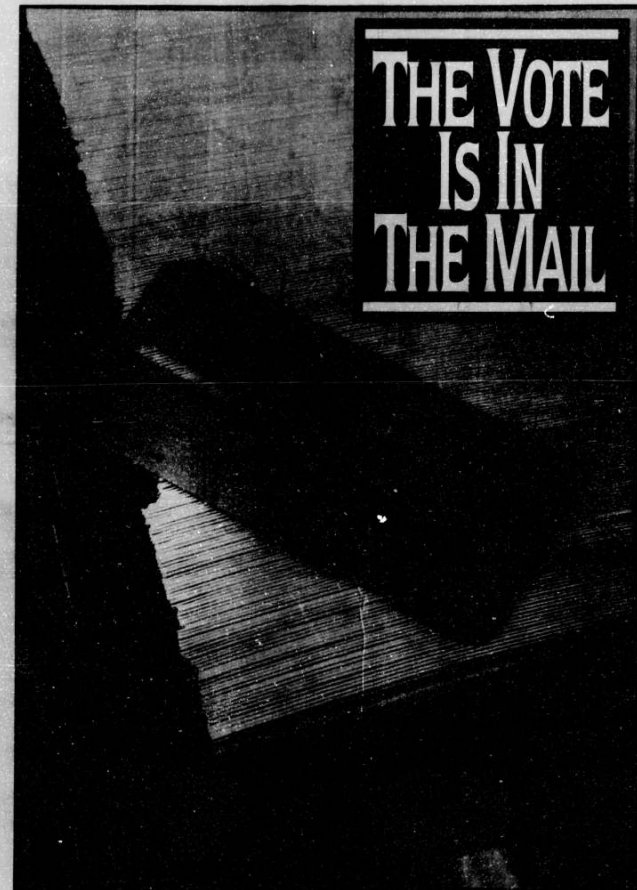


My Neighborhood - A Writing Contest - Page 20

READER

VOLUME 20, NO. 4 JANUARY 31, 1991 **SAN DIEGO'S WEEKLY**



STORY BY MATT POTTER
PHOTOGRAPHS BY ROBERT BURROUGHS
STORY BEGINS ON 26

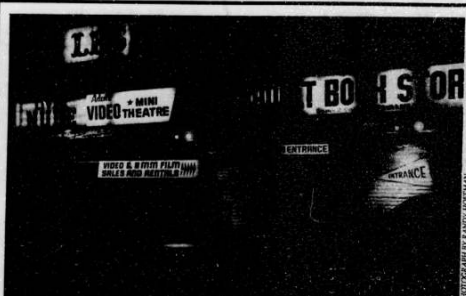
CITY LIGHTS

TAKE IT OFF, TAKE IT ALL OFF!

BY PAUL KRUEGER

For more than a decade, city officials have demanded that the Las Girls nightclub cover up its nude dancers. Now city prosecutors are preparing a lawsuit that could strip the nightclub itself nearly naked.

Officials want the landmark club to shed most of the 17 windy signs that beckon prospective patrons driving down the Interstate 8 off-ramp to Rosecrans Street. "It is the most egregious sign violator in the city," says prosecutor Joe Schilling, who heads the city's code enforcement unit. But Schilling and his colleagues have so far had no more success in bringing the nightclub into conformity with the city's sign ordinance than his colleagues have had in banning nude dancing there. A 1985 criminal prosecution for sign code violations was nipped by faulty legal pleading and dismissed by a judge. Two years of attempted negotiations with Las Girls' lawyer yielded nothing, and the dispute was sidetracked for another year after budget cuts derailed the city's enforcement efforts. But Schilling is now readying a new lawsuit against Las Girls' owner James Morgan that will file first next week in Superior Court. Las Girls isn't the only building whose signs allegedly violate the



Two go in and save us a soul. We're not through reading the signs.

city's 25-page ordinance. Officials cite one sign on San Diego Florist Super roof sign on El Cajon Boulevard at Hamilton Street. "It is the most egregious sign violator in the city," says prosecutor Joe Schilling, who heads the city's code enforcement unit. But Schilling and his colleagues have so far had no more success in bringing the nightclub into conformity with the city's sign ordinance than his colleagues have had in banning nude dancing there. A 1985 criminal prosecution for sign code violations was nipped by faulty legal pleading and dismissed by a judge. Two years of attempted negotiations with Las Girls' lawyer yielded nothing, and the dispute was sidetracked for another year after budget cuts derailed the city's enforcement efforts. But Schilling is now readying a new lawsuit against Las Girls' owner James Morgan that will file first next week in Superior Court. Las Girls isn't the only building whose signs allegedly violate the

Ten different signs describe the building's roof. The highest one boasts of the club's "WORLD FAMOUS" shows, where naked women perform onstage for spectators who pay a \$40 admission charge and sip 50-cent soft drinks — the beverage of choice

since the Alcoholic Beverage Control board rescinded Las Girls' liquor license. Another roof sign advertises the "Lingerie, Leather, and Novelty" available at the Hi-Line adult bookstore that shares the building, while a third sign promotes "Fetishism Parties" aboard a four-story, 7500-square-foot "Floating Castle" in San Diego Bay that rents for \$2000 nightly.

Four more signs describe a tall metal pole that juts from the club's Hancock Street parking lot, and one facing Riley Street signs passively to "Join in our gals' made-up," an outdated reference to the

Rock — an expression of anger at what Stalheim calls the insurance company's discrimination policies regarding HIV-positive clients. "We didn't get a lot of support for that," admits Stalheim. "Prudential had given money to about a dozen community groups, even as they continued their HIV discriminatory practices. Besides, it was cold and raining. We were videotaping the demonstration, and people driving by thought we were just a bunch of

UCSD students making a film." In late spring, Stalheim tried to rally members for Gay Pride activities. "No one wanted to do anything for the parade or the booths — we'd even invested in some T-shirts, which we'd been selling."

By late last summer, Stalheim was thoroughly disillusioned. The group was disbanded. He blames ACT UP's local failure on San Diego's "hottest and conservative." "When it comes to associating with a militant organization, people just don't want to be seen... What," he demands, "is it gonna take to stir this town up?"

Since ACT UP's dissolution, Stalheim has been working the pro-choice rallies. Over the last few weeks, he's attended peace demonstrations. "I've just been contemplating, in the last few days, a coalition of a variety of groups. The goal of the coalition Stalheim envisions would be to raise money for the fight for the homeless, for health care. He's not sure the time is right. "The war has taken away the focus from the more important issues."

In keeping with the precedent ACT UP established, Queer Nation has so far kept a low profile, but the group is reportedly having several actions in the planning stages. Proposed targets, according to Brown include the Reader. ■

Max Stalheim worked with ACT UP in Los Angeles before he moved to San Diego a year and a half ago. Contacted by telephone, Stalheim explains that what he found upon his arrival here was a lack of motivation on the part of local gays and a lack of respect for ACT UP within the gay community. "We had a couple of demonstrations, but after several months of trying to stimulate interest, it fell apart." Under the leadership of Albert Bell, ACT UP had initiated local actions in the previous year, which had met with some success. In '88, however, Mayor O'Connor was embarrassed by ACT UP during a city address, which, Stalheim says, resulted in a severing of cooperative ties between the city and ACT UP and a discrediting of the group's leadership.

Across the country, ACT UP has frequently been criticized for choosing inappropriate targets, yet it manages to continue to exist. When Stalheim initiated ACT UP for the second time, he found gay leaders and groups "supportive but distant... There wasn't that personal involvement necessary to make it work," he says. At the time, ACT UP was holding meetings every two weeks. Attendance gradually dropped off. "Sometimes it would be just me and one or two other people," Stalheim laments.

The public will remember ACT UP best from last Valentine's Day, when members called local school districts to grill them about sex-education programs. Stalheim and two others then made up some pamphlets, attached condoms to them, and distributed them at Saint

Max Stalheim: putting the "active" back in activism.

Augustine's, a private Catholic school. "School administrators came out to meet us," Stalheim recalls. "They were very polite. The camera teams were there, and they were like, 'Where's the real people?'" Attendance at meetings went up after that, for a brief time. Another action, last April, targeted the Prudential Insurance Office in University City. The slogan of the day, says Stalheim, was "Throw a Fit of the

Rock" — an expression of anger at what Stalheim calls the insurance company's discrimination policies regarding HIV-positive clients. "We didn't get a lot of support for that," admits Stalheim. "Prudential had given money to about a dozen community groups, even as they continued their HIV discriminatory practices. Besides, it was cold and raining. We were videotaping the demonstration, and people driving by thought we were just a bunch of

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Max Stalheim: putting the "active" back in activism.

CITY LIGHTS



DIAL "M" FOR MIDDLESONE

TOLL CALLS BY JUDITH MOORE

A kindhearted voice answered the number listed for Hand Labor Leasing on Washington Street. "The Crypt on Washington, this is Bear."

So, how bad the war affected sales? Bear: "People are getting into more cars, because of the sexual scare of AIDS, people are having to find other ways to interact sexually so they're safe..."

"Ah," said Bear. "that war." Bear suggested I call the next day to talk to Bruce. I did. Hand Labor Leasing, Bruce said, had been bought over by the Crypt. In fact, the name change took place only the day after multinational forces

ANTI-INFLAMMATORY

BY PATRICK DAUGHERTY

From the Fort Worth Star-Telegram. David Najah, born in the United States of Palestinian parents, answered most of the FBI agent's questions politely. "He asked me, 'Do you know of information of anyone who is going to blow up federal buildings?'"

"No," he said. "I don't know of anyone who is going to blow up federal buildings." "What?" "I don't know of anyone who is going to blow up federal buildings." "What?" "I don't know of anyone who is going to blow up federal buildings."

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MAUREEN'S WATER RETENTION PROBLEM

BY MATT POTTER

Each January, following her state of the city speech, Mayor Maureen O'Connor hands out her annual "Savings" awards for what she deems laudable public service of various kinds. This year, she reserved a special one for Neil Derrough, the general manager of TV's Channel 39. Derrough, along with former police chief Bill Kolander, had co-chaired O'Connor's voluntary water conservation committee last year, and the mayor said she wanted to express her gratitude. "When others said it couldn't be done," the mayor beamed, San Diego's volunteer program actually had a greater water savings percentage than Los Angeles and its mandatory restrictions.

O'Connor's prize for Derrough was also a big plug for the mayor herself, who originally put together the voluntary effort after a nasty fight last spring with her council foes, including Councilman Bob Filner. The mayor's opponents wanted to impose tight controls on the city's water use, such as mandatory fines for overuse, patterned after those that were written into law by the City of Los Angeles, as well as most of the water districts in San Diego County. O'Connor claimed the mandatory approach was counterproductive and quickly

and December, with 2.9 percent. Apparently, none of these less-than-encouraging numbers were reported by local television and radio stations. In October, the savings were just 7 of a percent. Things improved a bit in November, at 1.3 percent.

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unveiled the Derrough-Kolander committee, which they embarked on a public relations campaign to sell conservation to the city's water users.

What O'Connor didn't mention during her speech was that Derrough's voluntary efforts sharply ceased in September, and her water conservation task force quietly went out of business. Since then, the city's water savings have plummeted. For example,

O'Connor's claim of a 80.7 percent savings is based on averaging the four months from June through September. Last June, during an unusually rainy month, the city realized its highest savings of 15.2 percent. In August, it was down to 12.6 percent. By September, the rate dropped to 4.9 percent, and the bad news continued into the fall.

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CITY LIGHTS

TOLL CALLS

(continued from page 5)
and waiting to see what happens. People who hold their breath aren't calling us, they're watching CNN and listening to the radio."
At the Fun House on Third Street in Oceanside, John, the manager, grumbled about the dip in sales that all Oceanside businesses feel. "The military aren't here anymore, and everybody is tight with their money because of the unknown situation." He noted one exception. "Increased movie rentals. Customers say they're sick of nothing but war on TV. They're burned on it." Films popular last week at the Fun House: *Her and Herkin*, *Extreme Last*, the *Dory Debutante* series, volumes 14, and *Amishville*. The latter, said John, wasn't about our president.



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San Diego Reader January 31, 1991

I mentioned to John that Marine Public Affairs' Captain Whickland said that the Saudi sensibilities were such that pinups were restricted. No items depicting nude or semi-nude women. Whickland said, could go into Saudi, and even the *Los Angeles Times* and *Oregonian* with their Broadway and Robinson's underwear advertisements, would not be allowed.
"Oh, yes," John said, "boys going over to the Gulf couldn't take books and magazines sold at the Fun House with them. They couldn't pass them through the censors. The Arab's religious morals don't allow for it." John paused. Said that Arabs who were Muslims of course also don't drink. "But when they come over here to live, in our freedom and laxness, they forget all about it. When I stop at liquor stores in

Oceanside to get cigarettes, it seems like the majority of the sales of these liquor stores are people of some type of Arab descent."
A male voice, melancholy and peevish, answered the telephone at the Iraq Embassy in Washington. What had gone on at the embassy in the war's first week? "Well, certainly, we aren't giving parties. How can you have a party or socialize while your country, a small country in the Third World, is being invaded by the superpowers?" In accented but meticulously polished English, the voice went on to say that few people were left in the embassy. How many, he couldn't say. They watched television. "We have two. One is turned on CNN. The other we switch back and forth."

He had lived in the States several years, how long he would not say. Nor would he say when last he'd seen Saddam Hussein or when he'd last been home. His family was all in Iraq. "Of course I am worried, I am concerned. I have not talked with them. No. But all that you hear, that our country has been devastated, is not true, everybody still goes to work, people are still holding on to their guns, nobody has given up."
He complained. "Bush says about Saddam Hussein that he is a Hitler, a butcher. Definitely that hurts my feelings, and it's not true. Your country is snarling one person to find your excuse to destroy a whole country and ravage a whole area."
Were there books about Iraq written in English that tell what he believes to be the truth? "Your people are not interested in reading. I have been to libraries all over the United States. The shelves are filled with books about Iraq and about Mesopotamia, which is the oldest historical name for Iraq. The shelves are filled with books about ancient Babylon, whose King Hammurabi instituted one of the first great laws. We are people of an old civilization. We invented the wheel! The Hanging Gardens of Babylon, the Temple of Ishtar, these are ours. Believe me, your countrymen do not check out these books."
The most recent book about modern Iraq is its advancement in the last ten years in Christine Moss Helin's *Iraq, Eastern Flank of the*

Arab World, published by the Brookings Institution. That, your people should read."
Some 40 percent of his country's population is under the age of 20. With it true that Saddam Hussein encouraged Iraqi women to have a minimum of four children by offering substantial maternity benefits? Limited access to contraceptives? "We are not Iran. Women in Iraq are in the forefront of women's emancipation. They are educated, they have jobs, they don't have to wear veils. Contraception," he said with vehemence, "is left to individual belief and decisions."
A cigarette lighter snapped. He inhaled. "But of course there is reward for more children. We need more people, more manpower. We have lost a lot of people in the last war. But we do not need people only for war, we need always people to improve our country."

"Don't you feel ashamed, sending boys and your women to war when these Saudi, they come here and spend their money on casinos and gambling?"

Everyone thinks Iraq spends its oil money on nothing but weapons when in fact it is spent on education while the Saudis and the emirs of Kuwait are in casinos gambling and accumulating more money. That's the sad thing about this war. Don't you feel ashamed, sending boys and your women to war when these Saudis, they come here and spend their money on casinos and gambling? They hire people from Third World countries to do their dirty work, and now they think they can hire the superpowers to do their fighting." He inhaled and exhaled with the force of a dragon. "Saudis and Kuwaitis are not fighting men. They do not have the will or the guts to do anything. They are immensely rich. They have been used to people doing things for them. They waste money on Cadillacs, no women and gambling; that's the saddest thing to me."
He went on then, unprompted by questioning. "You have to realize that, number one, Kuwait wasn't really invaded. If you go back to history, you learn Kuwait was part of Iraq. Previous Iraqi governments tried to take it back, and every time the superpowers stepped them. This time Iraq felt strong enough to take back Kuwait after all the negotiations failed between our country and the Kuwaiti emirs."

CITY LIGHTS

"Iraq is not what your country tries to picture it as, as a country only taking its oil money and amassing armed forces. We feel afraid. Everybody is switching their heart to Iraq as the troublemaker, while the whole picture would show the rest of all problems in the Middle East is the arrival of one million Jewish immigrants from Russia, which means the Israelis need more land."
"We exist under the double standard at the UN, which refuses to settle the Palestinian question. If your country wants to have something executed at the UN in 24 hours, they can have it executed; if they don't want it to be done, they can drag on forever, which is what has happened."

How did he think the war would end? "Your guess is as good as mine. Bush should recognize this is a war he cannot win. If he wants justice in the Middle East, he should listen to his conscience. Saddam is not asking for the moon; he is asking to stabilize the Middle East. What is wrong with that? Bush has been blocking every single move that would have brought stability. Bush's negotiations in Geneva, that was only delivering a threat, a big person threatening a little person, a bully."
A phone rang. He sighed. "I have to say goodbye now." The Vietnam vet moaned when asked how he'd been affected by the

war's first week. "I'm obsolete is how it's affected me. I'm a dinosaur." He explained that his novel about his war was about to be auctioned for paperback, then said, "Having written about the last great-war-before-last doesn't get you any points at all."

ANTI-INFLAMMATORY

(continued from page 5)
"We've just been calling around to members of the Arab community, you might have seen this in the news, the FBI has been questioning..."
"Everywhere, yes."
"Has anybody that you know been questioned by the FBI?"
"I have no way to know, my personal notebook I haven't known anybody."
"Okay, the FBI's asking people if they know anybody who's going to blow up a federal building, so I thought I'd ask you. Do you know anybody who's going to blow up a federal building?"
"Well, to tell you the truth I'm the community here, I'm not the owner. Just left, went to the bank."
"You haven't heard anything about anybody blowing up federal buildings?"
"No, not yet. I have nothing to report. We got caught in the middle for no reason, you know

what I'm saying?"
"Ring, ring. 'Hello.'"
"Hello."
"Is this the Py-Nam market?"
"No, that's the Wing Lo market."
"What market are you talking to?"
"This is the Wing Lo market."
"Are you an Oriental market?"
"What's that?"
"Are you a Middle Eastern market?"
"Oh, the Py-Nam market?"
"No, you."
"Yeah, that's the Wing Lo market."
"Is this a Middle Eastern market or Asian market?"
"Yeah, it's Asian."
"Do you know anybody who's going to blow up any federal buildings, say a week from Monday or something?"
"This is the Arabic Grocery?"
"Can I help you?"
"We're working on a story, you've probably seen this in the news. The FBI has been questioning Arab-Americans about the Middle Eastern situation, so we're calling around to see if you or anybody you know has been contacted by the FBI."
"I have the TV here with me right now. Nobody's been questioned yet."
"What the FBI has been asking,

they've been asking Arab Americans is if they know of anybody who's going to blow up a federal building. Do you have any comment on that?"
"No, I didn't hear that."
"Does that seem like a proper question to you?"
"No, so be honest I've never heard this question before. I haven't got involved with them or anybody ask me about it."
"Ab-hah. Anybody in your neighborhood going to blow up any federal buildings?"
"No, I don't know anyone."
"Older woman's voice, thick accent. 'Hello.'"
"Hello, calling for a Mustafa. Actually, I'm calling around to different Middle Eastern places, noticed that, according to the phone book, you've got a Middle Eastern kind of name. I wanted to know if the FBI has talked with anybody in your house."
"No, nobody has talked with us yet. So how are you guys doing?"
"Well, so far I've only called three or four places, and nobody has been contacted by the FBI. What the FBI is doing is they're asking Arab-Americans if they know of anybody that's going to blow up a federal building. Does that sound a little bit odd to you?"
"No, umm, umm."
"You don't know anybody that's

planning to blow up a federal building, do you?"
"No, oh, I don't think I know anything like that."
"Gurgie, gurgie."
"Hello, young woman's voice. 'Hello, is this the Mustafa residence? I'm working on a story about Arab Americans.'"
"Right, we're not Arabs though."
"Oh really."
"We're Afghan."
"Do you have any comment on the FBI questioning Arab Americans?"
"We don't know anything about that."
All right, moving on to Abdul Mustafa.
Ring, ring. "Hello."
"Hello, is Abdul there?"
"Hi."
"We're working on a story."
"I don't care, I am not Arab."
"Afghan."
"Kurdish. We are not Arab, we come from Iran, but we was living in north Iraq, not south as Arabs."
"Do you know anybody who wants to blow up a federal building tomorrow, the next day, or (continued on page 8)

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San Diego Reader January 31, 1991 7

CITY LIGHTS

(continued from page 7)
sometime in the near future?"
"No, no. I don't know anyone who wants to build federal buildings."

