rhode Island. Given the Epistle of Paul to the Romans as his text, Plante recalls that Saint Paul was "the authority on all interpretations of the Bible, and what the laws of the Bible he interpreted most had to do with was what everyone in the class of pubescent adolescents most thought about: the body of flesh." "O wretched man that I am!" wrote Paul. "Who shall deliver me from the body of this death?"

Plante left Rhode Island, went to Boston as a freshman to a Jesuit college, fell into forbidden tormented love with his

"I turned from Knux's Roman Catholic translation of the Bible to the King James as a deliberate act of rebellion."



Incarnation of Paul, Master of Hildesheim, 15th Century

rebellion, with a minor love scene. His letters are wrong, but his bodily presence is weak. "I can see those meeting epistles. Instead, see the way he holds his left hand in his hands, his big nose bent in shadow, as he wears out of his grinning. But something extraordinary leaps him going on those bodies of his anyone is sure of something. He has himself seen Christ after the crucifixion. That is what keeps him going through thick and thin, that a what better has thought of his Jesus-like noles.

And there was something else, if anything, even nicer to me. If death was not the end of Christ, then it was not to be the end of any of them. "For as in Adam all die, so also in Christ shall all be made alive." They were all of them in Christ — one of Paul's favorite phrases — as Christ was also in all of them, and this life, not death, was to be the last thing for them too. Nor was it to be some disembodied life either as the Greek scholars argued with their dim view of bodies generally, but life as themselves, wearing some marvelous new version of corporeality, not of flesh and blood any longer but of "spirit" — *imperiabilis* — raised in glory.

Many of Incarnation's essays use the text to raise analogies. No one does this as well as David Plante, in whose *Incarnation* novels (*The Family*, *The Country*, *The Woods*,

Incarnation. "I turned," Plante writes, from Knux's Roman Catholic translation of the Bible to the King James as a deliberate act of rebellion, and also with the excuse that I was reading a work that was, according to strict church law, forbidden, as was James of Oron, by Walt Whitman. I wanted to read the Bible for inspiration in the same way I was inspired by my excitement to love him, and I also wanted an ending of the Bible to inspire me love for him.

In that freshman year, Plante read and re-read Paul's Epistle to the Romans (whose study provided Martin Luther's shellfish Reformation formula — "Justification by faith not works"). Plante's readings distressed him. "Saint Paul's condemning the body condemned the soul... In that first year of college, I didn't doubt that I loved my roommate any more than I doubted I loved God. Saint Paul said that was impossible."

In his essay, Plante imagines a conversation between his freshman self and his roommate. Plante tells his roommate he would like to talk to St. Paul. He would say to him, "Don't you see that in your use of images of the body to make sense of the soul you are inspired as if by grace beyond your thinking, and beyond considerations not? Don't you realize

(continued on page 14)

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(Continued from page 13)

that your very awareness of the body, instead of condemning you, gives substance to the very faith that will save you and all." Plater's exclamation laughs, says, "I think you should tell that to the Jobbies."

While Christians to varying degrees read the New Testament's 27 books as sacred, inspired and inspiring texts, lifelines for drowning souls, these books are also noted (often badly misread) in a bottle washed up from the dark waters of what Updike describes as "the obliteratingly enigmatic early

tracts with horror to the Revelation of Saint John the Divine, more usually called the Book of Revelation, or simply Revelation. The New Testament's book, Revelation often offers a series of terrifying apocalyptic visions ("Some of the images," writes Hersey, "seem to be the product of one suffering a bad trip on a hallucinogen, or of a scribbler for a teenager's horror movie").

Hersey was a "misfit," a son of missionaries. His father sent to China in 1905 as secretary of the YMCA, his mother

"We tend to picture Armageddon nowadays as a nuclear holocaust. If that were to come about, would paradise ensue?"

history of Christianity," the year when it was being done, and what Christians should believe. So that many of Corin's writers scurry to Biblical commentaries, to theological and historical studies, and try to locate their appointed seat in place and time.

Past Robert Hays, reading the First Epistle General of John, concludes that its author wrote against ecclesiastical. "What the secessionists believed is not so clear," writes Hays. "The author of the epistle, however, keeps insisting on two points: first, that Jesus is the Christ, the Anointed One and promised Redeemer; and second, that he came in the flesh."

No matter under discussion in the first century A.D. drew such heat as this matter of the relation of body and spirit. How these two came together in Christ was the focus of acrimonious contention. Religious sects and cults were founded in differences over the physics of this relation.

Among the most powerful of these warring groups were the Gnostics, for whom Christ was more Word, less Flesh. The secessionists against whom John preached, suggests Hays, might have been Gnostics, for — there is a debate about when gnosis might have been said to have emerged — crypto-Gnostics. They did not believe that the divine Word trafficked with the human body. They were inclined to discount the importance of bodily action.

The incarnation, this doctrine of "Word became Flesh," became accented only with the Hellenization of Christianity, as the Greek's mystical "logos" union of flesh and spirit gradually gained over Paul's earlier, more mechanical formulation, "lying and rising again with Christ." Hays concludes, about this first epistle, that it is

becoming clearer it is the place, among the canonical Christian texts, when this issue reaches a kind of resolution. The Word that permeated the world and will outlive it came, nevertheless, into this world, the machine ran, we have not of men only but also of blood. It was not only said and done, it made the physical world sound by its presence.

John Hersey, whose 1947 *Hiroshima* acquainted readers with the minutiae of suffering caused by the A-bombing detonation,

joined him the following year. Hersey's parents were part of a group that came to call themselves Social Gospel missionaries; they were more concerned with changing conditions of life on earth than with ensuring souls a place in the Christian heaven. "The crux of the Social Gospel calling," writes Hersey, "was its active nature. Its promise was that something like heaven on earth was a possibility, or at least that life on earth could be less hellish than it so often seemed."

Hersey admires Revelation's prose, finds in it a "booky power," but is appalled by its intensely pessimistic prediction "of a present age in which human beings will suffer, perhaps repeatedly, sevenfold horrors so grim that they will beg for death, and then a future time when they will be Armageddon, judgment, and paradise." Hersey doesn't disagree with this last book's anticipation that "things will get much worse before they get better." But he does not agree that "after the worst of the coming misfortunes [Armageddon], God will intervene to bring to the chosen first a millennial, then an everlasting, paradise. We tend to picture Armageddon nowadays as a nuclear holocaust. If that were to come about, would paradise ensue?" Further, Hersey complains, Revelation "allows — almost commands — doing nothing about social ills and dangers; God will take care of these things. We must suffer plagues in order to reach heaven."

In the last words of this essay collection, Hersey writes, "Revelation dismisses me — as a son of missionaries who did what little they could to avert plagues, and as a writer who has felt obliged to write about some of these that we have already seen."

Reading Hersey's comments on Revelation in the shadow of events in the Middle East, I have his dimly I find myself freshly and painfully aware of the physical and fleshy. I have myself saying, "All ground is holy ground. If we are saved anywhere, we are saved here."

Incarnation: Contemporary Writers on the New Testament, edited by Alfred Corn. Viking, 1990, \$19.95.

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THE HALE

(Continued from page 1)



Hale Observing Room

Years ago, the astronomer's own body heat was enough to cause serious light distortion.



Las Lomas in the middle of the mirror

Imagine that the dome is stationary and the sky itself is moving. The orange glow of San Diego and Los Angeles shines to the west and north, separated by the long, dark arch of Camp Pendleton. To the northeast, behind the black hole of Mt. San Jacinto, the faint light of Palm Springs is just discernible. The star-filled, deep-sable crown of light of the sky envelops everything so totally that a white dome, only an arm's length away, is nearly invisible. Thicksten is silent for a moment, taking it all in. He's been here for 13 years, and the scene still mesmerizes him.

"I'll have been more of a doomsayer ten years ago," Thicksten says, talking about the light pollution around Palomar Observatory. San Diego has adopted low-pressure sodium street lighting, and the 50,000 people who move into the highway 78 corridor to the northeast in the next ten years will probably also be living under that same glow. Astronomers can't glare at most of the sodium light, but there are plenty of skeptics who believe that in 20 years Palomar will go the way of its forerunner, the 100-inch reflector on Mt. Wilson in Los Angeles. For the last few years, the Mt. Wilson telescope, which began operation in 1917, has been shut down because of light pollution. But Thicksten remains optimistic. "With all the new instrumentation, we're holding our own."

It's cold out here, just the way astronomers like it. Through the blackness,



The Machinery

If the distant galaxies are losing speed, perhaps the expanding universe will stop one day and begin contracting, to end eventually in a kind of Big Squeeze.

bulletins and a bank of computer keyboards and video monitors. Juan Carrasco sits to Ole's left, surrounded by computer terminals and digital readouts indicating wind speed and the temperature of the outside air, the dome air, and the 200-inch mirror.

Tonight the men are engaged in photometry, measuring the brightness of some of the most distant galaxies in the universe, using a spectrometer called the 4-shooter. The instrument directs light 200 times more efficiently than the photographic plates that were in use when George Ellery Hale started working on the 200-inch telescope in the 1920s. The 4-shooter's light-gathering technology was developed for spy satellites and is now so refined that there is no further room for improvement in detecting the faintest glimmers of light in the farthest reaches of time. More recent advances allow astronomers to see many more objects at once but cannot collect any more light from them.

Ole reads off some star coordinates, and Carrasco steers the 60-foot-long telescope as fast as it will move across the sky. (The scope scans from horizon to horizon in two minutes.) A star field sweeps up onto the video screen. Most of the stars are in galaxies, filled with billions of stars. Marc Postman runs a computer program that measures how good the image is in real time. He calls out, "One point five arc seconds," the diameter of a certain star that the telescope is producing on the screen. "This is not too good," Carrasco explains, but they'll have to live with it. "If the seeing was excellent, say 1.4 or 1.2, the blurred images on the screen would be more like pinpoints."

On the bulletin board behind the astronomers is a page of "Calvin & Hobbes" comic strips depicting Calvin as "Stupendous Man," who rivals the 200-inch "him" at Palomar and uses it to direct sunlight to obliterate his elementary school. Astronomers have pencil in technical certificates in the chronic space in the margins between the strips. Nearby is a graph depicting the seeing trends at Palomar. Between 1981 and 1985, average seeing improved from 1.6 to 1.4 arc seconds, reflecting similar improvements in seeing across telescope models.

As light-sensing instruments have advanced, telescope mirrors, which deliver the light to the instruments, have become the center of efforts to maximize seeing. Astronomers can't do anything about the rolling winds in the upper atmosphere that cause distortions in the sunlight before it reaches the mirror. But a team that now works on the distortion caused by heat near the telescope itself. Years ago, when astronomers usually worked in the same room with the telescope, their own body heat was enough to cause serious light distortion. Moving the observers out of the dome itself helped, but local heat sources still affected the seeing.

In 1985 the observatory's technology at the California Institute of Technology conducted an infrared survey around the dome to discover other heat sources. The resulting video showed electrical cables glowing through eight inches of concrete, long-forgotten transformers still radiating heat through the walls, and other similar problems. The observatory crew launched a large-scale attack on these heat sources, including the installation of an improved ventilation system, increasing up the hot dome in shades of insulation, and adding another layer of insulation between the floor of the dome. The exterior of the dome, which had been a light beige, was painted a brilliant titanium white. But even with the continuing war on heat, Palomar will never be as hermetic as some telescopes, such as the 794-inch, \$90 million W.M. Keck telescope on Hawaii. In heated dome rooms we're even in the same building as the telescope.

"Twenty-five north," Carrasco notes, bringing heat from the dome into the room for seeing. "We're getting good with a northwest wind or a west wind," he says. After 21 years at Palomar, Carrasco has a lot of the little things like that. Carrasco had worked at the McDonald Observatory in southern Texas before coming to California, and he learned there that a telescope today needs cooling to see distant galaxies. Astronomers can be a pretty hard bunch, having to wait months or years to get just a few nights on a telescope, so operators like Carrasco have to be able to move and point the instrument very quickly. "I've had eight astronomers in here all arguing about why they wanted to look at the sky," he chuckles. But mostly, due to careful planning about how they would work on any given night, astronomers know what they want to do, and when. This is one reason why Palomar, still the most



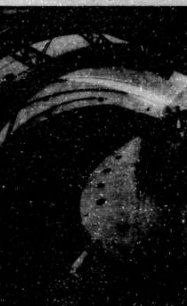
Bob Thicksten



Inside the dome

who ran Palomar for Caltech between 1970 and 1978, calls this advance in targeting the telescope "a kind of miracle." Carrasco, setting out 15 minutes, today the average seeing is 1.4 arc seconds. Carrasco, who had to do a mid-wind with the cold crests, every night, wasn't a wind at aiming the Big Five. "I had a feel for it," Carrasco says, smiling wistfully. "We became artists. Now I just push buttons." But he's not kidding.

Rush Day pops into the observing room to help to Juan. Day, a strapping 37-year-old with a head, is typical of the Palomar crew in that his job entails everything from painting the 12 residential cottages to operating the 50-ton utility crane located in the top of the Hale dome. "When Juan trained me [as night assistant] ten years ago, it was a lot busier," Day remarks. The night assistant would sometimes have to run out to the dome, which occasionally got stuck as it turned, and give an educated shove to a small control wheel so that the dome sit stayed lined up with the telescope. A clutch in the right ascension drive mechanism would slip occasionally, and the night assistant would



have to handle to fix it while astronomers sat watching the mirrors tick by. Sometimes the pumps that float the telescope's main bearings on a thin film of oil would overheat, and the night assistant would have to cool the oil with dry ice. But those days, there's a new clutch that never sticks, the oil pumps have been improved, and the dome slip stand lined up with the telescope by means of a 300-foot-long but code-paired around the inside circumference of the dome.

Day agrees to conduct a short tour through the blacked-out space inside the dome itself. The faint flashlight beam sweeps across narrow corridors, enclosed passageways and heavy, Depression-era equipment, as the Hale telescope swings and aims unseen in its dark lair. On the mezzanine level, about 15 feet below the telescope, a high-silenced white growl louder as the flashlight approaches. The beam falls upon two small pumps, which provide the pressurized cushion of oil on which the telescope turns. One of several new engineering concepts that were developed by the telescope's builders in the 1950s, this oil-film bearing allows the million pounds of the telescope to float almost frictionless on several sets of oil-impregnated pads. Four sets of these pads lie beneath the luncheon bearing on the north side, which is 46 feet across and maintains the lightest bearing ever built. This and other technical innovations prompted one astronomer magazine to declare the Hale telescope "a kind of over-engineered for its time, an astronomical war of force."

And yet, just a few paces around the dome on the mezzanine, is a paradoxical statement on the simplicity that underlies the telescope's technical complexity. Day's flashlight beam illuminates an electrical panel that's straight out of a Foundation movie. A black bank of switches, gauges, moving electrical contacts that give off sparks, and one-of-a-kind gizmos stands in mockery of modern solid-state precision. By comparison, the next order of magnitude better: But the Hale telescope, which was the last of its technical sophistication, doesn't.

Carrasco had to know the personality of the Hale telescope, how much the guiding system in the 530-ton behemoth would coast after he took his finger off the button, and which way the telescope's skeleton would flex, and by how much, when it was pointed in a certain direction. All of that focus and play has been translated into computer programs, which automatically compensate for the little twists now. Ole,

in a second night in the observing room, Howell, Ole, and Postman are once again huddled in front of video

screens. But tonight, light winds are from the west, and the seeing starts out good, 1.3 arc seconds. This is a fourfold increase in the amount of light delivered to the spectrometer, compared to the night before. The scientists are running spectrometers on two clusters of galaxies. They ask Juan Carrasco to point the telescope at 21 hours, 41 minutes, and 41.1 seconds of right ascension and 5 degrees, 16 minutes, and 30 seconds of declination. It's pointing in the direction of the celestial equator, capturing the faint light of a cluster of galaxies the astronomers have tabbed 21PFS557. They're looking at a point in time that's about eight billion years old — almost halfway back to the beginning of the universe.

Conditions are perfect. The outside temperature is 13.8 C; temperature inside the dome is 11.7 C, and the mirror temperature is 11.2 C. "It's warmer outside than inside," observes Howell, standing behind his colleagues and rubbing his belly in a circular motion, a habit he had probably been surprised to learn he had. "That's just the way you want it."

Howel has a lot of things going by his way tonight. It's his and Postman's turn to

scattered in a blizzard across this patch of sky. "Each square degree here contains about 26,000 galaxies," he says. "Many of them brighter than our own." Though each of these galaxies contains billions of stars, to single-star is discernible by any method presently available to astronomers.

John Howell remarks that astronomers can only pick out stars in the 20 or 30 galaxies that are nearest to the Milky Way. "The Hubble space telescope" was supposed to see individual stars in the Virgo cluster," Howell says, his voice trailing away. On cue, Marley fills in the blanks.

Oh please! Don't you rock my boat. Cause I don't blame my boat! It's not like I like it, like it like this.

It's impossible to avoid drawing comparisons between the Hubble space telescope and the Hale at Palomar. Some of the astronomers who spend time at Palomar have either had projects set back years because they were planning on using the Hubble — whose fate wasn't discovered until after it was placed in orbit 185 miles above the Earth — or have been asked informally for help in brainstorming solutions to Hubble's problems. John Howell fits both of these categories.

