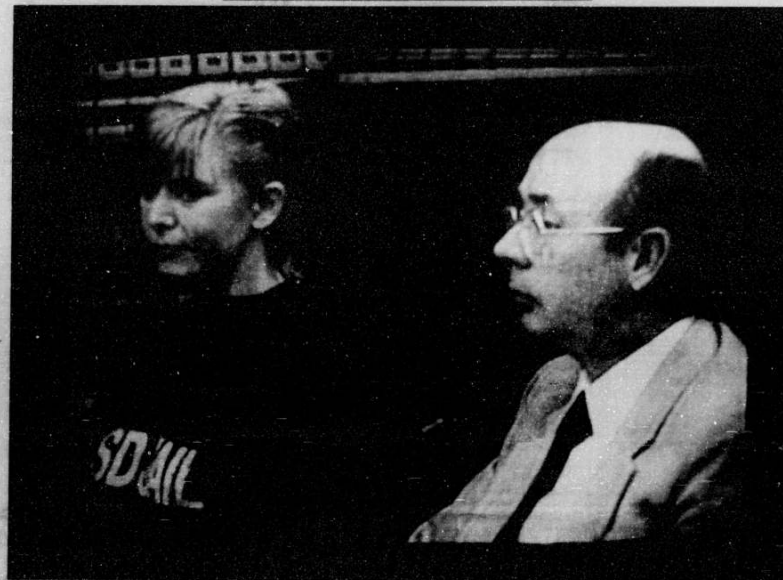


City Lights: Hedgecock's new house, Stallings backpedals with developers, gay traffic school

READER

VOLUME 20, NO. 40 OCTOBER 10, 1991 SAN DIEGO'S WEEKLY



Wilkening at preliminary hearing

I was a fugitive living in the Philippines from September 23, 1987, until May 10, 1989, when the five-member San Diego

Police Department's Homicide Task Force came to Manila to bring me back to the United States. When my Philippine Air deportation flight landed in Los Angeles, I was arrested, charged with pimping and pandering and obstruction of justice for failure to appear at my 1987 preliminary hearing. I was placed in waist chains and handcuffs for the first time, and we caravanned to San Diego from Los Angeles in San Diego police cars.

Detective John Lusardi was driving me, with a woman cop who looked like Farrah Fawcett sitting next to him, smoking, in the front seat. I tried to rest to prepare myself for whatever was going to happen next, but Lusardi kept asking me questions and pushing me to talk. He said I was facing close to 20 years in prison

unless I cooperated. I didn't intend to say much until I got an attorney. Later I saw that they had a tape recorder on the front seat.

KAREN WILKENING

my own true story

PART II

You Can't Break an Iron Butterfly

Then Lusardi did a strange thing; he said, "Don't you recognize me?" I was trying to see through the bars between the front seat and the back seat, but I didn't know who he was. He said, "I met you at one of the bachelor parties." I had provided dancers for a party for some vice cops, and I met two men there — the guy who'd called to arrange the dancers, and Lusardi, his friend and ex-partner. (It was Lusardi's friend's name that police found in the Rolodex.) If he hadn't brought it up, I don't think I ever would have recognized him, but he seemed to need to get it off his chest.

When we arrived at the downtown San Diego police station about 10:00 p.m., TV and newspaper cameramen lined the driveway. They ran up to the car and took pictures of me

(Continued on page 18)

CITY LIGHTS

SWEETWATER

(continued from page 4)
pictures. He points to one showing a large pond of flood water covering an area where the county has sketched construction of a new retirement home. Sproffers says he has asked Bailey's office for a copy of the county's official storm report from the March rains, "but I can't get it. Bailey will procrastinate until you forget about it."

It was Spring Valley's flood problems that led Sproffers to the

sewer pump station threatening the Sweetwater Reservoir. He was attending state water board meetings about the flood problems in the early '80s when he began to hear the board discussing sewage disposal for the huge new developments of Rancho San Diego, south of El Cajon. He studied the environmental impact report on the pump station and, using his experience as a planner, concluded that the plant contained major shortcomings. He filed

appeals with the water board to no avail. When the station went on-line, Sproffers' concerns were validated. The two pumps, dedicated to pumping sewage to the Otay Reclamation Plant, were too small. They've been slated to be replaced for almost three years. In 1989, a major fire caused by bad wiring knocked out the pump station for two months. The community gaged on the period odor produced by the plant, prompting installation of an expensive odor-control

system. The original emergency pumping system was inadequate and a new one had to be installed. The required emergency storage basin, which would contain sewage and keep it out of the Sweetwater River in case of a serious breakdown, is dangerously undersized. "We paid all this money to the experts to design this thing. How come it doesn't work?" Sproffers asks. The station was built by the Home Capital Corporation — a prime developer of Rancho San Diego — for about \$6.5 million. Most of this money will be reimbursed to the company through sewer fees charged to the residents. An executive with Home Capital said last week that it will cost another \$2 million to fix the pump station.

Tom Garibay, chief engineer and vice president of Home Capital, which has constructed about 2000 homes in Rancho San Diego, says the pump station wouldn't have been built in the first place if the Sweetwater Authority, which oversees the reservoir, hadn't approved a gravity-based sewage line that could have been routed around the reservoir. Garibay admits that there were design problems in the plant, but he grouches that it will take years to fix it now, since the county is requiring environmental reviews and major use permits to complete the work. "Everybody is saying it's critical, let's get those changes made, so you'd think they'd cut some of the red tape. But no..."

Sproffers has been frustrated by the same bureaucratic loop.

jumping, a problem that bedevils many people who try to get the county to act. But he also sees things hidden by the bureaucracy that others don't see. On another Home Capital development, Juncos Village West, Sproffers noticed that 303 single-family homes were to be serviced by a 15-inch sewer line. His plumbing and piping experience tells him that only an 8-inch line would be needed to handle sewage from that many homes. "So really they have tripled the capacity they need for 300 homes. It's growth — that's what we're dealing with here. But the county doesn't want to admit it."

"Sometimes the bureaucracy has failed Gene and not responded appropriately," acknowledges Duane Jacob, supervisor Bailey's chief of staff. "Gene's right; that pump station has failed and needs to be fixed fast. The bureaucracy is cumbersome, and sometimes it takes a sledgehammer like Gene to break it up."

CUTE COP

(continued from page 5)
women drivers elicited guffaws of ridicule. The second video, *The Final Factor*, dated from the early '70s. On the screen, a woman crept her Cadillac up a freeway entrance ramp. "Jane is always nervous driving her expensive car," the

(continued on page 8)

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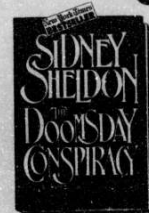
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CITY LIGHTS

(continued from page 6)
 voiceover narrated. A man in a T-shirt turning East Hampton cracked up. A man in horn-rimmed glasses sitting next to him did likewise. "Karen chooses this moment to change the cassette in her tape deck."

"Had more, Karen?"
 The group called out responses, squeezing laughs whenever possible. Randall paused the VCR before a third video, this one about the effects of drunk driving and starring male and female Marines. His face lost its Adams Family smile. "This is real important. I lost my first lover to a drunk driver with a blood-alcohol level of .08. He got one year in jail and a \$5000 fine. The room was silent. "We've all lost too many friends in recent years through AIDS. There's no sense in taking the risk of losing more by driving drunk." He listed the names of a few gay bars that provided cab service free to patrons who got soaked.

By state law, a traffic violator can attend school only once in 18 months. Many people opt for school because with the traffic school sentence, a violation does not appear on a person's record. Before the law changed on August 5, the sentence also meant no fine. Now those sentenced to traffic school are also required to pay at least 75 percent of the fine. Traffic schools are partly dependent on repeat business to stay afloat. Most, like PAC, include instruction on how to "track" the courts into sentencing you to traffic school more often than the law provides. Randall taught us this and

"Where's the fire?"
 "In your eyes, big guy."

it in a real query way, that'll get you out of there much faster!"
 Interspersed were mentions of Joey's recent appearance at L.A.'s Comedy Store, Joey's contract with HBO, and Joey's other sideline: breeding keeshonds and mini lop bunnies. The afternoon was becoming increasingly over to Joey. More asides, more flirtatious jokes with Kevin. We completed a 92-question quiz on California Traffic Laws and Regulations, during which Joey Randall complained of generic disturbances as the result of his "Eleven sandwich lunch, closeted himself in the bathroom adjacent to the room, and made loud farting noises until we were all at least snickering. He marched out smiling, chin up, with a ten-foot trail of toilet paper floating from the back of his shorts."

During the next break, Randall encountered his beef with former local lesbian politico Susan Jester, who he claimed had screwed him and "the community" over in a business deal. Orange juice was spilled. My friend didn't tell his partner why he pulled me over. In his best macho voice, he asked,

other tricks, like how to get a charge dismissed by postponing court dates until they conflict with the ticketing officer's schedule. He suggested, for example, complaining of hemorrhoids to get a postponement. "If you want to do

freely with each other, and what they spoke more about was how taxing this day had become. Too hot, too tedious. Too full of bad jokes.

We corrected the text of the person sitting next to us. This was done *Joparty*-style, each person reading a response in turn and receiving either a "ding" from the desk bell Joey produced from a file box or an emphatic "sausage" made by the group. People consulted their neighbors, whispered, "Did I get that one right?" made jokes where they could. "Question number 76," Randall read. "When you see this orange sign, Men Working, you should..."

"Slow down and check out the ducks!" a young man in a soccer T-shirt of Mykones called out. The day ended with our filling out spurious questionnaires, designed by Joey Randall to generate new jokes for his act. Before giving us leave to answer questions like "What is the funniest thing that ever happened to you?" and "What is the meaning of the Universe?" Define and illustrate. Give three examples. Randall announced he would read us some funny responses from previous students. "Uh-oh," whispered the man next to me. "Here comes the punishment part."

"A cop who was in a class with me," Randall read, "pulled me over to find out if we had a test the next day. He came to the driver window, his partner to the passenger window. My friend didn't tell his partner why he pulled me over. In his best macho voice, he asked,

"Where's the fire?" In my best queeny whine, I said, "In your eyes, big guy." The partner, his gun half-drawn, almost shot his face off."

Nearly an hour later, grades on our quizzes were given. Kevin missed 25, more than anyone else, and received an A. The blonde who had "run a stop sign" in the eyes of the law missed only one — the best score ever. Joey Randall gave them each a button — "collectible items," he said — featuring the comic character he has incorporated into his standup routine since 1983. Calvin Condon. Underneath the smiling face of a condom with arms and legs are the words "Safe Sex is Greater Sex."

At last, the day was over. As our instructor called each person forward to receive a completion certificate, someone began to hum "Pump and Circumstances." By the second measure most of us had joined in. By the seventh, most of us had dropped out.

LIFEGUARD

(continued from page 5)
 victim had been swept into a "safe hole" in an unseen area of turbulence beneath the river that "sucked him down under."
 According to Olson, "They seen him sitting on the rocks one minute, the next they seen his head going through the stone hole." Rescue expert Bodek says it's conceivable that Knight simply lost his balance and plunged into the river. "River rocks tend to be

slippery. There's splashing water and moss that grows on some of them. He might have lost his footing."

A final uncertainty involves the role of Valley County coroner Mary Heikkila, who is also said to be the local mortician. According to Olson's report, the coroner was summoned to the scene and took Knight's body to a funeral home in McColl. Olson says that a blood sample was drawn and sent to a laboratory in northern Idaho, but as of last week, the results were not available. None of the Idaho

The coroner did not return repeated telephone calls.

officials could say whether an autopsy was conducted, and Heikkila did not return repeated telephone calls.

San Diego officials won't comment on any of this until after they close their closed-door inquest, which is expected sometime later this month. "It's a standard thing, whenever lifeguards are in an area of a drowning, we try to come up with a better way of doing things," says lifeguard Lieutenant Brent Bass. Asked about Olson's version of Knight's plunge into the river, Bass says, "Yeah, that's accurate. I don't think that tells the whole story. I don't even know the whole story. Once we have a clear picture of what happened, we can give you more."

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STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:
A friend of mine has recently taken up the nasty habit of spitting. He claims that saliva contains many calories, and this is merely a weight-watching practice. Is he spewing facts or just spitting into the wind? By the way, wasn't there a law once upon a time forbidding people from spitting on the sidewalk?

Jerry Beaumont

Sister
How many calories are there in spit? The Matthew Alice juggernaut blazes another new trail into the land of idiosyncrasy. Well, if it weren't for beanbrains like your expectorating friend, I'd just have to fold up this little operation and retire to Guam. I guess. How many calories in spit, eh? What next...

Don't tell your friend, Jerry, but saliva is 98 percent water, the remaining 2 percent mineral salts, mucus, a dab of protein, and a soupçon of the digestive enzyme amylase. The "calorie count" just about zippo. Saliva does wash skin cells and food particles down our throats, so your friend saves a microcalorie or two, I suppose. But all in all, he's wasting enormous amounts of time and energy while he grooves out the rest of us. Of course, the minute he drinks or eats anything, he's undone whatever minuscule benefit he's gained from the spitting.

I'd be more baffled by your friend's behavior if my undercover operative on the sports and fitness beat hadn't told me about an old story spread around by wrestling coaches. Since anything is possible in the world of sports competition, I have no real reason to question this revelation, no matter how puny it sounds to me.

Seems that, in bygone years, wrestling coaches used to advise slightly overweight team members to spit out their saliva the day before a match so they'd lose that pesky pound and weigh in under the limit of the next lower weight class. But apparently the wrestlers were told they would avoid gaining water weight from the saliva. Calories had nothing to do with it. The average body does crank out about a quart of saliva a day. There might be some



Illustration by Rick Cory

weight loss involved if the person didn't eat or drink anything while he's spitting. But as for the law about spitting, it's still there, Jerry. So you go right ahead and make that citizen's arrest.

Dear Matthew Alice:
Recently a friend who is an automotive engineer for General Motors told me that the GMC on Chevy trucks does not stand for General Motors Corporation. He said it stands for Grabowski Motor Company. Apparently, in the '20s and '30s, a Polish millionaire named Grabowski owned a truck company bearing his name, and he sold it to General Motors. Can you shed some light on the Grabowski Motor Company?

Jack Constantine

Mission Hills
Next time your engineer friend is in town, take him to El Cajon Boulevard and tell him the story about how the street name is Spanish for "Al Capone," and it was named after the gangster because he used to vacation here and could often be found on the boulevard eating machaca burritos at a favorite Mexican food stand. If your friend looks skeptical, stick to your story. It's about as true as the Grabowski Motor

Company tale.
Granted, the General Motors Corporation was built by stitching scores of small companies into one giant man-eater, but the core of the truck division was formed when Bill Durant purchased the Rapid Motor Vehicle Company and the Reliance Motor Truck Company in 1910. The trucks continued to be made under their old names until 1911 when the General Motors Truck Company was formed. The mother of all car makers didn't become the General Motors Corporation until 1916, so the original GMC probably stood for General Motors Company, their earliest name. If their cars weren't proof enough of GMC engineers' sense of humor, I guess the Grabowski story is.