Okay, I'll admit it. I'm tapped out, sources backed to the wall and bled dry. Sugar-addicted, slow-moving, many-legs-sithering, jaws-chomping insect hordes make commando raids on month-old jelly dough next to broken Rolodexes. Spies instantly on roof of my mouth, then whistles "Dixie," off-key, through coffee-stained gag in front teeth. Both my arms jerk involuntarily, stretch outward at full extension, zombie like, utterly out of control, as if grabbing Friday's paycheck. Am hallucinating, no longer recognize a free meal. Just one place left to turn.
Ring, ring.
"Federal Bureau of Investigation."

"Yeah, I'd like to talk to one of your field agents, please."
"What is this in regard to?"
"Arab Americans."
"One moment."
Ring, ring.
Strong, dedicated, masculine voice, "Hello."
"Yeah, I've been working on a story about you guys questioning Arab-Americans. You know, seeing if those guys are going to bomb any federal buildings. So my question is: have you found anybody who's going to bomb a federal building here in San Diego?"
"You'll have to call the main FBI number and talk to Press Relations."
"That's all right, you can talk to me. Has there been progress? Have you found bitches?"
"I have no comment on that."
"Are San Diegans at risk? Are we all going to die?"
"I have no comment." ■

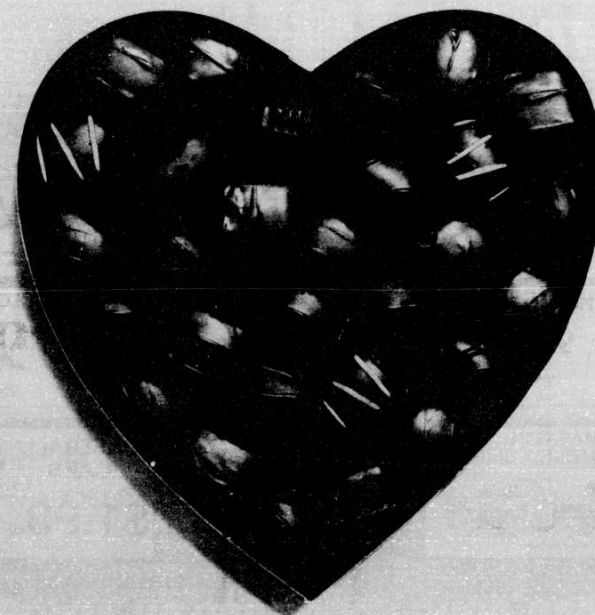
WATER RETENTION

(continued from page 5)
Metropolitan Water District, which furnishes the bulk of San Diego's water. "The four summer months were the target months," says Mills. "That was the time we were requested to hold down consumption by ten percent, and we successfully exceeded that target number."
But other water agencies in the Helix Water District, which supplies water to East County cities like El Cajon, have kept their mandatory programs in place and claim to have realized continued water savings. "We never stopped ours. The water situation is as critical as ever," says Helix manager Bob Fridgen. "We've been 9 percent almost all the way through. In the middle of the summer, we were almost 12

percent. In September it tapered off to 9 percent, and a pretty well has been 9 percent ever since."
Like the managers of other water districts in the county, Fridgen is critical of the way San Diego has handled its voluntary conservation program. "Finally, they've been a thorn in the side. I find that people like to know the rules, and 99 percent of the people who know the rules will comply with it and will expect their neighbors to comply with it. If you had a voluntary 55-miles-an-hour speed limit, how would that work?"
Fridgen and others point out the drought is getting worse, and starting next week the Metropolitan Water District will mandate that its customers reduce their consumption levels 15 percent. If water purchases exceed that level, the cost of the extra water will more than double. The drought situation is so bad, some observers say a 20

percent cutback may soon follow. Such a prospect has San Diego water chief Mills suddenly talking about reviving O'Connor's voluntary task force, although there's been no word from the mayor's office on what comes next, and both Kolerider and Derrough say they have heard nothing about re-starting the panel.
"I don't know when the mayor is going to do that," says Mills, who adds it is "vital" that the original group be reconvened. "You have to get the message out, and you have to keep getting the message out consistently. And the weather has to cooperate; any unseasonably warm weather wrecks havoc." He notes that recent coverage of the current water crisis may already be helping conservation efforts. "For January we would expect an average of 169 million gallons a day. We are seeing 11.9 percent of that for the first 24 days [of the month]." ■

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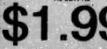


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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: There are days when I could swear I hear a helicopter overhead every few minutes, circling endlessly. Most seem to be police patrols that fly very, very low. I could live with the annoyance if I thought these "stations" really helped reduce crime. I never heard 'copters when I visited several Eastern and Midwestern big cities recently. ("We would never let a helicopter fly so close to the ground," one cop told me. "This is a CITY.") So, are these hide-bound, crusty old burps really behind the times, or are we being subjected to an unending and potentially dangerous vermin of San Diego's macho hawk roost?

Mike Parks
University Heights

Consider the utterly unscientific findings of my Galloping Know-It-All Poll of police forces in hide-bound, crusty burps (Boston, New York, Chicago, Minneapolis, St. Louis): Forces without 'copters claim they don't need them because their cities aren't spread out and the regular patrolmen can handle things just fine, thank you. (Though if someone gave them a chopper, they wouldn't turn it down.) Forces that have 'copters think they're the greatest law enforcement tool since Angel Dickinson. Money seems to be a great consideration. Chicago used to have police 'copters but eventually couldn't afford them; Boston is served by state police helicopters, but they're about to be used from the budget.

You're probably hearing one of the SDPD's ABLE helicopters. They cruise the city, monitoring the police frequencies, in four 24-hour tours every day between 7 a.m. and 1 a.m. The pilots are sworn officers who've been at least four years as regular beat cops and so have commercial pilot's licenses. The chopper force is most useful (especially at night) for keeping an eye on the big boys while directing officers in pursuit, providing cover for ground patrols, and monitoring out-missions from hiding places. Make what you will of these statistics. In the last six months, ABLE responded to 220 calls.



Illustration by Mike Conroy

assisted in 236 felony arrests and 86 misdemeanor arrests, helped recover 65 stolen vehicles, and was involved in 30 pursuits. More than half the time, ABLE was the first unit to reach the scene of a crime. And the same thing that intimidates you seems to work with the bad guys. According to Sgt. Joe Ayala, in charge of ABLE operations, the 'copter pilots can hover over escaping bad guys, yell at them through loudspeakers, and actually get them to pull their cars off the road, get out, and leave spread-eagled on the hood to wait for ground patrolmen to arrive. ABLE is paid for with confiscated drug money, and regular city funds. As for claims safety, the sheriff's ASTREA force has flown for 20 crashless years.

The next time 'copters buzz your back yard, you might want to call the ABLE office at Montgomery Field (495-7890). If you can tell them where and at what time it happened, they'll be happy to check their records and explain what they were doing, assuming it was an ABLE operation.

Dear Matthew Alice: I tried to get home delivery of both the

New York Times and the Los Angeles Times, only to be told that they do not deliver to my neighborhood. Can you tell me why? Elizabeth Sisco
Golden Hill

Dear Matthew Alice: Without gratuitous mild remarks, kindly explain why it is almost impossible to find a place to buy the Orange County Register newspaper in San Diego. I finally found a store that sells a Register Sunday edition for \$5.35. Is there a secret agreement between the Register and the Union or is it overly greedy newspaper distributors or both? No Name

No Address
Granite/old? Sidelit, nothing ever happens in Orange County that's worth \$5.35 to read about? I'd never say anything like that. You have me confused with somebody else.

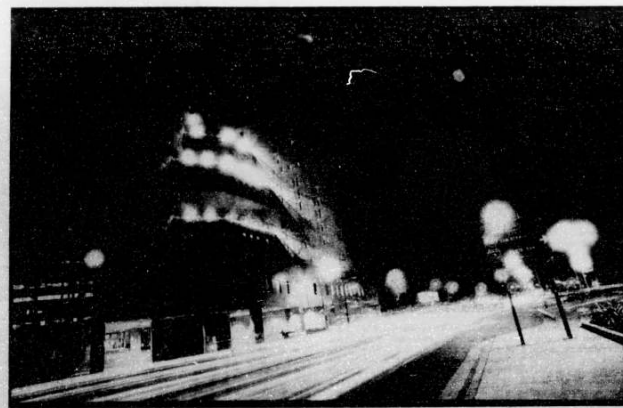
The Register now distributes papers only to Camp Pendleton. Low sales elsewhere in the county forced them to cancel other service. Any copies found outside Pendleton come from a bootlegger. Bootleggers charge seven times more than the publisher would

and won't take returns on unsold papers. Newsstands recover their costs by charging you heart-stopping sums. Apparently, they can do that because of the scarcity of papers and the abundance of people so eager to keep up with the latest poop from Yerba Linda that they're willing to fork over the price of a lunch to do it. That's Orange County logic for you.

And about the Times that try Elizabeth's soul? Out-of-town publishers hire local, independent delivery agents to handle home and news rack deliveries. Each contractor serves a particular neighborhood or section of the county. According to a veteran of the newspaper distribution wars — he'll call him Deep Rock — there are several reasons why an area might not be served by home delivery. Let me hasten to add, these are general principles applicable to any paper, not just the Times.

Since newspaper delivery is often an early-morning activity, agents are wary of high-crime areas. Some have had their cars stolen. And Deep Rock himself has been robbed at gunpoint and chased by mysterious folks when he apparently blundered onto a drug deal. He eventually gave up that route as not worth the risk just to make \$30 a day. It's also difficult to find agents for areas where papers are frequently stolen from front porches (the distributor has to replace them) and where people have to be coaxed into paying their monthly service bills. Even when a publisher can find an agent for an area, if there aren't enough subscribers there to cover the paper's costs of distribution, it's difficult, economically, to continue serving it. Some combination of these reasons can keep a newspaper out of a particular neighborhood.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 52983, San Diego, CA 92166-0983, or fax your questions to 521-0485.



Metropolitan Extension Center

Welcome to Post-Liberal Los Angeles

STORY BY MIKE DAVIS
PHOTOGRAPHS BY
ROBERT BURROUGHS

The carefully manicured lawns of Los Angeles's west side sprout warning "Armed Response!" Even richer neighborhoods in the canyon and hillside isolate themselves behind walls guarded by gun-toting private police and state-of-the-art electronic surveillance. Downtown, a publicly subsidized "urban renaissance" has raised the nation's largest corporate citadel, integrating from the poor neighborhoods around it by a monumental architectural glass in Hollywood, celebrity architect Frank Gehry, renowned for his "humanism," specializes the eagle took in a library designed to resemble a foreign invasion. In the Westlake district and the San Fernando Valley, the Los Angeles Police barricade streets and seal off poor neighborhoods as part of their "war on drugs." In Watts, developer Alexander Haagen demonstrates his strategy for

recolonizing inner-city retail markets: a panopticon shopping mall surrounded by staked metal fences and a substation of the LAPD in a central surveillance tower. Finally on the horizon of the next millennium, an echelon of police crusades for an anti-crime "giant eye" — a geo-synchronous law-enforcement satellite — while other cops discreetly refine versions of "Garden Plot," a booby-trapped 1980s plan for a law-and-order armed camp.

(continued on page 12)

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Welcome

(continued from page 11)

1990s. Yet contemporary urban theory, whether debating the role of electronic technologies in precipitating "postmodern space," or discussing the dispersion of urban functions across polycentered metropolitan "galaxies," has been strangely silent about the militarization of city life so grimly visible at the street level. Hollywood's pop apocalypses and pulp science fiction have been more realistic, and politically perceptive, in representing the programmed hardening of the urban surface in the wake of the social polarizations of the Reagan era. Images of carceral inner cities (Escape from New York, Running Man), high-tech police death squads (Blade Runner), sentient buildings (Die Hard), urban bastions (They Live), Vietnam-like street wars (Colors), and so on, only extrapolate from actually existing trends.

Such dystopian visions grasp the extent to which today's phantasmic scales of residential and commercial security are rampant residual hopes for urban reform and social integration. The dire predictions of Richard Nixon's 1969 National Commission on the Causes and Prevention of Violence have been tragically fulfilled: we live in "fortress cities," brutally divided between "fortified cells" of affluent society and "places of terror" where the police battle the criminalized poor. The "Second Civil War" that began in the long, hot summer of the 1960s has been institutionalized into the very structure of urban space. The old liberal paradigm of social control, attempting to balance repression with reform, has long been superseded by a rhetoric of social war that calculates the interests of the urban poor and the middle classes as a zero-sum game. In cities like Los Angeles, on the bad edge of postmodernity, one observes an unprecedented tendency to merge urban design, architecture, and the police apparatus into a single, comprehensive security effort.

The epochal coalescence has far-reaching consequences for the social relations of the built environment. In the first place, the market process of "security" generates its own carceral domain. "Security" becomes a positional good defined by income access to private "protective service" and membership in some hardened residential enclave or restricted suburb. As a prestige symbol — and sometimes as the decisive borderline between the merely well off and the "lucky rich" — "security" has less to do with personal safety than with the degree of personal insulation, in residential, work, consumption, and travel environments, from "unsavory" groups and individuals, even crowds in general.

Secondly, as William Whyte has observed of social intercourse in New York, "it proves itself." The social perception of threat becomes a function of the security mobilization itself, not crime rates. Where there is an actual rising rate of street violence, as in South Central Los Angeles or downtown Washington, D.C., most of the carnage is self-contained within ethnic or class boundaries. Yet white middle-class imagination, absent from any first-hand knowledge of inner-city conditions, magnifies the perceived threat through a demagogical lens. Surveys show that Milwaukee suburbanites are just as worried about violent crime as inner-city Washingtonians, despite a 20-fold difference in relative levels of mayhem. The media, whose function in this area is to bury and obscure the daily economic violence of the city, ceaselessly throw up specters of criminal underclasses and psychotic stalkers. Sensationalized accounts of killer youth gangs high on crack and shiny racist exorcisms of marauding Willie Horton's foretell the moral panics that reinforce and justify urban fear.

Moreover, the neo-military syntax of contemporary architecture insinuates violence and conjures imaginary dangers. In many instances the semiotics of so-called "defensible space" are just about as subtle as a swaggering white cop. Today's upscale, pseudo-public spaces — sumptuous malls, office "urban" renaissance, "city of the future," and so on — are full of invisible signs warning of "Other." Although architectural orders are usually oblivious to how the built environment contributes to segregation, parish groups — whether

poor Latino families, young black men, or elderly homeless white females — read the meaning immediately.

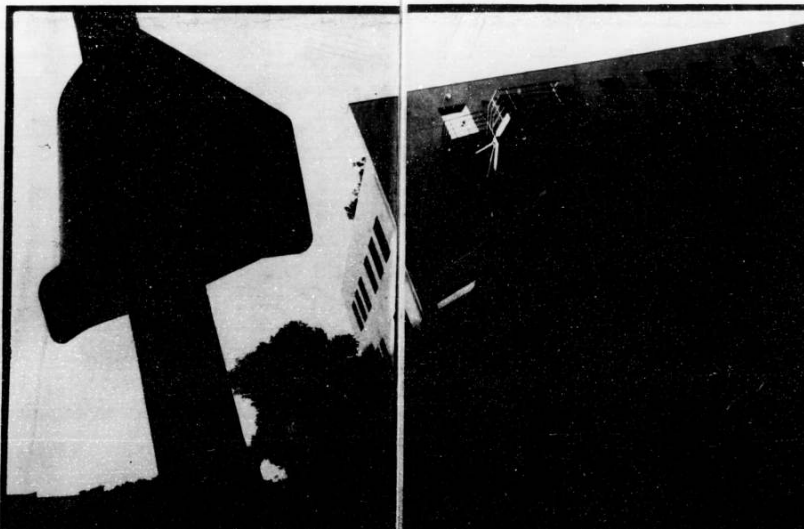
THE DESTRUCTION OF PUBLIC SPACE

The universal and ineluctable consequence of this crusade to secure the city is the destruction of accessible public space. The contemporary oporobrium attached to the term "street person" is in itself a harrowing index of the devaluation of public spaces. To reduce contact with unobtainable, urban redevelopment has converted once-vital pedestrian streets into traffic sewers and transformed public parks into temporary receptacles for the homeless and wretched. The American city, as many critics have recognized, is being systematically turned inside out — or, rather, outside in. The valorized spaces of the new megastuctures and super malls are concentrated in the center, street frontage is denuded, public space is sorted into strictly functional compartments, and circulation is internalized in corridors under the gaze of private police.

The privatization of the architectural public realm, moreover, is shadowed by parallel restructurings of electronic space, as heavily policed, pay-access "information orders," elite databases and subscription cable services appropriate parts of the invisible agora. Both processes, of course, mirror the deregulation of the economy and the recession of non-market entitlements. The decline of urban liberalism has been accompanied by the death of what might be called the "Ornsteinian vision" of public space. Frederick Law Ornstein, it will be recalled, was North America's Hausmann, as well as the father of Central Park. In the wake of Manhattan's "reclamation" of 1863, Dr. Ornstein, he conceived public landscapes and parks as social safety valves, mixing classes and ethnicities in common (bourgeois) recreations and enjoyments. As Marilyn Taylor has shown in his well-known study of Rockefeller Center, the same principle animated the construction of the canonical urban spaces of the La Guardia-Roosevelt era.

The reformist vision of public space — as the embodiment of class struggle, and the bedrock of the American polis — is now as obsolete as Keynesian nostrums of full employment. In regard to the "mixing" of classes, contemporary urban America and the "lucky rich" in England than Walt Whitman's or La Guardia's New York. In Los Angeles, once-upon-a-time a demagogue of free beaches, luxurious parks, and "crusing ships," genuinely democratic space is all but extinct. The Orsteinian paragon of west-side pleasure domes — a continuum of lily malls, arts centers, and gourmet strips — is reciprocally dependent upon the social improvement of the third-world service proletariat who live in increasingly repressive ghettos and barrios. In a city of several million yearning immigrants, public amenities are radically shrinking, parks are becoming derelict and become more segregated, libraries and playgrounds are closing, youth congregations of ordinary kinds are banned, and the streets are becoming more desolate and dangerous.