Postman announces that the seeing has improved to 1.1 arc seconds, and Howell says, "Point six is about as good as you can get here. That's the limit of the 200-inch mirror. The Keck is supposed to go to 2 or 3." The space telescope was supposed to go to .05. "Howel speaks of the Hubble with a mixture of veiled anger, migration, and determination, though still with his impressive good humor. He had been excited about the prospects of the Hubble's seeing objects that were ten times fainter than could be discerned from ground-based telescopes. He was looking forward to examining the findings wrought by one of the Hubble's special capabilities: making very bright stars fainter, by one of several sheets around the stars, such as planets, might be observable. "That capability is not lost now," he remarks.

Recently, space telescope managers have been discussing a fix scheme that would install replacing Hubble's high-speed photometer with an instrument containing several small mirrors. These mirrors would be specially shaped and pointed in a direction that would correct for the distortion in the noise, which mirrors about the telescope. But even these fixes, which would be accomplished by a space shuttle crew in 1993, would not replace the telescope back to its full capabilities. As Howell says a whileback and an overboarder to discover the dimensions of the proposed fix, Marley's "Redemption Song" comes through the speakers.

But my hands was made strong By the hand of the almighty We forward in his generation Triumphantly...

"I thought I was going to be doing science for the next few years," Howell says, putting down the marker. "And now it looks like we're going to be screwing around with equipment." Out of necessity, many astronomers are also engineers who develop and fine-tune their own seeing equipment. But in the Hubble project, all of that engineering work was supposed to have been included in the \$1.6 billion purchase price. The Hubble's flaws are expected to cost another \$40 or \$50 million to correct.

How long shall they tell our prophets While we stand aside and look? Some say it's just a part of it We've got to fulfill the Book

One could make harsh comparisons of the methods used to design and construct the Hale and the Hubble. Sixteen years ago, the Hale's designers made a decision to be receptive to any good idea, no matter where it came from. Although the design group was deliberately kept small, people literally off the streets who claimed to have a solution to a particular problem were welcomed in for a hearing. Fewer than 300 people were involved in designing and building one of the great scientific instruments of the century, and they did it when it was the middle of the Great Depression. It cost about \$6 million, started working in 1949, and will probably continue working for at least another 30 years. It should be noted that the concept of contracting work to the public was anathema to the owners of the Hale.

By contrast, at least 5000 people were involved in designing and building the \$1.5 billion Hubble space telescope. But the construction of the mirror, the most crucial part of the instrument, was performed in a closed shop. According to the investigative

San Diego Reader December 13, 1990 17

THE HALE

(continued from page 17)

panel that recently completed a report on the Hubble's problems, only one of the assistant controllers from NASA was on duty when the mirror was being made at the Perkin-Elmer Corporation in Danbury, Connecticut. Department of Defense director severely hampered the ability to keep a close eye on the mirror fabrication process because the contractor was also involved in classified projects for the U.S. government. Many tests that could have detected the flaw in the mirror were not conducted because the mirror's manufacturer was being pressured to finish the job. Although at least one set of tests did detect a flaw, the tests were rejected as unreliable. In this advanced era of technology, the weak link in the chain turned out to be people.

Wife: You help to sing
Dave sang of freedom
Cause all I ever had—
Redemption song

Finally, a spectrum sweeps onto the video screens, and the three astronomers pounce on it. As they ruminate over the meaning of certain faint lines, I remark that it appears that they do a certain amount of analysis on the spot with the raw data.

"There are some discoveries made here," Oke acknowledges, "but most of the time it requires analysis later. We're just trying to figure out why this line shows across here." He points to a barely discernible slash across the black-and-white bands of the spectrum. Could it be a UFO? They chuckle at the question. Finally, I cannot resist asking if ever their universe-wide perspective, they think life exists on other planets. They're sure of it.

"Probably millions of planets support life," Oke declares. They find organic chemicals dispersed like confetti throughout the universe. It's the farthest reaches of the void, they have detected molecules of water. But Burton says it's not so much a question of whether life exists elsewhere; the question is, what's the probability that civilizations will tend to destroy themselves once they develop technology? He says somebody has already worked out an equation to investigate that question.

Though the Hale has not yet discovered civilizations anywhere in the universe, it has provided new information on the expansion of the universe and the evolution of galaxies, and it was a prime tool in the discovery of quasars, which are the most remote as well as the brightest objects in the universe. Quasars may be the cores of exploding galaxies.

His Oke ever had a Eureka! discovery while sitting in the data room? He thinks for a moment, then blinks with the sudden recollection. "One year [Fred Greenstein and I] were working on something we thought was a white dwarf. It was listed in all the white dwarf catalogues. I got a spectrum on it and realized it was a quasar, not a white dwarf." He looks at the other two astronomers, younger men who are enjoying the story as if it were a parable. "It was probably the biggest distance mistake that's ever been made! It had been thought that the white dwarf was just a few parsecs away, but it turned out to be a quasar, two or three billion parsecs away!" They all laugh appreciatively, and I join them, even though for all I know a parsec is some kind of vegetable. Only later I learn it is a unit of measurement equal in distance to about 3.26 light years.

In 1928, George Hale, founder of the Mt. Wilson Observatory, was in search of a good money to build a telescope twice as big as Mt. Wilson's 100-inch reflector. His search ended during a meeting with Dr. Wickliffe Rose, president of the Rockefeller General Education Board, in New York City. According to one account, when Rose informed Hale that the Rockefeller philanthropies would underwrite the entire \$6 million cost of the project, Hale reacted by blurring out his favorite quote from Jules Verne: "A faithful cry was heard, and the unfortunate man disappeared into the telescope!"

The slightly altered quote is from Verne's novel *From the Earth to the Moon* and a *Tip of the Tongue* it published in 1865. In Verne's story, two men are in the focal cage near the top of a giant telescope when they receive news that their friends, who have been shot toward the moon by an immense artillery gun, are on their way back to

Earth. One man tears open a telegram and utters a shout.

"What?" asks the other observer.

"The projectile!"

"It has fallen to the earth!"

To view the Hale telescope today is to see just how right, and how wrong, Jules Verne was. In the 1860s, before any truly large telescope existed, Verne envisioned one with a lens 16 feet in diameter, weighing 15 tons. An "ingenious mechanic" would allow Verne's telescope to be pointed anywhere in the heavens and to follow the stars across the sky automatically. Though the Hale telescope is a reflector, not a refractor, and thus uses a mirror instead of a lens to focus starlight, its mirror is just over 16 feet across. It uses an ingenious mount to allow it unrestricted access to the sky. And yes, a person could fall into the telescope itself from the prime-focus cage, located high above the mirror. But if he broke the mirror, which is unlikely since it is made of extremely hard, two-foot-thick Pyrex, he surely could not pay for it. Hale's 200-inch mirror is priceless and irreplaceable.

The mirror is mounted at the bottom end of a 60-foot-long skeleton of steel beams faced to a circular cage—the prime-focus cage—at the upper end. Unlike steel bridges or buildings, that tubular structure is not designed to flex and bend but must stay rigid. One of the telescope's technical innovations was the system of angled beams, named the *Servitor* (after its engineer, Mark Servitor) that keeps the telescope's primary mirror aligned with the secondary mirror at the other end of the tube. This concept became standard on other large telescopes. Hale's telescope tube is caddled in a massive, 75-foot-long pole that extends east and west on the presumed oil path. For its size and mass, the whole arrangement looks oddly agile, kinetic, and somehow animate.

Viewed from the floor of the dome, the telescope can accurately be described as awe-inspiring. Something about its colossal

size and elegance affected my breathing every time I looked up at it. The sweeping gray girders and trusses are as massive as those on a skyscraper, and yet the whole arrangement is so perfectly balanced and smoothly mounted that only a one-wheeled hamper motor—the power required to run a seeing machine—is needed to turn it. The yoke that holds the telescope is

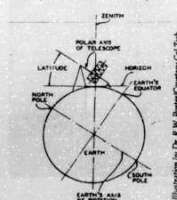


Illustration by Dr. A.W. Porter/Cornell Univ. Press

fixed permanently at an angle that brings it exactly parallel to Earth's polar axis, which is to say, the latitude of Palomar Observatory: 33 degrees, 21 minutes, 20 seconds. This allows the machine to move on just one axis while it tracks stars across the sky. Huddled within a sorting, brushed-aluminum cocoon, where every sound is artificially magnified and echoed, the telescope nonetheless seems to exist in a state of nature, like Stonehenge, in Breck. Age antecedent. There's something frightening about it, as if it can know things that are beyond human comprehension. People tend to speak in hushed voices when they're near it, as if in reverence—or fear of disturbing it.

On this chilly Halloween morning, Bob Thidstrom has assembled his crew for an "engineering run" on the telescope. The team is a round-robin, which makes for poor seeing, as the team three nights can be sacrificed in order to take out the mirror and wash it, a job that's done about twice a year. But this run is unique, because the crew will be removing the 12-inch lenses that surround the mirror and separate it to correct for an astigmatism, an imperfection

"One year Greenstein and I were working on something we thought was a white dwarf. It was listed in all the white dwarf catalogues. I got a spectrum on it and realized it was a quasar, not a white dwarf."

that was there originally. The mirror also has a slight structural flaw about a foot square, but nothing can be done about that. And in addition to several small holes that were the result of bubbles in the molten Pyrex, there's a three-inch-long groove in the mirror that seems to have been caused by a wrench being dropped onto it. A day earlier, during a staff meeting in which procedures for the engineering run were reviewed, the subject of this groove came up. Thidstrom remarked that he was concerned about it. The dozen or so men and one woman all looked at each other

with darting smirks. "That must have happened before any of us got here," said one. "Yeah, it must have been one of those astronomer types that did that," offered another in mock earnest. When I asked Juan Cisneros if he had heard about a wrench being dropped onto the mirror, he said he thought someone might have dropped a flashlight once. "But the mirror cover was closed then." The mirror cover consists of 16 heavy steel lenses that close over the mirror like an iris. Nobody will own up to knowing anything about the group.

At 7:20 a.m., a group of plaid-shirted men, the "electronicers," begin removing a spectrometer from the Cassegrain cage, which hangs on the lower end of the telescope, beneath the primary mirror. (Cassegrain was the name of the French physician who in 1672 invented the system whereby light is reflected from the primary mirror up to a secondary mirror, then back down through a hole in the center of the primary mirror.) The Hale's Cassegrain cage has various electrical assemblies attached to it, and these will be removed as part of the engineering run, requiring a rebalancing of

the telescope.

One of the first jobs on the detailed checklist used by assistant superintendent Merle Sweet is to tie down the telescope and its massive yoke. "Once we take the weight off the telescope, it could flip around," Sweet explains. At 7:40, with the spectrometer unbolted and moved away, two men are sent up a steep steel ladder to place large pins in the bonhoeber bearing. Two other men are mired on a scaffold to the top of the mirror cover and proceed to secure the telescope, which is pointing straight up, by lashing it to the yoke.

The men are having trouble aligning a tie-down bar, so another worker walks over to a large telescope control panel situated beneath the bonhoeber. This was the right assistant's duty station when the telescope first came on-line. He presses a button to lock the telescope's function to the south. Too far; the men on the mirror cover still cannot correctly position the tie-down bar. Merle Sweet, standing on the west side, yells, "Move it one RCH north!" Another tweak of a button, and the tie-down bar lines up.

Standing at the control panel is Bruce Baker, who could be mistaken for Kurt Becqua—dark-haired, with an 1890s-style mustache. Before him are the analog readouts, toggle switches, the six control buttons, various gauges, and a sidereal-time clock. (The telescope operates on sidereal, not solar time. The sidereal day—the amount of time it takes the Earth to complete one rotation, relative to the stars—is 23 hours, 56 minutes, and 4.09 seconds.) Baker looks over the old control panel and remarks, "This was used back in the days of old astronomy, when it was ten degrees down here." It can still reach ten degrees inside the dome at night, but the telescope operator now sits in the hoarse data room.

"Real men observe in the cold," Baker chortles, envisioning a bumper sticker that might have been attached to a '56 Hudson. After the telescope is tied down, the men on the mirror cover rotate four rods down from the machine's steel skeleton and attach them to the Cooke pedestal that juts from the center of the primary mirror. This pedestal holds the main Cooke mirror when it is pivoted down, which isn't very often these days. One of four different set-ups for focusing light, the Cooke arrangement employs five mirrors and is called into

(continued on page 20)

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THE HALE

(Continued from page 18)

service only when astronomers require a long focal length. The resulting image, which is very large (the full moon ends up six feet across), is reflected into another room.

Meanwhile, two men and a woman are near the west wall of the dome, running natural sea sponges in distilled water in preparation for cleaning the mirror. Bob Thickens is hoping it can be washed today, but it depends on how the pinch-lever removal goes. When the mirror's reflective aluminum surface was renewed last June, one pinch lever was taken off to check its condition. Thickens says the lever was so seized-up that he concluded the lever had not been refurbished since they were installed almost 40 years ago and had long since stopped performing their job of correcting the astigmatism. At one time, the mirror was regularly washed without being removed from the telescope.

According to Lou Lane, who has worked at Palomar for 34 years, they used to tilt the mirror at about a 45-degree angle in order to wash it, which means that much of the runoff water seeped around the pinch lever. Now, with all the advancements in seeing and the advent of more sensitive instrumentation, the astigmatism and the pinch levers have to be fixed.

By nine o'clock, the Cassegrain cage has been removed, and some of the workers are already trying to muscle off the loose bolts that attach the pinch levers to the mirror's steel shell. Thickens calls a 30-minute break, and two of the workers, Bruce and Dana Caney, invite me over to their cottage for a cup of coffee.

As the twilight and cool of the dome brings an eye-ache. Clearer views to the west have been hoped to prevent wind turbulence around the dome. Now the wind has fallen and milder, with the moon's rounded surface. To the east is a large meadow of ferns, which the telescope's design believed had a calming effect on this 5650-foot-high site. This time of year, the ferns are curled and dry and seem to sigh in the breeze. The pine is whispering, the ocean moans. Curled leaves rattle on the



Jeff Phinney (center)

narrow road that descends a few hundred yards to the Caney home.

Two camouflaged geese in the back yard honk greetings. The two-bedroom cottage would fit unrotated in Normal Heights, except for the sprawling yard with its apple trees — and the rent. The Caney pay a token amount, just over \$100 a month, to their employers and landlord, the California Institute of Technology. They've lived here 11 years.

Bruce and Dana were construction painters in the San Diego area until they hit the business in the late 1970s. They were hired at Palomar partly because Bruce and Bob Thickens were childhood friends who had grown up next door to

each other in a neighborhood called Terrillo Park, east of 16 in Lancaster. Bruce, a lean 42-year-old with a friendly moustache, says he likes to stay up here more often than he can. Unlike his wife Dana, who drives down the winding "Highway to the Stars" two or three times a week for supplies and to work out in a gym, Bruce almost never leaves the mountain. "I love it up here," he remarks. "I can do this kind of work all day."

I was sure that when they first moved to Palomar, friends visited more often than they do now. The residents have become a kind of isolated colony. Several people, including couples, have not been able to live with the solitude and returned to more

settled territory. "You either handle it or you don't," Dana observes.

Most of the people living at the observatory are there because they were the place. Lou Lane, who was hired by Palomar's first superintendent, has seen five others come and go in his 34 years on the job. One of the newer hires, Jeff Phinney, has commuted from his home in La Mesa for the last five years. It takes two cars, when one breaks down he switches to the other. "It drives my insurance man crazy, always switching the policy back and forth." Like many of his co-workers, Phinney first became intrigued with Palomar after he spent time there in sixth-grade camp. After applying to work at the observatory in 1979, Phinney spent the next six years assisting Thickens for employment. "Persistence got me the job," he declares.

People tend to like the place so much that when Anshel Bissell retired in October as the cook in the mess hall, the lodge where the astronomers eat and sleep, he was kidded about not pulling the same stunt. Chuck Beardslee did when he retired from the wood shop. "We gave him a big going-away party with a cake and everything," says Lane. On "and then on Monday morning, he showed up for work at his usual time." Chuck just kept on doing the same job he retired from, but as a private contractor.

In the Caney living room, conversation turns to the many parties that have been thrown on the mountain. Sometimes the workers and their guests fix up one of the smaller telescopes (there are five at the observatory) and look at the moon or planets. Few of them have ever looked through the 200-inch. In 13 years, Bob Thickens says he's looked through the Hale twice. Bruce Caney has looked through the east arm focus, which is located in the east rim of the dome, and seen the moon in each detail. "I was like traveling over it in a spaceship."