Dear Matthew Alice:
I came to San Diego from Pittsburgh a while ago and noticed that when dialing long distance I now had to dial the digit 1 before the area code and number. Pittsburgh does not use this practice. The only explanation I've heard so far is that the 1 ahead of the area code triggers the long-distance circuits. Since this was not necessary in Pittsburgh, I wonder why it is necessary elsewhere. When I do not use the 1 before the number, I get a recorded message that tells me I have to use it. If the

phone network is smart enough to figure out I didn't use the 1, I certainly think it should be smart enough to know that I had dialed long distance. Any ideas?

Charles Morrow

San Diego

A million of 'em, Charles, few related to this job, though.
But, hey, what are you doing here? It occurs to me that you left behind what Rand McNally or some outfit dubbed the best city in the country. San Diego, as I recall, finished way back in the pack with Gary, Indiana, and Secaucus, New Jersey. Wasn't it Pittsburgh that put up all those snooty billboards ticking sand in our civic face? Well, no hard feelings, Charles. Pittsburgh doesn't need the prefix, apparently, because nobody's hacking down the doors to move there.

The 1 is used only in cities that are running out of three-digit local phone prefixes. San Diego qualifies in that department. Pittsburgh, apparently, can't give 'em away. With a prefix 1 meaning long distance, the phone company can use area codes for new local prefixes.

Say you dial up Mom Morrow in Pittsburgh but don't use the 1 prefix — 412-555-1212. If Pacific Bell had designated 412 as a local phone number prefix, the phone you'd hear ringing would belong to whoever in the 619 area had the phone number 412-5551. And just your luck, that number would belong to one of those jerks who snarl at you and ask if you're too dumb to dial right and then slam the phone down in your ear.

So as the country plugs in more fax machines, ATM machines, credit-card verification systems, and other phone-number grabbers, eventually all cities will require the 1 prefix. Maybe even that little bit o' heaven, Pittsburgh.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 55803, San Diego, CA 92186-5803, or fax your questions to 619-449-9999.

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Deborah Palfrey knew how most prostitution rings unravel. Angry clients don't complain to police, and vice cops don't initiate undercover investigations. The madams most often end up in jail because one of their girls turns them in. And that's what happened to Palfrey.

Like last year, two women who worked for Palfrey contacted San Diego Police independently, disclosing how 35-year-old Palfrey was using her business, Escort Service, as a front for prostitution. The women explained how Palfrey set up \$200-a-night "dates" for her ten girls, who kept \$100 for themselves and paid the other \$100 to Palfrey and the phone dispatchers who ran the business from the kitchen of Palfrey's Claremont townhome.

Vice squad detectives spent two months building a case against Palfrey. They tape-recorded phone calls, interviewed clients, strapped a hidden microphone on a female police informant, and finally arrested one of the escorts just before she climbed into a limo with an undercover vice officer. Based on that evidence, police raided Palfrey's home on December 28. They gathered a trunk full of documents and charged her with pimping, pandering,

police department, who arranged for Liane to speak with the San Diego vice squad.

Rivers told the officers how Palfrey had never mentioned the word "prostitution." Palfrey instead told her it was "a full-service escort service" and that because she and Rivers were "both adults... we know what that means."

Palfrey's tip sheet asks the women to pay for professional make-overs that will teach "not how to paint oneself as a clown, but to correct any defects and enhance every asset." Bizarrely, manicures and pedicures are important because "not only do your nails look better, but you receive the added benefit of being pampered!" And while the women were free to choose their length, shape, and color of their nails, Palfrey reminded them that "good nails are always of paramount importance. Therefore, no outrageously long claws, gold paint, or fluorescent hoes."

The escorts could pick their own clothing, but Palfrey told them it was "mandatory" that they wear dresses "similar to those of a schoolgirl in a better department store." She urged them to choose outfits that can be described

as "schoolgirl," "cute junior," "sophisticated," and "luscious," while avoiding "polymers," "punk-like," and "masculine" clothing.

Rivers gave police copies of several documents that Palfrey had given her escorts. One is a two-page memo hastily produced on a home computer. Titled "Physical Appearance," it urges the women to "attain an overall appearance of a flight attendant" and offers eight tips on how to achieve that goal. "MAKEUP, along with NAILS, both hands and feet, should be touched and neatly done when on-call," Palfrey writes. Hairstyles should be the in-

formant in hopes that Palfrey would repeat some of the incriminating statements she allegedly made to Rivers. The two women met at the Mar-Calleander's restaurant in Kearney Mesa. Putting in as a secretary at a hardware store, the informant asked Palfrey exactly what the job consisted of. "We do not talk about exacts," Palfrey responded brusquely. The informant changed tactics and asked Palfrey how to explain the service to a potential client. The escort should explain that the fee is \$200, Palfrey said, and that there is "absolutely no additional tipping or hidden charges... for complete or full service within the privacy of the home, office, or hotel room." And if the customer asks for an explanation of full service, the escort should reply, "Well, full service, sir, is whatever the two consenting adults decide to do."

Then Palfrey abruptly changed the subject. "Everything about you in regard to appearance is wrong," she told the woman. Her nails were "awful," her attire "not even close," and she needed a professional makeover job. Her suggestion that the woman return for a second interview after the heavy treatment, Palfrey tried to end the session, but the informant kept her talking long enough to record some damning statements. Palfrey told her the woman could set her own rate if the client wanted a second round of "full service" and said \$175 is "fair."

She then suggested that "if he's a strange one and likes whipped cream," Palfrey could use whatever you want for the whipped cream." Palfrey revealed other aspects of her

the clients paid cash, the escorts would mail a \$100 money order to Palfrey's post office box. She knew an escort could run off with \$400 or more after working just one night, so Palfrey required that the first client either pay with a credit card so Palfrey could keep the escort's share as a deposit against future cash earnings, or the escort had to put up a \$200 cash deposit, which would be refunded when the woman left Palfrey's employ.

Escorts were given a two-page "checklist" with instructions on how to process credit-card slips and money orders. Procedures for answering client phone calls, which the girls were sometimes expected to do, were spelled out in a four-page document titled "Working Phones." It included this advice on securing dates with potential customers: "Always close your presentation with something like, 'Would you like to make an appointment, sir, or were you just shopping this morning, afternoon, evening?' Always allow the client an opening in order that he may be able to leave out gracefully. No need for hard close; a soft close will always sell more calls in the long run."

To make sure the prospective client was legitimate, Palfrey's dispatchers and escorts were to check that his phone prefix matched the area he said he was calling from. And if the phone number's fourth digit was a nine, the dispatchers were to call the operator to confirm that the call was placed from a pay phone, because Palfrey noted, "all pay phones have their fourth digits beginning with a nine."

These instructions were repeated in



Deborah Palfrey

they raided Palfrey's townhome last December 28. They took her address books, credit card vouchers, business cards, receipt books, resumes, and a series of note cards that listed the escort's real first name, phone numbers, the pseudonyms she used while working, areas of the country that she preferred to work, and the cities she considered off limits. The note cards also included a brief physical description that Palfrey's phone dispatchers could read to prospective clients. "Leslie," a 22-year-old from Vista, was five feet four inches tall and weighed 118 pounds. Her measurements were 34C-24V-36V. She had sandy brown hair, dark brown eyes, and dimples. "Lee" is described as "athletic, mid-20s," also five feet four, 36C-25-36. She lived in North Park and didn't mind driving across the country, though she wanted to stay away from Chula Vista and National City and wouldn't work on Sundays.

Palfrey told the police informant that she'd been in business since early 1990 and had lived in San Diego for about six years. She talked of expanding her business and said she was in the process of moving to San Francisco, where she would start a second escort service. It's a "20-step process," she explained, "and we're, like, at step four or five right now."

The informant returned for a second interview with Palfrey on December 6. Though a transcript of that second recorded conversation isn't included in the documents Palfrey made available, it's summarized in an affidavit prepared by vice squad officers. According to that document, Palfrey again threatened the in-

Spend an Evening with a Cute Junior

and extortion.

Palfrey's business wasn't particularly large or profitable, and her arrest wasn't unusual. What makes her case different was her decision to ignore her attorney's advice and give two reporters copies of much of the evidence in her case. She did so because she believed the documents would prove her allegations that the vice squad had a vendetta against her and violated her civil rights during the investigation and subsequent arrest. The 200-plus pages of transcripts, affidavits, memos, and notes don't indicate that, but they do show how Palfrey ran her business and how police brought her down.

Palfrey hired none of her escorts through a classified ad in North County's *Black-Citizen* newspaper. Liane Rivers, who was 18 at the time, read one of those ads last November 6, called the phone number, and was told she could make \$1000 a week by dating men. She arranged an interview with Palfrey at the McDonald's restaurant on Via de la Valle in Del Mar. Palfrey, who used the name Carol Moore of Fern Moore, hired Rivers on the spot and sent her to her first client at 2 p.m. that afternoon. Rivers had sex with four other men during the following two weeks, but after the Thanksgiving holidays she decided to stop working. Instead of just quitting, she took some of the paperwork that Palfrey had given her and left it out intentionally where her mother could find it. When her mother asked questions, Rivers gave her the details. Mrs. Rivers then phoned the Oceanside

started accepting.

Palfrey was also concerned about the safety of the women who worked for her. They were told to phone the escort service after they arrived at a client's home or hotel, and if Palfrey's answering machine was hooked up, they were to pretend they were talking to a dispatcher so the client would think the escort service's owner always knew where her girls were. The escorts phoned the service again before leaving the client, and they were supposed to be paid for their next assignment. (The girls had to rent their own cars, but Palfrey arranged for a paging service to give them a \$149 discount off the usual \$22.99 monthly rate.)

Rivers told police how Palfrey insisted that escorts never discuss sex with a client, either on the phone or in person, because the "client" might be a cop. If a man asked what he got for his \$200, the girls were to say only that it was a "full-service escort service" and were warned to "never associate the money with the sex."

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business in that conversation. She explained how her escorts can give their home phone numbers to clients and keep all the money from any subsequent "dates." This freedom to build up a side clientele "is very unprecedented in this business," Palfrey boasted. "Because in this business, the agency feels that every time you see 'Joe' or 'Joe's son, you must go through the service. But Palfrey's policy apparently didn't cost her very much. "Let me tell you something about Joe," she said. "Joe gets very tickle. He likes variety. And that's why I'm always looking for new people. So Joe will use the service over and over and over again."

Her last working girl handed her a call, Palfrey added, though most of them had about six dates weekly. The average girl could make \$1000 a week, more if clients were generous. But they had to play by Palfrey's rules. "No [other] agency is known would look you and say, 'Sorry, but you got to go a makeover,' she told the informant. "They just say, 'Okay, you got something on top and something on the bottom. That's good enough. That's not good enough for me to follow my wish, you'll make a lot of money and you'll work within a very nice assignment. Very professional all the way. Very attractive. Very all-around. We love men, but we don't believe men have any business in this business.'"

Still, Palfrey didn't completely trust the nightclub, so she developed an elaborate system to make sure each girl \$100 out of the escort's \$200 fee. If

a series of weekly newsletters that Palfrey mailed to her escorts. The newsletters welcomed new employees, reminded the escorts to send Palfrey copies of their weekly work schedules, chastised them for making collect calls to the agency's telephone, and offered job tips. Palfrey, who copyrighted the newsletters and signed them with her pseudonym "Carol," urged the women to buy a Thomas Brothers map book and give them information on how to order portable implant machines for credit cards so they could avoid the hassle of hand-writing the forms.

Her December 3 newsletter urged escorts to take advantage of a complimentary makeover with Pepsi cosmetics at the Fashion Valley J.C. Penney's and reminded the women that they must be very careful when talking with their clients. "If he tries to prod or intimidate you into saying they will perform a ritual and you have no choice but to fully say NO to him and promptly leave the premises," she wrote. "If you don't understand the consequences of stupid blunders, I highly suggest you make a visit to the police station to see how they are run. You'll quickly learn the art of verbal discretion."

Other newsletters itemized expressions of Palfrey's concern about her escorts' safety and emotional health. "You do not have to do anything that you're not involved with know about this aspect of your life. If you don't see the wisdom now, you will later!" Palfrey asked the women to keep a

notifiably. If the client is unattractive, if he is intoxicated, if there are drugs on the premises, or if the house is unclear, you may opt to cancel the call." She advised the women that "next time a client asks you, 'What's a smart girl like you doing in a business like this?' simply inform him in a rather strong manner that, 'That's why I'm in this

"It is imperative that your automobile be as clean as you are. No trash or gum wrappers on the floor. No ashtrays flowing with cigarette butts. And no fingerprints on the window glass."

business... because I am smart."

Escorts, she warned, shouldn't mix business with pleasure. "Do not over date clients personally," she wrote. "Not only is it bad business to do so, but someday in the heat of an argument he will say to you, 'But you're nothing but a prostitute.' No, actually when he says this he will about it. [And] do yourself a favor. Don't let the man you're involved with know about this aspect of your life. If you don't see the wisdom now, you will later!" Palfrey asked the women to keep a

record of "bad calls" to supplement her own list of men who had caused problems for the agency. Titled "Shit List," Palfrey's roster includes the names, phone numbers, and addresses of 14 client sons. "What's a smart girl like you doing in a business like this?" simply inform him in a rather strong manner that, "That's why I'm in this

"It is imperative that your automobile be as clean as you are. No trash or gum wrappers on the floor. No ashtrays flowing with cigarette butts. And no fingerprints on the window glass."

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formance's efforts to elicit a graphic description of the escort's work. "If you're going to get specific, I'm leaving," Palfrey allegedly told the informant. But she did stress that the informant should always use "protection" or risk becoming a "walking time bomb." Palfrey even suggested that women buy condoms in bulk at Long's Drug Store and keep the receipts because the purchases are a tax-deductible business expense. When the informant expressed skepticism about listing the condoms on her tax return, Palfrey allegedly responded, "The IRS doesn't care."