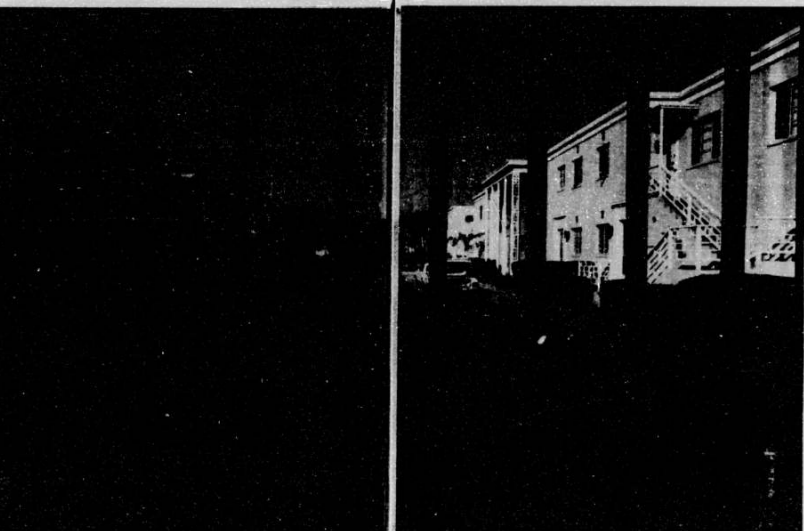
Unsurprisingly, as in other American cities, municipal policy has taken its lead from the security offensive and the middle-class demand for increased spatial and social insulation. De facto reinvestment in traditional public space and recreation has supported the shift of fiscal resources to corporate-defined and securitized spaces. A plant city government — in this case ironically professing to represent a biracial coalition of liberal whites and blacks — has collaborated in the massive privatization of public space and the subsidization of new, racist enclaves (benignly described as "urban villages"). Yet most current, glibly discussed of the "postmodern" scene in Los Angeles neglect entirely these centering aspects of counterurbanization and counterterrorism. A triumphal gloss — "urban renaissance," "city of the future," and so on — is laid over the brutalization of city neighborhoods and the increasing South Africanization of its spatial relations. Even as the walls have come down in Eastern Europe, they are



Loyola Leo School

The most of the Harbor Freeway and the degraded palisades of Bunker Hill cut off the new financial core from the poor immigrant neighborhoods that surround it on every side. Along the base of California Plaza, Hill Street

became a local Berlin Wall separating the publicly subsidized luxury of Bunker Hill from the lifeworld of Broadway, now reclaimed by Latino immigrants as their primary shopping and entertainment street.



Port La Brea

being erected all over Los Angeles. The observations that follow take as their thesis the evidence of this new class war (sometimes a continuation of the race war of the 1960s) at the level of the built environment. Although this is not a comprehensive account, which would require a thorough analysis of economic and political dynamics, these images and instances are meant to convince the reader that urban form is indeed following a repressive function in the political furrows of the Reagan-Bush era. Los Angeles, in its usual, prefigurative mode, offers an especially disquieting catalogue of the emergent fissures between architecture and the American police state.

THE FORBIDDEN CITY

The first militant of space in Los Angeles was General Otis of the Times. Declaring himself at war with labor, he infused his surroundings with an unremitting bellicose air.

He called his home in Los Angeles the Bunker. Another house was known as the Outlook. The Times was known as the Phoenix. The Times building itself was more than a residential palace; there were tunnels, battlements, sentry boxes made to stand on fire. A great, menacing bronze eagle was the Times's crown; a small, functional cannon was installed on the hood of Otis's touring car to intimidate crooks. Not surprisingly, this overwrought display of aggression produced a response in kind. On October 1910, the heavily fortified Times headquarters — citadel of the open shop on the West Coast — was destroyed in a catastrophic explosion blamed on union saboteurs.

Eighty years later, the spirit of General Otis has returned to subtly pervade Los Angeles's new, postmodern downtown. The emerging Pacific Rim financial complex that cascades, in rows of skyscrapers, from Bunker Hill southward along the Figueroa corridor Redeveloped with public tax increments under the aegis of the powerful and largely unaccountable Community Redevelopment Agency, the downtown project is one of the largest postwar urban designs in North America. Site assembly and clearing on a vast scale, with little mobilized opposition, have restricted land values, upon which big developers and offshore capital (increasingly Japanese) have planted a series of billion-dollar, block-square megastuctures: Crocker Center, the Bonaventure Hotel and Shopping Mall, the World Trade Center, the Broadway Plaza, Arco Center, Citicorp Plaza, California Plaza, and so on. With historical landmarks erased, with megastuctures and superblocks as primary components, and with an increasingly dense and self-contained circulation system, the new financial district is best conceived as a single, demagogically self-referential hyperstructure a Miesian skyscraper raised to dementia.

Like similar megalomaniac complexes, tethered to fragmented and desecrated downtowns (for instance, the Renaissance Center in Detroit, the Peachtree and Omni Centers in Atlanta, and so on), Bunker Hill and the Figueroa corridor have provoked a storm of liberal objections against their abuse of scale and composition, their degradation of street landscape, and their confiscation of so much of the vital life activity of the center now sequestered within subterranean concourses or privatized malls. Sam Hall Kaplan, the crusty urban critic of the Times, has been indefatigable in denouncing the anti-pedestrian bias of the new corporate clause, with its tacit obliteration of street frontage. In his view the superimposition of "hermetically sealed fortresses" and "arid drops" of "suburban" has "damned the rivers of life" downtown.

Yet Kaplan's vigorous defense of pedestrian democracy remains grounded in hackneyed liberal complaints about "bland design" and "selfish planning practices." Like most architecture critics, he raves against the overights of urban design without recognizing the dimension of foresight, of explicit repressive intention, which has roots in Los Angeles's ancient history of class and race warfare. Indeed, when downtown's new "Gold Coast" is viewed en bloc from the standpoint of its interactions with other social areas and landscapes in the central city, the "fortress effect" emerges, not as an inadvertent failure of design but as deliberate socio-spatial strategy.

The goals of this strategy may be summarized as a double repression: to raise all association with downtown's past and to prevent any articulation with the non-Anglo urbanity of its future. Everywhere on the perimeter of its redevelopment this strategy takes the form of a brutal architectural edge or placid that defines the new downtown as a citadel vis-à-vis the rest of the central city. Los Angeles is unusual amongst major urban renewal centers in preserving, however negligently, most of the old downtown. At immense public cost, the corporate headquarters and financial district was shifted from the old Broadway-Spring corridor six blocks west to the Greenfield site created by destroying the Bunker Hill residential neighborhood. To emphasize the "security" of the new downtown, virtually all the traditional pedestrian links to the old center, including the famous Angels Flight funicular railroad, were removed.

The logic of this entire operation is revealing. In other cities developers might have attempted to articulate the new skyscraper and the old, exploiting the latter's extraordinary inventory of theaters and historic buildings to create a gentrified history — a gaslight district, Faneuil Market, or Greenwich Village — as a support of middle-class residential colonization. But Los Angeles's developers viewed proper values in the old Broadway core as irreversibly eroded by the area's very centrality to public transport and especially its heavy use by black and Mexican poor. In the wake of the Watts Rebellion and the perceived black threat to crucial modes of white power (spilled out in land detail blamed on union saboteurs), segregated spatial security became the paramount concern. The

Los Angeles's new, postmodern downtown, the emerging Pacific Rim financial complex that cascades, in rows of skyscrapers, from Bunker Hill southward along the Figueroa corridor Redeveloped with public tax increments under the aegis of the powerful and largely unaccountable Community Redevelopment Agency, the downtown project is one of the largest postwar urban designs in North America. Site assembly and clearing on a vast scale, with little mobilized opposition, have restricted land values, upon which big developers and offshore capital (increasingly Japanese) have planted a series of billion-dollar, block-square megastuctures: Crocker Center, the Bonaventure Hotel and Shopping Mall, the World Trade Center, the Broadway Plaza, Arco Center, Citicorp Plaza, California Plaza, and so on. With historical landmarks erased, with megastuctures and superblocks as primary components, and with an increasingly dense and self-contained circulation system, the new financial district is best conceived as a single, demagogically self-referential hyperstructure a Miesian skyscraper raised to dementia.

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(continued on page 14)

Welcome

(Continued from page 13)

Urban Land magazine's recent description of the profit-driven formula that across the United States has linked together clustered development, social homogeneity, and a secure "downtown image."

HOW TO OVERCOME FEAR OF CRIME IN DOWNTOWN

Create a Dense Compact Multifunctional Core Area. A downtown can be designed and developed to make visitors feel that it is — or a significant portion of it — a safe and secure place. A core downtown area that is compact, densely developed and multifunctional will concentrate people, giving them more activities. The activities offered in this core area will determine what "type" of people will be staying in its vicinity, including offices and housing for middle and upper income residents in or near the core area can assure a high percentage of "respectable" law-abiding pedestrians. Such an attractive, redeveloped core area would also be large enough to affect the downtown's overall image.

SADISTIC STREET ENVIRONMENTS

This conscious "hardening" of the city surface against the poor is especially brazen in the Manichaeism treatment of downtown microcosms. In his famous study of the "social life of small urban spaces," William Whyte makes the point that the quality of any urban environment can be measured, first of all, by whether there are convenient, comfortable places for pedestrians to sit. This maxim has been warmly taken to heart by designers of the high corporate precincts of Bunker Hill and the emerging "urban village" of South Park. As part of the city's policy of subsidizing white-collar residential colonization in downtown, it has spent, or plans to spend, tens of millions of dollars of diverted tax revenue on erecting "soft" environments in these areas. Planners envision an opulent complex of squares, fountains, world-class public art,

exotic shrubbery, and avant-garde street furniture along a Hope Street pedestrian corridor. In the propaganda of official boosters, nothing is taken as a better index of downtown's "viability" than the idyl of office workers and upscale tourists lounging or napping in the terraced gardens of California Plaza, the "Spanish Steps," or Grand Hope Park.

In stark contrast, a few blocks away, the city is engaged in a merciless struggle to make public facilities and spaces as "unlivable" as possible for the homeless and the poor. The persistence of thousands of street people on the fringes of Bunker Hill and the Civic Center scours the image of designer downtown living and betrays the laboriously constructed illusion of a downtown "renaissance." City Hall then retaliates with its own variant of low-intensity warfare.

Although city leaders periodically essay schemes for removing indigents en masse — deporting them to a poor farm on the edge of the desert, confining them in camps in the mountains, or memorably, interring them on a derelict ferry at the harbor — such "final solutions" have been blocked by councilmembers fearful of the displacement of the homeless into their districts. Instead the city, self-consciously adopting the idiom of urban cold war, promotes the "containment" (official term) of the homeless in Skid Row along Fifth Street east of the Broadway, systematically transforming the neighborhood into an outdoor poorhouse. But this containment strategy breeds its own vicious circle of contradiction. By confining the mass of the desperate and helpless together in such a small space and denying adequate housing, official policy has transformed Skid Row into probably the most dangerous ten square blocks in the world — ruled by a grisly succession of "Stashers," "Night Stalkers," and more ordinary predators. Every night on Skid Row is Friday the 13th, and unsurprisingly, many of the homeless

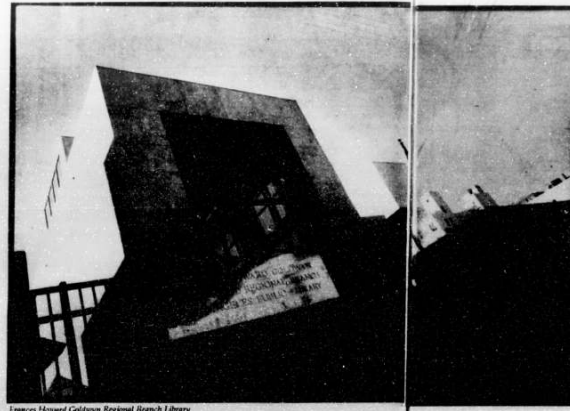
seek to escape the "Nickle" during the night or at all costs, searching for niche in other parts of downtown. The city in turn tightens the noose with increased police harassment and ingenious design deterrents.

One of the most common, but mind-numbing, of these deterrents is the Rapid Transit District's new barrel-shaped bus bench that offers a minimal surface for uncomfortable sitting, while making sleeping utterly impossible. Such "bump-proof" benches are being widely introduced on the periphery of Skid Row.

Another invention, worthy of the Grand Guignol, is the aggressive deployment of outdoor sprinklers. Several years ago the city opened a "Skid Row Park" along lower Fifth Street, on a corner of Hill, to ensure that the park was not used for sleeping — that is to say, to guarantee that it was mainly utilized for drug dealing and prostitution — the city installed an elaborate overhead sprinkler system programmed to drench unsuspecting sleepers at random times during the night. The system was immediately copied by some local

businessmen in order to drive the homeless away from adjacent public squares. Meanwhile, restaurants and markets have responded to the homeless by building ornate enclosures to protect their refuse. Although no one in Los Angeles has yet proposed adding cyanide to the garbage, as happened in Phoenix a few years back, one popular seafood restaurant has spent \$12,000 to build the ultimate bag-lady-proof trash cage: made of three-quarter-inch steel rods with alloy locks and vicious, outbursted spikes to safeguard priceless

With its 15-foot security walls of stucco-covered concrete block, its anti-graffiti barricades covered in ceramic tile, its sunken entrance protected by ten-foot steel stacks, and its stylized sentry boxes perched precariously on each side, the Goldwyn Library projects the same kind of macho exaggeration as Dirty Harry's .44 Magnum.



Frances Howard Goldwyn Regional Branch Library

months over whether to include a "free-standing public toilet" in their design for South Park. As CRA Chairman Jim Wood later admitted, the decision not to include the toilet was a "policy decision and not a design decision." The CRA downtown prefers the solution of "quasi-public restrooms" — meaning toilets in restaurants, art galleries, and office buildings — which can be made available to tourists and office workers while being denied to vagrants and other unsavories. The homeless man's land east of Hill Street in downtown is also barren of outside water sources for drinking or washing. A common and troubling sight these days is the homeless men — many of them young Salvadoran refugees — washing in and even drinking from the sewer effluent, which flows down the concrete channel of the Los Angeles River on the eastern edge of downtown.

Where the itineraries of downtown power brokers unavoidably intersect with the habitats of the homeless or the working poor, as in the previously mentioned zone of gentrification along the northern Broadway corridor, extraordinary design precautions are being taken to ensure the physical separation of the different humanities. For instance, the CRA brought in the Los Angeles Police to design "24-hour, state-of-the-art security" for the two new parking structures that serve the Los Angeles Times and Ronald Reagan State Office buildings. In contrast to the mean streets outside, the parking structures contain beautifully landscaped lawns or "microparks," and in one case, a food court and a historical exhibit. Moreover, both structures are designed as "confidence-building" circulation systems — miniature paradigms of privatization — which allow white-collar workers to walk from car to office, or from car to boutique, with minimum exposure to the public street. The Broadway Spring Center, in particular, which houses the Ronald Reagan Building to the proposed "Grand Central Square" at Third and Broadway, has been warmly praised by architectural critics for adding greenery and art (a banal bare-relief) to parking. It also adds a huge dose of menace — armed guards, locked gates, and security cameras — to secure away

the homeless and poor.

The cold war on the streets of downtown is ever escalating. The police, lobbied by downtown merchants and developers, have broken up every attempt by the homeless and their allies to create safe havens or self-organized encampments. "Jailbreaks," founded by homeless activist Ted Hayes, was roughly dispersed, when its inhabitants attempted to find refuge at Venice Beach, they were arrested at the behest of the local councilperson (a renowned environmentalist) and sent back to the inferno of Skid Row. The city's own brief experiment with legalized camping — a grudging response to a series of exposure deaths in the cold winter of 1987 — was ended abruptly after only four months to make way for construction of a transit repair yard. Current policy seems to involve a perverse play upon Zola's famous irony about the "equal rights" of the rich and the poor to sleep out rough. As the head of the city planning commission explained the official line to incredulous reporters, it is not against the law to sleep on the street per se, "only to erect any sort of protective shelter." To enforce this prescription against "cardboard condos," the LAPD periodically sweeps the Nickel, confiscating shelters and other possessions and arresting resisters. Such cynical repression has turned the majority of the homeless into urban outcasts. They are visible all over downtown, pushing a few pathetic possessions in purloined shopping carts, structures fugitive and in motion, creased between the official policy of containment and the increasing sadism of downtown streets.

FRANK GEHRY AS DIRTY HARRY

If the contemporary search for bourgeois security can be read in the design of bus benches and megastaircases, it is also visible at the level of suburbia. No recent architect has so ingeniously elaborated the urban security function or so brazenly embraced the resulting fission as Los Angeles's Pritzker Prize laureate Frank Gehry. As we saw earlier, he has

(Continued on page 16)

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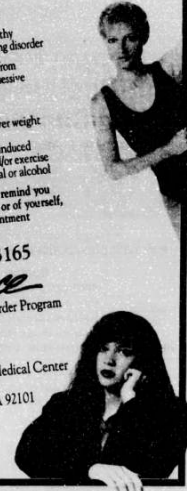
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Welcome

(continued from page 15)

become one of the principal "magnifiers" in the Disney sense of the word — was simply a massive gray wall, treated with a rough finish to make it look like a wall. It was particularly adept as a crossover, not merely between architecture and modern art, but also between older, vaguely radical and contemporary, basically cynical styles. Thus his portfolio is at once a principled repudiation of postmodernism and one of its clearest sublimations: a nostalgic evocation of revolutionary constructivism and a mercenary celebration of bourgeois decadent minimalism. These amphibian shifts and paradoxical nuances in Gehry's work sustain a booming cottage industry of Gehry interpretation, mostly effused with hyperbolic admiration.

Yet Gehry's strongest suit may simply be his straightforward exploitation of rough, urban environments and his blatant incorporation of their harshest edges and detritus as powerful representational elements in his work. Affectionately described by colleagues as an "old socialist" or "street fighter with a heart," much of his most interesting work is utterly unromantic and anti-idealistic. Unlike his popular tour mentors of the 1940s, Gehry makes little pretense at architectural reform or "design for democracy." He boasts of trying "to make the best with the reality of things." With sometimes chilling luminosity, his work clarifies the underlying relations of repression, surveillance, and exclusion that characterize the fragmented, paranoid spatiality towards which Los Angeles seems to aspire.

A very early example of Gehry's new urban realism was his 1964 solution to the problem of how to insert high property values and sumptuous spaces into decaying neighborhoods. His Danger Studio in Hollywood was the pioneer instance of what has become an entire species of Los Angeles "stealth houses," desamulating their luxurious qualities with proletarian or gangster facades. The stark frontage of the Danger — on Melrose in the bad old

days before its current gourmet-glich renaissance — was simply a massive gray wall, treated with a rough finish to make it look like a wall. It was particularly adept as a crossover, not merely between architecture and modern art, but also between older, vaguely radical and contemporary, basically cynical styles. Thus his portfolio is at once a principled repudiation of postmodernism and one of its clearest sublimations: a nostalgic evocation of revolutionary constructivism and a mercenary celebration of bourgeois decadent minimalism. These amphibian shifts and paradoxical nuances in Gehry's work sustain a booming cottage industry of Gehry interpretation, mostly effused with hyperbolic admiration.