The astronomers themselves aren't averse to cutting loose on the mountain, even though alcohol has been banned from the observatory for years. One group of friends was known as "Sir Alice Bismarck's Pining Circus." Based at the Royal Greenwich Observatory in England, this bunch used to bring up cases of beer with them, and seeing was terrible, they'd end up throwing

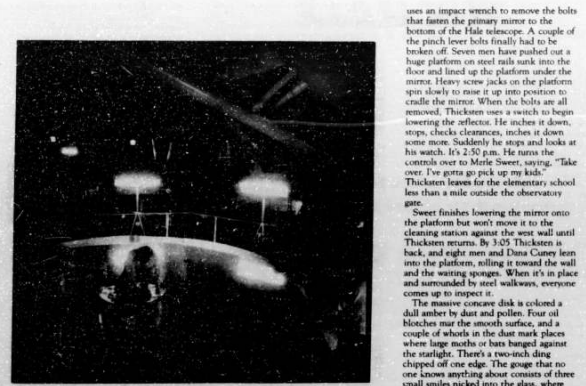
their empty cans out the slit of one of the domes. The group that Anshel Bissell calls "the callons" were almost as madcap. "Those guys just could not drive," Anshel told me, laughing. "Every time they came up here, they wrecked a car."

Back inside the dome, Jeff Phinney is rinsing out sponges and sending "the callons" down the mirror-cleaning job. "People think we use super-duper high-tech stuff around here," he cracks. "Look at this." He shows off the two ancient bottles of Windex cream hair toner: the crew keeps one hand for old time's sake. In an earlier epoch, they used this white, oily goop to clean the mirror before returning the aluminum finish. Now they use Cerus soap, which contains no additives.

By 11:30, two of the pinch levers are still hopelessly frozen in place around the mirror. Until the levers are removed, the mirror cannot be unbolted from the telescope and moved into position for washing. Thickens is feeling pressed. He'd hoped that the job would stay on schedule so that several of the workers could attend the wedding of a local resident on Saturday, rather than put in overtime in the dome. Palomar Plating in Escondido is standing by, ready to sandblast and replate parts of the levers, but they're obviously not going to receive them in the early afternoon, as planned.

As the men keep yanking and hanging on the stuck bolts, Earle Emery arrives. For the last 15 years, the Caltech engineer has tramped down from Los Angeles to oversee the washing of the mirror and the re-aluminizing process. He says when the mirror is dirty, the amount of light it reflects drops from about 94 percent of capacity to about 85 percent. A quiet man who clearly enjoys these excursions to the mountains, Emery smiles at a question he thoughtfully answers questions. He says that even though there are three or four light-meter reflectors planned for telescopes all over the world, Palomar's 200-inch is five-meter reflector) will never become obsolete. "By telescopes essentially has faded," he explains. "In 20 or 30 years, it's probably never be killed by light pollution. But it will never be obsolete."

The Hale is currently the largest working telescope in the world, but that claim to fame will not hold for much longer. There



is a bigger telescope opening, the 336-inch Bokbolter Alt-azimuth telescope in the northern Cascares Mountains of the Soviet Union, between the Black Sea and the Caspian Sea. But it has been plagued by mechanical problems. And American engineers are working on a 256-inch mirror for the University of Arizona's Multiple Mirror Telescope on Mt. Hopkins, in southeast Arizona. For this telescope, they are using techniques that allow single glass mirrors to be cast much thinner and lighter than the Hale's 200-inch version. The University of Arizona is also planning a 313-inch reflector at La Campana in Chile.

But the project that Caltech astronomer

are most excited about, and the object of mirror-er's all over the scientific world, is the next-century, 304-inch W.M. Keck telescope on the big island of Hawaii. The Keck reflector, which saw its "first light" on November 24, consists of 36 asymmetrical mirrors that form a concave, six-sided mosaic. Each of the mirrors is adjustable, and the reflector will have four times the light-collecting area of the Hale. The telescope is located near the 13,796-foot summit of Mauna Kea, considered by many to be the best possible location for looking 15 billion years into space, three-fourths of the way back to the Big Bang.

At about 1:30, big bangs are echoing around the inside of the dome, as Lou Lane

uses an impact wrench to remove the bolts that fasten the primary mirror to the bottom of the Hale telescope. A couple of the pinch levers bolts finally had to be broken off. Seven men have pushed out a huge platform on steel rails sunk into the floor and lined up the platform under the mirror. Heavy crane jacks on the platform spin slowly to raise it up into position to cradle the mirror. When the bolts are all removed, Thickens uses a wrench to begin lowering the reflector. He inches it down, stops, checks cleanliness, inches it down some more. Suddenly he stops and looks at his watch. It's 2:55 p.m. He turns the controls over to Marie Sweet, saying, "Take over. I've got to pick up my kids."

Thickens leaves for the elementary school less than a mile outside the observatory gate.

Sweet finishes lowering the mirror onto the platform but won't move it to the cleaning station against the west wall until Thickens returns. By 3:05, Thickens is back, and eight men and Dana Caney lean into the platform, rolling it toward the wall and the waiting sponges. When it's in place and surrounded by steel walkways, everyone comes up to inspect it.

The master control disk is colored a dull amber by dust and pollen. Four oval blotches mark the smooth surface, and a couple of whorls in the dust mark places where large mops or bats banged against the starlight. There's a two-inch deep chip of one edge. The gauge that no one knows anything about consists of three small scales nicked into the glass, where something heavy definitely bounced.

Numerous black drill holes mark places where bubbles caused imperfections; two more were drilled at either end of a long crack to make sure it stopped. For 20 years, Caltech engineers analyzed photos taken of this crack each time the mirror was washed to determine whether it was growing. It never changed.

As two young post-graduates in astronomy gaze at the reflector, Bob Thickens reminds everyone to take off their hand hats when they're near it. Something that doesn't need words is understood, a kind of honor in being entrusted with one of mankind's most precious tools.

As workers continue to remove portions of the pinch levers that couldn't be reached before, Lou Lane says, hypnotized. Lane

(Continued on page 22)

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(continued from page 21)

care for this as if it were my own. I love it. Thickensten calls across the mirror to tell Lara to start unbolting one of the disk's earthquake supports. It's nearing four o'clock, and the pinch levers still aren't all

On nights when the feeling was terrible, they'd end up throwing their empty beer cans out the slit of one of the domes.

and the outside air is four degrees centigrade. All the crew sit and drink coffee. Thickenst says his hands numbly and mumbles about the cold affecting his arthritis. He's not in a great mood. "Well, we slipped a day," he declares. The pinch levers didn't leave the mountain for the plateau until five o'clock last night, too late to start washing the mirror. It was pushed back under the telescope for the night. After covering a few details about the day's work schedule and asking for volunteers to put in overtime, Thickenst says, "Well, let's get on it."

The mirror is pushed back to the washing station, and Earle Enyea overcomes the taint of a plastic sign propped outside

Everybody has a different theory about where the Mobii Flying Horse telescope oil is leaking. Thickenstein thinks it's coming from the drive mechanism in the west arm; somebody else believes it's dripping from the prime focus cage, near the top of the telescope; another origin might be the counterweight assembly on the east arm. Emery climbs into a long, narrow gangway that is rotated out over the mirror by means

The shimmering icon. The sense of high purpose that permeates the frigid air is not so solemn, but almost euphoric. "So many people are here," says the "keeper of the watch of a tremendous instrument. It's like taking care of Yosemite—it's bigger than life. It'll be a great day for the world tonight."

Thicksten grabs a bucket filled with distilled water and Olvas soap and begins squeezing sponges onto the mirror. He's joined by his secretary, Gail Sibert, who has a long, thin, pale face, and Edna and Emery. The white soap suds down toward the center. Gail cranks Jell Plunney out to the center plug, and he squats there squeezing soap and dabbing at the smooth surface with his fingers. "It's so smooth," he breathes. The signature of the chief optician who oversaw the year-long process of grinding the glass to a perfect a parabola is now scratched into the flat rim that surrounds the center hole. Marcus H. Brown 3/1947 A.D.

The mirror is soaped and rinsed twice, then soaped again. Buckets of distilled water are used for the final time, so that no

technician, enraged at being fired, emptied his six-shooter into the mirror. The company that insured the mirror had it surveyed and found that the dings caused by the bullets reduced the mirror's reflectivity by only one percent. So the company paid off one percent of the insurance policy.

Thicksten calls a coffee break, giving Rustin a chance to take me on another excursion inside the dome. It starts on a steep ladder near the north wall, and as we climb higher, the ladder arches over and becomes a stairway. When the stairway

levels out into platform, we are at the ceiling of the seven-story dome, looking down into the telescope. From this height, the mirror still appears large and strangely powerful, as if light were pouring out of it, not into it. We pass through a hatch in the dome, worm out way among heavy beams

The gas tear furiously at us as they strike the dome and then boil upward. Day almost has to yell in order to be heard. He used to eat lunch up here, "until I figured out the light was too bright!" he shouts. Our tiny platform is at the top of the two giant, black, conical towers that rise 100 feet apart to allow the telescope to peep at the sky. The ends of these structures are covered in silver reflecting tape, to help deflect heat. The light bouncing off the silver surrounds us in radiance. We are standing above the wispy clouds that zoom across the mountaintop, shredding themselves on the crowns of trees and mottling the morning light. Subbed full of pink pebbles in and out of the clouds, the sun is shining down on the dome of Bolshoi's four other telescopes.

wink through the leaves. Beneath our feet, the dome falls away as steeply as a cliff. Day points to the small railing that hugs the smooth surface a few inches below the platform. "The last-chance rail," he says. "I've planned to stand a dozen in the dome, would make for perfect trysting. Day doesn't know if anyone has used it for that, but Thickett has slept here overnight, with his binoculars. In the singular case of the 1960s, the old Milky Way curves over the dome like spun platinum. It has been the Hale's easypass companion for 40 years. The daytime sky is a pale blue, the twilight blue, streaked under the thin skin of the slumbering clouds. This scene of raining beauty stretching out to infinity could be one of the telescope's dreams. If so, I'd hate to meet its

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The Kid

Story by Aaron Peters

Illustration by Charlie Powell



When I get home from work, Donna's all breathless and scared.

"He was up in the attic," she tells me. "Over the living room." She's sitting on the couch, fidgeting in a corner.

"You heard him?"

"No, I think he was inside. I think he was looking through our things."

"What? Did you see him? He was inside?"

"No, I was in the bathroom. I came out after I heard him leave. He got into some of our things. Our clothes and some pens and pads."

There's a 12-year-old punk that lives in the apartment next to ours. Donna says she can hear him climb into the attic and makes a lot of noise, smoking dope and masturbating. This is the first time he's ventured into our apartment.

"Did he take anything?"

"No," she says. "I don't think so. He just pulled out one of my pens." Her voice is starting to fall apart. I know there's more. She's trying to tell me. "He masturbated in

it," she finally says and then starts to cry. The last time Donna heard him in the attic, I went to his mother. She explained how she was a single parent and didn't have the time to raise him right. She said that "she really didn't even know if he lived at home anymore."

"I want you to call the police," Donna says. "I don't want him in here."

"No cops," I say. "I don't want them sticking their fucking cop noses everywhere. I don't want that." I sit next to Donna and put a hand on her head. "I'll take care of it. I'll take tomorrow off. We'll be waiting for the bestest."

She leans into me, and although I'm sweating and grumpy from the warehouse, she catches my pants and starts going down on me. I start thinking about what I'm going to do.

Before I met Donna, she had a bad time with a guy who sat her down at a motel in Portland. She was supposed to marry him, and he went nuts. I don't want to get too

his movie or what made him try to kill her. But since I've known her, Donna's been a little jumpy, and the last thing she needs is a pimply-faced kid crouching all over her underwear.

"What are you going to do if you catch him?" Donna says. We're sitting at the kitchen table, smoking our last pack of cigarettes and drinking coffee. Donna raises her face to the ceiling, blowing smoke. She runs a hand over her neck. I watch the thin

brove scar that runs from her ear to her throat stretch and then disappear when she brings her hand down.

"I don't know. This dogfish, I guess. If he gives me trouble then I'll hunt him, I suppose. I don't know."

"Don't hunt him too bad," she says. "He's just a kid."

Donna and I are a strange pair. We're not married and I don't suppose we ever will be.

"I think he took our cigarettes too," she says. "I bought a carton yesterday."

I nod. "You better leave now. Come back this afternoon. It'll be taken care of by then."

When Donna leaves, I take a seat in the bathroom and wait. I've never actually heard him in the attic, but I have seen the kid at the playground with younger kids. I know that something must be up with him.

A couple of hours pass before I hear the scratching above the living room. I stay still and listen. The scratching stops, and almost immediately there's a loud pounding against the ceiling. I think that the kid must really be going at it up there. I consider climbing up and surprising the hell out of him, but I want him in the apartment.

I go to the kitchen for some coffee and a smoke. Before I can finish the cigarette, I hear the kid opening the attic cover and jumping down into the hall. I stuff out the cigarette and stand in the kitchen. I can hear him looking through Donna's stuff, so I start down the hall. When I get to the bedroom door, I see that he's hunched over the bed wearing one of Donna's bras and smoking a cigarette.

He looks at me with these scared, watery eyes. I saw the same look once when I was a kid, when my father caught a dogfish.

It takes a while for him to notice me, but when he does, his chest caves in and he scrambles to get the bra off. "Oh God," he says. The cigarette flops out of his mouth

and burns a hole in the bedspread. "Oh God!" "You dirty little bastard," I yell. "You son of a bitch."

He jumps up from the bed and makes like he's going to run, but I'm blocking the door. Everything I've thought about doing to him races through my head, and I start to get real stiff.

He's covering now, shaking on his knees. I bring my foot up slowly, but I know it must be moving fast, because he doesn't even put a hand up before it lands in his mouth, wrenching a tooth free.

His mouth is bleeding all over the carpet, and all I can think of is the dogfish. I don't want to ask him what he's been doing in my apartment or why he's been wearing Donna's underwear. I lean down and grab a bank of hair, pulling his face close to mine. He looks at me with these scared, watery eyes. I saw the same look once when I was a kid, when my father caught a dogfish. It scared the hell out of me when he pulled it into the boat. It was the biggest fish I'd ever seen, although it was only two feet long. It had these jagged teeth and the same frightened eyes the kid had. But it must have been dangerous, because my father yanked the hook out, but it was a hammer, and threw it over the side of the boat. So that's what I do with the kid.

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Straight Talk



Holly Hughes

BY JEFF SMITH

Holly Hughes was hit by the Thought Police. A New York-based performance artist, Hughes is one of the "NEA Four." She, Karen Finley, Tim Miller, and John Plink were defunded by the National Endowment for the Arts. And in Hughes's case, it happened after a theater-review panel recommended she receive a substantial grant. Then, in an early Orwellian gesture, Chairman John Frohman overruled the panel's decision and funding was denied. Why? Frohman hasn't said, though charges of obscenity and pornography seemed around Capitol Hill in homophobic swirls at the time. Hughes is a lesbian of the four, only Finley is not gay, and her sexual performance informs her work. But to anyone who has seen her perform — she's currently at South through December 16 doing her monologue *World Without End* — the words that come to mind aren't obscenity or pornography. The words that come to mind are pain, honesty, risk, and courage.

World Without End is the monologue that got Hughes in trouble. It was written in 1987, shortly after her mother died, and it examines with unblinking scrutiny her sexuality and her very complex relationship with her mother. To call the piece a monologue is actually misleading. Hughes narrates a series of vignettes in an array of distinctly different voices — old, young, softly into a microphone, fiery. The combination of these voices is reminiscent of Mikhail Bakhtin's "dialogic" theory of the self. According to the Russian critical theorist, we have no strict, individual

self. Instead we are composed of an accumulation of different languages, a plurality of voices, many of which are incompatible with each other. The combination of those voices is who we are, Bakhtin claims, and attempts to allow one voice to dominate too often lead to grief. In Hughes's piece, she lets the different voices tell their stories, even as the risk of ambiguity and areas where overlapping

becomes our tour guide, informing us of the signs to come and warning us that not all will be scenic. She performs in an unusual cocktail of dress and casual jewelry. Except for an explosion of orange hair, it's a very "proper" look that recalls her roots in England, Michigan, and creates a useful contrast of mood with what she has to say.

I wonder if Hughes's dress is hers or her

The piece is a probe; it is more concerned with asking questions than generating tidy answers.

cause friction. The piece is a probe; it is more concerned with asking questions than generating tidy answers. Hughes's "mama" (it has authority by Lori E. Seid) is both a woman figure, which is strong, save for a manager of upper-middle-class fancy: a denim chair, a table with roses on it, and underneath, flowers, a white toy dog, and an E.T. doll. On the rear wall is a map of the constellation. But instead of a map, the map is from Greek mythology, of Hughes's abusive father we hear very little, other than the repeated refrain, like a leitmotif running through the performance, "Where was my father?" Amid these other shom-

mother's, the two are intertwined in the piece. Hughes's relationship with her mother goes beyond love/hate; it weaves between adoration and abhorrence. Her mother could be generous. On the day she was "being slow" at a Disney's restaurant, for example, she mutilated a perch on the table. She could be unreasonably ironic, like the time she got Hughes a membership in the DAR (Daughters of the American Revolution) because she loved Holly's "those women's organizations" of Hughes's abusive father we hear very little, other than the repeated refrain, like a leitmotif running through the performance, "Where was my father?" Amid these other shom-

tions, Hughes is in one of her mother's "French." Roughly translated, the word means sexuality, though it has other connotations and reverberations that link it with a life force. If the neighbor's tomatoes were green, Mrs. Hughes were red, as if this force alone could ripen them in her hands. She was "a woman and a mother at the same time." Hughes says with amusement, and one of the most vivid passages in *World Without End* depicts the time she revealed her "French" — i.e., stood naked — to Hughes, who declared that this "gift" was her inheritance. With the gift, however, came a double-blessed: "Don't be like me," her mother ordered. "Don't let them do what they did to me."