A week after that second interview, the vice squad beamed one of Palfrey's escorts. An undercover vice cop rented room 449 at the Mission Valley Holiday Inn, and two other officers were stationed nearby where they could monitor and record his conversation. The policemen then phoned the Escort Service and arranged a 10 p.m. meeting with "Elizabeth." She arrived 50 minutes late, apologized for the delay, and casually complained that Palfrey had gotten mad at her for wearing blue jeans when meeting clients. Ironically, Elizabeth also told the undercover officer about her fear that she might be a cop because she'd heard that police were working at a nice hotel in the city. Elizabeth was carrying in an effort to get more money from her date that last time she could keep just 175 of the \$200 fee was paying that night (in fact she made \$300 on each date and encouraged him to tip her if he was satisfied. She also

**Story by
Paul Krueger**

**Photographs by
Robert Burroughs**

Another Madam

(Continued from page 13)

said she wasn't being paid to have sex but that she thought the policemen was "really attractive, so if we want in, you know," they could.

After a few minutes of small talk, Elizabeth excused herself and went to the bathroom, returning seven minutes later dressed only in her socks. A few seconds after the escort asked him if he wanted to use a condom while she performed oral sex, the officer complained that it was hot in the room, said he needed a drink of water, and headed for the bathroom. These words were a prearranged signal to the two other vice cops who were recording the conversation. They burst through the front door of room 449 "Oh, no!" Elizabeth yelled when she saw the cops. "Jesus Christ!" They ordered her to dress and sit down, and she immediately tried to talk her way out of the arrest. "Let me go home. Please," she pleaded. "I'll tell you anything you want. I don't want to go to jail."

In an interview at police headquarters later that evening, Elizabeth told vice officers the specifics of her activities with approximately 12 men she'd met while working for Paltrey. Elizabeth also claimed that Paltrey told her she'd be having sex with her clients. "I mean, that's expected of me," she told the vice officers. "If I didn't, I'd be fired."

The investigators got a big break four days later when Janna Bruen called them. Bruen had worked for Paltrey since September 1990, and though she'd recently quit, the two women were still fighting over \$200 that Paltrey claimed Bruen owed her. Bruen said Paltrey had threatened to tell her family she was a prostitute if she didn't pay the \$200. In her initial interview with the vice officers, Bruen also said she had frequently refused to have sex with clients. Some of the men complained about that to Paltrey, who allegedly



Frank Puglia, Paltrey

warned Bruen that she wasn't "going with the flow" and had better "start giving a little more."

Paltrey then had Bruen place a tape-recorded phone call to Paltrey to discuss the contested \$200. Bruen, who used the name "Kelly" while working as an escort, tried to trip Paltrey into talking about sex by mentioning a client who had a large growth on his penis, but Paltrey dodged the issue.

"I don't know why you're looking at his penis, Kelly," Paltrey responded. "Now the bottom line is that you owe \$200. Do you want to do this very nicely and get it over with, or do you want to pursue this and make it real ugly for both of us?"

"Well, I'm not gonna pay you the money," Bruen responded. "So you're gonna have to..."

"So I'll have to pursue it and make it kind of ugly for you... Good luck if

you're ready for the consequences."

Nine days later a municipal court judge signed a search warrant allowing vice officers to search Paltrey's townhome on M. Allen Drive and her white 1991 Mazda Miata. A federal magistrate signed a similar warrant that allowed postal inspectors to seize the contents of Paltrey's Linda Vista post of

ice box. On December 28, police raided Paltrey's home and arrested her on seven counts of pimping and pandering. They also charged her with one count of extortion based on the alleged threats she'd made to Bruen while trying to collect the \$200.

Paltrey was questioned later that day by vice squad Sergeant Harvey Kitchel, who says she confessed to running a prostitution ring and acknowledged that 90 percent of her income came from the escort business. Paltrey was then taken to Las Colinas jail in Santee, and her bail

was set at \$500,000. Unable to make bond, she stayed in jail while her lawyer appealed for a lower bail. It was reduced to \$25,000 on January 4, and she went home.

While Paltrey was languishing at Las Colinas, vice officers interviewed several Escort Service clients whose names and phone numbers were gathered during the investigation. After being assured that he was being interviewed as a potential witness, not a suspect, one Loma Point man admitted that he had used the service at least eight times during October and November of 1990. He told police that the women performed oral sex but that he never had an orgasm because he was frequently drunk or high on methamphetamine. Another man, who worked at Camp Pendleton's Fleet Hospital Training Center, said he'd spent \$3000 a month on escorts and nude dancers,

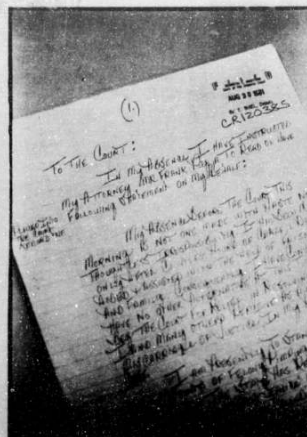
at least two of which were supplied by Escort Service.

Paltrey immediately hired an attorney to represent her at a February 26 preliminary hearing. She insisted that the police department had a vendetta against her and that the charges were trumped up. The vice cops, she complained, had "literally trashed and destroyed my home" after serving the December 28 search warrant. She denied that she'd ever confessed to any crimes in her post-arrest interview and alleged that at least one of the police tape recordings had been altered.

The district attorney's office did drop the extortion charge after deciding there wasn't enough evidence to prosecute her. But the judge, who heard testimony from the three former escorts who worked for Paltrey and the female police informant who tape recorded the two job interviews, ruled February 26 that the seven other pimping and pandering charges should be taken to trial.

As the trial approached, Paltrey's attorney talked with prosecutor Bill Collins about a possible plea bargain. Collins felt he had a strong case: the evidence was solid, and the three escorts would make good witnesses. "These girls aren't your standard hookers," he explained. "They're not on drugs, they don't have prior arrests, and they're more articulate than most." Collins would let Paltrey plead to one count of pimping or pandering and recommend that the judge sentence her to three or four years in state prison. With time off for good behavior, she could be free in 18 months.

Paltrey turned down the offer. After a terrible experience at Las Colinas, where her cellmate repeatedly scared her and threatened to beat her up, she couldn't stand the prospect of an even tougher 18 months in state prison. She complained that the DA's office was reacting too stiffly and that most escort service officers are given probation for their first offense. (Prosecutor Collins says that is not true.) More importantly, Paltrey maintained that she was absolutely innocent of the charges.

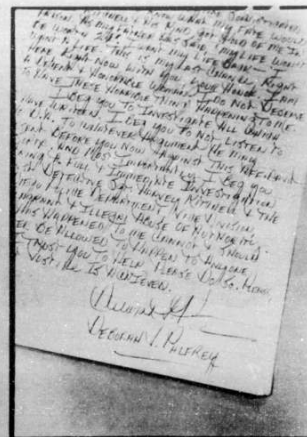


Paltrey's letter

"I knew nothing," she said. "And when I did find something out or suspect something, I want records that indicate that persons in my employ were terminated for hooker-like tendencies. The purpose of the business was simply escorting, entertainment, and private companionship. Anything that is this side of the law."

Paltrey changed attorneys this summer and moved to the Bay Area while awaiting the start of her trial, which had

been delayed until August 30. Her new lawyer, Frank Puglia, tried to get a better bargain from the DA, one that would allow Paltrey to serve her time in a local jail. But the prosecutor wouldn't budge. So Puglia was prepared to present his case, which was built on the premise that Paltrey didn't encourage or condone sex between the escorts and their clients. He would tell the jury that because Paltrey, unlike most escort service owners, allowed the women to



set up their own dates with the clients, they had an "economic incentive" to have sex with them during that initial meeting. Janna Bruen was a good example. Though she wouldn't have sex with many of her clients, she did admit to police that she performed sex acts at least twice with men who were "nice." Puglia would challenge once the case damning of the vice squad's evidence. He wouldn't, for example, deny that Paltrey discussed condom purchases

with her workers but would argue that she did so only because "she knew the women and their clients were adults who might engage in such activity, so she was worried about their health." Several days before the August 30 trial, Puglia received a Federal Express package. It had no return address and inside was a nine-page letter from Paltrey announcing that she had decided not to appear for her trial. Puglia explained in detail why she felt she

couldn't get a fair trial. "The issue which would have been tried before the court today is not necessarily one of law and order, but one of politics and morals. Therefore, one can only deduce that a jury selected from a politically conservative and morally right venue as San Diego would have a tendency to judge the instant concern on the type of business involved and not necessarily the facts in evidence." She also expressed fear of state prison. "If taken into custody, my physical safety and most probably my very life would be jeopardized. Rape, beating, maiming, disfigurement, and more than likely murder diagnosed in the form of just another jailhouse accident or suicide would await me."

A seven-page addendum to the letter gave details of her allegations about vice squad harassment. She sent copies of the letters to the judge and her parents, and she asked Puglia to read the documents aloud in court. The judge denied that request, issued a warrant for Paltrey's arrest, and forfeited her \$25,000 bail bond.

Paglia says he has no idea where Paltrey is now. He notes that the never indicated she would flee, nor did she leave him her Bay Area phone number when she called him in August.

Prosecutor Collins learned about Paltrey's fugitive status when he arrived for the August 30 trial hearing. He read her letter but isn't impressed. "It's basically the same thing a lot of crooks say when they don't want to admit responsibility for their acts," said Collins. "What it comes down to is she knew she was going to be convicted and she skipped. The reason she didn't show is because she doesn't want to go to the jail."

Collins is fairly confident that Paltrey will eventually be caught, perhaps by a policeman who runs her name through the law-enforcement computer after stopping her for a routine traffic violation. "It would have been a fair trial," Collins told Puglia as they stood outside the courtroom. "Sell will be only she'll be in custody this time."

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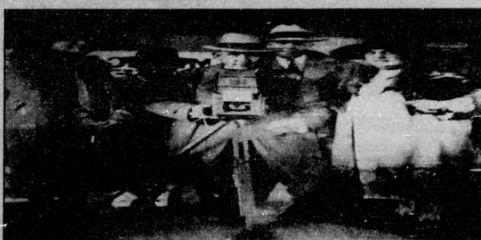
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October 26

KAREN WILKENING

In Part I of this story, published in last week's issue (October 3), Karen Wilkening's "Rolando Madam" described her first years in San Diego in the early '70s, her purchase and management of an escort service, the vice raid on her home, and her subsequent flight to the Philippines for nearly two years, using a passport given to her by her best friend, Linda Webster. San Diego police finally located her near Manila and brought her back to the city to face pandering and obstruction of justice charges. They also hoped she could shed light on the unsolved serial prostitute murders being investigated by the Homicide Task Force.

Wilkening presented her account in 12 hours of interviews with Neal Matthews. The 279-page transcript was edited to about one-third its original length by Linda Nivola. It presents the "Rolando Madam" story from her point of view, and Wilkening was paid as a free-lance contributor. Before the interview began, Wilkening pledged to tell the truth about events as she saw them. During the course of the interview, she invoked this pledge when refusing to talk about certain matters that she considered private. None of the questions she declined to answer reflected seriously on her credibility or on issues of public concern.

— Editor

(Continued from page 1)

handcuffed in the back of the police car. I think I just smiled a little bit. I was surprised that the police would alert the media and let them know exactly when I was coming in. I wondered why they would do that.

Then I started the long booking process. They take lots of pictures of you against a screen, front, back, forward, close up, distance, full length, and I had my fingerprints taken about a million times for the police, the FBI, for God knows who else. I was passed from one cop to the other and then put in a sterile, cold holding tank. I was dressed for the 85-degree temperatures of Manila, and I was freezing. I asked for a blanket, but they ignored me.

I could see the deputy district attorney Ronnie Dumanis, and the others being patted on the back, congratulating each other. I was there thinking, "What do they think they've accomplished? They're acting like bounty hunters." I kept feeling that eventually the jury's got to be on them, because I know they hadn't gotten the answers to all of their problems by bringing me back. They hadn't told me much about the prostitute murders at this point, but I knew I wasn't acquainted with any girls who worked the streets.

I was exhausted and was just about to fall asleep when an officer came in and said, "We have someone who's going to come in and speak to you briefly. We're doing this for your benefit." It was Linda Webster. They let her visit for about three minutes. I was a blur. I was so shocked to see her. I was overwhelmed with questions for her, but we'd been warned not to discuss anything. There was a cop in the holding tank with us, so we could only bug each other briefly, and then she left. I didn't see her again until she was the star prosecution witness against me at the preliminary hearing several weeks later, and I've never seen her since.

They got ready to transport me to a county facility soon after. I remember Leard spoke to me as he was speaking to a child when he came to get me. "Well, we're going to take you to jail now, Karen. Are you ready to go to jail? Are you ready for this experience?" He was being ugly again, so I just ignored it.

They dumped me off in Las Colinas in the middle of the night. I was booked as prisoner number 89-137-812, photographed and fingerprinted yet again, and put in another grubby holding tank. I had to exchange my clothes and jewelry for jail clothes. They gave me a bedroll, but they kept me in that tank for hours. Eventually, they put me in a special cell by myself, and that's when my first months of solitary confinement began.

They didn't give me any explanations, but from what I hear, the district attorney and the vice squad had told jail administration to keep me under the highest level of security for my own safety. Much later, after I'd gotten an attorney, I learned that the authorities were trying to avoid a Lee Harvey Oswald-type situation, where I might be assassinated by the people who were supposed to be protecting me. At that time, they must have believed I had connections to the police department, and they didn't want me to be alienated by their own people. But when they put me in that cell by myself for so long, I thought it was punishment.

As they were putting me in my cell, they said, "Don't get too comfortable. You're going to court first thing in the morning." About two hours later, at 5:00 a.m., when I'd barely put my head on the cot — there are no pillows in jail — they came to



Wilkening arriving in Los Angeles

Witness Eddie Aladray (left), Wilkening (center)

I became a child of the media.

a lot because I never got used to them. They rub what I hear, the district attorney and the vice squad had told jail administration to keep me under the highest level of security for my own safety. Much later, after I'd gotten an attorney, I learned that the authorities were trying to avoid a Lee Harvey Oswald-type situation, where I might be assassinated by the people who were supposed to be protecting me. At that time, they must have believed I had connections to the police department, and they didn't want me to be alienated by their own people. But when they put me in that cell by myself for so long, I thought it was punishment.

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get me, and that's when the leg shackling started. For the next seven months, every time I was taken out of that cell, I was put in wrist chains and handcuffs, with shackles around my ankles. You can't walk in shackles, you shuffle. Sometimes the chains are shorter than other times, so you have to take little baby steps. Sometimes you have to take much longer steps or you'll trip over yourself. I tripped

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There's intimidation and bluffing, and you negotiate — like horse trading — but I never lived anything to trade with. I think the prosecution hoped that since the police couldn't find powerful names in the Rolando, I might have a secret client list that they misused, which always annoyed me. I didn't advertise and I wasn't dealing with strangers. My clients were self-screening because the network came from existing clients. You was hoping that they could discover that I had some sort of protection from the police brass. Three San Diego grand juries eventually looked into that theory too.