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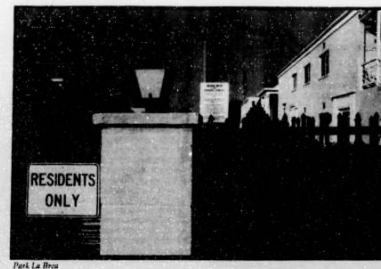
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open, but not too open. The South instructional hall and the chapel show sold back to Olympic Games and with the anonymous street sides of the Burns Building, form a gateway that is neither welcoming nor overly welcoming. It is simply there, like everything else in the neighborhood.

(This description could be a misnomer, for the adjacent streets are a battleground. Several years ago the Los Angeles Times broke the sordid story about how the entertainment conglomerates and a few large landowners, monopolizing land ownership in this part of Hollywood, had managed to capture control of the redevelopment process. Their plan, still the object of controversy, is to use eminent domain and public tax increments to clear the poor ("criminally" refugees from Central America) from the streets of Hollywood and reap the huge windfalls from "upgrading" the region into a gritty theme park for international tourism. Within this strategy, the Goldenwyn Library — like Gehry's earlier walled compounds — is a kind of architectural lullaby, a seconded for gentrification. Its soaring, light-filled interiors surrounded by heliose barricades speak volumes about how public architecture in America is literally being turned inside out in the service of "security" and "profit."

THE PANOPTICON MALL

In other local instances, however, the "fortress" is being used to recapture the poor as consumers. If the Goldenwyn Library is a "shining example of the possibilities of public and private-sector cooperation," then developer Alexander Haagen's inner-city mall are truly stellar initiatives. Haagen, whose career began as a jukebox distributor in the hazy, forlorn of Wilmington, made his initial fortune selling corner lots to oil companies (hence recycled as mini-malls). He now controls the largest retail development empire in Southern California, responsible for more than 40 shopping centers. Haagen is a savvy political shrew who wangs with both



The owners of Park La Brea have decided to enclose the entire community in security fencing, cutting off to pedestrians one of the most vital public spaces along the "Miracle Mile." As a spokeswoman for the owners observed, "It's a trend in general to have enclosed communities."

Democrats and Republicans. He is also the past master at exploiting public-sector redevelopment for private gain — or, if you prefer, "the father of the inner city's rebirth."

He was the first major developer in the nation to grasp the latent profit potentials of abandoned inner-city retail markets. After the 1965 Watts Rebellion, the handful of large retailers in South Central Los Angeles took flight while viable inner-city businesses were asphyxiated by discriminatory bank "red-lining" practices. As a result, half a million black and Latino shoppers were forced to commute to distant regional malls or, bordering white areas even for ordinary grocery and prescription shopping.

Haagen reasoned that a retail developer prepared to return to the inner city could monopolize very high sales volumes. Aware of the accumulating anger of the black community against decades of benign neglect by redevelopment authorities, he also calculated that he could induce the city to subsidize the commercial revitalization. While the Community Redevelopment Agency had faced ahead to assemble land for billionaire developers downtown, it had floundered in Watts for years, unable to attract a single supermarket to anchor a proposed neighborhood shopping center. Haagen recognized that the Bradley regime, in unprecedented hot water with its South Central constituency,

would handsomely reward any private-sector initiative that could out the Gordian knot of the "anchor tenant problem." His ingenious solution, which won national acclaim from the commercial development industry, was a comprehensive "security-oriented design and management strategy."

The first move was made in 1979 when Haagen Development took over an old Sears site at Vermont and Blauvelt, in the heart of South Central. Then in 1983, the redevelopment agency turned over to him the completion of its long-delayed Martin Luther King, Jr. Center in Watts. A year later he won the bid for the \$120 million refurbishing and expansion of the Crenshaw Plaza in Baldwin Hills. They are trained and backed up by the regular LAPD officers operating from the station in the observatory.

While these security measures may seem extraordinary, shopping center security issues have been in the forefront of management's concerns during the last few years. With insurance carriers reviewing the security operations of shopping centers before writing new policies or even renewing existing ones, and in some cases, meeting on upgraded security programs as a condition of insurance, centers in locations other than inner-city neighborhoods have started to focus on security operations as an integral part of their design and management strategy. Indeed, protecting shopping center owners and managers from lawsuits can make a strong security program extremely profitable over the long run.

These centers, as expected, have been bonanzas, averaging annual sales of more than \$350 per leaseable square foot, as compared to about \$200 for their suburban equivalents. Moreover, Haagen has reaped the multiple windfalls of tax breaks, federal and city grants, massive free publicity, subsidized tenants and 60- to 90-year ground leases. No wonder he has been able to boast: "We've proved that the only color that counts in business is green. There are huge opportunities and huge profits to be made in these depressed inner-city areas of America that have been abandoned."

Meanwhile, the logic of "Haagenization" has been extended to (continued on page 16)

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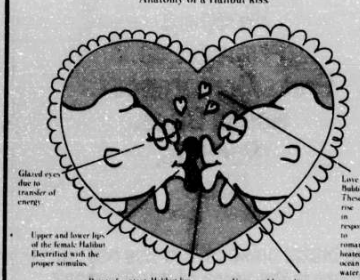
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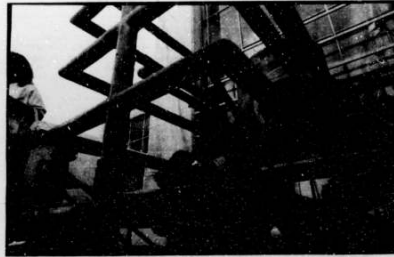
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Welcome

(continued from page 17)
The housing as well as shopping areas of the ghetto. The counterpart of the mall as panopticon-prison is the housing project as strategic hamlet. The Imperial Courts Housing Project, just down the road from the Martin Luther King Jr. Center, has recently been fortified with fencing, obligatory identity passes, and a substation of the LAPD. Visitors are stopped and frisked, while the police routinely order residents back into their apartments at night. Such is the loss of freedom that public housing tenants must now endure as the price of "security."

FROM RENTACOP TO ROBACOP

The security-driven logic of urban encirclement finds its most popular expression in the frenetic efforts of Los Angeles's affluent neighborhoods to insulate home values and lifestyles. New luxury developments outside the city limits have often become fortress cities, complete with encompassing walls, restricted entry points with guard posts, overlapping private and public police services, and even privatized roadways. It is simply impossible for ordinary citizens to invade the "forts" of Hidden Hills, Bradbury, Rancho Mirage, or Palms Verdes Estates without an invitation from a resident. Indeed, Bradbury, with 900 residents and ten miles of gated private roads, is so security-obsessed that its three city officials do not return telephone calls from the press, since "each time an article appeared... it drew attention to the city and the number of burglaries increased." For its part, Hidden Hills, a Norman Rockwell painting behind high security walls, has been bitterly divided over compliance with a Superior Court order to build 48 units of seniors housing outside its gates. At meetings of the city's all-powerful homeowners' association (whose membership includes Frankie Avalon, Neil Diamond, and Bob Eubank), opponents of compliance have argued that the old folk



College Library

apartments "will attract gangs and dope" [sic]. Meanwhile, traditional luxury enclaves like Beverly Hills and San Marino are increasingly restricting access to their public facilities, using baroque layers of regulations to build invisible walls. San Marino, which may be the richest and is reputedly the most Republican (85 percent) city in the country, now closes its parks on weekends to exclude Latino and Asian families from adjacent communities. One plan under discussion would reopen the parks on Saturdays only to those with proof of residence. Other upscale neighborhoods in Los Angeles have mimicked a similar residential privilege by obtaining ordinances to restrict parking to local homeowners. Predictably, such preferential parking regulations proliferate exclusively in neighborhoods with three-car garages.

Residential areas with enough clout are thus able to privatize local public space, partitioning themselves from the rest of the metropolis, even imposing a variant of neighborhood "passport control" on outsiders. The next step of course, is to ape incorporated enclaves like Palms Verdes or Hidden Hills by building literal walls. Since its construction in the late 1940s, Park La Brea has been a bit of Lower Manhattan chutzpah moved to Wilshire Boulevard: a 176-acre maze of medium-rise townhouses and lower apartments, occupied by an urban mix of angles, retirees, and families. Now, as part of a strategy of gentrification, its owners, Forest City Enterprises, have decided to enclose the entire community in security fencing, cutting off to pedestrians one of the most vital public spaces along the "Miracle Mile." As a spokeswoman for the owners observed, "It's a trend in

the Beverly Hills or Bel-Air homeowners, the house itself is redesigned to incorporate sophisticated, sometimes far-fetched, security functions. An overriding but discreet goal of the current "mansions" mania on the west side of Los Angeles — for instance, bearing down \$3 million houses to build \$30 million mansions — is the search for "absolute security." Residential architects are borrowing design secrets from overseas embassies and military command posts. One of the features most in demand is the "terror-proof security room" concealed in the house plan and accessed by sliding panels and secret doors. Merv Griffin and his fellow manufacturers are hardening their palaces like missile silos.

But contemporary residential security in Los Angeles — whether in the fortified mansion or the average suburban

bunker — depends upon the voracious consumption of private security services. Through their local homeowners' associations, virtually every affluent neighborhood from the Palisades to Silverlake contracts its own private policing, hence the thousands of lawns displaying the little "armed response" warnings. The classified in a recent Sunday edition of the Los Angeles Times contained nearly 100 ads for guards and patrolmen, mostly from firms specializing in residential protection. Within Los Angeles County, the security services industry has tripled its sales and work force from 24,000 to 75,000 over the last decade. "It is easier to become an armed guard than it is to become a barber, hairdresser, or journeyman carpenter," and under California's extraordinarily lax licensing law even a convicted murderer is not automatically

excluded from eligibility. Although a majority of patrolmen are minority males earning near the minimum wage (\$4 to \$7 per hour depending on qualifications and literacy), their employers are often multinational conglomerates offering a dazzling range of security products and services. As Michael Kaye, president of burgeoning Westcoast Security, a subsidiary of Japan's Secom Ltd. explains, "We're not a concept of security." (This quote, as aficionados will immediately recognize, echoes the boast of Omni Consumer Products' Dick Jones — the villain of Paul Verhoeven's Robocop — that "everything is security concepts... sometimes I can just think of something and it makes me so horny.") What homeowners' associations contract from Westco — or its principal rival, Bel-Air Patrol (part of Borg-Warner's

family of security companies, including Burns and Pinkerton) — is a complete "system" package that includes alarm hardware, monitoring, watch patrols, personal escorts, and, of course, "armed response" as necessary. Although law-enforcement experts debate the efficiency of such systems in felling professional criminals, they are brilliantly successful in deterring innocent outsiders. Anyone who has tried to take a stroll at dusk through a strange neighborhood patrolled by armed security guards and signposted with death threats quickly realizes how merely notional, if not utterly obsolete, is the old idea of the "freedom of the city."

THE LAPD AS SPACE POLICE

This comprehensive urban security (continued on page 20)

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Welcome

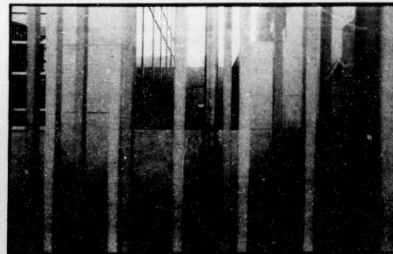
(continued from page 19)

mobilization depends not only upon the integration of the police function into the built environment, but also upon an evolving social division of labor between public- and private-sector police services, in which the former act as the necessary supports of the latter. As Police Chief magazine notes, "harsh economic realities of the 1980s" — for instance, the tax revolt, rising rates of crime against property, and burgeoning middle-class demands for security — have catalyzed "a realignment of relationships between private security and law enforcement." The private sector, exploiting an army of non-union, low-wage employees, has increasingly captured the labor-intensive roles (guard duty, residential patrol, apprehension of retail crime, maintenance of security passages and checkpoints, monitoring of electronic surveillance, and so on), while

public law enforcement has retrenched behind the supervision of security macro-systems (maintenance of major crime databases, aerial surveillance, jail systems, paramilitary responses to terrorism and street insurgency, and so on). The confusing interface between the two sectors is most evident in the overlapping of patrol functions in many neighborhoods and in the growing trend to subcontract jailing (with the privatized supervision of electronic home surveillance as another potentially lucrative market).

In many respects this division of labor is more elaborated in Los Angeles than elsewhere, if only because of the LAPD's pathbreaking substitutions of technological capital for patrol manpower. In part this was a necessary adaptation to the city's dispersed form.

(continued on page 22)



Collegian Library

My Neighborhood ...



Photograph by Peter Jacobson

A Writing Contest.

1. Entries should deal with a neighborhood in San Diego County and should be no longer than 2500 words.
2. Entries should be submitted by mail to: **READER—WRITING CONTEST**, P.O. Box 85803, San Diego 92186. They must be received no later than 5 p.m., February 28, 1991.
3. The *Reader* assumes no responsibility for loss of entries and will not return entries.
4. There are no residence or age requirements for eligibility, nor is there an entry fee. You may submit as many entries as you like.
5. Winning essays will be reproduced in the March 21 and March 28 issues of the *Reader*.
6. Jurying will be done by the *Reader* editorial staff.
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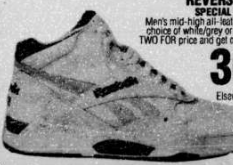
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Welcome

(continued from page 20)
But it also expressed the department's particular definition of its relationship to the community. Especially in its own self-perpetuated myth, the LAPD is seen as the progressive antithesis to the traditional big city police department with its patronage armies of patrolmen grafting off the beat. As reformed in the early 1950s by the legendary Chief Parker (who admitted above all the elision of the Marned), the LAPD was intended to be incorruptible because unapproachable, a "few good men" doing battle with a fundamentally evil city. Designer Sergeant Friday precisely captured the Parked LAPD's quality of prudish alienation from a citizenry composed of fools, degenerates, and psychopaths.

Technology helped insulate this paranoid esprit de corps. In doing so, it virtually established a new epistemology of policing, where technological surveillance and response supplanted the traditional patrolman's intimate "folk" knowledge of specific communities. Thus back in the 1920s, the LAPD had pioneered the replacement of the flatfoot or mounted officer with the radio patrol car — the beginning of dispersed, mechanized policing. Under Parker, ever alert to sports from military technology, the LAPD introduced the first police helicopters for systematic aerial surveillance. After the Watts Rebellion of 1965, this airborne effort became the cornerstone of a policing strategy for the entire inner city. As part of its "Astro" program, LAPD helicopters maintain an average 18-hour per-day vigil over "high crime areas," tactically coordinated to patrol car forces, and exceeding even the British Army's aerial surveillance of Belfast. To facilitate ground air synchronization, thousands of residential rooftops have been painted with identifying street numbers, transforming the aerial view of the city into a huge police grid.

The 50-pilot LAPD air force was recently updated with French Aerospace helicopters equipped with

futuristic surveillance technology. Their forward-looking infrared cameras are extraordinary night eyes that can easily form heat images from a single burning cigarette, while their 30-million candlepower spotlights, appropriately called "Nightstun," can literally turn the night into day. Meanwhile, the LAPD retains another fleet of Bell Jet Rangers capable of delivering complete elements of SWAT personnel anywhere in the region. Their training, which sometimes includes practice assaults on downtown highrises, anticipates some of the spookier Hollywood images (for example, *Blue Thunder* or *Running Man*) of airborne police force. A few years ago a veteran LAPD SWAT commander (apparently one of the principals in the infamous SLA holocaust in South Central Los Angeles) accidentally shot his own helicopter out of the sky while practicing a striding run with a machine gun.

But the most decisive element in the LAPD's metamorphosis into a technocracy has been its long and successful liaison with the military aerospace industry. Just in time for the opening of the 1984 Los Angeles Olympics, the department brought on line ECOCOS (Emergency Command Control Communications Systems), the most powerful, state-of-the-art police communications system in the world. First conceptualized by Hughes Aircraft between 1969 and 1971, ECOCOS's design was refined and updated by NASA's Jet Propulsion Laboratory, incorporating elements of space technology and mission control communications. After the passage of a \$42 million tax override in May 1977, the LAPD's design was refined and updated by NASA's Jet Propulsion Laboratory, incorporating elements of space technology and mission control communications. After the passage of a \$42 million tax override in May 1977, the LAPD's design was refined and updated by NASA's Jet Propulsion Laboratory, incorporating elements of space technology and mission control communications. After the passage of a \$42 million tax override in May 1977, the LAPD's design was refined and updated by NASA's Jet Propulsion Laboratory, incorporating elements of space technology and mission control communications.



Park La Brea

City Hall East (and interconnecting with the Police Pentagon in Parker Center), Central Dispatch Center coordinates all the complex itineraries and responses of the LAPD using digitalized communication to eliminate voice congestion and guarantee the security of transmission. ECOCOS, together with the LAPD's prodigious information processing assets, including the ever-growing databases on suspect citizens, have become the central neural system for the vast and disparate, public and

private security operations taking place in Los Angeles. But this is hardly the ultimate police arsenal. As gang hysteria and the war on crack keep the city's coffers open to police funding requests, it is likely the LAPD will continue to win political support for ambitious capital investment programs in new technology. Having brought policing up to the levels of the Vietnam War and early NASA, it is almost inevitable that the LAPD, and other advanced police forces, will try to

acquire the technology of the Electronic Battlefield and even Star Wars. We are at the threshold of the universal electronic tagging of property and people — both criminal and non-criminal (small children, for example) — monitored by both cellular and centralized surveillances. Of the latter, ex-Los Angeles police chief, now state senator Ed Davis (Republican — Valencia) has proposed the use of a geospatial police satellite to counter pandemic car theft in the region. Electronic alarm systems, already

The 50-pilot LAPD air force was recently updated with French Aerospace helicopters equipped with futuristic surveillance technology

tested in New England, would alert police to a properly tagged car was stolen; satellite monitoring would extend coverage over Los Angeles's vast metropolitan area. Once in orbit, of course, the role of a law-enforcement satellite would grow to encompass other forms of surveillance and control. The image here is ultimately more important than the practicality of the proposal, since it condenses the historical world view and quackish quest of the postwar LAPD: good citizens, of the streets, enclaved in their high-security private consumption spheres; bad citizens, on the streets (and therefore not engaged in legitimate business), caught in the terrible, Jehovah scrutiny of the LAPD's space program.

THE CARCERAL CITY

All this airborne surveillance and engridding, endless police data-gathering and centralization of communications, constitutes an invisible "Hausmannization" of Los Angeles. No need to clear fields of fire for cannon when you control the city; less need to hire informants on every block when surveillance cameras are universal ornaments on every building. But the police also reorganize space in far more straightforward ways. We have already seen their growing role as downtown urban designers, indispensable for their expertise in "security." But they also lobby incessantly to enlarge law-and-order land use: additional warehouse space for a burgeoning inmate population and administrative training facilities for themselves. In Los Angeles this has taken the form of a de facto urban renewal program, operated by the police agencies, that threatens to convert an entire salient of downtown East

Los Angeles into a vast penal colony. Nearly 25,000 prisoners are presently held in six severely overcrowded county and federal facilities — not including Immigration and Naturalization Service (INS) detention centers — within a three-mile radius of city hall — the largest incarcerated population in the nation. Facing to meet the challenge of the current "War on Drugs" (which will double detained populations within the decade), authorities are forging ahead with the construction of a new state prison in East Los Angeles as well as a giant expansion of the county jail near Chinatown. Both projects are vigorously contested by community coalitions opposed to further dumping of jail space in the inner city. Yet at the same time agencies like the bureau of prisons and county jail, together with the innumerable private security companies, have become major community employers in the wake of plant closures and, of course, the streets (and therefore not engaged in legitimate business), caught in the terrible, Jehovah scrutiny of the LAPD's space program.