Like her relationship with her mother, *World Without End* offers a whole kaleidoscope of moods. Hughes can be everything from witty to dangerous, as she throws herself into subject matter many refuse to address. At the same time, however, she establishes a very personal, intimate relation with her audience. Often she will break out of a narrative to see how people are doing. At one point she asks if anyone's hungry and proposes a pit stop if necessary. At another point, after admitting to a hatred of men (though not as strong, she says, as "straight" women's), she asks timidly if we're mad at her. If we want to leave. At another point she circles back to the chair, slowly, clapping her hands, then announces that she was "using the space; now you know it's performance art." In these departures from the narrative, Hughes also seems to be doing something else: she seems to have a huge desire to break out of "art" itself. Notions of art seem too confining to Hughes, too much like working in a straitjacket. For her to make art is to force herself into lines ill-suited cubbyholes. The only way to make things fit is to lie, Hughes says, and "I can't lie any longer."

When she was in art school, Hughes was told "don't hit 'em over the head" with her subject matter. She was told art works best by indirection. Her answer? Then "don't hit children!" Some of her most powerful moments in *World Without End* come in those segments that, like afterthoughts from her mother's death, break through the performance-art veneer, the screaming lie. Hughes comes forward and just starts talking about violence to women and children in this country, like "the man who hit his wife so hard the whole house cried." Watching Hughes in these moments, I was struck by a terribly cruel irony. The NEA ruled that her piece shouldn't be funded, yet, it is in a museum — what? Isn't that the implication. And yet when Hughes plunges into her subject head-on, which is why she isn't what she does, it's what she's talking about — everyday violence in America. And the irony is a killer. This allegedly innocent woman expands her her topic with an courage that is undeniably, profoundly, and achingly novel. □

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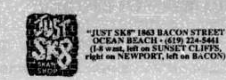
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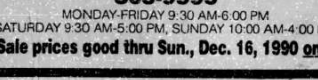
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Dutch Treat



The Vanishing

BY DUNCAN SHEPHERD

The Vanishing is a coolly measured and understated thriller that merits praise in kind. The female half of a Dutch couple on a bicycling holiday in the south of France—neither the happiest nor the unappetizing of couples—disappears without trace at a rest stop. An interesting situation, slightly reminiscent of American's *L'Espresso*, except that we've seen a Dutch and gothic oddball lurking about the place, and taking a page out of the handbook of *The Thinly*: slipping a false cast on one hand and resting it in a sling. So, more strongly reminiscent of *Pelicans* than *Espresso*: the missing person is presumed to be missing involuntarily.

The sudden shift in viewpoint to that of her

abductor is interesting too, partly because he's an interesting criminal, a chemistry teacher and family man who spends his leisure hours by himself at a secluded fix-upper in the countryside, meticulously rehearsing a little pas-de-deux with a vial of chloroform and an

after the original disappearance, when the male half of the couple, now with a new girlfriend, is still wondering what happened to his wife, in papering walls and telephone poles with her likeness, and in issuing personal appeals on television to the unknown kidnaper.

The manner of narrative begins to look a little less clever and a little more inefficient and scatterbrained.

imaginary female, recording his pale rage whenever he tries and fails to exact this scenario as public. We soon gather that we are now in an earlier time-period than the one in which the movie started, so that the shift in viewpoint is interesting additionally as a storytelling strategy, one that will divide the action into sharply varied and intricately interrelated phases.

We soon shift again to a period three years

shifts of viewpoint all the way back to childhood. We never get deep enough into the mind of the criminal, never deeper than his own rationalization, to make this director worthwhile; and the doubling-back and filling-in manner of narrative begins now to look a little less clever and a little more inefficient and scatterbrained, like the narrative technique of the average moviegoer when called upon to recount a plot ("Oh, I forgot to mention..."). The climax, however, recaptures our interest with a grip of such satisfying tightness that we may be sorry we ever permitted ourselves to take any.

The cast, headed by the impressive Bernard-Pierre Donnadieu as the egotistical kidnaper, is quietly competent; and director George Sluizer (new to me) greatly brightens the reality of the thing with a relaxed atmosphere and a swarm of casual and accidental detail. At least, that is, when he's not hunting for symbolic "tags." The missing wife, it seems, has had a dream about a golden egg; and the director, uncertain to fade into a realistic background, keeps seeing that shape in the light at the end of a tunnel, in a car's headlights, in a pair of coins, in a couple of oval portraits in the newspaper.

The Vanishing is currently at the Orford.

Describing that he still knows which side of his head is buttered, Clint Eastwood has wasted little time in following up the commercially chancy *White Hunter, Black Heart* with the commercially conservative *The Rookie*. Perhaps too little time. This old-coy-young-cop diet is a microwave bank of reactionary ripples: xenophobia of Ian Fleming dimensions, misogyny to match Mickey Spillane ("Shoot her. Shoot her now!"), male bonding to match Homer (Lara Flynn Boyle, on furloving from *Fade to Black*, pipes up in the voice of the Feminine: "I don't like this." Masculine response from Charlie Sheen: "Nobody asked you to"). All of this of course has solid precedent in the action genre, no matter how richly the present parveit, and there are plenty of nice, revitalizing touches from Eastwood-the-Director: the tinkle of spent cartridges on pavement during a thunderous shootout; the cone-sail of sparks thrown up from a loading ramp dinged along the freeway; the boy landscape of plastic garment bags at a dry cleaner's. And the spectacle of Eastwood-the-Actor getting raped by



The Rookie

Sonia Braga is surely a milestone of a sort. But the hot-and-heavy stunts and chases create an atmosphere more of circus than of drama, and their crammed schedule leaves no

time to make the blossoming of the title character believable. (Charlie Sheen, marginally over five feet and singularly taking on the entire clientele of a bakery's bar,

isn't able to make it so on his own: "C'mon, motherfucker, c'mon!") As for Eastwood in the role of the cigar-chomping crusty tutor: Kenneth Turan, writing in the L.A. Times

recently, cited the John Huston mimicry in *White Hunter, Black Heart* as a lamentable example of a movie star attempting to "ventriloquist" himself and betraying his fan club in the process; but the brutal truth is that Eastwood, at age sixty, is now stretching himself just to mention our credibility whenever attempting to play an action hero. The desk job that awaits him at the end of *The Rookie* gives us just a glimmer of self-awareness, whereas the role in *White Hunter* gave us the full glare.

Current favorite critical blurb: "The Grylls stands alone as one of the best films of the year" (Joel Siegel, *Good Morning America*). All the rest of the best films of the year, including whichever of them must be the very best, evidently stand in a clump.

Current runner-up blurb: "It is a great, great, great, great movie" (Arth Campbell, NBC-TV Syndicate, on *Monday*). By my calculations, *What Ever Happened to Baby Jane?* would proportionately have to have twenty "greats." And *What Ever Happened to Baby Jane?* is not a great movie.

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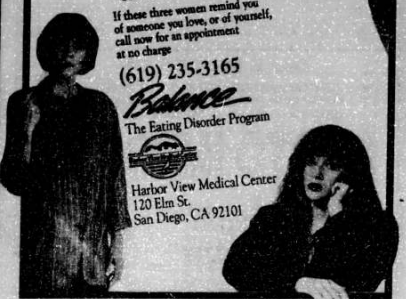
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(continued from page 16)
 authority. A creative tossup, perhaps, but one that could have been avoided simply by working on the bawdier "over-the-top" side of the "wide, true stereo" that seems to have been McGuinn's idea.

But the worst hair-and-switch musical comes on "She Don't Care About Time," a little-known Clark diamond that could have been a hit (it wound up on the flip side of the "Turn! Turn! Turn!" single but inexplicably was left off the album of the same name). The song appears here in an alternate version that has none of the rhythmic balls or aural excitement of the more familiar take (which, if you can't find a decent copy of the original 45, sounds best on the 1980 vinyl LP, *The Original Singles 1965-1967*, Volume 1). Ditto the song "Why," which for this occasion was borrowed from the *Never Before* CD and gussied up, again, the *50-play* version is superior.

Among the "bonus" tracks on *The Byrds* are enjoyable live versions of "Turn! Turn! Turn!" and the Bob Dylan-authored "Mr. Tambourine Man." Both were recorded last February at the "Roy Orbison Tribute" concert in L.A. and feature McGuinn, Crosby, Hillman, and a backup band. Dylan himself joins in on the latter tune, which the Byrds released as their first single in 1965. The same basic lineup (minus Dylan) gathered in Nashville last August to record four new studio cuts, including a lively (if unnecessary) remake of the JFK-eulogizing "He Was a Friend of Mine" ("Turn! Turn! Turn!").

And I always said I would have liked Rush if someone else was doing the singing. Doug Pinnick, the vocalist for King's X, sounded the way people want Corey Glover to sound: strong, non-piercing, masculine, all that kind of stuff.

Rush Hope Love furthers the group's mastery of the sonic, but nowadays the sound and fury signifies, if not exactly nothing, a mile less than last time around. The songs, without the benefit of intricate melodic interest, don't have hold without maximum effort, and while I'm up to the challenge, I'm not sure (after four listens) that it's worth the trouble. You'll think I'm insane when you put on the album because they've front-loaded it with their two strongest new songs, "We Are Finding Who We Are" and "To Live With," with the former's chorus so powerful as to make you want to love the rest of the album too — until you get halfway through and realize that it's getting kind of boring.

The tempo, almost all mid, are a problem, and there's a drawback to slathering dreamy harmonies over

everything: if the material isn't strong, the listener might be encouraged to drop off into his very own dream world instead. *Rush Hope Love* does have the size and texture of another *Garden*-style epic, but too frequently the individual components, attractive though they be, don't make sparks.

A group as unapologetically arty as this one can't be afraid to be audacious. Apart from the first two songs, the most successful moments here are the weirdest: the ridiculous step-time "are they done yet?" coda to "We Were Born to Be Loved" is the sort of signature I come to King's X for. It takes equal audacity to spend most of a nine-minute title song ringing the title over and over, and audacity to make it work the way it does here.

Despite my newly minted reservations, there's no better overview of Christian band than this one. With such albums they sharpen the religious angle, likely as a reaction to the increasing outrageousness of other acts (which itself is a reaction to fundamentalist paranoia). No doubt this album itself and cover design is as much an answer to Faith No More as it is a quote from Corinthians. The final song, the anti-abortion "Legal Kill," is where a lot of King's X's non-Christian fans will get off the band, but I'm somewhat disarmed by its subtlety and its eerily accurate depiction of anti-abortionists (the floating attack on clinic picketers, referred to as "the person with the sign"). As to whether this ideological matter hinders your enjoyment of King's X, make your own choice. I

with the album were so good as to make the point irrelevant.

— Mike Kennedy

Robert Palmer has been an object of devotion for the rock-critic vanguard for close to two decades. Elder spokesmen like Robert Christgau and Greil Marcus do not deny his talent but seem to resent him for his sartorial preferences. A hopeless case such as Dave Marsh has so few brain cells in working order that his hounding for Palmer boils down to the fact that Marsh's wife "thinks he's cute."

Palmer has overcome all of this codswallop with class and aplomb. He is not burdened by the lust to prove that he is as genuine a rock performer as the windmills who are now making it harder to remember why I liked this music in the first place. He has a firm grasp of hard rock and speed metal cliché, but a better measure of his talent is his facility with The Fun

(continued on page 42)

King's X, make your own choice. I

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(continued from page 38)
 Alley and Broadway balladizing, the blues, and sweet soul music.
 Because Palmer does not sweat bullets or wear his heartache as a medal of honor, those who crave cheap melodramatics tend to underestimate him as a stylist and interpreter. But his perfect pitch control and exacting arrangements verify his skill as the craft of songwriting and singing.

Dan's *Exile* keeps pace with previous efforts. The wide range of traits is remarkable all by itself: any artist who can manage to sound as enthusiastic as Guss 'N' Roses while seguing into Marvin Gaye medleys, Billie Holiday torch songs, samba, and Frank Sinatra simulations has to be credited with daring, to say the least.

—Stephen Eshedman

STAN KENTON
 From the Creative World of
 Stan Kenton Comes...
 A Merry Christmas!
 (Capitol Records/
 compact disc release)

There is no denying that Stan Kenton was an ambitious orchestrator. But one characteristic he was never accused of possessing was false modesty. Until he died, he retained the delusion that his work surpassed and transcended the primitive experiments of Ellington.



But, and Henderson. His odd, flamboyant time signatures, densely layered harmonies, and rigid adherence to unyielding arrangements reflected a discipline that, while lacking immediacy and swing, was technically flawless.

It's funny that this pedantic showman saw fit to rally around the Christmas tree; he did not seem the Kris Kringle type. This record is commercially plausible but hardly inspiring. Yuletide Xmas stuffers are all artistically circumspect. Here, the voicings and swirling textures have a vibrant luster, but it's all so studiously shaped and patternized that there isn't anything to respond to. The songs that are effective ("God Rest Ye Merry, Gentlemen," "Angels We Have Heard On High") are marginally delightful because Kenton gave straight rein to subliminal jazz instincts. Otherwise, the rest of this opus sounds as exciting as a jam session.

between Blood, Sweat, and Tears and the Johnny Mann Orchestra.
 —Stephen Eshedman



THE ROCHEs
 The Roches
 (MCA/Phonogram Records)

I enjoy, individually, all of the ingredients in egg salad, but if there's one ingredient I prefer to be in another city. And I love, individually, the Roches and Christmas carols, but too much of this album is egg salad. I hasten to add that a good portion of this record is exactly as heavenly as you'd imagine. The

Roches' farside rendition of Handel's "Hallelujah Chorus" was evidence of the appropriateness of these voices, a singularly unique marriage of the carols (the East Coast twang and "ragged" intonation) and the divine (those harmonies) being applied to devotional music. *Three Kings* strikes a healthy balance between religious carols and secular tunes, and there's plenty to go around: 24 selections running an hour (your favorite is here somewhere).

The problem with *Three Kings* is doubly unfortunate, since it was so remediable. The Roches spend too much time singing out of tune. On their own material this has charm, but no other Roches album has the vast quantity of off-key vocalizing that this has. Considering that the harmonies the three sisters have devised are as spectacular as their fea have become accustomed to expect, that's a real shame. Also, the deliberately jolly (naïf, annoying) tone they use for "Winter Wonderland" and "Frosty the Snowman" may or may not strike your holiday fancy.

Despite all that, I like this album. Largely because I want so much to, but also because the tenacity of the material and the settings go a long way toward supplanting the occasional shoddy vocal execution. And, also because I like the impulse that prompted its making—I'm a friend of anyone who likes the holiday

season as much as I do, and coming from a trio who've earned their sophisticated-urban reputation, the unfashionable sentimentality displayed here is moving. And mostly because my personal fave Roches, Terri, has written an impossibly lovely card ("Star of Wonder") that fully belongs in the company of this album's most radiant traditional selections.

—Mike Kroll



DEREK AND THE DOMINOS
 The Layla Sessions
 20th Anniversary Edition
 (Polygram Records)

This is an amazing package: I'm terribly impressed that *Layla* had the nerve to release it. Just imagine the cost of all those books, booklets, and individual CD covers, plus the nifty sealed envelope containing the tracking sheets from the *Layla* and

(continued on page 42)

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(continued from page 41)

Other Assorted Love Songs sessions. The music, of course, is archival, so no extra recording expense was accrued, but plenty was spent on the by-now-legendary digital remix.

One is left to conclude that this collection of jams, outtakes, and alternate masters, plus the refurbished original *Layla* album, exists because someone in power felt it needed to be for aesthetic reasons — mind-boggling to consider. Or else People thinks that this music, sweeter than raw (even outfitted with digital spiff), can move a modern rock audience to plunder their parents' bank accounts. The very idea — for God's (or St. Joan's) sake, Clapton and Duane Allman play wrong notes in their solos? What teenage whippersnapper of any one of a thousand inter-day guitar gods could gain meaningful enjoyment from this ancient sludge?

Layla and Other Assorted Love Songs, which is in reality comprised of the first three CDs in the new package, is not the sort of album that a young listener will hear for the first time in 1990 and attack themselves on the head, muttering "How could I have lived without this for all these years?" It has gained effect through familiarity, and someone coming across it now might not have the patience to wade through its anguished soundscapes for the sunny bits. But for those who've loved the album, this box is essential. One for what you've already heard — as the original album was an expediently captured 16-track recording for which the full 16 tracks were rarely needed, its

remix yields few revelatory insights (there are newly unveiled duet guitar harmonies on the title track that would've been better left masked; I prefer the remix on 1988's *Crossroads*) — than for the new goodies, the nearly 2½ hours of jam-type material on CDs two and three.