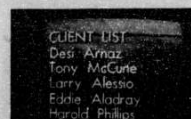
At my preliminary hearing in 1989, it was the same nightmare it had been in 1987. They subpoenaed some of the same people who had appeared two years before. The legal system is a chess game, with moves and strategies. It doesn't seem to be based as much on truth or justice as on how you play the game.

I couldn't help but be upset at how much the told them about my life, a lot of it having nothing to do with running the escort service. They also passed a lot of people handcuffed in beaches. Many of them recognized me from the newspaper, and they'd give me the thumbs-up sign and wish me well. Some of the courthouse marshals got to know me after a while, and a few said to me privately, "Running an escort service — I can't see that there's anything wrong with that." And "I don't know why they're wasting taxpayers' money on this."

For most of the time that I was in court, I had to put my mind and emotions in neutral. Every time I walked into the courtroom, there were TV cameras and flashbulbs in my face. They took hundreds and hundreds of pictures. To prepare myself, I would meditate or do yoga or deep breathing in the courthouse holding tanks. It was hard to do because they stank. They were ugly, graffiti-covered, dark, airless rooms, and I was always kept by myself. I would be bused to from Las Colinas charged and shackled, locked into a tiny cage in time, like a ride at the fair, next to a bulletproof window. Sometimes we'd have to walk across the street to get to the courthouse, and it seemed ironic to me that they were shackling me to save my life, yet they were walking me out in public across a downtown San Diego street.



Wilkening at preliminary hearing



"You better be prepared to go to prison because there's so much hoopla around your case."

started hitting heavily about ex-Police Chief Rolando — did I know him? I said no. They asked that in many different ways, over and over. They kept saying that had witnesses and evidence that I had met him. The hearing was overwrecking, because eventually the grand jury members are able to question you too, so I was being questioned by everybody.

I knew it was reported in the newspaper that one of my girls had told the grand jury that I had introduced her to Rolando and two other men at the International hotel. If she did, she might have fabricated these things for her own reasons.

I was questioned about that particular rendezvous many times. I had once introduced that girl and two others to three gentlemen at a San Diego hotel; one of the men was middle-aged, graying, distinguished, but he was not Chief Rolando. I knew what Chief Rolando looks like. I would have recognized him. I never had the opportunity to meet the man, even socially. In retrospect, it probably wouldn't have hurt my life very much to have an ex-police chief of San Diego as a client. But a great deal of my story in the prosecution's and the media's speculation and imagination. I became a child of the media, but my treatment by the authorities was chillingly real.

The grand jury members asked a lot of questions about my past. It seems that once you're involved in any facet of the sex industry, they think you have been in the business since birth. So they wanted a lot of time talking about years before I owned the service, when I worked for other companies in San Diego.

In particular, I remember an elderly gentleman saying that he could not understand how I could have run an escort service for six years without police protection. They didn't seem to understand

that I never would have accepted someone like a police chief as a client. I avoided the possibility of being introduced to political figures, sports figures, cops, because they are in the public eye and they have enemies, and there are probably people looking to get something on them. I wanted to stay as private and discreet as possible.

Although I was glad that I had run the service the way I had, owning a partially illegal business was not easy for me because I have been straightforward my whole life. In fact, living a dual life and not being able to talk about it with old friends was awful.

Being disbelieved by the grand jury was the third worst thing in this entire experience. The worst thing was the feeling of powerlessness in custody, especially since I've always been an independent person. I remember once a deputy came to take me to court on a day when I knew I wasn't scheduled. They got me up at 4:30 in the morning and said, "Get ready, you're going to court. We're coming back in ten minutes." Nothing I could say to them would get them to double-check. I kept track of these things, and I insisted that I was not scheduled for court that day, but they took me anyway. I went through the whole hellish day of being chained, shackled, the bus ride, isolation cell, chained to a bench, for nothing. The officers couldn't have cared less about the mistake. It happens frequently; they call it a "dry run."

The second worst part of my experience was being separated from the things I care about the most — my friends and nature, animals, the grass, the trees, the fresh air, and fresh food. It was detrimental to my health. It was a hardship to be treated that way. I knew that I had not done anything wrong enough to be so harshly punished. To be shut up in a room the size of a bathroom

24 hours a day for so long. I often wondered, "Am I really back in America?"

I think a lot of people read too many novels and watch too much television. It seemed like the grand jury already believed the rumors as facts and had already made up their minds that I must have had protection from corrupt police. They didn't seem to believe what I said, and that was very difficult for me.

At my trial I finally pled guilty to one count of pandering and obstruction of justice. I accepted a plea bargain rather than go through a jury trial. My defense attorney was in a plea-bargaining situation with the prosecution after they continued to fail to prove any police connections. A nonviolent first offense usually results in probation, but the prosecution had already invested so much time, effort, and money, they were not going to allow a plea bargain that didn't involve prison. Even the guards told me,

"You better be prepared to go to prison because there's so much hoopla around your case. There's no way out of it." Once you become a public figure, just to wave face, it seems like they can't grant you probation.

So my choice was either to plead guilty to one count of obstruction of justice and one count of pandering, which is a mandatory prison term, or to go to trial and take the chance of being found guilty on all 28 counts against me, which would have gotten me around 11 years of prison. I remember being told that if I were found guilty of even one count at a trial, then I'd be sentenced on all 28 counts. To me that was like playing Russian roulette, and I've never been a gambler.

There were so many continuances granted during the sentencing phase of my trial that Judge

KAREN WILKENING

(Continued from page 17)

Wagner finally administered the prosecution that he wouldn't grant any more. He gave me full prison credit for my time already served in custody retroactive to the last date I was supposed to be sentenced. Unfortunately, Judge Wagner died before I was sentenced, and his replacement, Judge Rodriguez, did not follow through on that, so I was penalized an extra two months in custody.

I had agreed to the continuance because the prosecution dangled in front of me the idea that if I cooperated and let them dig around longer, they might ask for the minimum term rather than the maximum. After I agreed and they did not turn up whatever they were looking for, I was astonished when the prosecution went for the maximum time anyway, almost seven years, at my sentencing. I heard later that the prosecuting DA apologized privately to my defense counsel before he asked for the maximum. He said he had been told to do it. The motivation, it seems, could only have been their frustration. It certainly couldn't have been based on the facts of the offense.

On November 29, 1989, Judge Rodriguez sentenced me to three years, the mandatory minimum for pandering, plus an additional eight months for obstruction of justice, to be served consecutively. My defense counsel was surprised that the additional months weren't concurrent. The judge had received about 50 character witness letters asking for leniency, stating I was no threat to society. I probably would have received probation if there weren't a law requiring a mandatory prison term. The so-called Mayflower Madam, Sidney Biddle Morrow, got probation and a fine in New York, and just recently, Beverly Hills madam Alex (Elizabeth Adams) very well connected to the police department, received 18 months' probation. It looks like you have to be well connected to stay out of prison.

On December 6, 1989, a week after my sentencing, the transport guards came to take me to CWC, the California Institute for Women, in Folsom, a maximum-security prison. Of course, I'd heard all the rumors about state prisons being worse than local jails, but I could hardly picture it. First-class can really be frightened by those stories. CWC is basically a clearing house for women sentenced in California to state prison. You're there for approximately two months while the Department of Corrections reviews your file, classifies you, and assigns you to the prison where you are to serve the rest of your time.

CWC is a very old, large, overcrowded facility housing about 3000 women. It's in the middle of dairy farm country; the cow stables and the flies are thick. There is a dormitory just for lice; the Manson girls live there.

At least it was a relief finally to know exactly how much time I would have to spend in prison; just knowing my estimated parole date gave me something to look forward to. When you arrive at the prison where you'll serve your time, your parole date is figured only after you start work and/or "programming." It's a very complicated formula.

Preliminary hearing

and it's subject to change if you are ever found guilty of breaking a prison rule, even a minor one. They can take good-time (half-time) days away from you, and very often the correctional officers will use that as a threat if you don't like you.

More than 50 percent of the correctional officers in women's prisons are males. I heard plenty of gossip about male guards being in love with inmates in closets or other secluded places with inmates. Many of the women turn temporarily gay when they're incarcerated. They still have boyfriends and husbands on the street, but there's no room for emotional attachment while they're locked away. There's definitely a way you can protect yourself to show whether you're interested in a "girl friend." I always projected that I was not interested, but it was a fascinating soap opera to watch.

On New Year's Eve 1989, as new state prisoner number W13436, I was housed in CWC's orientation dorm. In there you have the lowest privileges, you're not allowed to leave visitors, and you can only make one phone call in two weeks. I was there for my birthday and Christmas too. About 5:00 one morning, around Christmas time, the dorm staff started my mail through the wicket in my door. An avalanche of letters covered the floor of this tiny dark, wooden cell. There were 106 pieces of mail just that day. It took me six months, but I

answered them and several hundred more cards and letters. One way I did it was to write a newsletter that, with some humor, talked about my prison experiences. My mail really sustained me because contact with the outside world is very important to prisoners. In many cases, the people who wrote to me were much sicker at the legal system, the prosecution, the judge, and the media coverage than I had let myself get. My mail was all so positive that I thought for a time the administration was screaming. I even asked but was told they only withheld contraband from the inmates; my mail wasn't censured.

I camped at CWC for two cold months, and then I was transferred to a medium-security facility, the California Rehabilitation Center at Norco, to serve my sentence. Everybody who knows me, including the guards, said I would do well at CRC. It is a very small place on a hill overlooking Lake Norco. The prison was very overcrowded. CRC was intended to house about 300 women when it opened, and there are 900 now. Down the hill is the men's half of the facility, housing some 4000 inmates. CRC was originally a 1920s converted, during

World War II to a Navy hospital, and then into dormitory dorms that are now used for inmates. Housing is made up of three-story buildings with long corridors; each floor is divided into two dorms, with what we called a "cog shop" in the middle. The rooms in each dorm vary in size, but all have windows and doors you can open and shut. There are some two-person rooms, which are hard to get assigned to, on up to large rooms with as many as 15 or 35 women in them. Each dorm houses from 80 to slightly more than 100 women. The first place I lived was an orientation dorm, where you have no privileges and no property. You don't have canteen privileges yet, so you can't buy anything. You're like Little Orphan Annie. Unless you have somebody, unless you have "homies," you either have to beg or borrow or do without. I did without.

The California Department of Corrections requires that each inmate get a job or attend school. If you're unskilled, you pick up trash in the yard or you work in the kitchen with little or no pay. If you have some education, clerical jobs in the offices and administration building pay up to 30 or 40 cents an hour. I found it funny that you actually have to go around and hunt up a job for yourself on the yard.

My first job was in the chow hall cleaning tables.

I was paid 11 cents an hour. Word got around that I'd been to college, and I was offered clerk's jobs, but I turned them down. I wasn't ready yet to escape my mind. I guess, I needed a physically demanding job because I'd been in forced immobility for so many months in the San Diego jail. The first drink job I had was the dry-cleaning clerk. The administration, which was the office staff, the warden, and the correctional officers, could turn in their uniforms and street clothes to be dry-cleaned at CRC's plant, which was one of the prison's vocational schools. Administration got some real perks working for the state prison, because the inmates did the dry cleaning and only charged 30 cents an item. Administration got their shoes shined for 10 cents and their hair cut for 25 cents, all from inmates. They carefully screened inmates who dealt with administration, so they were privileged jobs. A job sometimes felt like the "real world" outside, because I was dealing with the secretaries and the counselors and the doctors and the nurses from the medical facility and others from administration. They seemed to get a kick out of the fact that I was an ex-convict. Your reason for being in prison is never a secret to anyone; in fact, it often seemed an embarrassment.

As was usual, very composed and rational and reasonable. I felt that if I was calm, shortly they would find out that there was no escape attempt involved. I was a prophetic notion. I had so little time left, and I was making the best I could out of prison life. Finally they sent the dorm staff to pack all my things and told me they were shipping me to high-security custody pending the outcome of the investigation.

I was in shock. The officer who escorted me was trying to calm me down, saying, "Oh, this will only take a couple of days. I'm sure it will get straightened out right away." I asked to use a telephone and call my attorney, and they said, "You can do that when you get over there."

I was put in a museum and shower slippers, no underwear, not able to take a thing of mine with me, no address, no cash, nothing. I had sat on the bench at CRC all afternoon, and then I was chained and shackled to be moved just as the girls were lining up to go to chow, so I had to be shuffled past all of them, and they all stared and commented. It almost seemed deliberate. I was strip-searched and body-cavity searched before I left. You have to take everything off — hair combs, puffy ring, earrings. I think they'd even take your teeth out.

I didn't know it at the time, but they were sending me to "the Hole" — Greyhound — a part of CWC that is the highest security level in the state. Greyhound is a huge warehouse-fortress made out of cement block. It looks like a dungeon from the outside and is separated from the rest of the CWC yard by six concentric chain-link and barbed-wire fences. They drive you right up to the steel door, and then you have to pass through several more metal doors. The first thing you see when you get inside is a sign that says, "Warning — No Weapons Allowed."

The building has two tiers of 20 cells that are in a U shape. The metal cell doors open with a lot of noise, only by command from the control room that looks down on the middle of this warehouse. All of the cops have bulletproof vests on. It's dark inside, with very high ceilings. There are blinds upped so that you can never get out because all the doors open and close in sequence and there are no escape windows. Attorneys are kept in the most serious charges you can face in prison. Since administration chose to write up that piece of unsolicited mail this way, they said they had to ship me. When I returned from Greyhound 30 days later, I found out that women in CRC have even had drugs addressed to them in the mail, but they hadn't been transferred while their cases were investigated. Shipping me out so quickly prior to an investigation seemed to be a way to get rid of a high-profile case. This was another occasion where media

publicity had a negative effect on my treatment in prison.

The mail dogged me unmercifully at Greyhound. I was strip-searched and body-cavity searched all over again when I arrived there and a third time before I was put in my special housing unit cell. The cops treat you very badly there. I was thrown in that cell, and the door didn't open again for three days. They wouldn't let me out for regular showers or exercise. I asked to use the phone, and they said, "You'll have to talk to some other inmate who's on duty at some other time."