The conflict of interest between community and law-enforcement land use is also sharply focused on the late of Elysian Park, the home of Dodger Stadium and the Police Academy. Consisting of steep hillsides and ravines immediately northwest of the original El Pueblo de Los Angeles, Elysian Park was once upon a time a prime tourist attraction, one of the loveliest "City Beautiful" parks in the country. Through an extraordinary circumvention of local government, the police department has managed to turn its occupancy of the 1932 Olympic pistol range (under temporary lease to the Police Athletic and Gun Club) into an occupation of the entire park. Although lawyers for "Friends of Elysian Park" were able to prove that the development of the police academy was an unauthorized, even illegal appropriation of public land, the LAPD cowed the city council into ratifying its status quo. Then, in 1989, the fine print attached to a larger police bond issue, fueled by the gang and drug crisis, provided authority and funds for the three-fold expansion of the academy

in the park. To suggest an analogy, it is almost as if the San Francisco police were to occupy Golden Gate Park or the New York Police Department to commandeer half of Central Park. The INS, meanwhile, has been trying to shoehorn privatized "micro-prisons" into neighborhood housing projects, causing a community uproar in Hollywood in 1986 and again in early 1990 in the MacArthur Park neighborhood after an audacious escape by eight female detainees led by a Chinese political dissident. The women claimed that the detention center (an anonymous, barred storefront on the area's main shopping street) lacked basic hygiene and that male guards spent the night in the women's cells.

The demand for law-enforcement lebersraum in the central city, however, will inevitably bring the police agencies into conflict with more than mere community groups. Already the plan to add two high-rise towers with 2400 new beds to county jail on Bauch Street downtown has raised the ire of planners and developers hoping to make nearby Union Station the center of a giant complex of skyscraper hotels and offices. If the jail expansion goes ahead, tourists and prisoners could end up ogling one another from opposed high-rises. One solution to the conflict between carceral and commercial redevelopment is to use architectural camouflage to finesse jail space into the skyline. If buildings and homes are becoming more prison- or fortress-like in exterior appearance, then prisons ironically are becoming architecturally naturalized as aesthetic objects. Moreover, with the post-liberal shift of government expenditure from welfare to repression, carceral structures have become the new frontier of public architecture. As an office glee in most parts of the country reduces commissions for corporate highrises,

(continued on page 24)

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THE VOTE IS THE MAIL

Continued from page 27

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"I think technology, on balance, is good for mankind, but certainly it comes with a lot of side effects. To some extent, you have to fault the voter for not being more perceptive."

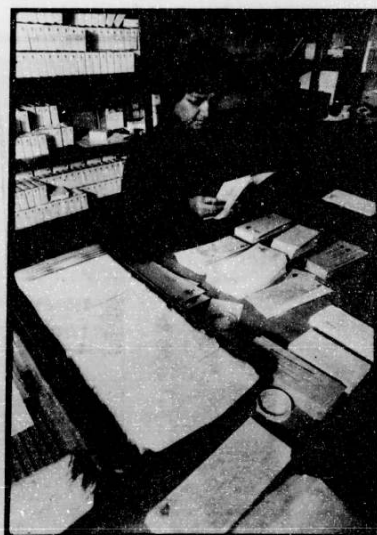
The tide of junk mail has risen to flood stage during this holiday shopping season. It fills mailboxes and pours out of mail slots. It piles up on kitchen tables. It is a kind of paper plague. So lamented *7th* Avenue editorial writer Ralph Bennett in a blistering attack published last November. Bennett and other critics of the explosion of bulk mail advertising point to the U.S. Postal Service as an eager contributor to the proliferation. Critics are concerned with both privacy issues and the postal rate structure.

The post office has already begun to compile the first nationwide list of business and residence addresses; it contains 15 million of the country's roughly 100 million mailing addresses, though not individuals' names. Postal officials say this is needed to increase the efficiency of its delivery service. But they also acknowledge that the post office plans to license computerized versions of the list to direct mailers. "The post office wants to automate mail sorting, and for that you need good 'valid' addresses," says Mike Cammone, a spokesman for San Diego's postmistress. "If the post office can provide

good addresses, it means lower cost to the post office and to mailers as well." Privacy advocates, however, including the American Civil Liberties Union, have argued that the master address list is "a step in the wrong direction," toward more government intrusion into private life.

Even now, the post office keeps track of people who have changed their addresses and then sells the list to direct-mail companies, which use the information to update their own data bases. The postal service has also tested a plan in which individuals could give their Christmas card lists to postal officials and get back a set of preprinted mailing labels. These labels included special bar codes that permit more efficient mail sorting. But criticism arose when word got around that the post office planned to store the lists in its computer files for future use.

Elliott professes not to be worried about these criticisms. "Technology is going to move ahead, and these things are going to increase. I think that there will be some legislation to control some of the abuses, and some of that may be prudent, but I think that it could get out of control. If you start controlling the accumulation of this data, you are going to take a lot of wonderful experiences away from people. For example, using [subscriber] lists from magazines about skiing, a ski store can find all the skiers in the neighborhood and mail them news about a revolutionary kind of new ski. I think that's a constructive, legitimate thing to do."



much of the value that Elliott is able to provide for his clients results from the fact that mailers get a big break in the cost of postage if they present their material in ZIP code order and bundle it for shipment before taking it to the post office. At present, commercial mass mailers pay only 31 cents per piece if they mail in large numbers to a concentrated area. Political mail can cost as little as 5.3 cents per address if mailed by an officially recognized political party. These figures will increase when postal rates go up on February 1, but Ralph Bennett's *7th* Avenue editorial complained of inequities in the new rate structure.

The junk mail with already are turning out recent volumes of undelivered advertising, but now the Postal Service proposes to encourage even greater volume by a 50 percent price cut that would come at the same time that the cost of mailing a first-class letter rises from 23 cents to 30 cents, and other small rates are increased an average of 20 percent.

Elliott claims that Bennett got his facts wrong. "Third-class mail got a bigger hit than first class," he says. Actually, the truth lies

somewhere in between, according to post-office spokesman Cammone. Third-class bulk rates will increase by 35 percent, he says, but if the mailer uses address labels with computer-readable bar codes for quicker sorting, the rate of increase will be only 7 percent. First-class mail, he says, would go up by 16 percent to 29

have a conflict of interest. "They represent one advertising medium, newspapers, competing with another, direct mail. What disturbs me is every time there's a postal rate increase, they will editorialize about the evils of direct mail, and they'll call it junk mail, and they rarely identify the fact that they are an opponent of our

to fill up its pouches. It's strictly a survival thing. They are a commercial business now, no longer a public service, and they have to sell their services to whoever they can. My dad was a postmaster up in Oregon, and I have a high regard for the post service as it used to be."

But Jim Elliott built his business by successfully anticipating the future, which for direct mail seems unlimited. The industry has grown large enough to warrant several nationwide professional associations, and direct-mail marketing is an established part of college curricula. Elliott himself occasionally lectures at San Diego State. In addition, direct-mail technology is constantly advancing. During a tour through his cavernous mail room, Elliott points out the elaborate inventory of computers and automated mailing equipment he has assembled over the years to print, address, sort, stuff, compute, weigh, and bundle mail. He proudly runs his hand over a computerized device that automatically calculates how much each piece of mail weighs.

"This is state-of-the-art stuff." In one corner of the mail room, stacks of advertising brochures for a local electronics company that have just arrived from a printer are being weighed on a giant scale. In another part of the building, 20,000 Christmas cards for a Los Angeles politician are waiting to be inserted into their envelopes. Elliott smiles and gently pats the big stack of outgoing mail. "He sends out each year to his entire district. It really endears people to him."

"I detest junk mail. I think the post office is prostituting itself just to fill up its pouches. It's strictly a survival thing. They are a commercial business now, no longer a public service."

cern. By using bar-coded addresses, third-class mailers can escape much of the proposed cost hikes, which Cammone argues is justified because the post office saves the difference in cost by automating the mail.

But critics, including the American Newspaper Publishers Association, a group composed of owners of large daily newspapers, say that such low rates are an unwarranted taxpayer subsidy. Elliott insists that because of automated handling, direct mail more than pays for itself, and he points out that the publishers

industry," Elliott claims that letters he has written in reply to such editorials in the *San Diego Union* have never been published.

For his part, editorialist Bennett candidly acknowledges Elliott's point that the newspaper business is not unburdened about direct mail. "I think he's probably right. Maybe we should disclose that we have a stake in the issue. It does compete with the newspaper. But that doesn't utterly disqualify us from having an opinion about it. Personally speaking, I detest junk mail. I think the post office is prostituting itself just

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Nipped in the Bud

BY JEFF SMITH

From the summer of 1942 to early 1943, a group of students at the University of Munich dared the unthinkable. Calling themselves the White Rose movement, they circulated pamphlets extremely critical of Hitler's Germany and tried, where possible, to stall the momentum of the war. The group did three things at a time when children turned to their parents for the slightest of reasons and when most Germans chose to ignore the atrocities committed by their country. The Nazi equation was simple: dissent meant death, often by guillotine. On February 18, the police arrested Hans and Sophie Scholl and three other male students. What came as a surprise to the group was that all five core members of the movement were Aryans from families "of some standing" in the city. They had been in the Hitler Youth, and several were even in the military. All refused, they said, to live dishonorably. Within five days of her arrest, the police executed 21-year-old Sophie Scholl, the spiritual leader of the movement.

Jonathan McMurtry, Natalia Nogulich

Rose case. His by-the-book co-workers, Anton Mahrer and Bauer the guard, are convinced it's a clear-cut deal. The students are guilty and the penalty must be swift. But Mahrer, uncharacteristically, is drawn to the case, especially to Sophie, whose "extreme youth" and "extreme belief" he has never known before.

In this massively oppressive environment, acts of defiance seem all the more courageous.

The White Rose builds on the opposition between Mahrer and Sophie. There's a ring of familiarity here, since the contrast between the two is quite similar to Salieri/Mozart in *Amadeus* and the psychiatrist/wizard kid in *Equus*. In all three the pedestrian co-protagonist is the one who is the exception. In all three the pedestrian person is the one who is the exception. In all three the pedestrian person is the one who is the exception. In all three the pedestrian person is the one who is the exception.

Mahrer and Sophie clash. She peels through layers of Mahrer's little lies to reveal a morally bankrupt man. The confrontation between Sophie and Mahrer is powerful and well worth the wait. But the wait itself is a long one, and the play isn't always engaging. *The White Rose* is composed of flashbacks with a flashback. At the Old Globe the stage is divided into two parts: stage right shows us the rise of Sophie and her friends in the movement; stage left the five-day interrogation of Sophie in Mahrer's office.

Problems arise here. Since the outcome is never in doubt, and since we know the story of Sophie and her friends from the start, the scenes performed stage right are predictable and slow. They depict stock events in the growth of the movement and inevitably show us what we already know. No matter how well it is staged and performed, a scene will drag any time the audience already has the information it is presenting. A second problem with these stage right scenes is that the characters lack character. The boys are blanks recognizable only by their moral fervor. Thus, the writing of these scenes needs to be much stronger (or some could be moved altogether). The play stands on much firmer ground when it moves over to stage left.

In many ways the play has a static quality, which director Craig Noel and the Old Globe's fine production waste with constantly. As expected, Noel's work shows an acute sensitivity to the text. His direction of the stage right scenes, for example, stresses the vigor of youth. The scenes are always buoyant even if the writing isn't. Ralph Puskas's excellent set, lit with washes and shadow by David F. Segal, is a big help in the battle. Catwalks, a turned marble pillar, and two rooms — behind which looms a gigantic *Wesakia* — the set is like Naziism; it dwells on the abundance of masterpieces he himself would have produced. As it was, he did much every genre current in his time and drew the most wonderful things out of every one of them, giving a very large number of his compositions a unique individuality that has left them the supreme examples of their type.

As for example — *Così fan tutte*, whose unique resides in its perfect fusion of the most total friendliness with the most profoundly moving emotion. Lorenzo da Ponte's clever *così fan tutte* liberates the symmetrical satirical situation of the two young men testing the fidelity of their fiancées, but it is Mozart's incredible mastery of musical expressiveness, his playfulness, his subtlety, his humor, understanding, that makes it possible for false situations to produce true feelings, for minority to touch the heart to its depths, for a joke to make the audience weep with the experience of their beauty.

COSÌ FAN TUTTE

San Diego Opera has begun its season with a highly satisfying production of *Così fan tutte*. This may be taken as one of our local contributions to the worldwide activities this year commemorating a 200th anniversary of the most terrible event in the history of music, the death of Wolfgang Amadeus Mozart at the age of 35. It is impossible even to imagine what subsequent music would have been like had Mozart lived another 35 years — not to speak of the abundance of masterpieces he himself would have produced. As it was, he did much every genre current in his time and drew the most wonderful things out of every one of them, giving a very large number of his compositions a unique individuality that has left them the supreme examples of their type.

Kath Lewis, Carol Vance

imposing lady whose every look, movement, and sound brilliantly embodied the ridiculous grandeur and impassioned posturing of this great parody of operatic heroines. Piontelli is contrasted with two of Mozart's most stupendous and demanding arias, "Come scoglio" and "Per pietà," and in both instances Vance proved herself a superb technician, with shining light and powerful lines and commensurate agility, as well as a marvelous vocal sense in the paradoxical role, at once fiery and tender, noble and absurd.

There were lovely, vigorous, and subtly amusing performances from Vienna's colleagues too: mezzo Kath Lewis and baritone Helen Haggard as the two idealistic sentimental soldiers who discover their chagrin that "all women are like that," "base-bellied Peter Strummer as the cynic who knows the disillusioning discovery on them, and soprano Barbara Bonney as the pesty but equally cynical maid. Perhaps the least satisfying of these was Haggard,

QUARTER NOTES

BY JONATHAN SAVILLE



satirically on the character and actor, and he also tended to give short shrift to the authentic, heart-breaking emotionality that again and again breaks through the comedy and often appears simultaneously with it. I would also question the decision to replace Guglielmo's first-act aria "Non state ritorni" with a more elaborate aria Mozart originally intended for this place in the score (just after Figliozzi's "Come scoglio") but subsequently rejected. The longer aria — "Ritornella a lui lo aggrada," now listed as K.584 in the Mozart catalogue — is a sensational piece of music in itself, and I suppose we should be grateful for the opportunity to hear it live (I myself know it only from a delicious recording by Fernando Corena). But, as Mozart himself no doubt perceived, in its theatrical context it is of out place; it impedes the action, functions too monumentally as a counterweight to "Come scoglio" (thus upsetting the dramatic balance), and is learned witlessness, with a piling up of literary allusions seems quite out of character for the swaggering but simple-headed Guglielmo. Mozart was a superbly naive man of the theater,

but these qualities were not much leavened with an admixture of extravagance and preposterousness, as they are in Mozart's music. I found Peter Cooke's set — a series of simple variations on the basic theme of a balustrade framed in a recession of procession arches and overlooking the Bay of Naples — pleasing to the eye and efficient in establishing the scenes, a good example of providing an acceptable and even charming visual context without spending too much money, but that was really all. As for John Copely's stage direction, it relied to an excessive extent on vulgar visual jokes (grabbing genitals and the like) that have no place in an opera like this, whose humor in mocking male-female relations is for supplier, winner, and more sophisticated than Cher's. Copely also had little success in making the two solitary fiddlers in their guise as *Albanians* — a problem compounded by the understatement of the "Albanian" costumes and the mild nature of the tenor and baritone. Otherwise, and the virtue of keeping out of the way and allowing the stage action to grow more or less naturally out of the libretto and music, which is a lot more than one can say for some operatic directors these days. Nevertheless, as visual drama this *Così* was at a considerably lower level of achievement (in its own sphere) than Mozart's and De Ponte's contributions.

... false situations that produce true feelings ...

counted for very little as against the overall quality of the ensemble. Musically, the only weak element that really detracted completely was the lackluster (if not completely) conducting by Thomas Schaback, who seemed to have had more of a superficial understanding of the graceful and very touching than so richly punctuate Mozart's score from beginning to end. Unlike the singers, Schaback (and consequently the orchestra, otherwise playing excellently) never quite seemed to realize how exceptionally humorous this music is, and how the orchestra is constantly used to comment

and be known that — however wonderful individual elements might be in themselves — the overall dramatic effect had to take precedence. This same conviction may well have been in the mind of the artists who put the San Diego production on stage, but not with the same quality of results, for in general they offered the kind of background work that we are accustomed to in provincial opera companies, neither adding to nor detracting from the central locus of the drama — namely, the music. Michael Stumm's costumes were beautifully coordinated and in refined taste,

So judged by the highest standards, San Diego Opera's *Così fan tutte* could have been more effective visually, it could have been better conducted, it could have been funnier, it could have been more touching, and it could have had more of the breathtaking enchantment that occurs when all the components come together at a similarly high level of inspiration. All that said, by focusing principally on the first-act arias (which is where the *force* belongs), the production gave us a thoroughly respectable realization of Mozart's miraculous creation. San Diego Opera can be proud of it.

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LETTERS

(continued from page 1)

in school that I didn't feel were benefiting me.

If students at the impressive age of nine or ten could be given a personality inventory, a *What Color Is Your Handshake?* type of test, then placed in programs specifically structured for that student, all the test and the particular type of program could remain with the student when the student transfers. The student could also take the test again at a later date and change educational direction, if desired.

We could incorporate the parent's help by obtaining information from the parent as to what the student's likes and dislikes are, what the student likes to do in his/her spare time, etc.

Tinkie Koppas has the right idea by supporting her son with regard to his Malcolm X faith.

My son is half Cherokee, and if he decided, when he was still in high school, to want a headband and his hair long, I would have supported him. But we should not point the finger at the "year that the world learned" by shouting racism, more at the "year the injury occurred" by looking smart.

Elizabeth Doering
Normal Heights

Wage Disparity As A Metaphor For Genocide

As a teacher who has worked as a substitute for San Diego City Schools since 1981, I wish to comment on Brad Cautin's (January 17) First, the majority of teachers agree with Mr. Cautin's assessment of Superintendent Petersen's misguided policies.

Second, her substitute experiences, as unbelievable as they seem, are no exaggeration or exaggeration. Just today, ironically, I had a substitute driver who told me to pay her her makeup kit.

City Schools, with Petersen as its owner, has a well-entrenched plutocracy tilted toward teachers who have no work as substitutes. Now that you have met the same professional standards as our regular, contract teachers, we will pay you — for a full day's work — only half the average daily wage of the teacher you are replacing. Furthermore, you are not entitled to any of the health benefits of your profession — unless you pay for them. Finally, we will not guarantee you steady work — but you must be available every day.

Get what a swell deal! So, if I'm lucky, I get called at 5 a.m. for a job. If not, I make no income that day. Then, at year's end, after Petersen has denied "robbed" would be more appropriate to me of the several thousand dollars in these additional wages I should have been paid for the true value of my labor, I'm asked to re-enroll for another class-filled year on the same terms. And I do it.

All because of the spell cast by the district's Seventh World.