The primary surprise is the sprightly improvisation. In spite of George Harrison's wit, he is really a case study of the effects of heroin on blues-rock musicians; there's at least as much terror as there is tripping and burning, with the music's power emerging from the band's dogged transcendence of these self-induced limitations. But the jams, all but one ("Till the Truth [Jan #1]" originally released on *History of Eric Clapton* previously unreleased, grungily burnt, and

misophytes looking for guitar fireworks would be advised to head straight for CD two. Interestingly, for sessions justifiably loaded for the interplay between Clapton and Allman, Clapton is exceptionally calm, fleet, and primordially aggressive on the jams recorded before Allman's entry. By the same token, the exhaustive liner notes reveal that the intricate overblows on *Layla*'s finest track, "Ball Breakin' Blues," were all the work of Clapton. Still, try as I have, this does not explain the consummate sensation this music projects, almost a pictorial of honor: No matter who the musician,

the "Truth" workout followed by 24 minutes of "Mean Old World" interpretations. I value every minute as priceless. "Truth" for its Bobby Whitlock-composed chord structure, a glorious, trance-inducing construction that I would've welcomed for another 40, and "World" for Allman and Clapton's astringent dual acoustic slides (the song never made it to the original album) and the between-take chatter. As an outsider to the heroin subculture, I admit a thrill at hearing Duane Allman ask Carl Radle for "some of that smack." My thrill at Popdod's allowing the world to hear it in such sparkling fidelity is just as substantial.

More than anything, this box is a homage to an era when mainstream record-making wasn't so contrived, when a high-profile band had the luxury of stretching out in the studio and defying their sound. Do you really think you'll be buying a three-CD set of Vanilla for session tapes 20 years from now?

— Mike Kennedy

VARIOUS ARTISTS A Winner's Solstice III (Windham Hill Records)

If taste is truly the great divider, then the barrier separating New Age partisans from their opponents is arbitrary and not mandated by empirical standards. Obviously, this is a genre that has established itself as more than a passing phase. Still, try as I have, this does not explain the consummate sensation this music projects, almost a pictorial of honor: No matter who the musician,



stasis is the signature element. Most of Windham Hill's roster of artists on this collection are fine (the Turtle String Island Quartet, guitarist Steve Ensigna, pianist/vibist Thomas N. Diconanni), but there is little dynamism and no tension; it is the same sort of drip-drip music heard in precious art galleries, book stores, and coffee houses. It isn't dreadful, but it's hardly a complement to credit something for not making you ill. Silence serves the same purpose.

— Stephen Edelstein

THE GETO BOYS The Geto Boys (Def American Recordings)

It's not surprising — but no less appalling — that amoral entrepreneur David Geffen, who must rank as the Memphisphiles of contemporary record executives, has found a way to exploit the censorship riot act. No one doubts his business savvy this recent deal with MCA has costed his stock, but the phony pity with which he details artists who don't last his snuffed con-

fers is contemptible.

Geffen was quick to scoop up the gauntlet on the imaginary battlefield between free-speech advocates and moral watchdogs. He signed the Geto Boys — a remedial, cost-effective rap quartet who blend the tedious excess of the 2 Live Crew.



NWA, and Public Enemy. Conveniently, he found them "too violent, sexist, racist, and indecent." How can you become a civil libertarian and a moral guide for fan and profit? One way is to sever professional ties and issue disclaimers and press releases congratulating yourself for renegeing on contracts and purging the seven deadly sins. This critical play book nobody, it did, ironically, accomplish the interesting trick of casting yet one more negligible novelty group into

(continued on page 44)

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with very good service if you can afford it. Open daily, lunch, Monday through Friday. Dinner 7:30-11:30 p.m. **THE BURNING OF THE BURNING** 7331 Via del Mar, San Diego. 444-1111. This restaurant is a very good example of a restaurant that is open to the public. The menu is very good, and the service is excellent. The restaurant is open daily, lunch, Monday through Friday. Dinner 7:30-11:30 p.m.

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Your choice of any 2 dishes listed. All dishes include: egg rolls, fried shrimp, fried wonton, special soup, rice, tea, fortune cookies. No limit on # of people. Offer valid with this ad. Expires December 27, 1990.

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CHICKEN EGG POO YOUNG	CHICKEN EGG POO YOUNG	CHICKEN EGG POO YOUNG	CHICKEN EGG POO YOUNG	CHICKEN EGG POO YOUNG	CHICKEN EGG POO YOUNG

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Restaurant Guide
DAVID'S 3071 Mira Mesa Boulevard, 483-3252. This restaurant is a very good example of a restaurant that is open to the public. The menu is very good, and the service is excellent. The restaurant is open daily, lunch, Monday through Friday. Dinner 7:30-11:30 p.m.

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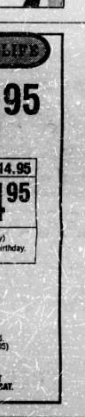
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Restaurant Guide

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THE BORDERS 7441 Balboa Avenue, Kearny Mesa 92040

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Beef Chow Mein	Curry Shrimp	Shrimp with Bean Curd
Curry Beef	Shrimp with Bean Curd	Shrimp Egg Foo Young
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Curry Chicken		

All dinner specials come with Fried Rice • Fried Shrimp • Fried Wonton
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BARNETT'S

Restaurant Guide

LITTLE ITALY 4200 Main St., Ocean Beach/Pacific Beach, 92037. This version of Little Italy on University Avenue has a lot to offer. The food is Italian, and the atmosphere is warm. The menu includes pasta, chicken, and seafood. The prices are reasonable for the quality of the food. Open 11 a.m. to 11 p.m. 7 days a week. Call 434-1111 for reservations.

THE BULLDOG 4771 Main St., San Diego, 92103. This is a great place for a casual meal. The food is good, and the service is friendly. The menu includes a variety of dishes, including pasta, chicken, and seafood. Open 11 a.m. to 11 p.m. 7 days a week. Call 434-1111 for reservations.

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Christmas Day Brunch

7:30 am to 1:30 pm * Restaurant closes after 1:30

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Fresh Seafood • Prime Rib • Steaks

Dinner includes beverage, choice of soup or salad, vegetable & rice

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701 Thomas Ave. • 270-7715

Open for breakfast, lunch & dinner every day

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Christmas Day Brunch

7:30 am to 1:30 pm * Restaurant closes after 1:30

NEW YEAR'S DAY BRUNCH ALSO

MIDWEEK SUNSET DINNER SPECIALS \$9.95

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Fresh Seafood • Prime Rib • Steaks

Dinner includes beverage, choice of soup or salad, vegetable & rice

IN PACIFIC BEACH • OCEANFRONT/PATIO DINING

701 Thomas Ave. • 270-7715

Open for breakfast, lunch & dinner every day

Seasons Greetings and may we be a Happy, Healthful part of your New Year!

(91 will be our 16th)

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Vegetarian Restaurant & Deli-Gift Shop

ESTABLISHED 1975

Serving Dinner until 10 P.M. Lunch from 11:30-5 P.M. every day. Our Deli-Gift Shop features unique gift ideas and Great Food and Desserts to go. Open from 10-10

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One of Mexico's oldest and most favorite dishes. We slice a prime cut of beef very thin and broil it. Served with guacamole, sliced fresh tomatoes, onions, cilantro and our great fresh salsa.

\$8.95

Dinner for 2

on #7 thru #15 only!!! (trust us, they're all good...)

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Your choice of any two:

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Open 2-8 pm

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Now, every buenos dias starts at the Old Town Mex

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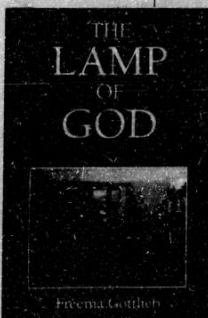
EVENTS THEATER
MUSIC & FILMHOLIDAY
PASSAGES

The inspiration for San Diego's first book-reading concert, scheduled for next week, has come from a tradition that began at King's College of Cambridge University in the late 19th Century. King's, long famous for its beautiful chapel, its choir, and musical programs, often as its Christmas service each year the Festival of Nine Lessons and Carols, readings from the gospels of Matthew and Luke alternated with appropriate traditional carols. The service is a Christmas staple (now even in churches in the U.S.) and has been broadcast in England each year since 1918. The Orpheus Ensemble, a quartet of local musicians, has borrowed this readings-and-music format for its Winter Book

(continued on page 3, col. 1)

EMANATIONS

Freema Gottlieb's large and learned book, *The Lamp of God* (Jason Aronson, 1989), is interesting not only for its content but also for the way it illustrates a particular mode of thought. Subtitled "A Jewish Book of Light," the book deals with the image of light as it appears in Jewish tradition, and particularly in the midrash of Jewish mysticism. Its method, the weaving together of various far-ranging texts that are viewed as



commenting on and (to make a suitable point) illuminating each other, is typically Jewish, typically mystical, typically medieval, typically "spiritual" — and, as such, radically different from the ways of thinking that dominate the modern secular world.

The image of light is, in fact, to be found throughout Jewish texts and rituals of all sorts. The Bible tells us that God's first act of creation was the making of light. Prophetic visions often describe the radiance of God or of the heavenly court. The mystical tradition of Kabbalah in the

(continued on page 6, col. 3)



Illustration by David Campbell

SIGHT
AND SOUND
AND CIPRIANO

In January and February of this year, the Mexican government reported that 60 Huastec Indian children had died in the mountains of Jalisco. The culprit was said to be a mystery virus. Months later, it was announced that they had in fact died due to inoculations with serum that had been allowed to spoil. When the same bizarre scenario surfaced in Oaxaca, Arturo Cipriano began to suspect there was something very dark indeed going on. He says it in a back room of the Marquis Public Theater: "Genocide." And he has taken a handful of this endangered race's music and danced his way through Mexico, playing and teaching and — he hopes — winning converts.

This weekend, the Ruse Collective will be presenting this avant-garde Mexican performance in an intimate performance featuring a four-piece ensemble playing

(continued on page 4, col. 5)



Arturo Cipriano

THIS
VELVETEEN
DREAM

She named herself KT Nelson because it sounded more sophisticated than Katie when she decided to become a choreographer. But the names that resonated in her head were Oakland Secondary School in Los Angeles and Bella Lewinsky. The famous Lewinsky taught dance and choreography when KT was in the seventh grade at Oakland. Lewinsky asked her students to solve problems by using the mind and the body — the mind had to tell the bodies how to move. "Choreography wasn't just more dancing than dance," KT recalls, "it was multifaceted. In the daily life of an ordinary dancer, there is the spiritual side, but it's not intellectual; the dancer doesn't have to solve problems."

The fascination with choreography and dance motivated KT to study with

Margaret Jenkins in San Francisco instead of attending South Lawrence College in the East. Yet she felt torn between the dance and what she considered her lack of education. Finally, she set off for Oberlin College in Ohio, another name whose influence remains with her to this day. Despite her resolution to master philosophy and sciences, KT was drawn to the Oberlin Dance Collective, now called the ODC/San Francisco. When the company moved to the Bay Area, she went with them. "I never did get that degree," KT sighs.

She married one of the founding members of the ODC and had a child. Themsin lost the rights of how she came to choreograph *The Velveteen Rabbit*, the children's classic by Margery Williams.

One Sunday KT and her husband took their son to a photography exhibit that the

(continued on page 4, col. 2)



The Velveteen Rabbit



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HOLIDAY PASSAGES

(continued from page 1)
Reading Concert next Wednesday,
December 19. But in this case,
audience members are encouraged
to help create the program. Local
book lovers are asked to find an
unusual seasonal episode,
reference, or excerpt in a favorite
book, then pass it along (by mail
or phone) to the ensemble
members, who will choose nine
from all submitted. The evening's
program will then consist of these
readings, alternating with musical
selections from minuetto, baroque,
romantic, traditional, or
multicultural sources. Following
the main program, audience
members are invited to present
their own holiday selections in an
open reading. These readings can
range from the sentimental to the

cynical, just as long as they're
unusual.
To get your imagination moving
beyond Clement Moore and
Charles Dickens, here are some
holiday nuggets found in unusual
places. After all, even the phone
book has 18 entries under
"Christmas."
In the sentimental category,
consider Kenneth Grahame's
Wind in the Willows. Mole and
Rat have just located Mole's
humble burrow in a snowy field
late at night and are assembling a
Christmas dinner from biscuits,
beer, and sausage, when they hear
sounds like the scuffling of
small feet in the ground and a
confused murmur of tiny voices,
while ladies entrance meeked
them. "Now, all in a line —
hold the lantern up a bit."

Tommy — clear your throat
first — no coughing after I say
one, two, three — When's young
Bill — Here, come on, we're
all awaiting.
Mole recognizes the sounds as
the carolers who come to Mole
End each year, "quite an
institution in these parts."
It was a pretty night, and in the
distance, in the dim red of a
home lantern, some eight or ten
little folk were stood at a
semicircle, and around
counters round their chests,
their fore-paws threw deep into
their pockets, their feet tugging
for warmth.
With bright heads, they
glowed with it each other,
engendering a little, snuffing and
sipping counterpane a good
deal. As the door opened, one of
the elder ones that carried the
lantern was just saying, "Now
then, one, two, three!" And
forthwith their small little voices
sprang to the air, singing one of

the old-time carols that their
forefathers composed to fiddle
that were fiddle and fiddle to
them, or when some bound in
chicken coopers, and handed
down to be sung in the more
open to long for windows at
Yule time.
Less conventional are
P. O'Rourke's observations in his
book Holidays in Hell.
I got a taste from San Salvador.
It was a little Santa Claus
wagon whose driver had tilted
the rear window with blinking
lights, dangling like a horn, and
HELLO NAWDAD in glitter
letters.
Several days later, on
Christmas Eve, we had a few
lower. From the balcony of my
room at the Sheraton, I could
see the entire city. There were
pounder flashes and neon
burns in every neighborhood.
Rockets whistled. Huge
explosions illuminated the

surrounding hills. A dense black
came inside the hand composed
and this of a dense fire and fire
red. The beams face of me!
No, twinkled.
Everybody is Latin America
has to get off Christmas in
Clement as fire, but nobody like
it more than the baldhead.
They have everything — champagne,
brandy, sherry, delicious little
strings of one another and more
of that that can turn a
55 gallon of them into a real
bullshit. The larger have a
waiting period on them, that
they shouldn't be in the drink. I
am so eager to find some.
I've been to a March 5 date and
the Center Where concert. I
once dated a woman with two
kicks but no endgame on
Christmas Eve — with the
singles that, the air
condenser on, the TV turned
up and the bathroom door
closed — I couldn't have myself
sing "Wild Christmas Eve" at
(continued on page 4)

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(continued from page 3)

shows: On Christmas Day I saw people mixing their souls, performing scenes of great grace and beauty as large as summer sea piles.

From the cynical tourist's guidebook to the big Apple, Warren D. Leigh's *I Hate New York*. "New York kids do not f--- or... it's a losted then go to department stores, sit on his lap, and trust him. They tell him, 'Said better come across this year, 44 man.'" When you've found an appropriately unusual passage, mail it to Otter Bach Productions, P.O. Box 946663, La Jolla, CA 92037. Or call 491-2473. Robert Andersen will read the line selections in the main program; musical performances will be by ensemble members Kathryn Evans (soprano), Matt Henderson (bassoon), Jim Vanderlaan (alto), and Susan Barrett (soprano) — the same folks who offer Bach's Coffee Cantata each year at the Cedar Art Show.

The Winter Book-Reading Concert is also sponsored by a number of local bookstores and will be held Wednesday, December 19, at 7:30 p.m. (followed by the open reading), in the conference room at REI sporting goods store, 3329 University Avenue, in North Park. Admission is free, but donations are welcome. Call 491-2473 for more information.

And if you'd like to see and hear the original, the Festival of Nine Lessons and Carols performed in the King's College chapel, it will be broadcast again this year on KFBX, Channel 13, on Monday, December 24, from 11:00 a.m. to 12:30 p.m.

— Lydia McRae

THIS VELVETEN DREAM

(continued from page 2) child found boring. They then progressed to a sound studio where her friends were listening to Meryl Streep on a soundtrack reading *The Velveteen Rabbit*. It was accompanied by music composed by George Winston.

The story, similar in theme to that of *Papillon*, deals with a young boy who adores his toy rabbit so much that through the power of love it turns into a real rabbit. As soon as the head of the rabbit, KT Nelson knew she had to choreograph it into a ballet.

"I think hearing it as a soundtrack, hearing Meryl Streep read, put the story into a frame that immediately involved itself in my mind to dance," she recalls. "I had to do my own



visualizing — there were not pictures for me except those in my own head. If I read the book first, it may not have affected me in quite the same way." In 1966, when she was 13 and co-artistic director of ODC, KT Nelson completed the choreography on *The Velveteen Rabbit*, a 15-minute piece. Its success in San Francisco was so immediate that the company was besieged with requests to tour other states. Minnesota, Tennessee, Indiana, and Kentucky gave *The Velveteen Rabbit* enthusiastic reception.

Still, KT believed that a longer, full-length production would have even greater impact.

The favorite made of *The Velveteen Rabbit* proved to me what I've always believed: Nelson explains, "A choreographer shouldn't be pulled by fashion and quick success. You have to take your time, maintain your integrity and know what you're about."

Knowing what she was about led her to devise a full-length, two-act, 90-minute production of *The Velveteen Rabbit*. It will have its world premiere in San Diego Wednesday, December 19, through Sunday, December 23. The children's book author and illustrator Brian Wildsmith is the visualcostume designer; the musical score is from works by Benjamin Britten, and actor Geoff Hoyle will do the narration. Sponsored by the San Diego Foundation for the Performing Arts, *The Velveteen Rabbit* is a family ballet. Five evening performances and matinees (both Saturday and Sunday at 2:00 p.m.) are scheduled at the Spreckels Theatre, 121 Broadway, downtown. Tickets are available at Ticketmaster or by calling 278-8105. For more information, call 234-5855.