They gave me a copy of Title IX rules, and I read them backward and forward. I learned that Greyhound had broken the rules by adding a day to the required two days of continuous confinement to your cell that must be imposed when you first arrive. I guess it gives them time to determine whether you're violent or O.D.-ing, neither of which applied to me. It was boiling hot and I was claustrophobic, especially after being able to be out on the yard at CRC up until this bizarre incident. I was in the Hole through the July 4th weekend when I was 117 degrees outside. Inside those cells it was probably closer to 130. I had a tiny sink, and I would take the museum off and soak it with water every 20 minutes and also wet

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down my sheet. I sat with my face in the six-inch square outside air vent for the next 20 days. They had the violent girls in this section and some girls who were on psych meds. The only women who were sent to death in California is also in Greyhound. One tier houses girls that are sentenced to stay there for long periods for having made weapons or attacked or killed someone in prison. The Hole is a very ugly place, all metal, and it's always extremely noisy. The girls shout to each other across the tiers and through the vents, and the noise reverberates badly. I studied my paper as my sin, what I could get better paper. You have to beg for everything. The guards would come around and bring the meals three times a day, but they just closed the food through a slot in the door. It was through that same slot that they handcuffed you behind your back before they open the doors to take you somewhere. I'd have to be handcuffed in my cell through the hole in the door to walk a foot and a half to the shower. They'd lock you in the shower, then you'd have to turn around and have your handcuffs taken off. We got a shower only every three days, usually just before going out to the boiling hot, unshaded exercise yard.

I took me seven days of begging before I could make a phone call. I wrote notes on scraps of paper with little bits of pencils that were in the cell, and I smudged them through the door. Most of the time, the guards walked down the tier and kicked the notes aside. I had a cold and the flu before all this happened, and I could hardly breathe.

When I was first put in the cell, I asked to see a nurse. She was supposed to be in the next day, but she never showed up. I ended up spending four days without medical care. I honestly think I was going to die.

I even cried while I was in Greyhound because of the overwhelming stress. I didn't know what was going to happen to me, and I was being treated so badly. I couldn't call anyone. I couldn't get a guard to stop by my cell to answer questions. I got my period, and I couldn't get any sanitary napkins. They made you look like an animal and treated you like one.

Eleven days after I got to Greyhound, they held what I'd call a kangaroo court on the attempted escape charge. A lieutenant from CRC showed up for my hearing. He seemed more interested in the fact that I'd been a madam and how I'd run my business than anything else, but he seemed to be a nice man, and I started to feel that he was going to give me some good news. Maybe they'd contacted the young man who sent the pictures and investigated enough that they knew I wasn't planning an escape. I only had eight months left on my sentence. I'd already

done a year and a half of my time. I had a good prison job, and I'd just gotten a raise. I was taking creative writing and art classes. I was running some girls who were on psych meds. The only women who were sent to death in California is also in Greyhound. One tier houses girls that are sentenced to stay there for long periods for having made weapons or attacked or killed someone in prison. The Hole is a very ugly place, all metal, and it's always extremely noisy. The girls shout to each other across the tiers and through the vents, and the noise reverberates badly. I studied my paper as my sin, what I could get better paper. You have to beg for everything. The guards would come around and bring the meals three times a day, but they just closed the food through a slot in the door. It was through that same slot that they handcuffed you behind your back before they open the doors to take you somewhere. I'd have to be handcuffed in my cell through the hole in the door to walk a foot and a half to the shower. They'd lock you in the shower, then you'd have to turn around and have your handcuffs taken off. We got a shower only every three days, usually just before going out to the boiling hot, unshaded exercise yard.

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(Continued on page 20)

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	60-69	212	185	119	95
	70-79	272	210	155	112
	80-84	362	303	227	162
	85-84	454	349	302	227
Subscriber & Child	1-59	137	109	71	62
	60-69	167	139	87	75
	70-79	210	180	114	92
	80-84	291	196	147	124
	85-84	370	219	179	152
Family	1-59	200	159	106	91
	60-69	230	184	124	103
	70-79	286	224	154	125
	80-84	362	261	201	162
	85-84	470	368	270	214
Subscriber & Children	1-59	210	159	106	92
	60-69	240	184	124	103
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San Diego Reader October 10, 1991 19

KAREN WILKENING



Wilkening at CRC

Some of the girls were resentful that I was feeding cats. I couldn't do anything about that. I shared with my roommates, but I couldn't feed all the girls who didn't have money for the canteen.

(Continued from page 19)

high-security prison, too far for visitors. It was devastating.

Finally, I was able to make one collect phone call. I had no phone numbers with me, but I remembered the number of an old boyfriend, and thank God he was there to pick up the phone. I asked him to call my public defender, which he did. Steve Carroll spoke to the newspapers, and the resulting articles mentioned that I'd been charged with an escape attempt. My pen pals and other San Diegoans were incensed. They flooded both prisons with calls and letters. They called the warden at CRC and the warden at Greystone demanding explanations. I think it was all this interest from the outside that caused a second hearing to be scheduled for a week later. I'd been in Greystone three long weeks by this time.

At my second hearing there were three administrators from CRC and two of them still voted me guilty. Only one of them questioned the investigation, and that's when they finally admitted they'd never contacted the guy who had sent the photographs. I don't even know if there was any investigation. They didn't find me guilty of attempted escape. That one disarming was spared further investigation. I sat for another few days with my head, and finally I was brought to yet a third hearing. At this one there was one CRC lieutenant and CRC's public administrator, a woman, and the second to be happy to tell me that they'd dropped the charges. I went with relief. When I was finally allowed to go outside onto the yard at Greystone, I could look up and see small planes flying directly overhead. I'd been told that it was an FAA regulation that no planes could fly over a prison and that no aerial photographs could be taken of prisons, but I saw those little planes flying overhead all the time. They certainly weren't being shot down.

All of this happened simultaneously with the release of the second grand jury report. The first grand jury had carried over the investigation of possible police tampering with the Rolinos and the suspected connections with police brass, but the second grand jury still had no definitive answers. People went to me and said it was tremendously coincidental that the administration should overreact and send me to the Hole at the same time the grand jury report was coming out. But I'm not paranoid, and I think this was another one of the terribly ironic, coincidental things that have happened around this case.

The second grand jury did state that there was really no way they'd be able to find out if the Rolinos was tampered with. It had passed through too many hands. The report stated that perhaps the best police procedure had not been followed in handling the Rolinos.

A day or so after the attempted escape charges were dropped, I was housed back to CRC. I was so grateful to get back to that place, even though I had to go

through the two-week orientation again, and lose my privileges, and go to a classification hearing, and be reassigned to another job. Then I worried about whether my good-time days had been restored, because there are some terrible administrative SNAPs in prison. It's a good thing that I was friends with the law librarian because I was able to do research and double-check Title XV, and I did eventually get my days restored.

I was reassigned to a different dorm again, different roommates, different bad, different lifestyle, and had to start over from scratch, but I got most of my possessions back. Eventually I got an even more interesting job than my old one. I became a literacy tutor in a class called Adult Basic Education/English as a Second Language. We had about 25 students, quite a few who couldn't read or write English and some that couldn't speak English. I was a private tutor and I was a clerk for the teacher, typing up all the administrative work. It was a very hard job, but I enjoyed it thoroughly. There's always a silver lining, even though the job didn't make up for the 29 days I spent in the Hole at Greystone. I feel I can sympathize with prisoners of war a bit after what I went through.

I made 34 cents an hour at that job. The extra money allowed me to buy more satifies in the

canteen to feed to the cats on the yard. Some of the girls were resentful that I was feeding cats. Unfortunately, I couldn't do anything about that. I shared with my roommates, but I couldn't feed all the girls who didn't have money for the canteen.

Some after I returned to CRC, the warden beckoned me over to his office and shook my hand and welcomed me back. He didn't really apologize, but he expressed regret that it took so long to bring me back from Greystone. He said a lot of the people I had corresponded with called him directly. His parting remark to me was "Let's try to keep to my profile, Miss Wilkening." I didn't know what to say in response, because I hadn't caused the things that had gotten me into the paper again. It was the administration's overreaction that had stirred up this publicity.

Media coverage unfortunately put the administration on edge the entire time that I was in jail and prison. I'm aware that sex sells newspapers, but it seemed as if my case was a continuing soap opera in San Diego. I think sometimes the news media passed the bounds of just reporting the facts, and in many cases they didn't check the facts. There were discrepancies from one article to the next about things that were verifiable, like the number

of years that I had run the service or my age or the sequence of events. For a time I tried to keep open communication with some reporters to correct those factual errors, but then the misquoting started again. One of the most blatant examples occurred when I was being asked about my clients' names, and I said, "I'll never talk about my clients' names. But I will say they were all VIPs in '92." The published quote left off the last two words and inaccurately made it sound like I was bragging that all my clients were actually VIPs.

I didn't try to keep a low profile, but some events worked against that, and I was put in a defensive position a few more times. It happened again when I was picked up of prison to testify at the Vernon Savings & Loan trial in Dallas, in which some of the bank executives were being charged with misappropriation of funds. Back in 1983 or '84, I had sent seven girls to a cocktail party in Solana Beach being held for executives of the Texas bank. Vernon must have been happy with the service, because the next year they wanted girls for two nights — one night at a cocktail party and the second night at a yacht party. Apparently, federal investigators had been trying to contact me about the case since 1987, after my apartment was searched by San Diego vice officers and I fled to the Philippines. I found out later that there was even an attempt to work out a deal with the federal people if the local charges could be dropped, but the San Diego district attorney refused to cooperate with the deal. But as I was resuming my life in CRC, I was unaware of any of this and had no idea I would be called to testify.

Naturally, while I was in custody I was an easy mark for federal authorities. A note was left on my bunk on October 5, 1990, telling me to pack all my things immediately, that I was going out of the hole. I had no idea what it was for. I could only speculate that I might be going to San Diego for Betty Bender's trial, since I'd been her first roommate at Las Colinas. You're living on quicksand in prison, and you're never given explanations, so I couldn't find out where I was going, even from my contacts.

When I saw the note I panicked, because I knew that as soon as I left prison I would lose everything again. I would lose my job, my dorm, my pay, my status — everything. Someone was to pick me up at 7:30 the next morning, so I had one night to rearrange my life. When I saw the materials the next day, they wouldn't tell me where I was going either. They would say only that I was going to be booked into the federal prison system, which meant that I would then acquire my third prisoner identification number: one local, one state, and one federal.

That morning they loaded me into a little van, and we stopped at CIW and at Chino to pick up prisoners. We were in our blues, all chained and shackled up. The two guys from Chino were in the back. One was on crutches, and they had handcuffed one hand to his crutch.

At one stop an unexpected thing happened. I was

sitting in the seat closest to the van door, and when we stopped to drop off one of the guys, he moved to the front and leaped out of the van. Then he quickly leaped down and kissed me on the lips before the guard could turn around and see. I was so startled, I wondered how long he'd been locked up to take such a chance.

The rest of us were taken to the Metropolitan Detention Center, the high-level federal prison in downtown Los Angeles. The brand-new clothes I'd been issued at CRC were thrown out, and I was given a new set of federal clothes from top to bottom and assigned my federal prisoner number, 210707-077.

I still didn't know why I was there. I didn't find out anything until I'd been at MDC for three days and the word got around that I was being held for a place that would eventually take me to Texas. Then I realized it must have something to do with Vernon, but I had to figure that out myself. They refused to let me see the paperwork, which I felt was a violation of my rights.

The day we left MDC they strapped us again, hands and feet, and took us to Orange County Airport, where I started a bizarre journey on what they call ConAir — Conair Airlines. It was a very large silver plane with no markings. I was difficult getting up the stairs into the plane with my leg shackles. They lead you from the back, but they seat the women up front, so we were paraded past what seemed like hundreds of men. They were dressed and pretty good, but they were during an awful lot; there were some hungry looks.

There were no seat belts for us, and I wondered what chance we would have if anything ever happened to this plane. I would wonder that every day for the next week. They never told us where we were going, but we took off and landed, and they dropped off and picked up federal prisoners all over California the first day. I was in shackles on that plane for about ten hours that day.

At the end of each day, we would land at either a military airport or off to the side of a commercial airport. The area would be rugged with federal marshals with their guns and helicopters waiting. It was straight out of a novel. A bus would meet us at the plane, and we'd be hauled on, still chained and shackled, and be loaded off to some hood-pyke jail that the feds had contracted with to hold over-

nights prisoners en route. One day we were loaded just after the bus lunches were given out, and when we landed we were taken to a jail just after they had served dinner. So we didn't have any food until breakfast the next day. But there was no one complaining.

I wasn't always sure where we were landing, but the plane did stop at Portland and Oklahoma City. In Phoenix, about six of us girls were taken to a portion of the jail that was so filthy we asked for cleaning supplies and cleaned it up ourselves. There wasn't a working shower. On these overnight stops, we had no possessions and were lucky to be given a tiny bar of soap. I had no use of a comb for three days, no sanitary supplies again, and in one overcrowded place, I slept on the floor.

It was very stressful to be under those conditions for so long, especially since I wasn't charged with any federal crime. I was being transported to be a witness, but I was being treated like someone who had just been sentenced to life in federal prison. I might have been outraged if I'd had more energy, but it was gone with the lack of decent nutrition, the lack of sleep, the grueling length of the day, the conditions, the heat, and the lack of contact with anyone who cared. All I could do was go inside myself and replay wonderful memories from my past or meditate. I tried to think a lot about being in the mountains, being in nature, and smelling fresh air, and being able to touch the grass and having animals around.

I took ten full days to get to Dallas. Once there, we went by car to the Mansfield Correctional Center, near Arlington. The place must have been designed for the Mafia. It was like being in a steel cage. It was all metal, with every sound magnified and reverberating. I was put in a bunk in an area that had eight or ten steel cells, where each woman had a tiny cubicle to herself. They opened up onto a small inner area that had a few small picnic tables. If we didn't have to be in our cells, we could walk about there or four feet to this inner area, but I didn't do that very often because they allowed the women to smoke, and there was very little ventilation. I could hardly breathe. They had a television mounted on the wall

playing at a very high decibel level all day long, from early in the morning clear through until 11:00 o'clock at night.

I was in this torture chamber for five weeks waiting to appear in the Dallas court. I learned that CNN picked up the sidebar story of this "infamous" madam from a California prison being brought in to testify. Apparently the jury selection was delayed because they started asking all potential jurors about their sexual history and their morals.

It might have been funny if I hadn't been losing my health. I'd been at Mansfield for three days. I had a fit for the first time in this entire ordeal. I just lost it. I'd been there without any supplies, washing my hair with detergent soap and not having the basic amenities. I had no money credited on the prison books and no possessions with me. When the federal prosecutor finally showed up, I cried and screamed at him, knowing he was the one responsible. He had no talking of the horrible conditions or how drastically my prison life had been affected or the devastating results on my health. I had to convey this to him. I gave him a 15-point notation of everything that I'd lost when I was taken from CRC: my job, my wages, my visitors and mail, perhaps my day-for-day credits for parole and my application for a furlough, and many other things.