"We hire from our substitute list first." Seven waterfront words the district uses to keep its hold hostage because they know most substitutes seek a full-time contract position.

That is why we tolerate City School's extortion of a wage commensurate with our work and our rights as professionals. This episode of exploitation usually lasts several years until the elusive contract is snared or until we simply quit because the financial sacrifice becomes unbearable.

Cautin's article reported on the district's refusal to release the substitute list to the substitutes so they can't even inform their colleagues of a unionizing effort.

This Gattopardo brand of neo-conservatism is an American and exposes Superintendent Petersen and his bunch of Baghdad bureaucrats for what they really are — a neofascist regime.

City School's shameful, systematic exploitation of its substitute teachers will stop — but only by dealing with these neo-fascist extremists through strength. The sooner substitutes unite, the better.

Have substitutes request for fear of employment-damaging retaliation by City School's personnel. (I'm serious!)
Pete Lema

Recipe For Disaster

Just like the National Endowment for the Arts, the arts commission of San Diego is determined to make the political mistake of funding art projects of dubious merit ("City Lights," January 17).

To mention just one of the "Three Tribal Solidarity — 500 Years of Cultural Resistance" — makes the point. Mario Aguilar, the project's director, makes the statement, "The arrival of Columbus resulted in a 500-year period of 'war and genocide' against Indians in North and South America." Really? I suggest both the arts commission and

A similar look at the following facts concerning pre-Columbian America: (1) Slavery did not exist in this hemisphere in 1492 but was an unfortunate practice among the various indigenous tribes. (2) The Aztec rulers of Mexico made war against the other Aztec tribes who, once defeated, were made into captives and slaves by those same rulers. (3) On the island of what is now known as St. Cruz, Columbus and his men were attacked by a warlike tribe of natives known as the Caribs

or Caribs. Even the tribe's name we get the name Caribbean as well as the word cannibal since it was the Caribs who ate their own. These Caribs (Caribs) also had the habit of integrating their female captives so as to have tender moments as to when their children were born. (4) In 1528, explorer Giovanni De Verrazano was killed and decapitated off the coast of Panama. (5) Columbus himself was arrested by Spanish soldiers and brought back to Spain in chains for the crime of hanging two Spanish soldiers for slaying his orders for treat the Indians more humanely. He was later tried and executed.

When I confronted Mr. Aguilar with the brutal facts of pre-Columbian America, including headhunters in the Amazon, he asserted that since such atrocities were done by Indians upon Indians, it didn't matter. Only Europeans, it appears, deserve the stigma of guilt.

Petersen or unpleasant, these are the facts of history which the narrow-minded revisionist overlook. The colonial period that followed in his wake was the work of various European powers which he had no control over. Whatever one's view of him is, it should be remembered that the New World he came to was infinitely better off for his coming than what had been before. As for the "local celebration" mentioned in the article, so far neither the County nor City of San Diego has even a cent to mark the 500th year of his coming. Instead, it expects to spend \$400,000 marking the event. Such a disgrace to a man who named a federal holiday as well as numerous cities and towns named after him is not to mention a TV station that makes the following observation: "It's Columbus was a saint. They'd have made him a saint."

John Primavera
North Park

Don't Need To Know Music At All

In regards to an article written by John Peter Applebaugh about "No Singing" ("Highlights of Upcoming Events," January 17) in this article, he was explaining that these people were coming to town and they were going to sing in San Diego. It says it is such an oddity that it would be interesting for everyone to go down and see it. He said most of the music was local and all you had to do was be loud and that you didn't need to know music at all because it had no lyrics or meaning with music. He also said you could sing it if you knew what a circle or a square or a triangle was and nothing else. He didn't realize that each of those shapes were a name. And it is "Do, Re, Mi, Fa, So, La, Ti, Do," which leads us to believe that the men were attacked by a warlike tribe of natives known as the Caribs

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SECTION TWO EVENTS THEATER MUSIC & FILM

MOUTH LIKE A RAZOR

"I was amazed by the size of their rear ends," Rhodessa Jones remembers. "They were huge, humongous behemoths. And it struck me that they were also powerful instruments of expression, because women do use their butt to say a lot about the merchandise they're carrying."

Jones is talking about the erotic inspiration for her recent solo theater work, *Big Butt Girls, Hard Handed Women*. Hired as a

sexual theater specialist for San Francisco jails — "San Francisco is a wonderfully insensitive and sexually minded city on many levels," she explains — Jones mixed "physicality and comedy" to reach the female inmates. "They laughed, and I'd remind the fact, the 42-year-old black artist recalls, 'Soon they were selling their collars.' You gotta see this crazy new instructor."

Jones added theater games to the mix of physical exercise and stand-up comedy, hoping to draw the street criminals out of their shells. "These are hard-headed women," Jones explains. "They'd always talk about how being in jail isn't no thang' and how they can 'hang' because they're so tough. And they are very high-spirited. With a bit of direction, a lot of these girls could be running the World Bank."

By persuading the more cooperative inmates to answer questions like "Who are you? Where have you been? Where are you going?" Jones got something of a dialogue going, and she says some of the 500 women whom she worked with were able to "start deconstructing and reconstructing their lives." And

(continued on page 4, col. 2)



Rhodessa Jones



Deuster, arrested months before his death

PLAYING THE SAINT

What is a human being? The answer, you would suppose, is a specific person, living in a specific time and place, and undergoing a unique, unrepeatable destiny from birth to death. That is true, but it is not the whole truth. A human being can reappear in different modes of reality — a ghost (if you believe in ghosts), a memory, an imaginative re-creation, an idea, an idea about an idea about an idea. Death is not necessarily the end. For some people, it is a new beginning.

Take Joseph de Veuster, the name (known virtually to nobody) of the son of a Flemish farmer born in Tremeic, Belgium, in 1840. This man's true identity was something he had to fashion himself, first of all by accepting a religious calling and entering the Society of the Sacred Hearts of Jesus and Mary. Then chance took over, for his brother, a priest in the same religious order, fell ill, and it was to fill his brother's place that the 23-year-old Joseph

(continued on page 3, col. 1)



Dr. Marie Foy at New Extra Casa

UNUSUAL MIDWIFERY

Dr. Marie Foy is petite and grandmotherly and not, at first glance, the sort of person you would expect to find working with female criminals. She looks like many other retired La Jolla ladies, well turned out in slacks and a long vest, a few pieces of tasteful ethnic jewelry, carefully coiffed grey hair. Her voice is gentle and lilting as she talks about her book *The House on Front Street*, recently issued by Olive Press Publications. The

book details some of what Foy encountered during her 20-year tenure as the director of New Extra Casa, a halfway house for women ex-offenders.

"There are few restrictions placed on the women's freedom," Foy explains. "We help them with jobs, transportation, help them find a place to live. They are given responsibilities — like housework and grocery shopping — which make them feel like a part of a family. For most of them, it's the first time in their lives they've been given this kind of support."

Foy was part of the business and professional women's group of the United Methodist Church, now

(continued on page 6, col. 1)



PM Magazine's Pat Brown Says...

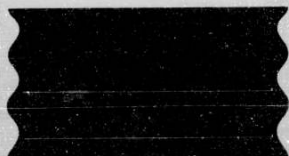
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PLAYING THE SAINT

(continued from page 1)
went on a missionary to the Hawaiian islands. After some years of missionary activity on the Big Island, he volunteered for priestly service in the leper colony maintained by the Hawaiian government on Molokai. There he went, and there he became the person he had been destined to be, the famous Father Damien.

There followed 16 years of all-encompassing, exhilarating, exciting, aggressive, selfless work among the exiled lepers, to whom he became even closer when he contracted the disease himself. What he had been put in the world for was by then a rock-solid certainty in his soul: "I would not want my health restored to me," he wrote, "at the price of my

having to leave the island and abandon my work here."

Even before Damien's death in 1889, and more viciously thereafter, he had begun to take on a new mode of existence: an identity composed of rumon, criticism, attacks on his administrative activities among the Molokai lepers, suggestions of immoral behavior, investigations soon after his death exonerated him of wrongdoing, but not before he had become a figure in an eloquent piece of writing by another South Seas expatriate, Robert Louis Stevenson, a defense of Father Damien entitled "Open Letter to Dr. Hyde." Damien's body, too, had still a further adventure ahead of it, when it was transferred to Louisiana in 1916 and the missionary at last came home to the congregation he had left seven decades before. Then an truck over. Many

decades later, Allyn Morris, a faculty member at the University of Hawaii, transformed Father Damien into a character in a play, where once again he — or some part of him — could experience his painful and inspiring interactions with the Molokai lepers. But the play was not much of a success, for playwright Morris had not yet found the right theatrical form to bring Damien to life. She tried again, this time turning the materials of Damien's career into a one-man show. It begins with the exhumation of the coffin and then proceeds, in enacted reminiscences, to build up the story of Damien's life.

It was this script that — after various stagings elsewhere — was made into a 1983 production at Lamb's Players, the National City theater. The actor was Robert Smyth, who is the company's managing director. After some initial indifference, Smyth found



Damien in 1871

that he liked the show a lot. He admired the strength of its storytelling, which is organized around the metaphor of a journey. He enjoyed the nuanced and

human picture Morris gives of Damien's character, who is not presented as a flawless saint but presented with such human traits as a quick temper and a capacity for passionate anger. He acquired something of a personal attachment to Father Damien, an ordinary man (as Smyth comments), not especially gifted intellectually or as an administrator, but someone who cared deeply about suffering people and whose single-minded devotion to them succeeded in upsetting government, family, and church.

As an actor, of course, Smyth could not help but relish the challenge of being alone onstage, creating not only the character but the character's whole world, and having no one to contribute the other people in Damien's life aside from the show's audience. It

(continued on page 4)

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(continued from page 3)

is a special theatrical form, which — in examples of that form devoted to people like Teddy Roosevelt (Judy), Emily Dickinson (The Wife of Amherst), or Mark Twain (Mark Twain Tonight) — has given other actors the chance to show their best abilities in the most demanding theatrical situation. Smith liked the show so much that over the years he has played it twice more at Lamb's and at various other theaters as well — the latest being a two-week run at the Lyceum last fall.

Thus, Father Damien has come alive again as actor Robert Smith. Nor is that quite all. For Damien's penultimate transformation (to date), Smith will be giving a talk about his experiences with the Father Damien one-man show, a lecture about the devoted priest who began life as Joseph de Veuster. And what you have just been reading is an article about that lecture: Father Damien in

still another mode of existence. It makes you wonder whether a truly good human being can ever really die.

Academy-award-winning actor Robert Smith will give a talk entitled "A Look at Father Damien" on Friday, February 1, at 7:30 p.m. The location: Room 210 on the Grossmont College campus (8800) Grossmont College Drive in El Cajon. For ticket information, phone 465-1700 ext. 650.

— John Peter Applebranch

MOUTH LIKE A RAZOR

(continued from page 1)

For Jones, the actors and performance artist, the experience was invaluable. "As an artist, it was a gold mine," she says. "I felt like some kind of thief in a very

strange house, and I was blessed to be there."

Her show recounts the lives of four inmates. There's Deborah, the first inmate to play Jones's stand-up theater game. "She's been a medic in Vietnam," Jones explains. "A lesbian, very bitchy." Deborah works in a security guard and moonlighted in a cabaret. One night she passed out in her car after drinking a bottle of wine and was arrested by police who found burglar tools and other incriminating evidence in the vehicle. Deborah had other attacks to tell — like the time she ended her brief career as a cabaret by driving her passengers through a restaurant's plate-glass window. Jones compares her to Richard Pryor in "her ability to play back her life."

Then there's Regina Brown, whom Jones remembers as "a charming, engaging" young woman from a "fairly stable" San Francisco family. But Regina



was seduced by a chemical imbalance and drinking problem. Amargant and ruthless, with a tongue that could cut people to

pieces," Regina had been accused of killing two people during the two years that Jones knew her. She was freed herself within two weeks of her release from the S.F. jail.

"I want to bring the audience into a public place," Jones says of Big Girl Girl, Hand Headed Women, which debuted at the Women in Theater Festival in Boston. "I want to show them that these inmates live, breathe, cry and are as important as your wife, your mother, your brother, or your father." Accompanied by the music of Marvin Gaye and Public Enemy and directed by her partner Idris Ackamoo, Jones's one-woman performance will be staged at 8:00 p.m. tonight, Thursday, January 31, through Saturday, February 2, at the Sachi Gallery, 852 Eighth Avenue in downtown San Diego. Phone: 235-8466 for ticket information and reservations.

— Paul Krueger

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The majority of Does have been

Street contains brief follow-ups on some of the Docs, and Foy concludes that the most important factors in their successful reintegration into society were discontinuance of drug use and "a new and growing relationship with family." Some Docs were not so fortunate. Lolly, whose poster about "New Furra Cakes" is included in the book, turned up on Market Street a couple of years ago, stabbed 18 times.

Foy will be on hand to discuss *The House on Front Street* next Sunday, February 3, at D.G. Wilds Books, 7527 La Jolla Boulevard, La Jolla. The talk begins at 7:30 p.m. Directions to the bookstore are available by calling

—Mary Lane

BAJA

OUTDOORS
San Diego County's Waterfalls,

which are now carrying at least some runoff and snowmelt from recent storms, should be at their best (for this year) during the next month or so.

San Diego County's Waterfalls, which are now carrying at least some runoff and snowmelt from recent storms, should be at their best (for this year) during the next month or so.

Two Birdings will be offered by the San Diego Audubon Society this week. On Saturdays, February 2, from 8 a.m. to noon, a trip to Linsko Lake in Lakeside will be offered. Meet Bill McCausland at 8 a.m. at the lake—take I-8 to Highway 67, Go north on 67 and exit at Woodside Avenue (not Woodside North). After exiting, turn left on Woodside Avenue and go all the way to the end of the street, where the park will be plainly evident. Continue straight ahead (the road curves to the right) — and go about a block and park to the left. Meet there. Picnic tables, water, and restrooms will be available. Bring lunch and a scope if you have one.

On Sunday, February 3, the society will sponsor a birding-biking at

Mission Bay from 8 a.m. to midafternoon. David Seay will lead participants in a circular bike ride around the bay, with an emphasis on spotting shore and winter water birds. It will begin at the Visitor Center, with stops at the Hilton Hotel area, Santa Island, the north side of the Flood Control Channel, the Hospital, Point, a fast stop for lunch, and then to the Princess Resort, the north end of Cotton Point, Rose River and Cove and return via De Anza Cove. Meet in the parking lot immediately north of the Visitor Center on Mission Bay at the Clairemont Drive turnoff from I-5. Bring binoculars and a field guide if you have them, a lunch, and a

Mexican Coral or "maked coral," *Erythrina corallodendron*, is already bearing (and bearing) scarlet, flame-[®] flowers on the tips of its twisting, now leafy branches. Commonly planted as patio and freeway landscaping, beautiful specimens of this medium-sized tree can be seen on several freeways, at Harbor Drive opposite the airport, at the San Diego Zoo, on the lawns in front of San Diego City College downtown, and on the San Diego State University campus. The bloom will continue through April. Eighteen-inch-long, spade-shaped leaves will cover the tree by early summer.

just in time to provide shade for the warm months. Not all corals are blooming this month, some will probably wait until March.

A Canyon Visit, the San Diego Natural History Museum's Canyons are sponsoring a hike around Shepherd Canyon on Terrasanta on Saturday, February 2, from 8 a.m. to 9:30 a.m. From I-15, take Clairemont Mesa Boulevard east to Santo Road. Turn left (north) on Santo and go a quarter of a mile to the greenbelt and park. Take an early morning run through the canyon toward a small reservoir that attracts bird life and other animals. It's free. Call 232-3852 for more information.

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READER'S GUIDE TO LOCAL EVENTS

Museum of Photographic Art, an exhibition of photography by Diane Michals will run through February 10. Michals is a self-taught photographer whose work has been displayed in the Art Institute of Chicago, the Museum of Modern Art in New York City, and numerous institutions in France, Italy, Germany, Belgium, Sweden, the Netherlands, England, and Columbia. The exhibit will include more than

100 black-and-white works, including 16 sequences and a few hand-colored photographs in total, more than 250 individual images. In addition to the photographs, a videotaped monologue by Michals will run continuously in the gallery.

Located in Balboa Park, the museum is open daily from 10 a.m. to 5 p.m., Thursday till 9 p.m. Tickets are available on weekends at 2 p.m. and 3 p.m., and are included in the price of admission. (234-5262)

Museum of San Diego History, currently on exhibit is "Visions of Paradise: The Selling of San Diego," which comprises photographs, artifacts, posters, and other paraphernalia relating to how the city has been promoted over the last 100 years. Also on view is "Come to the Fair," which chronicles the history of Balboa Park from the 1915 Exposition. The museum is open from 10 a.m. to 4:30 p.m., Wednesday through Sunday. Admission is free on the second Tuesday of each month. Call (232-6253) for more information.

Reuben H. Fleet Space Theater and Science Center, currently featuring is the world's first 3-D OMNIMAX film, *We Are Born of Stars*, a show created entirely from computer-generated graphics. The film takes viewers on a 3 billion-year journey through the evolution of life in just 11 minutes, from crowded galaxies of space into the microscopic world where the birth of life is depicted. Scheduled showtimes are:

noon (except Mondays), 2 p.m., 3 p.m., and 7:30 p.m. daily, with an additional 10:30 a.m. show on Saturdays and Sundays. Admission includes scenic 3-D glasses and entrance to the Science Center. Presented in conjunction with the movie is the exhibit "A Look in Depth" at the Science Center. The exhibit often views many hands-on computer activities, including the opportunity to manipulate mirrors to reproduce the closer method of creating the illusion of depth, the use of a specialized stereoscopic lightbox that demonstrates how illusions are made and how they produce their three-dimensional effects, and a chance to view objects through circular polarizing glasses and to view images through a painted mirror.

Also running is the OMNIMAX space film *Blue Planet*. Filmed by astronauts on several shuttle missions, the film covers the thrill of space flight with panoramic views of Earth that include images of active volcanoes, the destruction of rain forests, eroding beaches, and other changes to our home planet that threaten us and our existence. It will screen at noon (except Mondays), 1:30 p.m., 3 p.m., 4:30 p.m., and 6 p.m. daily, with an additional show at 10:30 a.m. on Saturdays and Sundays.

Another OMNIMAX film, *Ocean*, takes viewers on a 25-minute exploration of underwater life and includes scenes of squid, California sea lions, and even an encounter with a giant octopus. The film also explores life at the surface with a surfman documentary, scenes of the Oregon coast, and a segment on gray whales off California Island. It shows at 1:30 p.m. and 7:30 p.m. daily.

World Beyond is the first feature multimedia planetarium show being presented to the public. The 16-minute show explores the mysterious worlds of our solar system and the sunspots that may someday be employed to reach them. It shows at 11 a.m. Saturdays and Sundays only. "Laser Rush III," choreographed to new laser graphics and computer animation, includes Rush has laser "New World Man," "Tom Sawyer," and "Between the Worlds." It shows Saturdays through Sundays at 6:15 p.m., with an additional show at 10:30 p.m. on Saturdays and an additional show at 6 p.m. on Sundays and Sundays.

U2, an all-new laser show featuring the music of the Irish rock and roll band, shows Wednesday through Sunday at 9:30 p.m. and 10:30 p.m. The exhibit "Water Wonders" consists of 14 hand-drawn exhibits and five splashable water-splashing fountains.

designed to enhance visitors' understanding of the unique and vital properties of water. Visitors to the exhibit are invited to examine how water is separated into hydrogen and oxygen, then recombined with a surfman documentary, scenes of the Oregon coast, and a segment on gray whales off California Island. It shows at 1:30 p.m. and 7:30 p.m. daily.