— Eleanor Widmer

SIGHT AND SOUND AND CIPRIANO

(continued from page 2) some heady jazz combined with the sacred songs of the Huchol. Cipriano has been deeply involved in this indigenous musical tradition. He was accepted into their very private society where he's lived as a member of their village. He has witnessed their shamanistic rituals and their healing ceremonies, and he has taken part in their musical-theatrical traditions.

The show, entitled "El Columbe," often San Diego audiences a glimpse of a world few non-Indians have experienced. Expect hymns, chants, a dash of Caliente, and an element of Mexican ballet folklorico — heavy on rhythms. Alex, Cipriano promises, there will be lots of laughter.

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(continued on page 6)

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(Continued from page 4)

The scorpion is their spiritual messenger. Cipriano tells of their tribal legal system: elders hear complaints and devise a discipline. One man, accused of beating another, was ordered into a pen with the village dogs, so he would suffer like them. Sadly, these people are in danger of disappearing.

Cipriano, a wandering musician of some repute in the "nueva canción" movement of Latin America, has produced a series of dramatic records over the last decade. The latest, *El Centenario*, was recorded in Tijuana. One might not expect a flourishing avant-garde jazz scene there, but we're in a world of wonder.

Combining added doses of rhythm from the Caribe, insightful (if slightly wordy) lyrics, and an occasionally free technique, Cipriano jumps into a top position. It's something to hear. The one piece from the new album that will be featured at each Rose show is the flute-drum workout "Santos: Sebas." It's a



mind-blower. You feel like you've crawled into a Hachol shaman's ceramic flute while Cipriano might just be having sex with it. His machine-gunning breath and fingered lift him into ecstasy; he begins to grunt, sing, chant in Hachol, parody Ian Anderson, and get micro-scope notes off the top all at once. I mean, really. Does this man have no decency? Cipriano will perform Friday, December 15, at the Marquis Public Theater, 3717 India Street, San Diego. Each show begins at 8:00 p.m. For ticket information, call 295-5654.

— Luis Vives

EMANATIONS

(Continued from page 1)
Jewish Middle Ages speaks of God's being for presence, or justice) sparks of light embedded in the material world. Light is at times used as a simile or metaphor for virtually every virtue or practice or observance discussed in the voluminous legal and moral commentaries of the rabbinic tradition. Once one starts looking, the literary sources turn out to be limitless.

The same thing, however, is true of many other religious and philosophical traditions — notably Judaism's sister religions, Christianity and Islam, as well as Platonism and Neo-Platonism, the traditions of ancient India, and for that matter practically every system of myth and ritual in the world. That this is an important theme, one both widespread in human culture and fundamental in the human imagination, cannot be doubted; nor can one doubt that the

treatment of the image of light in Jewish texts is a rich subject, worthy of investigation. The question is, how does one investigate it?

Modern secular thought (which has been in full-scale development at least since the 18th Century) has two accepted approaches to such material: the historical and the scientific (with the two often combined in various ways). The historical

approach to this particular issue is illustrated in Gershon Scholem's series of scholarly books on Jewish mysticism, in which the treatment of light in the Jewish mystical traditions is often alluded to, although it is not the central subject. Scholem is interested in finding out how the chief mystical ideas in Judaism developed, spread, were combined, were transformed, and were related to parallel traditions in intellectual history, such as Neo-Platonism. He outlines the history of such images as the mystical throne, the

emanations of God, the "female" presence of God, the breaking of the primordial vessels, the entanglement of the sparks, the process of redemption, and so on. His method is to isolate, to clarify, to induce generic relationships, to separate unit ideas and give a lucid analytical picture of their numerous combinations and recombinations from century to century.

Another approach to the issue of light symbolism would involve anthropology, linguistics, psychology (including the psychology of the unconscious), even neurology. Scholars using this characteristically modern mode of finding out about any subject would employ the findings of such scientific disciplines to attempt to explain the universality of light imagery in mystical thought or to suggest specific causal linkages between Jewish light symbolism and the concrete conditions of Jewish life (family structure, geographical and political realities, economics,

(Continued on page 8)

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In these images of creation, Ma Jaya celebrates that one bright moment when all things are summoned into being and at once dissolve again into their essence. The artist, Ma Jaya, uses the proceeds from her art to support her work with AIDS patients worldwide. The show is dedicated to the memory of Brian Wook, a friend.

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DECEMBER 15, 1990
5-11 PM
MEET THE ARTIST

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continued from page 10

etc.). Here, too, the sun would be to clarify and isolate the factor, distinguishing cause from cause and cause from effect. This, indeed, is the way the modern mind works, whether it is dealing with the orbit of Jupiter, the fluctuations of the grain market, or the components of religious belief.

The traditional Jewish mind works in a very different way. It is a medieval way and is shared by other medieval traditions and by mystical thought in general. According to this way of viewing things, it is not separation and causation that characterizes reality but unity and identity. Things are each other things flow into each other, or — more precisely — language has apparently contradictory ways of referring to what turns out to be the same underlying truth. God is one, but God is one (the divine emanations in Kabbalah thought). God is male, but God is female (the Shekhinah), or God's immanent presence, created as a kind of goddess. God is a crown,

a crown is a menorah (a seven-branched candelabrum); a menorah is light; light is the law; the law is a text; a text is letters; letters are light; letters are God — and so on, endlessly, with no barrier other than the eventual triage of an imagination continually exercised by such fabulous leaps.

This is the mode of thinking throughout Gertzel's *Lamp of God*. The author has collected an immense number of references to light, and she has woven them together into a flowing tapestry of illuminations on God and Judaism. Her style is modern, but her manner is thoroughly medieval. The historical approach (with its tracing of influences) and the scientific approach (with its reductions to material causality) are resolutely and intentionally excluded. Her own thought is colored by some of the ideas of modern depth psychology (mainly

Jung) and of modern feminism, but these ideas too are comfortably woven into the tapestry, as simply other, equivalent ways of talking about the subjects already written about in the Zohar and in Lurianic Kabbalah and in the mystical writings of Rabbi Kook.

The *Lamp of God*, in short, is not a history of the image of light in Jewish tradition and not an explanation of the pervasiveness of that image, but itself a part of the mystical tradition. It reverses and accepts and potentially reinterprets mystical ways of thought, providing a graceful anthology of Jewish mystical ideas looked at not from outside the tradition but from within it.

Feynman Gertzel will discuss her book on Jewish mysticism, *The Lamp of God: A Jewish Book of Light*, on Sunday, December 16, at 7:30 p.m. The place (San Diego's chief — indeed, unique — intellectual salons, D.C. Will Books, 7577 La Jolla Village Road in La Jolla. For further information, phone the bookstore at 456-1600.

— John Peter Applebrecher

READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday date in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not show. 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 85863, San Diego, CA 92186-5863.

BAJA

"La Canción del mar y el viento," the Bajan theater group Tico will present the play *The Song of the Old Man* tonight, Thursday, December 15, at 8 p.m., in the Teatro de la Casa de la Cultura, Avenida Potos number 5, Colonia Alamos, Tijuana. The play will be presented in Spanish. For ticket information call 011-52-66-87-16-70 (bilingual).

"Danza flamenco," students of the Casa de la Cultura will offer dance performances directed by Cesar Nolasco on Saturday, December 15, at 8 p.m., in the Teatro de la Casa de la Cultura, Avenida Potos number 5, Colonia Alamos, Tijuana. For ticket information call 011-52-66-87-16-70 (bilingual).

An Exhibition, an exposition of paintings by artists from Tijuana will be shown through the end of the month in room 2 at the Tijuana Cultural Center, Potos de los Hermanos, Tijuana, Baja California. For general information call 011-52-66-84-15-11 (bilingual).

OUTDOORS

Like in San Diego County's High Desert, the Los Penasquitos Canyon Preserve is a natural beauty. December's extra-ordinary clear skies from spots such as Comanche Ranch State Park, Wooded Hill in the Laguna Mountains Recreation area, and Boulder Hill at Palomar Mountain State Park (you can either drive or walk there), close views stretching 100 miles over the Pacific Ocean are not uncommon. Look for the dark profiles of Santa Catalina and San Clemente islands, lying northwest and west of San Diego, respectively.

Preserve Hike, the San Diego Natural History Museum's Conservancy is sponsoring a hike through the Los Penasquitos Canyon Preserve in Rancho Penasquitos on Saturday, December 15, from 10 a.m. to 11:30 a.m. The walk will take participants on an easy trail along the creek beds through stands of oak and acacia trees. From 15 to 18 miles Boulevard west to Black Mountain Road. Turn right on Black Mountain Road. Turn right on Mule Road. Turn left into the parking lot. It's free. Call 231-5821 for more information.

Spectacular Sunsets and Sunrises are another highlight of the winter clear-sky periods. You can drive up to Scenic Mountain in La Jolla or Mount Helix in La Mesa for an all-encompassing view. Or you can hike up to vantage points such as Cowles Mountain in the San Carlos area and Woodside Mountain near Rancho. Don't forget to bring a flashlight for the trip down.

Star Walk, the Friends of the Planet Society are sponsoring a free star walk at the Planetarium on Saturday, December 15, at 7 p.m. Meet at the intersection of Pecos Boulevard and Star Route 160 in Encinitas in the Los Peñasquitos area, and bring binoculars if you have them. Expected sightings include a variety of asteroids, comets, and other objects. For more information, call 224-4591.

"Lighter Abuse" A walking tour of the holiday-decorated homes along Quince Avenue in Mission Bay is being offered free by Walkabout International beginning at 6:45 p.m., Saturday, December 15, at the corner of West Mission Bay Boulevard and Quince Avenue. The walk will follow the historic street bridge. Bring bells and noisemakers if you like, to add to the festive spirit of the event. It's a moderate walk, says maps. Call 231-4651 for more information.

Wagon Trail Walk, the Friends of the Los Penasquitos Canyon Preserve are offering a walking tour of the historic wagon trail at the preserve in Rancho Penasquitos, beginning at 9 a.m., Saturday, December 15. Meet group leader John Northrup, author of *Riding Round Penasquitos* at the Preserve's Miller Boulevard entrance to the preserve. Participation is offered free of charge. Call 489-3279 for more information.

Star Walk, the Chula Vista Nature Interpretation Center is sponsoring a free star walk in the Sweetwater Marsh area of Chula Vista on Sunday, December 16, beginning at 7 a.m. The walk will originate from 8 Street and Bay Boulevard (just west of I-5) and will last from two to three hours. No fee but reservations are required, call 422-2481 to make them.

All Five Planets normally visible to the naked eye can be seen within a rather short interval of time during this coming week. At 5 p.m., look for Venus and Mercury (low over the horizon) to appear in the western sky. The two are in conjunction with each other on the evening of Tuesday, December 18. Venus will appear very bright — almost 100 times brighter than Mercury. At the same time, Saturn shines higher in the southwest, above and to the left of Venus and Mercury. Bright and prominent among its stars, Mars has high in the east during the early evening hours. Brilliant Jupiter rises at about 8 p.m. and will dominate the late-evening skies.

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Make bets for the \$500,000 Hollywood Turf Cup
You'll be on the right track when you bet on Satellite Wagering from Hollywood Park. Saturday, Dec. 15, you'll see the \$75,000 Hollywood Turf Express for three-year-olds and up. And Sunday, Dec. 16, it's a grueling mile and a half on grass — the Hollywood Turf Cup, a Grade 1 race for three-year-olds and up. So get on the road to riches, and you may find Easy Direct.
Bets Open 11:00 a.m., First Post 1:00 p.m.
Clubhouse — \$2 • Turf Club — \$5 (with proper attire)
Must be 18 years or older
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San Diego Reader December 13, 1990 11

READERS GUIDE TO LOCAL EVENTS

"Peace, Justice, and Equality: The Green Party" Local Green Party organizers Don Terrell will speak in the Torrey Pines Conference Room on the fourth floor of REI Outdoor Gear and Clothing, 3229 University Avenue, North Torrey Pines, Thursday, December 20, at 7 p.m. Admission is free. Call 295-7700 for more information.

IN PERSON

Comedy at the Laguna, Mark Piu headlines tonight, Thursday, December 13, through Sunday.

December 16, Bob Nickerson does the middle act, and Edward Laff is the opening act, on Tuesday and Wednesday, December 18 and 19, Al Laff headlines. Mark Winkler is the middle act, and Frank Marino does the opening act. Regular showtimes at the Laguna are Monday through Wednesday, 8:30 p.m. and 10:30 p.m.; Saturday, 8 p.m. and 10 p.m.; and Sunday, at 8:30 p.m. The Laguna is located at 832 Garnet Avenue, Pacific Beach. For reservations and ticket information, call 493-4332.

More Comedy. The Comedy Isle at the Bahia Resort Hotel presents Wild Comedy Tonight. The comedy troupe will perform at 8:30 p.m. on Thursday, December 13, through Sunday, December 16. Doree Nichols takes the stage on Wednesday, Thursday, December 13, through Sunday, December 16. All showtimes are 8:30 p.m. and 10:30 p.m. The Comedy Isle is located at the Bahia Resort Hotel, 999 West Mission Bay Drive, Mission Bay. For reservations or other information, call 488-6872.

And Still More. North County's Comedy, New nightclub features Joe Rando, Les Allan, and Robin Cox, December 13, through Sunday.

Thursday, December 13, through Sunday, December 16, Gabe Kaplan hosts a USO benefit featuring several comedians. Sunday, December 16, Bruce Blandin hosts a comedy show. Showtimes are 8 p.m. for all performances. The grill is located at 818 Fifth Avenue, downtown. For ticket information, call 237-1151.

The Angry Young Duo. LA-based comedians Henry Kelling will give a spoken-word record at SoHo Tea and Coffee, 1245 University Avenue, Hillcrest, at 7 p.m., Friday, December 14. Kelling, the former vocalist for the rock group Black Flag and currently leading the Rollins Band, is the author of the book "The Angry Young Duo." Showtimes are 8:30 p.m. and 10:30 p.m. on Friday, December 14, and 8 p.m. on Saturday, December 15. Tickets are \$5. Call 237-4722 for ticket information.

And More Comedy Still. The Stand Up Comedy Show at Covey's Tap Bar and Grill will present Robin Cox, Thursday, December 13, through Sunday, December 16.

December 13, through Sunday, December 16, Dan Baran headlines on Friday, December 14, and Saturday, December 15. Live comedy is offered on Wednesday, December 13, call club for information. Showtimes are 8 p.m. for all performances. The grill is located at 818 Fifth Avenue, downtown. For ticket information, call 237-1151.

The Angry Young Duo. LA-based comedians Henry Kelling will give a spoken-word record at SoHo Tea and Coffee, 1245 University Avenue, Hillcrest, at 7 p.m., Friday, December 14. Kelling, the former vocalist for the rock group Black Flag and currently leading the Rollins Band, is the author of the book "The Angry Young Duo." Showtimes are 8:30 p.m. and 10:30 p.m. on Friday, December 14, and 8 p.m. on Saturday, December 15. Tickets are \$5. Call 237-4722 for ticket information.

And More Comedy Still. The Stand Up Comedy Show at Covey's Tap Bar and Grill will present Robin Cox, Thursday, December 13, through Sunday, December 16.

An Evening of Theater and Music will be presented by actor Gabe Kaplan and pianist Mark McNulty at the Saks International Bookshop, 4511 Coldhams Street, Mission Hills, Friday, December 14, at 8 p.m. Admission is by donation. Call 260-8007 for more information.

Holiday Celebration. The Theatre in Old Town and USC's School of Performing and Visual Arts will present their second annual holiday celebration at the Esplanade House in Old Town, Saturday and Sunday, December 15 and 16, at 2 p.m., 4 p.m., and 7 p.m. The program features the holiday music, stories, and historical vignettes from the mid-1800s. Admission is free of the Federal building. The event is also in Spanish on KERO (550 AM) and in Spanish on KERO (550 AM).

On Jewish Mysticism. New York author Freeman Gelfand will discuss his new book, "The Lure of God: A Jewish Book of Light," on Sunday, December 16, at 7:30 p.m., at D.G. World Books, 7521 La Jolla Village Road, La Jolla. Admission is free. Call 456-1800 for more information.

Storytelling. The Storytellers of San Diego will present a program of holiday tales in Chinese and English. Call 493-2471 for more information.

Book Reading and Concert. A variation on the traditional Festival of New Lore and Arts will take place at REI Outdoor Gear and Clothing, 3229 University Avenue, North Torrey Pines, Thursday, December 13, at 7 p.m. Book lovers are encouraged to read a favorite holiday-themed excerpt (humorous, cynical, or sentimental) and end it in Old Back Productions, P.O. Box 948663, La Jolla CA 92037, or phone them at 492-3473.

Electronic Music. New York author Freeman Gelfand will discuss his new book, "The Lure of God: A Jewish Book of Light," on Sunday, December 16, at 7:30 p.m., at D.G. World Books, 7521 La Jolla Village Road, La Jolla. Admission is free. Call 456-1800 for more information.