He said he would send a woman FBI agent to see about getting me some toiletries so I could at least feel human and take care of myself. He was sympathetic after he heard me out; after all, I was there voluntarily as his witness.

About three and a half weeks later, health conditions were still so awful that I had an awful scare. I woke up one morning and tried to drink a container of milk, and it spilled down my face. There was something wrong with my mouth and my eye, I started shaking, and my knees became extremely weak. I called for the nurse, and I told her, "I think I'm having a stroke." She looked at me and said, "I think you're too." An officer carried me to the medical facility, because I couldn't walk. They called the ambulance and rushed me to the hospital.

I was put in a separate area in the hospital with an armed guard the whole time. A doctor examined me and said I was not having a stroke but was

suffering from what they call Bell's palsy, which is paralysis of a facial nerve. I couldn't swallow half of my face. They don't know all of the causes for this, but stress is a major factor, poor nutrition, lack of rest, or overwhelming sensory overload could bring it on.

There's not much they can do to treat you. It has to wear off by itself. They give you steroids in a decreasing dosage for about ten days to calm the nerve; but there's nothing else that can be done except for total rest and reduction of stress, which in my situation was almost impossible. They did give me the option of moving to an isolation cell to get away from the smoke and the noise. That would mean solitary confinement again, but I decided to do it. I thought maybe I could get some rest.

The administration at Mansfield went out of its way at that point to get me more nutritional food, probably at the direction of the feds. Normally, they served no fresh fruit or vegetables, and prison was in the form of things like chopped-up hot dogs. I don't eat red meat, so they made salads for me, and they went out and bought fruit and vegetables.

When you have Bell's palsy, you feel like a monster because you have no control over your mouth or your eye. I had to sleep with my eye patch, and to speak I had to hold my mouth open. I still had to do this at the time I was to testify in the Dallas federal court.

The night before I was to testify, they checked me out into the Embassy Suites hotel near the Dallas airport. I had a bedroom and a sitting room so there would be a private place for the prosecutor to meet with me. He basically wanted to review what was going to be asked and to refresh my memory, since the perjury charges had happened back in '83 and '84 or so. They showed me the "check" that Vernon Savings & Loan had used to pay me for "managing services." It was made out to the fictitious name of a business. They refreshed my memory on that check and a few other points. I was what you might call a hostile witness. I was

(Continued on page 24)

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PHOTOGRAPH BY DAVID ALLEN

Reader Phone Matches[™] Success Stories:

Arne Madruga and Maxine Brown

ATTRACTIVE CAPRICORN'S 42nd birthday wish... To meet relationship-minded male, forthright, creative, honest, intelligent, communicative. ☼

Maxine: I ran ads in other publications for a long time. I met a few people here and there. I decided to place a Phone Matches ad, and got a really good response. Arne was the last person to respond to my ad.

Arne: We met on the cusp of January and February in 1990 (a little astrological humor).

Maxine: On our first date at Chili's, we got along right away. We discussed music; we're both very involved in music. He plays the guitar and I'm a flautist.

Arne: On that first date, when I walked her out to the car, I asked if I could kiss her; she said, "Yes."

Maxine: After he kissed me I said, "I like that; let's do that again."

Arne: We have had good rapport from the very beginning.

Maxine: And we have fun together too. On Halloween, we put black and white all over our faces and dressed as Mickey and Minnie Mouse.

Arne: Then we went dancing, to a costume party at Skies and trick or treating.

Maxine: San Diego is a big place. I really don't think we would

have ever met if I hadn't placed my ad in Phone Matches.

Arne: I think some women are a little reticent because of the traditional idea that they're supposed to be sought and if they place an ad, they feel they're not being demure enough. This is not true.

I recommend Phone Matches to all of my women friends and daughters and anyone; you can get a much better caliber of gentlemen this way.

Maxine: Arne's been so supportive. Whenever I've needed him, he's been here for me. This was especially true while my son was in Saudi Arabia.

Arne: We've never had a fight; nobody believes that.

Maxine: His mother thinks we should be fighting.

Arne: We've decided to control our relationship as opposed to having our relationship control us.

Maxine: We allow each other time to work on our own "things." I believe you can lose the part of yourself that made the other person fall in love with you. All the things that attracted you to them or them to you—if you let those things go, part of the person you fell in love with is gone.

Arne: We count as our foundations: daily exercise of humor, evenly applied support and consideration, love, affection, and, of course, Star Trek.

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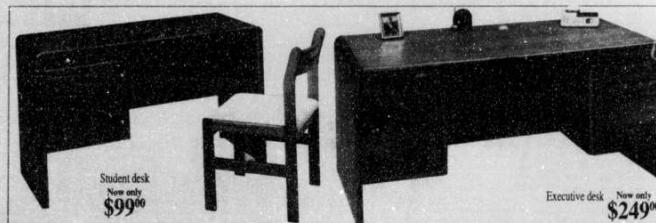
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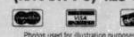
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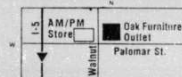
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KAREN WILKENING

(Continued from page 21)

not happy about testifying about anybody. I had no motivation to do it. There were no promises, there was no deal, there was no suggestion of cutting the time left on my sentence. Nothing. And it had already been a tremendous ordeal for me. I was not a happy camper.

I felt like part of a sidebar because people had known for so many weeks that I was going to be appearing, and when I walked into that courtroom, I was packed. I recognized the reporter from the *San Diego Union* and one from the *Tribune*. I was beyond being nervous. I had been to court so many times. At first I wasn't being accused of anything, at the moment I was very uncomfortable because I couldn't speak well. I still had to hold the side

grievances did too. Everybody was happy. And I think it's not that unusual for a board of directors to combine a little bit of fun with a lot of work. I didn't consider it a moral issue. I felt I was dealing with consenting adults and that it was their decision.

The first night, at the cocktail party, there were three women provided from some other source. I saw that the girls and I kind of checked that we didn't have to worry too much about the competition because the girls were older and a little bit overweight. I'm terribly glamorous. Somehow

to CRC. By that time, he'd gotten calls and letters about my health from a lot of people in San Diego from my family, and a letter from the doctor who treated me in Texas. One dear San Diego couple even wrote to say that if the federal government couldn't afford it, they would pay for my return flight on a commercial airline so I could travel back like a human being. So, he was some pressure on him. I think he felt bad. I'd gotten so sick just to be a witness for only a few minutes. Right after I testified, he told me he'd gotten a court order signed by a federal judge to have me returned on

help get my tutoring job back. Unfortunately, it did not help me get my health back quicker or get work hours.

With only a few months to go on my sentence, I wanted to stay very low key. I even discouraged visitors. But once I finally got back into a routine and back to work and classes, I was given a notification of a classification hearing. At the hearing, I was perfunctorily told that administration had recommended that I be shipped to higher security custody for the remainder of my sentence because

she'd do what she could, but she couldn't promise anything.

I hardly breathed for the next couple of days. It would have been so traumatic to be transferred to another prison up in Northern California at that point, just before I was to be paroled.

The appeals officer finally called me and said that the transfer recommendation had been dropped. I was overwhelmed with appreciation. The least little things that go your way in prison make you enormously grateful.

When I was finally down to only hours before my parole, after two months of going crazy, I didn't even know which road was up. You don't know what it feels like until you start. "I thought it. You either can't eat anything or all you want to eat is junk food. You can't sleep. You can't even picture what it's going to be like to leave prison."

I didn't have a home to go to. I didn't have transportation. I was leaving with only a few hundred dollars and a check for \$200. (That turned out to be a burner because, after printing, I couldn't get it called anywhere. I couldn't even open a bank account because I didn't have a picture ID, only my parole papers.)

The CRC public information officer called me to his office to tell me he was being with calls from the media about my release. The powers that be were beginning to wonder whether they might have to parole me from a different prison or at a different time of the day or in the middle of the night or out the back door. I know that some of my friends were going to meet me and drive me to San Diego, and I wanted to stay out of prison a few weeks, into the light. I'd done my time, paid a big debt to society and gotten through it. I didn't bother me that reporters were interested in some good news for a change.

The administration decided to let me go out the front door and allow the reporters to be in the parking lot. If I'd left a different way, the reporters might not have believed that I was gone and would have hung around and caused more of a commotion and a security risk.

Some of my friends got together and provided a long silver limousine for me to step into from



Walking away from CRC.

CRC. It was a really wonderful treat. A couple of friends showed up and gave me what I missed most: fresh vegetables and flowers and some hugs. Before I left, I stopped briefly and answered some questions from the media.

Apparently quite a few of the girls lined the fence where they could look down on the parking lot. The administration turned the sprinklers on to get them away from the fence, but they didn't move. Later I heard that they said, "We're not moving for anything. We're going to watch this." But I guess they didn't actually see me leave, because the first letter I got from inside prison said there was a terrible rumor that circulated that I'd been prevented from getting in the limousine and had been arrested and deported to the Philippines to answer some charges. This rumor was even verified by one of the cops at CRC. It wasn't until the newspaper was delivered to CRC's library that my inmate friends realized I had made a clean getaway and I was okay.

I hear that the newspaper picture of me in the limousine are behind glass in the administration

building, next to the pictures and the stories of two girls who had escaped by going over the fence. The display has the caption "Two Ways To Leave CRC."

Back in San Diego, I went to the Pan Pacific Hotel, where some of my friends had kindly gotten me a room for a couple of days so that I could decompress. The room overlooked the Coronado Bridge and the water. I sat in the little window seat and stared at the ocean for a long time, since I hadn't seen it for two years. I had lunch, I unpacked, and I enjoyed the quiet for the first time in two years. In fact, it was almost too quiet. I had to put the television on.

At first I was shaky doing everything. Walking down the hotel hallway by myself, I kept looking for someone to tell me where to go, where to stop, as they do when you're walking in the halls in jail. I was disoriented in open space. In jail you have all your decisions made for you. When you're

released, all of a sudden you have everything to decide, even the small things like what to eat and when, and you can't do it all at once. I was surprised at my confusion.

I went into a store and used money again for the first time in two years. I realized I hadn't handled American money in four years, since before I went to the Philippines. The first time I went into a store for some little things, I couldn't cope with going through the checkout stand yet, so I just wandered around for a long time and looked. I just tried to appreciate all the things that I'd missed.

I don't regret any decision I've made in my life. I do believe that things happen for a reason. I also believe that all life is an education, and prison is just one of the tougher courses. I've seen man's inhumanity to man, and I've seen that self-control is closely tied to self-esteem. I've learned that discomforts and deprivation don't have to be a curse or a punishment but rather a teaching. There's a difference between power from circumstances and power from within.

Some of the most meaningful lessons I learned were personal: my strength, how to find my inner peace, how much I could tolerate, and who my true friends are.

I don't believe in a God that punishes, and I wish I didn't have to live in a system that punishes instead of helping people to avoid mistakes or showing them a way to use their intelligence in more productive ways. I saw such a waste in prison.

It's a mistake to break existing law, and I wouldn't do that again, but I don't regret having owned and run the resort service, even after such personally devastating ramifications. I don't feel guilty about helping adults exercise their freedom in personal and sexual ways.

New I'm trying to create a new life. I choose to look at it as an opportunity for a rebirth, since I've lost everything but a few bare friends. Part of the process is the catharsis of telling the story as I lived it, correcting misinformation, and educating others.

"Love is Power,"

Karen Wilkening

I didn't consider it a moral issue. I felt I was dealing with consenting adults and that it was their decision.

of my mouth up to speak a little bit clearer.

After sitting in Mandel Center for five weeks, I was on the stand for only 45 minutes. Almost immediately the defense said, "We have an issue with the facts of the prosecution concerning your client did such and such." I was told that the dates, with such-and-such amounts of money. There was no opposition to that testimony. Then he said that as long as they brought the slides, Madam out there, let's ask her how she ran her business. The jury was all ears.

During my testimony, no one en phoned anything that was of a sensational or sexual nature. There was no talk of organs or anything. Instead we discussed the fact that the party for the Vermin executives to Solana Beach was a very classy catered cocktail party. I played hostess for a while, because this particular job was unusual. It was the largest job that I ever put together. The Vermin executives were always perfect gentlemen. The girls were dressed beautifully and acted like ladies. There was no overt activity in the place where they were gathered. People would just occasionally disappear in private. That was part of the contract. I think for the two parties the second year, I received just payment in a check — \$700.

The girls had a wonderful time, and the

a stupid rumor surfaced that Donna Gentile, a street prostitute who was murdered in San Diego in 1985, might have been at one of those parties. I didn't know her, but from what I've heard, she was in her 20s, and those extra women I saw at the Vermin parties were at least in their late 30s, dates, with such-and-such amounts of money.

The person who testified about Gentile at one of the San Diego grand jury hearings might have been one of my girls who wanted to start her own business, she made no bones about wanting to compete with me. She was giving her phone number out to clients, and since that went against the rules of my service, I didn't give her any more business. I've since heard that she held that against me. I really didn't think I had any enemies in this world because I've never purposely hurt anybody, but I guess you never know. News articles about that situation always quoted "anonymous sources." I started feeling that I was really a selfish because they weren't granting faces anyone, just gossip and hearsay.

The federal prosecutor in the Vermin case told me he was trying his hardest to make other arrangements besides the long-grating Con-Air flight to take me back

a commercial flight with two FBI agents as escorts. We flew from Dallas to a small airport in Corona. They served dinner on the flight, and they didn't take my handcuffs off. There I was, very nicely dressed — better dressed than my guards — and I had handcuffs on. You should have seen the look I got. People would pass by to get to the restrooms, and they would judge each other. After a while it seemed as if people were checking back to the bathroom just to see the well-dressed blonde trying to get her dinner in handcuffs.

When we got to the Corona airport, a car was waiting to drive me back to CRC. We didn't have any paperwork, and I didn't have my ID. Thank goodness I had a copy of the letter that the prosecutor had used to get the judge to sign the order for the commercial flight. I'd kept it for my memories. This turned out to be the only thing that allowed CRC to let me back in. I thought it was very funny that I almost couldn't check back into prison.

I had to go through orientation for a third time at CRC, another two weeks with no privileges, no phone calls, no shopping. But the federal prosecutor had written a letter to the CRC administration to make sure I wouldn't be penalized for having been taken away to testify. Fortunately, that

I was too high profile. With my heart in my mouth once again, I lived in the low library for the next two days learning how to file an emergency appeal. It was vital for me to get someone to understand that I was not seeking the publicity. I'd been ordered to Texas by the feds, that the recent publicity was not endangering either the institution or myself, and that I was, in fact, refusing to be interviewed. Since coming back from Dallas, I'd been called to do interviews for *Hard Copy* and other news shows, but I'd turned them all down. I just wanted to do the rest of my time in peace.