San Diego Aerospace Museum, the museum offers exhibits of approximately 65 aircraft, 1400 scale models, 30,000 aviation-related items, and memorabilia from the Montgolfier hot-air-balloon era to the space age, and includes an International Aerospace Hall of Fame. It's located in the Ford Building in Balboa Park.

located in Balboa Park. The Reuben H. Fleet Science Center (not the Space Theater) is open free of charge the first Tuesday of the month. For current show schedules, call (232-6168) or (232-6133). The science center is open from 10 a.m. to 5 p.m. daily. Shows are extended to 10:30 p.m. on Fridays and Saturdays.

GALLERIES
Enamel Show, the Enamel Guild in Studio 5 in Spanish Village will host an exhibit of jewelry, sculpture, vessels, and wall pieces through the month of February. Spanish Village is located at the northeast corner of Balboa Park, just off Park Boulevard. Viewing hours are from 11 a.m. to 4 p.m. daily. (232-9672)

Landscapes and Florals, a group show of paintings by Andre Bob, Samak, Gerry Asanovic, David John Birmingham, and Eggleston Anonimaco are on view through February at the New Renaissance Gallery, 1225

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6 p.m., Sunday through Tuesday; and from 10 a.m. to 5 p.m., Wednesday through Sunday. 296-2596.

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24 San Diego Reader January 31, 1991

is on view at the Martin Gallery at 5050 through February 14. The piece was completed for an MFA thesis in fiber and was originally shown at the Wright Gallery, U.C.L.A. Gallery hours are from 1 p.m. to 4 p.m., Monday through Friday. A reception for the artist will take place from 6 p.m. to 8 p.m., Friday, February 9, 594-5444.

Contemporary Color Photography by Marion Knight are on view at the Cypress Alternative Gallery. The exhibit, "Mexico — kumbia y la," consists of approximately 20 to 25 16x20-inch prints. The show will conclude February 12. Gallery hours are from noon to 5 p.m., Wednesday through Sunday, or by appointment. 239-0111.

"Gardens Real and Imagined," an exhibition of garden design works by 14 artists are on view at the Helix Foundation for the Arts Gallery, 247 South Kalmia Street, Escondido, through February 15. The works were commissioned by the Bernice Steinbock Foundation.

New Works from Tijuana, Mexico artist Hugo Sanchez and Paul Maurice from Portland, Oregon, are on view at the Sushi Gallery, 852 Eighth Avenue, downtown, through February 23.

Peasart Gallery, 722 Broadway, No. 10 downtown, through February 15. Gallery hours are from 11 a.m. to 6 p.m., Tuesday through Friday, and from 1 p.m. to 5 p.m., Saturday. 235-3134.

"The Jew of Color," colored paintings in wax and mixed media by San Diego artist and artist Tim Chantres are on view at the Tenth Gallery, 1222 Kettner Boulevard, in the McClintock Plaza, through February 18. Gallery hours are from 11 a.m. to 5 p.m., Friday and Saturday, and from 5 p.m. to 10 p.m., Sunday. 234-5020.

Faculty Show, drawings, ceramic works, jewelry pieces, paintings, photography, and sculpture by members of the Grossmont College art department faculty are on view at the Hide Gallery on the campus, 8800 Grossmont College Drive, El Cerrito, through February 19. Gallery hours are from 11 a.m. to 4 p.m., Monday through Friday. To reach the gallery from 15, exit at Lake Murray Boulevard north, make a right turn on Hollywood Drive and drive straight to the museum parking area. The gallery is on the left, in building 205. 455-0700/178.

"Gallery Collection," the Oceans Gallery is hosting an exhibit of ethnic art objects from India, Indonesia, and Mexico at the gallery, located at 711 Eighth Avenue, Suite A, downtown, through February 24. The exhibit will include contemporary works by gallery artists and others. Gallery hours are from 11 a.m. to 5 p.m., Friday and Saturday, and by appointment. 696-0862.

"Public Works," a ten-year survey of photography, plans, renderings, and models for inter-specific works and project proposals originated by Allen Smith is on view at the Mandaville

San Diego's largest-scale mural project for this exhibition utilizes Leonardo Da Vinci's "Last Supper" as a visual point of departure. It depicts a cultural and ethnic cohesiveness with references to European colonization. Murat's installation, "Calendar of Events," uses photographs, transparencies, and altered materials to weave photographs, fish cans, a calendar, and flags to depict racism and social injustice and the power structure's response. Gallery hours are from noon to 4 p.m., Friday and Saturday, and by appointment. 235-8466.

"Apprecio de la vida mexicana en Tijuana B.C.," recent paintings of Tijuana night life by Paul Guerrero are on view at the David Zarf Gallery through February 21. Gallery hours are from noon to 5 p.m., Friday and Saturday, and by appointment. 235-8004.

"Philippines," handmade fabric, metal work, baskets, and wood carvings from the Philippines are on display at UCSD's Grove Gallery through March 2. The artists on display are from a large collection belonging to the San Diego Museum of Man and from private collections located in Southern California. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Friday, and from 10 a.m. to 2 p.m., Sunday. 534-2021.

"New Visions," metalwork, jewelry, wood, baskets, and wood carvings from the Philippines are on display at UCSD's Grove Gallery through March 2. The artists on display are from a large collection belonging to the San Diego Museum of Man and from private collections located in Southern California. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Friday, and from 10 a.m. to 2 p.m., Sunday. 534-2021.

"Public Works," a ten-year survey of photography, plans, renderings, and models for inter-specific works and project proposals originated by Allen Smith is on view at the Mandaville

Gallery on the UCSD campus. Smith designed the Statue Path for the Statue Collection of environmentally oriented artworks at UCSD. The exhibit will conclude February 21. Gallery hours are from noon to 5 p.m., Tuesday through Friday, and from 10 a.m. to 4 p.m., Saturday. 534-2021.

"Hank Photos," photographs by Lindsey Duff are on view at the Photo Center Gallery, 957 First Street, Suite 207, B, Escondido (on the Lumberland Center), through February 28. Viewing hours are from 10 a.m. to 6 p.m., Monday through Friday, and from 10 a.m. to 4 p.m., Saturday. 456-5662.

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Orlando

Tues. Feb. 5, 7:00-9:00 pm
Sat. August 11, 10:00-12:00 pm
"The Experience of Touching"
Aquel Longoria

Wed. Feb. 6, 7:00-9:00 pm
"The Human Aura in Health & Disease"
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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing to by Jeff Smith (San) and Jonathan Sandler (San). Information is accurate according to materials given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

THE ACTORS' FESTIVAL

The San Diego Actors' Co-Operative, a nonprofit organization of professional actors, is presenting its first annual Actors' Festival at South's Performance Gallery. Each evening, from February 3 through February 10, will offer stagings of three or four works, many of which have never been seen before locally. The pieces will be adjudicated by a panel of eight. The five highest rated works will have additional performances in the Festival Encore, on February 22 and 23. For the schedule of specific presentations, call the Actors' Co-Op at 238-5582. (San.)

South Performance Gallery, Sunday, February 3, through Sunday, February 10, at 7:00 p.m.

BIG BUTT GIRLS, HARD-HEADED WOMEN

South and the African American Museum of Fine Art present San Francisco actor/activist/performer Rhonda Jones in her newest solo piece, based on her work as a physical theater specialist in the city and county jails of San Francisco. The piece, a series of monologues, is derived from the lives of new women inmates.

South Performance Gallery, Sunday, February 10, at 7:00 p.m.

Woman in Mind

comedy by Alan Ayckbourn
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Tickets: \$10-\$14

behind him, John Ackman has staged the performance and provides musical accompaniment. Additional music is by Public Enemy and Marvin Gaye. (San.)

South, Thursday, January 31, through Saturday, February 2, at 8:00 p.m.

CAFE RISE

The Naked Theatre Club and the Rose Collective just group are offering a late night potpourri of music, comedy, and poetry at the Marquis Public Theatre. All under the general direction of Christopher R. (San.)

Marquis Public Theatre, open-ended run, Friday and Saturday at 10:00 p.m.

For information call 295-5024.

THE CASTLE

The USC Department of Theater presents British playwright Howard Barker's drama, which is rarely produced in the United States. Set in medieval England at the end of the Crusades, the retelling of soldiers discover that the women have transformed their village into a radically new kind of female society. James Peck has directed. Cast members include Celia Lewis, Debra Allen, Kim Walsh, John McDermott, and Josh Sellers. Neil Perry is the scenic designer. Jack Yaggy is the costume designer, and Brenda Berry is the lighting designer. (USC Theatre.)

USC Theatre, its persons. The play is imbued with passion — in language and deed. Audience discussion is invited. (San.)

Managed West Center for the Performing Arts, Wednesday, February 4, through Saturday, February 10, Wednesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.



Cinque de Solis

CINQUE DE SOLIS

Ticketmaster: San Diego presents Cinque de Solis. (San.)

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performing "Roulette Experience" (new experience), an original production unseen before locally. And if it even comes close to approaching what the group did to its most recent visit, it should be spectacular. (San.)

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The Big Top, Jack Murphy Theatre, through February 10, Tuesday through Friday at 8:00 p.m. Saturday at 8:00 p.m. Sunday at 1:00 p.m. and 5:00 p.m. For information call 278-1105.

THE FLIGHT OF THE EARLS

In 1907, Irish noblemen from Tyrone and Tyrone (now Donegal) counties went to the continent in hopes of raising an army to defend the British. This move, called "The Flight of the Earls," actually had a negative effect, since in the absence of the noblemen the British established Protestant settlements in Northern Ireland, thus leading to four centuries of intransigent strife. In Christopher Humble's play, now at the North Coast Repertory Theatre, that strife exists both without and within the Earl family. Plot propaganda with their plot and by a father who did something of a similar act, the three Earl brothers are fierce members of the IRA — as are violent solutions as their mother, a wife, and her sister are against them. When the play begins in 1917, the family is intact, by the time it ends, there is an accidental death and a wounding and the shattering of a family, by itself, whose exception breaks back to the original Earl. The play's subject is extremely important, its treatment of that subject, however, is fairly antiseptic. Humble has earned a reputation as a backdrop for overlooked effects and crises. The language of the Earl makes them as cruel as the House of Atreus. But there is a difference between Aschylus's characters and Humble's. The latter are absolutely direct, both in — a heightened suspense. The play is so predictable that the question becomes not who will die, only how. The North Coast Rep production, directed by Olive Blatnick, makes up in intensity what it lacks in skill. Clearly, Blatnick and her cast feel deeply about the subject. They communicate it between the lines through. But the acting itself is uneven, at best, and unable to make the machinery of the overblown plot as a whole into place. Of the men only Ron Cloutman, who opens again for another dose of path, when Shogun directed the world premiere of *For Your Love*, kept his it that he kept telling his actors, "That's fine, but take it further, take it a little further." The Naked Theatre Co.'s production of the play, now at the Marquis Public Theatre, could benefit from this advice as well. Directed with magnetic physicality by Christopher R. the cast is competent and generous, several aspects of this "full-length play in one act" should turn the tide. In James Fennell, a lively, laser-fingering Edna, and Susan Strassman, whose verbal timing is perfect for the part of May, have some fine moments. Each, however, is a click or two away from the unbridled, whirling spontaneity required for Shogun's play. A last-minute A.P. Chaffin saves the production well as the drunken Old Man telling about the set to another dimension. And Michael Egan is a host as Martin, May's gentleman-servant who doesn't have the brain God gave said. The set, nicely designed by Keith Worley, looks as if someone played a *Major* novel onto the Marquis stage. Victor Melina's lighting is useful, as are the uncredited costumes. And while the performance has its moments, the play is *Shogun's For Your Love*, after all, and if you're never seen, the production is

good enough to merit a visit. (San.)

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Cash McCall: Elanix, Monday, February 11, and Tuesday, February 12, 8 p.m. and 10 p.m. Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 439-0541.

The Dickies and Fishwife: Belly Up Tavern, Monday, February 11, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

"Beach Annual Bob Marley Birthday Celebration, Part 17" featuring Brigadier Jerry and Sister Carol: BOKA, Tuesday, February 12, 8 p.m., 555 Union Street, downtown, 279-7942.

Jimmy Nono, Jr., and His New Orleans Marching and Good Times Society Band: San Diego City College Theater, Tuesday, February 12, 8 p.m., C Street, between 12th and 13th Streets, downtown, 234-1062 or 234-4141.

The Blake Babies: Off the Record, Wednesday, February 13, 8 p.m., 3865 Fifth Avenue, Hillcrest, 298-4755.

The Joy DeFrancesco Quintet: Elanix, Wednesday, February 13, through Sunday, February 17, Wednesday, Thursday and Sunday, 8:30 p.m. and 10:30 p.m., Friday and Saturday, 9 p.m., 10:30 p.m., and midnight, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 439-0541.

The Blake Babies and Hot Remances: Cabana, Wednesday, February 13, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Backstreet Zedee and C.J. Chentier: Belly Up Tavern, Wednesday, February 13, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Charleston L.L.K. and the Cavaleiros: Montezuma Hall, Thursday, February 14, 8 p.m., 5161, 594-0947 or 278-7133.

Jerry Jeff Walker: Belly Up Tavern, Thursday, February 14, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Prophet, featuring Lonesome Dove: Park Place, Thursday, February 14, 9 p.m., 1286 Fletcher Parkway, ES, 440-7472 or 278-7133.

Peter and Les Berrymans: Chico's Restaurant, Friday, February 15, 7 p.m., 39821 North Torrey Pines Road, La Jolla, 554-3663.

OF NOTE



NINE INCH NAILS

Just when I find myself toying with the idea that the speed-metal mer- chants have the steepest depression market covered, along comes **Best Reason** with a **Wine Into Water** to set me straight. His album **Pretty Hate Machine** has received a healthy measure of acclaim and not undeservingly — between the impressively clangorous one-man electro-racket of his arrangements and the winsome tunefulness of most of his songs, the precocious Reason was bound to gain attention. But, being the bewee kind of a guy that he is, he knows that the doom must be laid on thick in order to tell your record to Depeche Mode enthusiasts, and Reason seems bent on reuniting "Blightmouth Rumsous" and infusing it with just right the first time, this is a dead-end pursuit for such an obviously talented performer. Even (especially) when the lyrics are as thoughtfully crafted as Reason's. However, when he's not moaning about God's injustice, he's waving sensitive about the only place he's ever found respect: inside a woman. The respect for lust has become recent and rewarding fruit: the B-side of "Sin" single is a satirical reworking of Queen's "Gee Down Make Love" displaying welcome humor along with the expected studio mastery. Reason will somehow bring his act to the stage this Saturday at **Equinox**. **Sweet Equinox** will open.

MIKE KENEALLY

Larry Carlton: Theatre East, Friday, February 15, 7 p.m. and 10 p.m., East County Performing Arts Center, 210 East Main Street, ES, 440-7472.

The Dickies: Bada, Friday, February 15, 8:30 p.m., 528 F Street, downtown, 234-4141.

Rik Emmett: Backlund, Friday, February 15, 8:30 p.m., 3022 Kettner Boulevard, 294-9033.

Big Drill Car, the Mr. T Experience, and the Creams: Cabana, Friday, February 15, 9 p.m., 2812 Kettner Boulevard, 294-9033.

"Hardi Gras" with Earl King and John Monson: Backlund, Saturday, February 16, 8:30 p.m., 3022 Kettner Boulevard, 294-9033.

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Dino Lee and His Law Johnson: Carnival Bar, Saturday, February 16, 9 p.m., Calamander Resort Hotel, 3769 Mission Boulevard, Mission Beach, 488-5093.

Holmes Creed, Sargers, and Fishwife: Cabana, Saturday, February 16, 9 p.m., 2812 Kettner Boulevard, 294-9033.

"Jittering to Live" with Angela Talbot and Glenn Miller: Adrenalin Music and Arts Library, Sunday, February 17, 2 p.m., 3098 Wall Street, La Jolla, 434-5972.

Reckless of Blues: Belly Up Tavern, Sunday, February 17, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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Liquid Jesus and the Field Ignorance: Saturday, February 23, 9 p.m., Pueblo Ancho Shopping Center, Tustin, 844 California, 278-7133.

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MacKenzie, the Mad Professor, and the Robotica: La Palma Theater, Saturday, March 18, 9 p.m. (Pine and D Streets, Encinitas, 259-0803).

Acres: Billy Up Tavern, Tuesday, March 18, 9 p.m., 143 South Collins Avenue, Solana Beach, 441-9022.

Delbert McClinton: Billy Up Tavern, Thursday, March 22, 9 p.m., 143 South Collins Avenue, Solana Beach, 441-9022.

The Unattachables: Billy Up Tavern, Thursday, March 26, 9 p.m., 143 South Collins Avenue, Solana Beach, 441-9022.

Sing and Concrete Blonde Sports Arena, Saturday, March 20, 7:30 p.m., 224-4176 or 278-1245.

Western Marcella: Bachand, Wednesday, April 21, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 969-8022 or 278-1245.

The Whiplashers: featuring Russ Freeman: Theatre East, Friday, April 22, 7 p.m. and 10 p.m., East County Performing Arts Center, 230 East Main Street, El Cajon, 444-2277.

LOCAL MUSIC

Club listings are compiled by the *San Diego Reader*. If you wish to be included, please call 265-0902. Shows on Friday before 5:00 p.m. The listings are free.

North County

Real Street Cafe: 176 North Highway 101, Encinitas, 942-5445. Joe Stewart, jazz and ballads, 7:30 p.m., Friday. The Real Street Band, cabaret, dinner and jazz, 7:30 p.m., Saturday.

Bever Creek, 15251 East Valley Parkway, Encinitas, 746-7408. Funk Rock, country, Wednesday through Sunday.

Billy Up Tavern, 143 South Collins Avenue, Solana Beach, 441-9022. The Real Farmers, rock and roll, and David Bradley and the Music Band, comedy and music, Thursday; the Beatles, also



CHARLES MUSLEWHITE

Since the unfortunate demise of Paul Butterfield, **Charles Muselwhite** has been the standard bearer of the Chicago white-harp blues tradition. I have always found him entertaining without being particularly distinguished or innovative -- at this point in the stated blues tradition, that distinction is reserved for a younger man like T. N. Burke. But, all that said, Muselwhite is in many ways the James Cotton -- a vibrant, affable journeyman. That's why he's always a crowd and popular draw at the Billy Up Tavern, where he'll appear on Saturday, Groundhog's Day, my 75th birthday. Muselwhite does not put the emotions into the classic bluesmen, but no one could claim he doesn't offer a good time.

STEPHEN ESMEDINA

and reggae, the Darius Hall Crushers, who and reggae and Gospelists, the Friday Charles Muselwhite, blues and rhythm and blues, Saturday; the Dots House Brass Band, rhythm and blues and soul music, Sunday. Wild Child, rock and roll music of the Doors, Monday; Bad Nutha, country, then and rhythm and blues, Tuesday; live music, Wednesday; call club for information. Afternoon concerts (beginning at 5:30, or 6 p.m.) are offered on Wednesday, Friday, Saturday and Monday; call club for information.