Radio & TV. The event is sponsored by Old Back Productions of La Jolla and is free and open to the public. Call 493-2471 for more information.

Chargers' Football. The team opposes the Denver Broncos in Mile High Stadium in Colorado in a contest that will be broadcast by KNSSD Channel 35, beginning at 3 p.m., Sunday, December 18. The game will also be broadcast by KTRA radio 690 AM and in Spanish on KERO (550 AM).

Electronic Music. New York author Freeman Gelfand will discuss his new book, "The Lure of God: A Jewish Book of Light," on Sunday, December 16, at 7:30 p.m., at D.G. World Books, 7521 La Jolla Village Road, La Jolla. Admission is free. Call 456-1800 for more information.

Cable (two need an easily installed FM box, available from cable companies or electronics stores).

Atter's Basketball. The SDSU women's team takes on UC Santa Barbara tonight, Thursday, December 13, at 7:30 p.m., on Saturday, December 15, the men's team takes on UC Irvine, beginning at 8 p.m., and on Sunday, December 16, the women's team opposes San Tech. All games will take place in Petco Park on the SDSU campus. For ticket information, call 283-7378.

A 5-Mile and 2-Mile Walk will take place on Sunday, December 15, at 5:30 p.m., beginning at Talmadge Park in Coronado, located near to the San Diego-Coronado Bridge. Christmas carolers will entertain along the way as participants view the city's holiday decorations and historical

attractions. The event is being sponsored by the Kiwanis Club of Coronado Foundation. Day-of-event registration will be offered beginning at 4 p.m. Call 772-8316 for fee information.

10K Run. The Festival of Lights 10K Race and 2-mile Walk will take place on Sunday, December 15, at 7:30 p.m., beginning near the Municipal Cistern on Pine Avenue, Road East on Balboa Park. Day-of-event registration will be available in front of the Federal building. The event is being sponsored by the San Diego Jewish Community Center. Call 593-1500 or 457-4567 for more information.

Cyclethon. The 18th annual San Diego Cyclethon will take place on Sunday, December 16, starting from John Jay Hopkins Drive, near-quarter mile north of the main library on the UCSD campus. Call 534-4211 or 534-6481.

and, where steep hills or other obstacles also tempt downhill running while carrying the bicycle as best one can. Light events will be held over a course measuring 1.3 miles per lap, including four different age divisions and two public races.

Registration will begin at 6:15 a.m., and the first race will commence at 9 a.m. (the last will start at noon). From 11 a.m. until 5 p.m., the event is open to the public. For more information, call 239-4321.

Tennis' Basketball. The UCSD men's team will oppose Christian Heritage College on Monday, December 17, at 7 p.m., at UCSD's Triton Gymnasium. For ticket information, call 534-4211 or 534-6481.

Pandora's Box

Norman Ridenour
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Top Hat Bar & Grille
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READER'S GUIDE TO LOCAL EVENTS MUSEUMS

The Mingi International Museum of World Folk Art, currently running is the exhibit "Pre-Columbian Flare and Flame: Continuity of Plant and Animal Themes in the Art of Mesoamerica," which concerns man's interaction with the natural world as expressed in the pre-Columbian sculptural art of Mesoamerica. The exhibit comprises objects shaped in the form of flora and fauna (real or imagined) in clay, stone, wood, metal, and bone. The works span a period of more than 3,000 years.

The museum is open from 11 a.m. to 5 p.m. on Saturdays, and from 2 p.m. to 5 p.m. on Sundays. It is located at 4401 La Jolla Village Drive, La Jolla, 92037.

The Museum of American Treasures is having the exhibition "Ellery Thorne's Children,"

comprising her private collection of porcelain dolls depicting the children in her life. The exhibit includes Ellery's life doll, made in 1931, and also includes a sampling of her autograph books. Museum hours are 11 a.m. to 4 p.m. on Saturdays, Sundays, and Thursdays. Appointments for private viewings are also available by calling 477-7489. The museum is located at 1115 East Fourth Street in National City 92161.

The Museum of Contemporary Art, three exhibitions are now on view at the museum: recent works by Italian artist Maurizio Pellegrini using fragments of discarded objects such as metal tubes, sporting equipment, tools, and photographs combined with objects made from stuffed canines, many of which are unified with a strong pattern, inscribed 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 perception of the past that the objects arouse within the viewer. "Remnants" is an installation piece by New York-based conceptual artist John Knight that utilizes the museum's semi-view windows in order to respond to the museum's central vision and to San Diego's relationship with Mexico.

Finally, an exclusive of works from the permanent collection of the museum, continues through the end of the year. It includes masterpieces of what some of the century's finest artists have produced. One of these latter turned out to be the greatest anthropological hoax of the century—the Piltdown Man.

Also featured are original bones of black Americans, American Indians, and whites, at ages ranging from newborn to 114. Social cards and photographs of people from around the world are also in the exhibit, as are photographs of today's children. "Where the Two Cultures Meet" features a set of 18 new portraits depicting abstract scenes portraying the Native ritual of dancing and healing rendered in an exhibit through the end of the year. The portraits were made by Maud Oakes, a young white woman who had won the trust and friendship of the Navaho and was allowed to live and paint on the Navajo Reservation in the 1930s and '40s.

"Treasures A Slice Through Time" highlights three formative eras: the pre-Columbian past, 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 Santa Indians of the San Juan Islands. The exhibit will continue through January 1991 in the east wing hall.

"The Elders' Passing to O'Ch" is an exhibition featuring contemporary art and letters by American Indians expressing what the elders have meant to them in their complex societies in various media, including sculpture and woodwork, by artists, writers, poets, and photographers. It will run through February 19, 1991.

A new exhibition, "Like Cycles and Ceremonies," is on view permanently.

The exhibit concerns human reproduction, both biological and cultural aspects of the subject. For the "Ceremonies" part of the exhibit, the museum will feature a collection of ritual items from the community's collection, the destruction of the sun, ending beaches, and other changes to our home planet that threaten us and our existence. It will open on Tuesday, December 11, 1990, at 10:30 a.m. on Saturdays and Sundays.

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FRANKIE AND JOHNNY IN THE CLAIR DE LUNE
After being on economic hiatus many months, the Gaslamp Quarter Theatre Company is back — and very on Gaslamp show. Long known for its urbane, sophisticated theater, here Gaslamp has gone blue-collar. Its elegance, it offers a deliberately unsumptuous set (a small Manhattan studio designed by Jane Hinson), and unwear for costumes (Jean Reith), interracial casting, partial "pardon my French" language, and

Lenz's Players Theatre, through December 24. Tuesday through Thursday at 7:30 p.m. Friday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. (info: 415-399-1234).

THE SIEGFIDDER by Heinrich von Kleist. The German play, which begins with a puppet show, has puppets and actors watching themselves repeat themselves so often that the prologue knows what the main story might have had. For viewers not too ready to be misled by the German playwright hailed by many as the last of modern drama, the prologue may be little sense. By the play's conclusion, however, it becomes clear that the puppets really performed well, and that we are understanding the play. Schöner believed that a majority of humanity are merely puppets and that history is



A Christmas Carol

Gloucester tailors on Christmas Eve in the wee hours of the morning. Cast members include Dennis S. McDougall, Gillian Hailes, Lisette Chapman, Lindsay Conner, and Natalie Palletta. Dinner-theater packages are available on Saturdays, 5pm.

Coronado Playhouse, through December 22: Friday and Saturday at 7:00 pm. Matinee Saturday and Sunday at 2:00 pm.

A THOUSAND AND ONE NIGHT STANDS
The Naked Theater Club now at The Marquis Public Theater, presents "a showcase of the unique and provocative, satirical, and most recent San Diego's local performing artists." Under the general direction of Christopher R., the show promises "unensored, untitled, and unbridled passions, love and outrage—every other weekend through December 21 and 22. For Marquis Public Theater, Friday and Saturday, December 21 and 22. For

About a little boy who loves his Velveteen Rabbit so much that it becomes real. "Awesome!" Free, age 12 "I like the rabbit" Sarah, age 9

Finished in part by Wells Fargo Bank and City of San Diego, and the California Arts Council. The Velveteen Rabbit is the official book of SDGPP.

**JOSEPH AND THE AMAZING
TECHNICOLOR DREAMCOAT**
Moonlighting Award winner for its
winter scenes with the musical, by
Andrew Lloyd Webber and Tim Rizzo,
based on the biblical story of Joseph and
his brothers. Ray Linnon has directed
and choreographed the production. Cast
members include: Tim Allen, Joseph;
Kamran, Paula Pearson; Eric, Kuzma;
and Robert Corbett. Don Erbel is the
play's designer. John B. Jones is the
lighting designer, and Kenneth Hill
built the set's design. David S. Cook
is the musical director. (Soc.)
Newcastle Amphitheatre, 1200 Yale
Road, Recreation Center, 200 Yale
Terrace Drive, Van Nuys, through
December 18, Thursday through
Saturday at 800 pm; Sunday at
2:00 pm. For information call 724-2102.

**LAMB'S FLAVERS FESTIVAL OF
CHRISTMAS**
The Lamb's Flavors Theatre presents its
annual Festival of Christmas and
Kerry Cookingham's Lamb's fresh original
script. This year's place is at the
1990 "unpredictable" and "fun" place of
live television! A small town singing

gives guests a not too trite, warm tour, the Shepherdess's Lament and Lotus Blossom dance has often in the past been added to the script. Heretofore, the audience would have seen these pieces in the silly device, but it is prophetic about the production in more ways than one.

Camden Center Centre Stage, Strimling-Gibson Center for the Performing Arts, through December 18, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. For information call 329-3225.

THE MYSTERY CAPE: MURDER AT CAPE ARCH
Wick Archer has a problem. The hard-boiled private detective has come to the California coast of Pointe Dumea to investigate a case to find the murderer of a "young woman"—only to find out that the woman is a teenager, murder, and a very interesting ending of the kind of thriller you can't find. "Here, everything and everything is for sale." Somebody took the dramatic liberties in *Mystery Cape* and it's a good thing. It's a runaway, a sexy mini noir with a surprising twist. *Mystery Cape* is a must-see for the selfish Attorney General or the selfish Attorney General.

[illegible]

Eastern view. Except from the book review that I can't distinguish murrins from jumbos. Kewen, however, reacts (or would react) to it as if she has had a Vision of the Ultimate Purpose of the

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San Diego Reader December 3, 1990


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


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 *A Christmas Carol*
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Bring a gift for shelter families for A MAGIC CHRISTMAS!

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San Diego Reader December 13, 1990

The Mustangs Spirit, Monday, December 11, 8 p.m., 1130 Barnes Avenue, Bay Park, 276-3993.

"Sixth Annual FREN KERN Lites Out Jazz New Year's Eve Party," featuring Spino Gato, Ronnie Lane, The Mustangs, Fathergate, Hollis County, Dr. Chlo's Island Sounds, and Celeste Campbell Bar. Monday, December 11, 8 p.m., Catalina Resort Hotel, 3999 Mission Boulevard, Mission Beach, 273-7333.

The Beat Farmers: Bachanal, Monday, December 11, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

Dino Lee and Rita Lee Johnson, Louise Barthelemy Law Firm, and the Hoods: Ramada Hotel, Monday, December 11, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 483-9022.

The Paladins, Lynwood Slim, and Junior Watson: Bell's Up Tavern, Monday, December 11, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 483-9022.

Sheila Jordan: Elavick, 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, 7955 La Jolla Village Drive, La Jolla, 459-0541.

Pan and Maggie: Chlo's Restaurant, Friday, January 4, 7 p.m., 3020 North Torrey Pines Road, La Jolla, 554-3663.

The Neville Brothers and Crash Vegas: Spectra Theatre, Saturday, January 5, 7 p.m., 221 Broadway, 225-9000 or 278-7133.

The Frank Morgan Quartet: Elavick, 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, 7955 La Jolla Village Drive, La Jolla, 459-0541.

W.A. Rock Church: Restaurant, Friday, January 11, 7 p.m., 3020 North Torrey Pines Road, La Jolla, 554-3663.

Agnes: Spirit, Friday, January 11, 9 p.m., 1230 Barnes Avenue, Bay Park, 276-3993.

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

CHARGE/TICKETS BY PHONE 560-8022 OR 278-TIXS

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COYOTE
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SAM KINISON
WITH SPECIAL GUEST
PAULY SHORE

OF NOTE



MIKE KENEALLY

You think I'm just being snotty, but this is a genuine plea for help. I cannot fathom the enduring appeal of **Bad Company**. I understand the reason they formed, which was to provide an all-access framework for the vocals of Paul Rodgers, who had learned to do it with Free but apparently needed the easy-rocking backdrop of guitar and bass to make it big with the music. But the songs were uniformly drab, joyless, and depressing — shouldn't a song with a hook that goes "I can't get enough of your love" have some kind of vigor or "note-ah or something?"

Not to this day, every classic hard rock station sulks their playlists with this bludge. Beyond notions of conspiracy and mass hysteria, the only thing close to a theory I've formed is that Bad Co. achieved success by association, thanks to recording in the "70s for lead (legend's) designer label Swan Song. It looked good on the turntable, as maybe people didn't care what was leaving out of the speakers.

Paul Rodgers is being gone from the lineup, replaced by **Steve Kimzey**, who I think used to sing for somebody. If you've heard Bad Co.'s stupid new song "Boys Cry" or "The Road," then you know what their stupid new *Holy Water* album sounds like. If you haven't heard it, oh you lucky funk. *Recycle* there is no justice in the world. **Bad Company** will perform for thousands tomorrow, Friday, at Golden Hall, **Steve Kimzey**, which I think is full of famous people, well, open.

Three for All: Chlo's Restaurant, Friday, February 1, 7 p.m., 3020 North Torrey Pines Road, La Jolla, 554-3663.

The Band: Bell's Up Tavern, Friday, February 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 483-9022.

Andy: Marlin Chlo's Restaurant, Friday, February 8, 7 p.m., 3020 North Torrey Pines Road, La Jolla, 554-3663.

Ruth Barrett and Cynthia Smith: Del Mar Shores Auditorium, Saturday, February 9, 8 p.m., the Winter School, 215 North Street, Del Mar, 434-4030.

Peter and Lou: Berryman's Chlo's Restaurant, Friday, February 15, 7 p.m., 3020 North Torrey Pines Road, La Jolla, 554-3663.

Malibu: Chlo's Restaurant, Friday, February 22, 7 p.m., 3020 North Torrey Pines Road, La Jolla, 554-3663.

John: Jackson: Del Mar Shores Auditorium, Sunday, February 24, 9 p.m., the Winter School, 215 North Street, Del Mar, 434-4030.

LOCAL MUSIC

Chlo's Restaurant is compiled by Ron Jennings. It goes with to be included, please call 262-0322 Thursday afternoon or Friday before 5:00 p.m. The list goes on.

North County

Angelo Restaurant, 175-180 North 13 Center Rd., Redwood, 543-8900. Casual Italian, rock and roll, 9 p.m., Sunday.

Angelo Restaurant, 16785 Bernardo Center Drive, Rancho Bernardo, 457-6700. New Italian, popular contemporary tunes, 7 to 10 p.m., Sunday.

Ball Room Club, 276 North Highway 101, La Jolla, 543-5883. Disc, rock and roll, 10 p.m., Friday, live music, Saturday, call for information.

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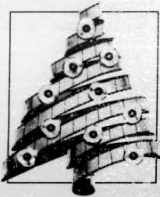
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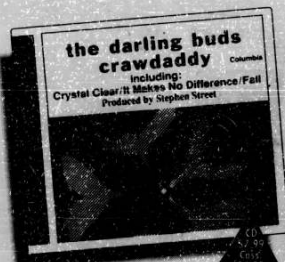


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The debut album from Alice in Chains is one of the most striking, cutting-edge records of the year. With its lead track *We Die Young*, Facelift shows a strong hard rock and metal sound.

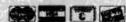


With a new drummer, a new producer, a new harder more ambitious sound, The Darling Buds are destined to earn a richly deserved place in the hearts of alternative rock fans around the world.



For their first album in two years, Prefab Sprout presents Jordan: The Comeback. This is their most challenging and complete album to date and features 19 tracks and over 63 minutes of music.

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San Diego Reader December 13, 1990

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With Bossanova, The Pixies transcend their "alternative" beginnings without compromise or loss of integrity. Bossanova displays a maturity and blossoming musicality.

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Heaven Or Las Vegas is a collection of songs which evoke light, heat, sweat, fantasy, taste, tenderness, sorrow, joy, whatever you want to be offered.



With Too Dark Park, Skinny Puppy continues to break down the barriers of imagination. Too Dark Park redefines what the ignorant still term as "Industrial."



This self-titled release from Hindu Love Gods is a sterling exercise in off-the-cuff and on-the-spot inspiration. Featuring two cuts ranging from the sublime to the surreal, the first single from Hindu God's Raspberry Beret.

the WHEREHOUSE

#20870 #20879

San Diego Reader December 13, 1990 33

San Diego Reader December 13, 1990 37

Wednesday, Thursday and Sunday: the Craig Maguire Trio, jazz and contemporary music for dancing, Friday and Saturday, Bill DePerry, jazz and contemporary piano music, Monday, Tom Kauer, jazz and show tunes, Tuesday.