I prevented all that at the hearing and then pointed out that it was close enough to my parole time that they would not be permitted, by law, to transfer me unless it was for disciplinary reasons. If they transferred me at this point, it would have been an additional punishment.

I spoke directly and at length to a very intelligent woman who was the appeals coordinator for CRC. She was appalled at some of the things that had happened to me since being incarcerated for pandering. She was familiar with my case, but I had written up a three-page argument, explanation, and request. I did it as rationally and intelligently as I could. The appeals coordinator said

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26 San Diego Reader, October 10, 1991.

San Diego Reader October 10, 1991 27

HEAD HUNTING

Perhaps the most interesting of the contemporary artists in the International Gallery's current exhibit, "The Art of the Mask," is a Northern Californian ceramicist named Eleanor Myers. She is represented by a considerable number of works, some of them actual masks (although, because of their material, probably not easy to wear), but all of them taking faces as their subject. Their styles range from the almost classical through the sophisticated primitive to the Surrealistic, some of the stunningly imaginative masks in

**Someone wearing this
would be wearing a mask of
a man wearing a mask.**

the latter manner showing facets that generate studies or, at best, transformed into a flame.

Technically, they are all at an incredibly high level of skill, for Myers is not only a magnificent sculptor but also a master of his medium. With consummate authority, she produces in baked clay the effect of bronze, ivory, horn, leather, fabric, stone, and materials that do not even exist. She is a virtuoso, a technician, handled with supreme fluency. If — in spite of the rich traditions of China, Japan, Europe, and Central America — you have any residual doubts about the limitless versatility of ceramic art, or about its status as a great of the great sculptural media, Myers's "masks" will set you straight.

Aside from their technical virtuosity, these works are particularly striking in their capacity



to embody ideas — or, rather, to open the mind to complex intuitions about life, nature, and the world. To become aware of their beauty and their strangeness is in itself a liberating experience, but it is not enough. By her bizarre — or, at least, far from routine — iconographical choices, Myers forces us to look beyond surface gratifications (an enchanting as they are) into a world of meanings. These meanings may not have the dogmatic clarity of a fixed iconographical tradition, but even a rapid survey of the Myers pieces on display at the International Gallery will probably convince you that she is concerned with issues of profound and universal importance. To be concerned with such issues is eminently desirable, along with a willingness to leap into the unknown and the unsure (a crucial trait for anyone who takes art seriously), may enable you to define some of those issues more explicitly.

The representation or intimation of a secret beneath the surface is in fact a pervasive motif in Myer's work. Consider, for example, the powerful suggestion of a lost *Harrier Helmer*. This is a helmet statue to cover the top of the head, down to the nose, with holes left for the eyes. Vaguely medial in effect, grayish olive green in color, textured something like cloth, it is topped by a dark-green skullcap of leathery, reptilian scales. Two yellowish bull's horns curve vigorously forward out of the skullcap.

On top of this fundamental structure there is, so to speak, a second face, a second mask, a second statement. Over the crest of the head, and descending the forehead like a nosepiece, is a long, slender, horn-like structure, or divaricant man's beard, ostensibly of old ivory (similar in color and texture to the independent horns framing it), and in its general aspect reminiscent of archaic Mesopotamian

It has its own horns, twisted and braided in energetic volutes; a long gorget, similarly braided; a fringe of beard radiating along the length of the head, and narrow, contrasting ears. The ram's head also has its own beadedness, a set of feathers (brown with green iridescence) — and the real thing, not a ceramic imitation) cascading up and over the crown of the helmet.

There are thus two faces here, differentiated, connected, paralleled, contrasted; and somewhere in that duality — the most prominent structural feature of the work — lies the locus of meaning. The ram's head is like a third, more elaborate horn in the middle, presumably made of the same material. The braided and twisted of the two shapes of horn (simple versus twisted, smooth versus braided) is balanced by a virtual identity of the shape of the eyes, broad, sharp, subtly modulated slits. Allusions to bird and reptile come as the

cap of the superposed ram's face meets the cap of the helmet.

Most vivid of all is the contrast between the degree of completion of the two faces. The ram's head is fully modeled, a full being, behind whose features there appears to lie a potent, concentrated, doubtless magic-working identity. The helmet, however, is empty, its eye sockets lead to nothingness; its human occupant, to whom the helmet and its animal guardian will impart military prowess, is not yet there. Should it be donned by someone, human eyes would then look out through the sockets; the cheeks, nose, jaws, and perhaps beard of the wearer would provide visual variations on the analogous features of the ram's head, and to the repertoire of materials would

What is at issue, then, is a dramatic — indeed, a theologically spectacular — representation of the age-old (though not entirely original) question of whether man is animal, or between man and animal, or as a divinity. The warrior who puts on this helmet assumes in part the identity of an animal. The horns of the helmet itself give him the aspect of an aggressive animal in his own person. The presence of the ram's head suggests a spiritual identity between the man and the animal; or the man as beastmaster, making use of the animal's power; or the animal as the man's presiding daemon. And, in a perception reaching back to paleolithic times and still extant among hunting peoples, the animal is not a brute but a spirit, not a lower



creature but an equal or a superior, a being in whom the essence of life and the violence of death are fused. *Warrior Helmet* is about

Similar primitivistic associations—although without the military element, most notably in the *Doer Dancer*. This is a full face mask surmounted by a large animal headress. The face is that of a bearded man of noble countenance, his thick, sensual lips pressed together in an expression that is neither a smile nor not a smile, somehow transcending any such definition. Over his eyes he wears a half-mask minutely patterned like chain mail—a mask over a mask—and through both layers the almond-shaped eyeholes pierce into absence. Someone wearing this mask would be wearing a mask of a man wearing a mask. Which, then, is the face of the dancer? The mask, the face of the dancer, or the face of the face made of metal, or copper green ceramic, or the human face that is yet to appear?

Either of them would be in the role of shaman, who in his trance-like ecstasy would be unified with the spirit of the deer invoked by his headdress. This life-size deer head, modeled with magisterial, idealizing realism, is already visually one with the human face, for they seem to be of the same material, the green of the deer head swept with lustrous bronze highlights, and touches of rusty red giving depth to the finely carved green curls of the human beard, moustache, and hairline. This union of man and beast, indicated so decisively by the identity of surface treatment, is reinforced by the ambiguity of the tail

(continued on page 30)

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If You Know Too Much, It Only Limits Your Thinking

BY JEFF SMITH

In 1989, when the South Coast Repertory Theatre produced the world premiere of Beth Henley's *Abundance*, the play had the feel of a work-in-progress. Henley's most ambitious drama to date, *Abundance* told the story of Macon Hill ("I'm ready to sever the boundlessness of it all") and Bea Johnson ("Early disappointments are ennobling my life"), mail-order brides who have come to the Wyoming Territory, in 1868, to begin lives on the frontier. *Abundance* ended with Henley-esque ironies, but the production had severe design problems — the dreary set was wall-to-wall two-by-fours, the second act sagged a great deal, and the various parts of the script were far greater than its fitted conclusion. The Blackfriars Theatre, formerly the Bowery Theatre, has opened its tenth season with a fine production of *Abundance*. Whether Henley has rewritten it or the Blackfriars people have staged around its troubles or both,

They can dream in abundance, but the actuality is that they have little, if any, say in the direction they want to take.

No matter. This version is much clearer, tighter, and more satisfying than the original. As with books, the first rule of *Abundance* is never judge a character by her cover. One look at Macon Hill and you'll wear the could subside herself into Belle Starr, Anne Oakley, and Calamity Jane. Macon wants to "see the elephant" — i.e., anything wondrous, new, or strange — and has an epic thirst for adventure. She craves the limitless so much, in fact, she fears that "if you know too much, only limits your thinking." The demure Bea Johnson, by contrast, appears to be everything Macon isn't. As she waits at the train depot for the arrival of her husband, Bea is so out of it she can't even remember her favorite color. Her expectations are equally blank. She just hopes her husband isn't "too ugly or stupid" and vows that regardless of who her betrothed turns out to be, she will stay patient and submissive. So Bea is docile and Macon's a firebrand. Guess which one gets to see the "elephant?"

Abundance follows the paths of Bea and Macon from 1868 to 1993, 25 years of hardship and harassment. When I first saw the play, I was struck by the secure nature of their lives: as if each were on opposite poles of a wheel of fortune, when one prospers, the other decays, a structural device both ironic and, eventually, predictable. To its credit, the



Linda Libby, Allison Brennan

Blackfriars production, ably directed by Ralph Elias, emphasizes what lies behind these twists of fate. Bea and Macon have entered a world where the men got there first and, in taming it, have tamed themselves. Outside their homes lurk hostile Indians, carnivores, and a rude weather. Inside things are just as fierce — a one-eyed duellist (Macon's husband Will) and a manic-depressive cowboy (Bea's husband Jack Plan, adolescent brother of the man she was supposed to wed). In effect, Macon and Bea live lives without choices. One might

even say they live with negative choices. They can dream in abundance, but the actuality is that they have little, if any, say in the direction they want to take. The men exploit and exploit again. They have claimed the land and assume similar claims on their wives, as if a wedding vow were a deed of ownership. Even when Bea becomes famous, owing to five years of hell she'd rather not have lived with Ottawa, an Ogala Indian chief, another male seep in — Professor Elmore Cronin — to write a book about it and shape the next phase

of her life for her. Mere survival, in these circumstances, seems a barely realizable goal, and a self-determined, individualized life for the women is out of the question.

Abundance is a much-needed feminist demystification of the Wild West, which bullfights the women around so much it's a coin-flip who would retire to a life of ease and who would die of syphilis. As opposed to the bold panoramas of a John Ford movie or a Larry McMurtry novel (including his disappointing *Buffalo Girls*), Henley has written a kind of anti-panorama. The major events, what Macon calls "the elephant" — a kidnapping, disfiguring accident, a lecture tour — happen off-stage. Most of the play takes place indoors, in confinement, and what we see is a brand of bourgeois domestic life guaranteed to "im-bust" Bea and Macon become little more than effects of Manifest Destiny.

To emphasize their isolation, Henley depicts the Wild West with only five characters. At the Blackfriars Theatre, the women fare better than the three men. Much better. Linda Libby's Macon and Allison Brennan's Bea are such a formidable tandem that even though the males (John Blunt as Jack Plan, Paul James Knute as Will Curtis, and Tim Rietley as Elmore Cronin) are supposed to dominate them in the play, Libby and Brennan always convey the impression that they could knock these guys off the stage — by talent alone — anytime they want. This imbalance runs through the evening. It is more a credit to the excellent work of Libby and Brennan, however, than a demerit to the men, who must play understated, stereotyped figures about as appealing as a cow party.

Despite the imbalance, the Blackfriars' *Abundance* is definitely worth seeing, in part because of the design work. Beth Salzer's set, open set, jagged mountain peaks painted sky blue with hard mounds of gravel underfoot, has solved insurmountable problems. The set evokes both the expansiveness of the Old West and also the intimacy necessary to give the play its claustrophobic, interrelated sense of space. A fine job. The same can be said for Lawrence Cook's original score, composed of songs from the period, and Clare Heskell's costumes, appropriately mail-order all the way. Special mention must go to J.A. Roth's expressive lighting, which helps to stress the nonrealistic elements of the production and adds a nifty touch at the end of each scene. As if they were posing for a daguerrotype of the period, the actors freeze for an instant and hold their flash. These frozen moments become markers in the lives of the once-innocent Macon and Bea, her once-dolce dream.

When Beth Henley looks at the plight of women in the Old West, she sees an angst worthy of Samuel Beckett. In *Quilters*, now in a black-out production at the Lamb's Players Theatre, Molly Newman and Barbara Danneberg survey the same terrain and paint a much different picture. Their isn't always a bright one, but it does keep on the sunny side. Rather than debunk long-held opinions, it wants to plunk a new mythology — a Quiltscentric view of the American West — onto the old. Everything about women's experiences in the 19th Century is seen from the



Deborah Colmar Smyth, Sarah Zimmerman, Sally Stockton

perspective of quilting, an off-hours skill the musical accords a supremely lofty position as the major, possibly the only, source of therapy and self-expression for women in the West. If I had to choose which position — Henley's or *Quilters*' — were the more accurate, I'd pick

the former. But at Lamb's, even though the musical seeks a revisionist West in its own, "cheaper" image, the production is so inventive, so engaging, so splendidly done, that *Quilters* is easily receiving the most persuasive case ever made in its defense.

In the musical, the making of a quilt functions as a metaphor for the ways *Quilters* pieces together parts of different lives. These, as in the scene where a man catches on fire, Nathan Peterson's spectacular lighting from Monica Murphy Smith and Janice Reith's Ur-Laura Ashley costumes. Smyth, whose talented wife Deborah heads a strong ensemble cast, has found humor where it may not have existed (a baptism that almost becomes a drowning) and patches that the musical — with its philosophy being "smile in the face of sorrow" — may have wanted to overlook. Except for the cast's amazing habit of sewing every time someone mentions the word "quilt," this is one of the tightest, liveliest, most cleverly thought out, and most outstanding productions I've ever seen at the Lamb's Players Theatre.

kill her, searches for help. "Pacin" — the patching together of the material for a quilt — "in order," says one woman, suggesting that for many it was the only order they knew. The Lamb's production has integrated its various elements so expertly that it's hard to

separate, say, Robert Smyth's direction from Patricia Turner's choreography — both of whom do some of their finest work to date — or, as in the scene where a man catches on fire, Nathan Peterson's spectacular lighting from Monica Murphy Smith and Janice Reith's Ur-Laura Ashley costumes. Smyth, whose talented wife Deborah heads a strong ensemble cast, has found humor where it may not have existed (a baptism that almost becomes a drowning) and patches that the musical — with its philosophy being "smile in the face of sorrow" — may have wanted to overlook. Except for the cast's amazing habit of sewing every time someone mentions the word "quilt," this is one of the tightest, liveliest, most cleverly thought out, and most outstanding productions I've ever seen at the Lamb's Players Theatre.

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Fink Again

BY DUNCAN SHEPHERD

Barton Fink afterthought of the week

As a further proof to discussion of what the final image "means," it might be useful to say — at any rate to warm up by saying — that the image must mean more to Barton Fink than it can possibly mean to us. Or to say it another way, the resemblance of a real live woman on a real beach to a two-dimensional woman in a framed print on a hotel-room wall (and the resemblance is not absolute: there's no umbrella on the real beach as there is on the beach in the framed print) is surely less significant in itself than in the fact that Barton Fink notices it. One thing to be said about the spectacle of some woman sitting on the shore and shading her eyes as she looks out on the ocean is that it is a very common spectacle. And the next thing to be said is that therefore it is not all that astounding that a piece of mass-produced "art" suitable for hanging on a hotel-room wall would happen to memorialize a spectacle that occurs on the shore of every ocean every day of every year. Not all that astounding, that is, except to a man so thoroughly self-absorbed and self-obsessed — so continuously pre-occupied and appalled — so prone to overreact to the question of Why this? or Why that? with the question of Why me? — that everything in his compass comes to have value or importance only to the degree that he himself is meant of it. Barton Fink is about a man like that. It's about Barton Fink.