RockWorks/Punkies Coffeehouse, 2071 Via de la Valle, Pioneer Hill Mall, Del Mar, 755-3735. Laura Pfeiffer and guests, blues-rock, 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista Way, Encinitas, 721-5400. Vaughn McElrath and guests, contemporary, Tuesday through Saturday.

Rogers' Speakeasy, 340 East Grand Avenue, Encinitas, 741-0035. Live rock and roll nights, call club for information.

The Camelot Inn, 887 San Marcos Boulevard, San Marcos, 744-1332. Stronge Woods live on Irish music, singing on Friday; live music, Saturday; call club for information.

Carlos Murphy's, 240 East Via Rancho Parkway, Suite A1, on the North County Fair shopping mall, Encinitas, 449-5012. Bohemian, rock and roll, Thursday; Private Domain, rock and roll, Friday and Saturday; Keno Fry, contemporary, Tuesday; Monday: the Shower Singers, audience participation singing show, Tuesday; the Vette, rock and roll, Wednesday.

The Caravel Highland Golf and Tennis Resort, 2455 Palomares Drive, Rancho Palomares, 672-9100. In the Club Double Eagle, the Vette, vintage rock and roll, Friday and Saturday; Aerosmith, singing entertainment in afterglow nights from 8:30 to 9:30 p.m.

The Del Mar Country Store, 2054 Lake Drive, Encinitas, 745-2733. The Chrysothrips, country music, 9 p.m. to midnight, Friday and Saturday.

Del Mar Plaza, 1555 Camino Del Mar, Del Mar, 742-7281. Billy Burke, variety music, 10 to 11 p.m., Friday and Saturday.

The Kartagans Cafe, 1030-110 San Marcos Boulevard, San Marcos, 473-3222. The Whiplashers, vintage rock and roll, Thursday through Saturday; Roughneck, funk, reggae, Wednesday.

El Comal, 12845 Pines Road, Poway, 460-0100. Greg Hartline, contemporary music, Friday; happy hour, Dave Marrow, pop, rock, Friday and Saturday.

The Encinitas Country Club, 3800 West Country Club Lane, Encinitas, 745-3303. John and Betty, contemporary variety, 8 p.m. to midnight, Friday and Saturday.

Florida Lounge, 639 West Washington Avenue, Encinitas, 745-0931. Trad, contemporary, Tuesday through Saturday; the Greg Hartline Group, featuring David Harner and Greg Hartline, contemporary, Sunday and Monday.

Fish House West, 2633 South Highway 161, Cardiff, 753-6838. Live music, 9 p.m. to 1 a.m., Friday and Saturday, call club for information.

The Flying Bridge, 1303 North Hill Street, Encinitas, 722-9941. Billy Fowler and Susan Kunk, contemporary, Tuesday through Saturday; Don Warriner, country and contemporary, Sunday and Monday.

Fogarty's Pub, 245 West El Norte Parkway, Encinitas, 743-9141. Power Surge, featuring Gary Farmer and Felipe de Aguirre, popular rock and roll, Wednesday through Saturday.

The French Connection, 3023 Carroll Canyon Road, Scripps Memorial Ranch, 564-0000. Barbara Janssen and the Ron Band, fast blues and soft rock, Thursday; Ashby Jay, jazz, Friday and Saturday; the Jolly Hassel and Jolly Williams Five, Pop Band, New Orleans jazz and blues, 7 p.m., Sunday; Classic NRG, oldies and variety music, Wednesday.

Gilbey's, 1445 West Valley Parkway, Encinitas, 480-4420. Live Latin dance music, Thursday through Sunday; call club for information.

Hennanery's, 2777 Howard Street, Carlsbad, 739-0951. The Promises, original acoustic rock and roll, 9 p.m. to 1 a.m., Thursday; live music, Friday and Saturday; call club for information.

Henry's, 284 Elm Street, Carlsbad, 739-0944. Pianos, contemporary and Motown music, Tuesday through Saturday; the Brian Bros, vintage rock, Sunday and Monday.

Hillside Hotel, 15375 Camino Del Mar, Del Mar, 792-3206. In the Dory Lounge and Oyster Bar, The Bob Long Band, New Orleans and jazz, Wednesday through Saturday; John Cony performs a variety of piano music from 10 a.m. to 2 p.m., Sunday.

The Hungry Hunter, 12841 Rembrandt Place, Poway, 460-0100. Second to None, contemporary rock and roll, Friday and Saturday; Mark Madson and Friend, jazz and rhythm and blues, Wednesday and Thursday.

Joe Chubbie's Del Mar, 1540 Camino Del Mar, Del Mar, 792-3206. Group and dancing to Jukebox Live, with Scott Chamberlin on vocals, offers a blend of standards, vintage rock and roll, and contemporary favorites, 8 p.m. to midnight, Friday, and with Liz Chamberlin, 8 p.m. to midnight, Saturday; Ron Siger offers a variety of show tunes, light classics, and contemporary selections on the piano for tea time, 3 p.m. to 5 p.m., Tuesday through Saturday, and for cocktails until 7 p.m., Doug Mc performs on keyboards and

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single-act special guests in the Jimmy Thomas Lounge from 9 p.m. to midnight. Thursday, on patio 3 p.m. to 7 p.m. and 9 p.m. to midnight in the Jimmy Thomas Lounge. Sunday, from 9 p.m. to 11:30 p.m. Wednesday is "open night," hosted by Luigi Larocca from 9 p.m. to midnight. Singers are welcome. Blue lounge performs on the patio from 10 p.m. to 2 p.m. Sunday brunch.

Ireland's Own, 606 First Street, Encinitas 944-0223. Pat Hamilton, Irish and folk music, Thursday through Saturday.

Jelly Ropes/Encinitas, 1900 North Harbor Drive, Encinitas 722-1831. Chuckie, country and music, Wednesday through Saturday.

Kor's Cafe, 235 15th Street, San Mar 455-1005. Live acoustic jazz, folk, classical and original music, on guitar with vocals, 6 to 9 p.m. Thursday, Gary and Brian, classical acoustic guitar music, 6 to 9 p.m. Friday and Wednesday. Frank and John, folk and original music, acoustic, performed with vocal harmonies, 7 to 9 p.m. Saturday. "College Night," featuring various acoustic acts, 6 to 9 p.m. Sunday.

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad 439-1111. In the Thompsons of Champagne Lounge: Billy Allen, contemporary, Tuesday through Saturday with Nightline. Billy Allen, contemporary, Friday and Saturday. Beech's Silver, acoustic, entertainment nights, except Tuesday, at 9 p.m., in the International Saloon.

Leo's Little Bit of Country, 601 West San Marcos Boulevard, San Marcos 744-2128. Clay Campbell and Chasent, country, Wednesday through Sunday (on patio). Sunday, 10 a.m. to 11:30 a.m. Tuesday, the North Ridge Band, country music, beginning at 4 p.m. on Sunday.

The Meltaway Coffeehouse, 238 East Second Avenue, Encinitas 489-8899. Acoustic, variety music, 9 p.m. to 10:30 p.m. open mike from 8 to 9 p.m. and 10:30 p.m. to 1 a.m. (theater). Factors, contemporary, Saturday open mike from 8 to 9 p.m. and 10:30 p.m. to 1 a.m. (theater). Factors, contemporary, Saturday open mike from 8 to 9 p.m. and 10:30 p.m. to 1 a.m. (theater). Factors, contemporary, Saturday open mike from 8 to 9 p.m. and 10:30 p.m. to 1 a.m. (theater).

Mike Pears, 4609 Pasa Delicias, Rancho Santa Fe 756-3005. Ed Nash, piano show tunes, Wednesday through Saturday.



UNOSOUR JR.

All these years after Husker Du were born, more than two decades since Neil Young's Everybody Knows This is Nowhere, one might wonder whether the low-budget, grungy melodic guitar pop that **Dinosaur Jr.** specializes in is something we need. That question is answered with a glance at the top 100 album chart: we absolutely need ugly little bands like Dinosaur Jr. (and the more the merrier). Credit must be given to this band (and songwriters/vocalists/guitarists) for making the form of the form even if your average Winger Phish fan would prefer to have none of it. For the curious yet economy-minded, Dinosaur Jr. were considered enough to release a three-song EP in 1989, which, in under 10 minutes, touched off alternative hard rock babies while retaining sufficient unique aroma: a half-reverent/half-not cover tune, in this case the Cure's "Just Like Heaven" (the horrific, sudden ending of this song is a lovely rock and roll moment); the acoustic, ballad "Throne Crown"; and the stupor-inducing rave ("Chuckle"). For only a few bucks, you get a near-comprehensive study of a band that has earned their kudos, and smart money says you'll be inspired to catch them live. Which you may do when they open for **Janet's Addiction** (for whom my love grows more intense with each passing moment) on Wednesday at Golden Hall.

MIKE KENEALLY

Mike's Cafe, 1603 San Juan Avenue, Carlsbad 443-7924. Peter Puppig, jazz and classical guitar, performs from 8 to 11 p.m. Friday, Eric Keating's Groove, contemporary, 8 to 10 p.m. Saturday, open-mike night. Tuesday, hosted by Steven White, jazz night with Eric Keating begins at 7:30 p.m. Wednesday.

The Mission Inn, 503 East Mission Road, San Marcos 475-2009. 9 Natural, contemporary, Thursday, live music, Friday and Saturday, call club for information. Ron's Trio, contemporary and variety music, Tuesday, 7:30 p.m. and live with the band, Thursday, and highland jazz, 7:30 to 11:30 p.m. and 11:30 p.m. to 1 a.m. (theater).

The Parking House Restaurant, 125 Wild Wolf Boulevard, La Jolla 524-1111. Music and comedy, Friday and Saturday evenings, Larry and Tim live open-mike night, Wednesday.

Pala Mesa Resort, 2001 Old Highway 395, Fallbrook 728-5888. Craig Hartman, contemporary jazz and variety music, 6:30 to 10:30 p.m., Wednesday and Thursday, 9 p.m. to midnight, Friday and Saturday, and 10:30 a.m., Sunday.

The Potomac Club, 1227 Old Potomac Road, Pooja 744-1225. The Big Show Band, country music, Tuesday through Thursday, the Savory Brothers, country, Friday and Saturday.

Portofino Restaurant, 109 First Street, Encinitas 942-9442. Steve Fontana, piano variety, 7 p.m. Thursday through Saturday.

Producers, 725 West Grand Avenue, Encinitas 748-7296. The Hyattens, rock and roll, Thursday through Saturday.

Pony Mike Camp, 1237 Pismo Road, Pismo 748-7296. The Hyattens, rock and roll, Thursday through Saturday.

Ralph and Eddie's, 396 Grand Avenue, Carlsbad 728-7999. Live rock and roll, music, Friday and Saturday, call club for information.

Rancho Bernardo Inn, 1750 Bernardo Oaks Drive, Rancho Bernardo 727-2146. Tami Damski and Paulie, contemporary, Tuesday through Saturday, Sunday, contemporary, Sunday.

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Smith's Downstairs, 129 East Broadway, La Jolla 524-1111. The Fiddle and the Snakehouse Band, country music, Friday through Sunday (on patio from 8 to 10 p.m.).

The Stonebridge Country Club, 1716 Stonebridge Country Club Lane, Pismo 748-7296. The Swingin' Threes, contemporary and lounge standards, 6:30 to 10:30 p.m., Friday and Saturday.

Stratford Coffeehouse, 1307 Stratford Court, San Mar 455-1005. Susan Lee, Long, classical guitar music, 9:30 a.m. to 11:30 a.m., Sunday.

Sunset Lounge, 2338 South Escondido Boulevard, Escondido 745-2541. Chad Hart, country and variety, 8:30 p.m. to 1:30 a.m., Friday and 9 p.m. to 1 a.m., Saturday.

That Pina Place, 2622 El Camino Real, Carlsbad 434-3171. Hughson, live, performs bluegrass music, the last Tuesday of the month.

Trino Restaurant, 2530 South Highway 101, Carlsbad 436-8677. Live music, Friday and Saturday, call club for information.

Valencia's, 11392 Rancho Bernardo Road, Rancho Bernardo 455-2209. Live music, Friday and Saturday, call club for information.

Villa de Galle, 1713 South 14th Street, Escondido 433-5811. At Jolly, jazz, rock and roll, and contemporary music, 7:30 p.m., Wednesday and 8 p.m., Thursday through Saturday.

Vicente's Four Seasons Restaurant, 731 South Highway 101, Solana Beach 441-1411. Stu Shuman, jazz piano music, 7 to 10 p.m., Wednesday through Sunday.

Wall Street and All That Jazz, 2446 Bernardo Center Drive, Rancho Bernardo in the Prado, suite 100-129, 423-1122. The North County All-Star Quartet, jazz, 8:30 to 11:30 p.m., Friday. John Hagopian, jazz, 8:30 to 11:30 p.m., Saturday.

The Road Bar and Restaurant, 3075 Carlsbad Boulevard, Carlsbad 728-7120. Midnight lounge, rock and roll, Friday, Third Tuesday, rock and roll, Saturday. Party Band, rock and roll, Wednesday.

Shepherd's Cafe, 1235 First Street, Encinitas 753-1234. Acoustic, contemporary, classical music on the piano and live, Thursday evening and during the Sunday brunch, Dinosaur Jr. and plan highlights, offering selections of music from the past and original, contemporary, new-age jazz ballads, Saturday.

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Lew Tabackin Trio - Feb. 18-20
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San Diego Reader January 31, 1991 :

CURRENT MOVIES

comes out of all this. The satire of tract house suburbia, seemingly stuck in an eternal Eisenhower Era despite the stark difference in technology, occurs almost as if a single man, or even a single alien, were to come to the door of every inventor's castle that sits above the suburbs — an abode of 1960s black-and-white in a desert of 1980s.

Technology — design, style, and the fairy-tale framing device, with gray-giggled Grammy relating a bedtime story about the suburbs — is the

doesn't bind the two elements together but adds yet a third element, unrelated to the others except as a fellow band member. The disparity in style is the farthest thing from fresh, is none-scrupulously rancid. But as lax and as easy as the music is, it's also as equally and compensatingly exuberant in execution. The physical setting has been chosen to be as stark as the music: to come to expect from a Duran film, the solid-core hues of the tidy nuclear-looking live pieces on a garish board and a few scattered, brightly lit

The Godfather, Part III — The Corleone saga continues, after a hiatus of sixteen years of real time, twenty years of screen time. This time the installment traverses less ground than its forerunners, only a few months in 1978 (sic), as Michael Corleone ascends the ascension and theoretical assassination of Pope John Paul I, who, it will be recalled, died actually in 1978. Coppola never has shown much for the gangster genre per se, although his forays into it have always been at their best when more general in scope.

the highway make, so that the scale of the action shrinks in a twinkling to a mere chase movie, a flight to freedom. And there that "almost silent" production, with the necessary to stir up our nuclear worries, is cancelled out when the sonar man on the bridge in U.S. Navy uniforms reads it as "a bit of deduction that could have yielded an audio counterpart of the submarine business." But that is instead just dropped on us as a fact accompi. The director, John McTiernan,

ships. The girl's mother, who is on the ship: notes the men recite Yeats to the accompaniment of a drum and fiddle and form initial salutes and the co-ordinator of the ship plans to place a spluttering fire. This is war like they are still at sea. The ship is hit, just two days in, by a bombing ran taking out the ship's engine.

who, in 1984, takes an family to visit his there to the ones to allow his wife ave: "Islam's the give my child." The ry has a certain narrative, though the omens signalled as if baby Field dy's *Mask*) turns an erture into something V movie. With Alfred

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is directed by Lane
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7. Plaza Cinema:
8. Sunset Village 8:
9. Lakeshore 8:
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score, where the American hides under an umbrella until "Fifty pounds once, fifty pounds twice ...") and wittily dialogue ("You could do worse than lie with the linker's daughter under the stars") and nonstop picturesqueness, from the mistiest landscape to the grittiest closeup (the tooth-blackened, chin-jutting John Hurt). With Richard

are not, according to Mr. Matchmaker here, *right* for each other. Not because he's plebeian and she's patrician, nor because he's a people's attorney and she's a plant person, nor because he likes butter and oil and she smokes cigarettes and she eats mussels and drinks decal but *stereotypically* because he's Gerard Depardieu and she's Andie MacDowell. It's a good thing that the two of them

Memphis Belle — Dramatic reenactment of William Wyler's classic war picture documentary on a bomber crew that must make one more run to finish out their tour of duty. Somehow it's less dramatic (and even in drabber color) than the real thing, despite

novel, which he has possession, and gently a nut. This takes off the roses of a typical trash he is beautifully lit, commended, and of sadism — the and the first death

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TO WORK MY MIND WHEN BODIES WERE EXPLORED FOR THEN MY THOUGHTS.

WHICH, LIKE A DEVEL WHIN IN GASTRO NIGHT MIGHTS BLACK NIGHT BEAUTIFUL AND HER OLD FACE NEW, THUS, BY DAY MY LIMBS, BY NIGHT MY MIND.

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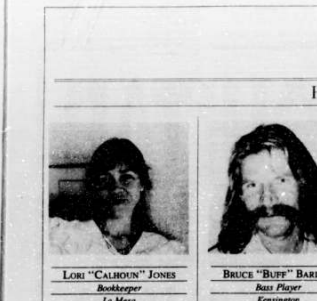
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The Men

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OFF THE CUFF

By Lin Jakary

How did you get your nickname?



SASHA "NINETY" LE BEAU
College Student
Concordia

"I've always wanted to be about ten feet taller than I am. I'm just a meter 58 - that's like 5'2". This happened a couple of years ago. I was going to help a friend move to his apartment in Paris. A lot of my friends were there and my friend's father, who was a musician, was there. He was saying someone else should have a nickname. I mentioned that the name in the last band had called me 'Buffalo.' They liked it. It was in fact my image of one of those Wild West characters like Buffalo Bill Cody or Wild Bill Hickok - long hair, mustache. It was printed on my first album, and we had a lot of it. They all were in the band. I was a member of my first band at 16 years old. When I went back in visit after a year and a half, they all greeted me. 'Hey, Ninety?' So I guess it stuck. Even my friends at school are calling me that."

LEAD GUITARIST, working with a band. I was a member of my first band at 16 years old. When I went back in visit after a year and a half, they all greeted me. 'Hey, Ninety?' So I guess it stuck. Even my friends at school are calling me that."

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ROBERT "DOC" SMITH
Accountant
Concordia

"I've never really had a nickname to anyone but my Uncle Tony. I was probably between six months and two years old - a cute, chubby toddler. I was pretty fat-complicated. When I cried, everything turned bright pink - my face, my eyes, my nose, my eyebrows. My Uncle Tony is rather dark-complexioned. He thought that the fact that I turned all pink was really cute, so he nicknamed me 'Pink.' My family never really picked up on it, but my Uncle Tony never forgot it. I don't see him that often, because he lives in Hawaii. I might not see him for weeks or eight years at a time. Then he comes to town, we get together, and inevitably during some point in the conversation, he calls me 'Pink.' He named me that, and I stuck for 30-something odd years. I still turn pink sometimes."

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NOTICE OF CLASSIFIED RATE INCREASE: Beginning with ads running in the February 1990 issue, the cost for classified advertising will increase to \$2.00 per line per week plus 10 cents per extra word. Discounts will continue to be awarded for long-term advertising contracts. Additional discounts will also be offered for early placement of ads. Information about discounts will be given upon request. The rates for space are as follows (including phone charges):

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