MP's Pub, 1917 Orange Avenue, Coronado, 835-5280, Third Degree, rock and roll, Thursday, Les Harvey and the Overalls, rock and roll, Friday, the Sequentians, vintage rock and roll and blues, Saturday, New Breed, contemporary, Sunday and Monday, Strange Woods, Irish folk music, Tuesday, Freddie Lee, contemporary, Wednesday, The Nations Village, 120 Orange Avenue, Coronado, 433-9522, Brian Whitaker, contemporary, Wednesday, Barry Craig, piano, variety, Thursday, Tuesday and Thursday.

Midway Bay Marine Deli, 1544 Quinlan Way, Pacific Beach, 223-5066, The Diner, Country Rock and Soul Show, folk, rock and roll and rhythm and blues, Sunday from 1 to 5 p.m.

Musicalogica, 6475 Fifth Street (off Corner Avenue), Pacific Beach, 501-0149, Acoustic music, with Paul Howard, acoustic variety music, 9 p.m., Monday through Wednesday, the Flapen Guild, acoustic rock and roll, 9 p.m., Sunday.

W.D. Picket and Co., 2901 Nimitz Boulevard (at the corner of Nimitz, B-legend and Rosemary Streets, Point Loma, 223-5053, 4234, The Country King, blues, rock and roll, blues, and rhythm and blues, Thursday, live music, Friday and Saturday, call club for information, jazz sessions on Monday after the football game, the Studio Club, acoustic participation sing-along, Wednesday.

Old Pacific Beach Cafe, 1287 Mission Boulevard, Pacific Beach, 270-7522, Live music, nightly, call club for information.

Primmer's Sports Club, 4620 Alhambra Street, Pacific Beach, 270-0204, Live music, a variety of music, in the piano and guitar from 7 to 11 p.m., Monday through Thursday, and from 8 p.m. to midnight, Friday and Saturday.

Proets, 1025 Prospect Street, La Jolla, 454-9772, The Road Kings, vintage rock and roll, Thursday, Tidal Lurchers, reggae dance, live, hip hop and funk, and African and Caribbean grooves, Friday and Saturday.

Prunella/Cultural Inn, 101 Prospect Street, La Jolla, 454-2255, Galtier Bruce Harvey performs Latin, jazz and classical selections from 7 to 10 p.m., Friday and Saturday, and from 11 a.m. to 2 p.m., Sunday.

The Rusty Pelicans, 4340 La Jolla Village Drive, La Jolla, 587-1388, Brian Whitaker, contemporary music, Friday and Saturday.

Shooter's Bar at the La Jolla Village Inn, 2299 Holiday Court, La Jolla, 587-7777, Live music, a variety of music, in the piano and guitar from 7 to 11 p.m., Monday through Thursday, and from 8 p.m. to midnight, Friday and Saturday.

The Spicy Rock, 435 Mission Boulevard, Pacific Beach, 483-7666, Live music, classical and safety acoustic guitar music, 6 to 9 p.m., Friday through Sunday.

Tease Tunes, 6070 Village Street, Ocean Beach, 223-4995, Beach, Country, blues and rhythm and blues, Thursday, live music, rock and roll, Friday, Union Street, rock and roll, Saturday, Shaker Soul, rock and roll, Sunday, Shaker Soul, vintage rock and roll, Wednesday.

Top of the Cone, 1218 Prospect Street, La Jolla, 454-7779, Road Riders, melodic tunes and pop classics in the piano accompanied with vocals, 8 p.m., Wednesday through Sunday.

The Vocalist Restaurant, 3663 Village Street, Ocean Beach, 223-4597, Robert Lofgren, various, variety, guitar, pop, rock, 7:30 to 10:30 p.m., Friday and Saturday.

The Seaside Lounge, 270 North Mission, San Diego, Pacific Beach, 480-3380, Multi-instrumentalist Kirk Bue, performs contemporary pop, jazz and music, and sing, from 7 to 11 p.m., Tuesday through Thursday, and from 8:30 p.m. to midnight, Friday and Saturday.

Shoreline Casino at Three Pines, 19600 North Torrey Pines Road, La Jolla, 552-1500, Tom Sharkey, jazz, 9 p.m., Tuesday through Sunday.

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San Diego North

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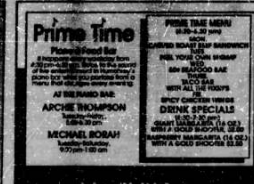
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Come join us and some of the 1990 Chargers football players!
Stadium Seats & Dining & Bar for \$10.00. Free beer & hot dogs.
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Every Tuesday...
90s NIGHT
Live from 9:30-11:30 pm with Ken Marshall and Friends. Dr. Ben Forrester & "The Entertainment"
Galaxy Circus will pump it up from 9 pm-1 am. Happy Hour begins at 8 pm. 9 pm hours of videos.

Every Friday...
PARTY NIGHT
Live from 9:30-11:30 pm with Ken Marshall and Friends. Dr. Ben Forrester & "The Entertainment"
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Every Saturday...
LADIES' NIGHT
Live from 9:30-11:30 pm with Ken Marshall and Friends. Dr. Ben Forrester & "The Entertainment"
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Thursday 6:30 pm-1:00 am
Friday 9:00 pm-1:30 am

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Outragious musical appetizers
Happy Hour Mon.-Fri. 4-6 pm

ROOM TO MOVE

Saturday-Monday, December 15-17
Saturday 9:30 pm-1:30 am
Sunday & Monday 8:30 pm-1:30 am

LIGHT YEARS

Tuesday, December 18
Tuesday 5:30 pm-10:30 pm

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Kelly's Old Town Pub, 2222 San Diego Avenue, Old Town, 545-9695: Live music, contemporary and classic rock and roll, Thursday, Friday, Saturday and Sunday. Live music, contemporary and classic rock and roll, Thursday, Friday, Saturday and Sunday.

Kelly's Steak House, 254 Hotel Circle North, Mission Valley 296-2131: Piano bar, Paul Grogg, Monday through Saturday 5 to 9 p.m.; Dale Parnell, piano variety, Monday through Thursday 8 p.m.; Margie Hadden, Friday and Saturday evening, 8 p.m.; Live music, contemporary and classic rock and roll, Sunday 6:30 p.m., Sunday.

The King Lads Inn, 5229 Linda Vista Road, Mission 295-6779: 480 Blues and Ex. 79 Punks, jazz, Friday the Fort Kalar 21st, jazz, Saturday Chet Hart country and variety music, 6 to 11 p.m. Sunday and 7 p.m. to midnight, Wednesday.

La Hacienda Cantina, Mission Valley Inn, 475 West Linda South, Mission Valley 296-5282: Live music, contemporary, Thursday through Saturday, CRO Music, comedy and music, Sunday and Wednesday.

Marshall Hotel, 8757 Rio San Diego Drive, Mission Valley 692-3900: Chet Lougher, Barbara Banks and Jeff Morgan, contemporary music, 8:30 to 10:30 p.m. Thursday and Friday, Joe Carter piano variety, Sunday brunch, Kaka Lounge, Thursday through Saturday.

Maxwell's Reef and Spirits, 1040 Kearney Mesa Road, San Marcos 771-0660: The Corvina, vintage rock and roll, Friday and Saturday.

Mesa Las Palmas Restaurant, 5106 Waring Road, Del Cerro 286-2342: Robert Labadie, romantic, contemporary, 5 to 9 p.m., Sunday and 6 to 9 p.m., Monday.

The Mirage Inn, 6123 Newco Road, San Carlos 465-1700: Live rock and roll, weekly, call club for information.

94th Ave. Supperclub, 9605 Balboa Avenue, Rancho Mesa 594-4771: Bobbin/Dallas, rock and roll, Thursday and Friday, Steve Hodge and John Puhls, jazz, 8 p.m. - 10:00 p.m.

Padre Gold, 1425 Linda Vista Road, 277-6814: The Chuck Randall Trio, variety music for dancing, 9:30 p.m. to 11:30 p.m., Friday and Saturday evening.

Pat Jones's, 1347 Waring Road, Altamonte Gardens 286-7873: Pro Brothers' Professional Band, Brazilian jazz, swing, and older, Friday and Saturday.

Redwood Hotel, 1433 Camino del Rio South, Mission Valley 280-0111: In the Hemisphere Lounge: Good Times, with Bob Gentry and Donna DeBolt, entertain with variety dance music Tuesday through Saturday.

San Diego Blues, 5022 Mission Road, corner of Black Mountain Road, Mira Mesa 275-4700: Piano bar, live blues, rock and roll, rhythm and blues, and jazz, Friday and Saturday.

Speakeasy Open to Pub and Grill, 9022 Lake Nimitz Boulevard, San Carlos 497-4477: Blues and the Blues, vintage blues and rhythm and blues, Friday, live music, Friday and Saturday, call club for information.

Spilly's, 1234 Sunset Avenue, Bay Park 275-3943: Live orchestra music, all rock, pop, country, contemporary, and jazz, Thursday, Friday, Saturday, and Sunday, 8 p.m. to 11 p.m., call club for information.

Standard Hotel/Club, 950, 950 Hotel Circle North, Mission Valley 596-0711: Live music, Sunday through Saturday, call club for information.

The Lucille Inn, 10787 Camino del Rio East, San Diego 595-1410: The Rock, rock and roll, Thursday through Saturday, live music and rock, Wednesday.

The Lark/Village Grange, 6133 Mission Gorge Road, Mission Gorge 280-9544: Acoustic, live music, contemporary, 7 to 11 p.m., Tuesday through Thursday, Steve Brown, contemporary, Friday and Saturday.

The Wellhouse, 10789 Torreyana Boulevard, Torreyana 560-8671: Jim Moore, contemporary, Wednesday and Thursday, Midnight House, vintage rock and roll, Friday and Saturday, Ben Bell, contemporary, Monday and Tuesday.

Wineyard's Best, 6026 Mission Gorge Road, Mission Gorge 280-4853: Steve Brown, contemporary, Sunday through Saturday, live music, Sunday and Monday.

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San Diego Reader December 13, 1990 41

Frankie Barrios: *Islands Lounge*
Brian Baynes: *Blarney Stone Pub*
Joe Byrne: *Callaghan's Pub and
 Breccry*
Kamryn Coll: *Blarney Stone Pub*
Tom Connolly: *Brooklyn O'Grady's,
 Blarney Stone 3, Fibber McGee*
Tom and Maura Healy: *Ireland's*
The In Case Ties: *Rudy O'Neill's*
Bar and American Grill
The Jackstraws: *Rudy O'Neill's Bar
 and American Grill*
The Laffy Laffs: *Fibber McGee*
Luigi Leavans: *Sherridan Harbor &
 Hotel, the Inn at Del Mar*
Mosconi: *the Imperial Cocktail Lounge*
Perfect Curve: *Dowry Naggin's*
Alisa Pflueger and Pabst Mendez:
Rock Café
The Singing Strings:
Good Works/Pamplin Coffeehouse
Strange Woods: *McP's Pub, Come
 Home*
The Trilling Side: *Dowry Naggin's*

Arvella & Company: Old De' Mar Cafe,
Chuck's Steak House, B Street Cafe
The Blonde Brass Band: Jose Murphy's
The Blues Ambassadors: Belly Up
Dance: Warehouse

[illegible]

Tribal Lunchbox: *Earthquake Café/Sun Marcat, Fresno*
Upside de Head: *Conamaran Resort Hotel*

Jazz and Big Band

Arnolds & Company: Chuck's Steak House, 81 Street Car, Old Del Mar Cafe
Tom Barabas: Sheraton Grande of Torrey Pines
Kirk Bickel: Sheraton Grande of Torrey Pines
The Ben Band with Lady Chas: the French Connection
The Ben Band with Rocky Laine: the French Connection
Pro-Bigband's Preservation Band: Pal Joey's, Patrick's II
Jay Carthers: Marriott Hotel/Torrey Pines
Tommy: the Star Line Belly Up/Maxen
Richard Cavanaugh: Radisson Hotel/Harborview
A.J. Grove: Grove's
The Black Racine Ensemble: Harriet's Grand Castle at the Embassy Suites Hotel/Harborview
The Cathi Echert Trio with Mike Mulford and Chris Connor: U.S. Club/Harborview
Elisaveth: Tom Hunt's Lighthouse

The Fatburger Band: *Catamaran
Resort Hotel*
Aubrey Fay: *the French Connection*
Ferris Wheel: *the Landing*

J.J. French: *Drum*
 Freddie Hemmings: *Drum*
 Hollis Greer: *Drum*
 John Collins: *Drum*
 Greg Hartline: *Drum*
 The High Society Jazz Band: *Drum*
 Steve Hunk and John Paulsen: *Drum*
 Inside Moves: *Drum*
 Daniel Chacon: *Drum*
 Michael Chacon: *Drum*
 Bob Calver: *Drum*
 The Ken Kainer Trio: *Drum*
 Eric Klenner: *Drum*
 Haldenstrom: *Drum*
 Kirby's Cafe: *Drum*
 Rocky Laine: *Drum*
 Bob Long: *Drum*
 Haldenstrom: *Drum*
 The Joe Magliocco Duo: *Drum*
 The Norman Road: *Drum*
 The Joe Magliocco Trio: *Drum*
 The High Society Jazz Band: *Drum*
 Bob McHugh and the Real Deal: *Drum*
 Chuck McPherson and the Modern Jazz Ensemble: *Drum*
 The Joe Magliocco Trio: *Drum*
 The High Society Jazz Band: *Drum*
 Haldenstrom: *Drum*

Mark Meadows and Class Act: *Hilton*
The Shep Meyers Quartet: *Cruce's*
The Mighty Wag: *J.R.'s*
The Moores: *Hammock's*

Joe Palmer: *Crook's*
Joe Pave: *Elarby's*
The Hays: *Pickens' Book Magazine*
Dawn: *Horton Grand Hotel*
Quorteto Agnes: *Crook's*
Ed Reed and the Riverboat Boys: *Bel
Hal Shavers*
Societal: *Saxons: Unwired Magazine's*
The Dave Scott Duo: *Holiday*
The Garry Scott Trio with Mike Wulford
and Bob: *Magazine's: U.S. Grant*
Hil Shavers

Ste Shavers: *Viscent's Four Seasons*
Restaurant

Mark Shapiro and John Opatofsky:
Spiritual Conference

The Bill Shreve Band: *Barnett's Grand
Cafe at the Embassy Suites*

The Ben Shapiro: *John Dunlevy*
Duo: *Princess of Wales Bar and Grill*

The Sugar: *St. Charles Magazine/ATC*

Dani Thomas and Her Hip Paraders:
The Mexican Inn

Tom: *Book: Kingston Hotel*

Tutti Frutti with Buckle Lane: *Club*

Jack: *Volley's Bar Street Cafe*

The Rob and Ellen Wolff Band:
Crook's

Lesny Wolf: *Band Street Cafe*

The Mark Whitfield Quartet: *Elario's*
Bill Wood and Dr. J's Ps-tele's King
Louis Jern
Hank Young and Wayne Jure: *Gabriel's*
Grille, Imperial House

**Piano Bar
and Classical**



JAMES HARMAN BAND, *Saturday, Belly Up Tavern*

Al Jeberry: *Villa de Gullis*
James Johnston: *Higgin Agency Hotel*
James Lee Long: *Stanford Coffeehouse*
Robert Lattimore: *The Victorian Restaurant, Monja Lisa Restaurant/Del Cerro*
George "Tiny" Lee: *Dookies*
Rob MacLeod: *La Valencia Hotel, Flamingo Hotel*
Vicki McMaster: *The Escape*
Jerry Melnick: *Hotel del Coronado*
Keweenaw Mollins: *Oregon International Hotel*
Don Miller: *Midcoast's First Terrace Restaurant*

Dale Pearson: *Kelly's Sixth Sense*
Jack Pollack: *The Chemical Heart*
John Pomeroy: *Mindbenders*
Bjorn Baker: *Anderson's Bakery*
Janet Reller: *Sereni Street Lodge*
George Remo: *Ascent's*
Gary Hite: *U.S. Coast Hotel*
Krisztina: *Top of the Crest, Gormans*
Lubbe
Risa: *Rinco's Vendetta, Wingate Hotel*
Ruth: *Robbers' Catamaran Hotel*
Rick Bush: *Cafe Inn*
Rebecca Ryan: *Humphrey's*
Jon Sandow: *Shooters Lounge at the La Jolla Village Inn*
Stacy: *U.S. Coast Hotel*
Ron Singer: *Jon L'Amberg*
Scott Smith: *Uno's*
Jesse Soriano: *Cafe Sereno*
John Swalen: *Seven Seas Hotel*
Archie Thompson: *Humphrey's*
Jo Treason: *the Flindquarter*
Doug Ullrich: *U.S. Coast Hotel*
Bryan Verboon: *Cafe Inn, Ascent*
Dale Vernon: *Gormans Road*

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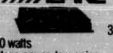


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2 San Diego Reader December 13, 1990

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1991 #2364229 Automatic, power steering, air conditioning, cassette, 88 and more! Priced only at \$7990. Runcho Jeep Eagle 560-7100

TOYOTA VAN
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