Afterthought two: Though the movie is about him, it is also about any man who at any time in history might venture out to Tinseltown with the object of making his own special, singular, unprecedented kind of movie. More precisely, it's about the Coen brothers. (And could we all please stop capitalizing the "B" in this construction? They're not a vaudeville act. They're not the Marx Brothers. They're brothers.) Still more precisely, it's about having or trying to have a personal viewpoint, a personal vision — a personal "agenda," as everyone seems to like to say these days — in an impersonal, mass-minded industry which has made a practice, a habit, a crusade of smothering over individuality, erasing it, erasing it. Of course the vision, the "agenda" is that of Barton Fink, so that instead of talking directly and explicitly about their own aestheticism, their consciousness of the styles and forms of Hollywood Past, their (precarious) position in Hollywood Present — all of which can be inferred from the movie itself, with a little effort — they are talking rather about Clifford Odessa's social consciousness and socialist realism against a backdrop, a wall of resistance, an unbreaching tidal wave, of Harry Cohn's Philadelphinus. All right. But why? Why talk inexplicitly and indirectly? What kind of filmmaker, wanting to



Barton Fink

talk about himself, would opt to talk instead about an apparently opposite kind of filmmaker in an apparently dissimilar set of circumstances? The answer to that one goes back to the first thing I said about the Coens in my initial review of the movie: these men are artists, and that's the one kind of man who would be interested in the deepest perspective, the widened field of view, the compound-

remarks, and especially to the instance of what I called Madison Mound's "near cry," but what I could have called his cry for recognition and attention: "I'll show you the life of the mind!" The widest point of dissimilarity? "room the Coen brothers and their on-screen counterpart, Barton Fink, is that this is one of the things they are aware of, confer value on, accord priority to. (I refer you now to the frequent

What kind of filmmaker, wanting to talk about himself, would opt to talk instead about an apparently opposite kind of filmmaker?

ed subject matter, that that method of self-analysis brings with it: the one kind who would be curious as to possible parallels and points of similarity (e.g., the sense of oddballism, isolation, discomfort, loneliness — maybe even, do you suppose, superiority?); the one kind who would be unafraid of the results of such analysis. I do wonder at the critics who, while finding the movie more or less handsome and funny, don't seem to think it's about much of anything. Afterthought three: Though it's about him and them, it's also about you and me — all of us — to the extent that anyone might live his life, arrange priorities, attach values, etc., inside his own head, and might then find himself at odds with the world outside that head. (I refer you here to what I called the "head" motif in my earlier

percentage of his total output — and in fact my own favorites among that output, *The Nickel Ride*, *The Pursuit of Happiness*, *The Badling Moon*, *Love with the Proper Stranger*, and *Baby, the Rain Must Fall*, all escape that category.) The youthful performances here are, as ever, expertly coached and coaxed. And Renee Witherspoon, as the fourteen-year-old heroine, looks ready to take the bait from such post-adolescent crones as Martha Plimpton, Annette Bly, Winona Ryder. The scene of living instructions from her seventeen-year-old sister ("Practice on your hand...") makes an extremely worthwhile contribution to the genre, and the pivotal tragedy — the death of the boy with whom both sisters are in love — is powerfully imagined and realized. (It's a pleasure to get to see Gail Strickland again, too, notwithstanding her great grief.) And I liked the idea of doing a flashback to an event that had occurred just minutes earlier, even if I did not like the idea of doing it in slow-motion. The period, the locale, the characters are all a little under-rehearsed, however, and the movie most of the time feels like just the latest piece of coming-of-age data on the census taker's dutiful rounds. The pleasures it affords on its own merits are nowhere as great as the boost they get from feelings of familiarity and friendliness with their purveyors.

The case of Burt Kennedy and *Sahara* Comandante is similar but different. It's a pleasure, or sounds like a pleasure, to be able to get acquainted with Kennedy, also. But it's hard to recognize the director of the austere classical *The Money Trap*, *Welcome to Hard Times*, and *The Train Robbers* in the hell-in-a-cash-shop proceedings of an "alien Rambo" (Hulk Hogan) on vacation on Earth. For example, helping a sidewalk mine break out of a "bone field" — a gag that may sound funnier in description than it actually plays. (On that principle, it's preferable to describe no others.) Then again, it is not all that hard to recognize the director of the amably dopey *Support Your Local Sheriff* among others. Kennedy has never maintained a very steady directorial hand. And furthermore, I've long felt frustrated to him as a scriptwriter than as a director, most notably for the series of amateur Westerns with Randolph Scott directed by Budd Boetticher in the late Fifties, and most recently for his input, whatever it might have been, into the many-handed screenplay of *White Hunter, Black Heart*.

refrain from their Miller's Crossing? "Nobody knows anybody. Not that well." It attains the status of a full-blown theme.

It's becoming one of the rarest of my movie-going pleasures: seeing a new movie by a director whom I have not only heard of before, but who has been directing movies for a number of decades. *The Man in the Moon*, set incidentally in the year of its director's last such job, 1957, makes acquaintance with Robert Mulligan especially easy, because it stations him in the exact kind of project that has been his particular cross-to-beat, the Sensitive Youth Movie: *To Kill a Mockingbird*, *Up the Down Staircase*, *Summer of '42*, *The Other*, as well as his most recent project, *Clara's Heart*. (Not really a large

The *San Diego Review* has come up with a novel way of rating movies: a three-ringed target labeled "Art," with a bullet hole placement to indicate how near to a bull's-eye the movie comes. This is supplemented with a separate "Political" meter to gauge where the movie falls on the spectrum of Left to Right, plus a separate "Violence" meter to gauge where the movie falls on the spectrum of mild to wild with an olive branch or the Grim Reaper with a scythe. (No "Sex" classification, despite wonderful graphic possibilities.) In a way, I am leathard to see that these areas of concern are regarded as separable, but I can't help but suspect that any publication committed to opposing "political" leaning — and as a matter of fact, this is positioned first in order — might allow that to alter the path of the "artistic" bullet.

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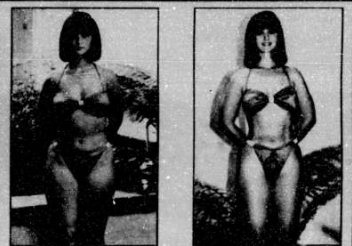
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QUARTER NOTES

BY JONATHAN SAVILLE

FLUTE-AND-GUITAR CONCERT BY ROBISON AND FISK

After a brief intermission to rest up from their splendid SummerFest series, the La Jolla Chamber Music Society opened its fall season of chamber music concerts with a concert of music for the odd combination of flute and guitar. A succinct description of this event would be "that." It was a concert that could have had no suitable place anywhere among the Chamber Music Society's offerings of serious, substantial chamber music; as the opening concert in the series — setting the overall tone, as it were — it was a pathetic joke.

An opening paragraph of this sort would ordinarily be followed by a trashing of the artists. In the present case, curiously, the talents of the musicians were in no way commensurate with the lamentable quality of the concert. Paula Robison is a superb flutist as one could ever hope to hear. Her technical skills are first-rate, perhaps most notably in her ability to achieve an extreme pianissimo with perfect control and without the slightest loss of her perpetual roundness and clarity of tone. Her phrasing is



Paula Robison

Eliot Fisk

shapely and expressive, a vivid means of conveying the emotional warmth and sensitivity of her relationship to the music she plays. Gracefulness is a characteristic at every level of her performance, from the actions of her body (which elegantly reflect the music of the musical line) to the flawless decorum audible in every kind of passage, lyrical, virtuosic, or declamatory. Guitarist Eliot Fisk is somewhat more limited in his temperament

rango, but he too is evidently a technical master of his difficult instrument, and his intelligence

and interpretive implications of the scores he played was admirable. His enthusiastic

Whenever one of the motifs reappeared, one's reaction was "Oh, there's that again!"

and musicianship in addressing quite diverse musical styles are exemplary. His meticulousness in executing the timbral, natural,

manner was engaging. It was only marginally that I missed something lacking in his playing — but in this kind of

music, anything even slightly below a full realization of the music's possibilities can have magnified consequences. Caution, precision, and intelligence provided a good foundation for works as diverse as 18th-century late pieces by Sylvius Leopold Weiss and the accompaniment to De Falla's Seven Popular Spanish Songs. But both of these, each in its own way, also demand a certain fearlessness, an emotional fire, a willingness to drive the effects (whether of heart-rending lament or turbulent passion) to something approaching an extreme. As it was, Fisk took us through these scores (and others on the program) in a thoroughly responsible way, for which any audience ought to be grateful; but he never came near the edge, and he never touched the heart or kindled the spirit.

That really was not the fundamental problem, however. Consider the *Siete Canciones de De Falla*, for example. These are, in fact, songs, with texts, composed for voice with accompaniment, that is the way they were conceived and intended. To substitute a flute for the human voice here is at bottom nothing but a device for finding something to play in a flute reed. Paula Robison plays with great feeling, great passion. She understands the internal expressive needs of each of these

songs. But the flute, which is a lovely instrument, whose existence all music-lovers ought to treasure, is just not in a class with the human voice for communicating the musical and human meanings of a song. This is not simply a matter of missing the poetic text — the well-known version of the De Falla songs for violin and piano (also without the words, obviously) achieves a great many of the touching or thrilling vocal effects intoned by the music and adds some wonderful violinistic touches of its own. But the flute, even when a musician as excellent as Robison is playing her heart out, is all wrong here — too cool in tone, too monochromatic in timbre, too far removed from the immediate (and immediately perceived) expressions of the passionate self that are so idiomatic in the voice. What is

needed is not just loudness but also rawness, not just smoothness but the break in the line that results from an excess of feeling, not just a well-produced tone but an occasional quiver or scratch or crack or yelp, something redolent of the marketplace rather than the concert hall, something folklike, something Spanish. Performed on a flute, the music sounds cleaned up and prettified; and when the accompaniment, too, is merely clean and accurate, the whole reason of *fire* for this music virtually disappears.

Other works on the program were more appropriate to the instruments, but a considerable number of them suffered from triviality. Perhaps that is too strong a word for too weak a defect: this music was simply too light, too thin in ideas, too much a matter of background entertainment at an afternoon

reception, to be worthy of inclusion — certainly not in such quantity — in the program of a concert in a series devoted to the masterpieces of chamber music. There was 18th-century trivia — by Handel, Telemann, and Jacques Hotteterre (this last a charmingly played but musically shallow exploitation of echo effects, for solo flute) — and 20th-century trivia (a mildly diverting Latin-American semi-popular entertainment by Astor Piazzolla called *Homenaje de Tango*, whose repertoire of stylized musical jokes quickly wore thin).

The only piece authentically for flute and guitar that was not just puff was George Rochberg's *Maze of Fire*, a rhapsodic reaction to Kenneth Branagh's *Henry V* movie composed expressly for the Robison-Fisk duo. Throughout its career, Rochberg's chief

had to do with style: first he did atonal, serial stuff; then he made a radical (and, briefly, controversial) switch to the style of the early 19th Century (1), composing pieces that sounded — at least for a few minutes — exactly like late Beethoven, and since then he has wandered in the fields of eclecticism, which unsurprisingly provided the backdrop for *Maze of Fire*. Unfortunately, the only event of this piece capable of grasping one's attention were the changes from one style to another, from violent and groovy to flowing and lyrical, from dissonant to lyrical, and so forth.

Otherwise, this was not one of the more absorbing musical experiences in recent memory. Offering continuous opportunities for the two musicians to demonstrate a variety of technical skills (which of course they did

impeccably), the composition was loosely held together by the repetition of a number of motifs or musical gestures, whose structural function was undermined by the unattractiveness and banality of the ideas themselves, so that whenever one of the motifs reappeared one's reaction was not the happy recognition of a recovered friend but the grim acknowledgment, "Oh, there's that again!"

Before the piece began, while Fisk was taking a few moments to arrange the pages of the rather thick score on his music stand, he remarked to the audience, with a reassuring smile, "Don't worry, it's not that long." But it was. So was the whole concert — not in minutes, but in that internal duration that is measured by the rising intensity of one's desire to go home.

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PERNELL'S 1876 Riverside Street, Port Loma, 26-4876. It's hard to find a place that serves so many different types of food as Pernell's. The menu is so large that it's hard to list everything. The food is good, and the service is excellent. The atmosphere is casual and friendly. The prices are reasonable. The location is convenient. The hours are long.

PIZZERIA 4855 Mission Boulevard, Pacific Beach, 26-4876. It's hard to find a place that serves so many different types of food as Pizzeria. The menu is so large that it's hard to list everything. The food is good, and the service is excellent. The atmosphere is casual and friendly. The prices are reasonable. The location is convenient. The hours are long.

MIDWAY, OLD TOWN & MISSION VALLEY 4855 Mission Boulevard, Pacific Beach, 26-4876. It's hard to find a place that serves so many different types of food as Midway, Old Town & Mission Valley. The menu is so large that it's hard to list everything. The food is good, and the service is excellent. The atmosphere is casual and friendly. The prices are reasonable. The location is convenient. The hours are long.

ASPIN GOURMET PIZZA 2611 Midway, 26-4876. It's hard to find a place that serves so many different types of food as Aspin Gourmet Pizza. The menu is so large that it's hard to list everything. The food is good, and the service is excellent. The atmosphere is casual and friendly. The prices are reasonable. The location is convenient. The hours are long.

WILLY'S AMERICAN BUTTER 2611 Midway, 26-4876. It's hard to find a place that serves so many different types of food as Willy's American Butter. The menu is so large that it's hard to list everything. The food is good, and the service is excellent. The atmosphere is casual and friendly. The prices are reasonable. The location is convenient. The hours are long.

Restaurant Guide

TRUZY YOUR AMERICAN CAFE 2604 San Diego Avenue, 26-4876. It's hard to find a place that serves so many different types of food as Truzy Your American Cafe. The menu is so large that it's hard to list everything. The food is good, and the service is excellent. The atmosphere is casual and friendly. The prices are reasonable. The location is convenient. The hours are long.

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Sufi dancing

GOOFY SUFIS

The last time I went Sufi circle dancing was in 1972. It was in someone's back yard in Claremont. Tape-recorded Arabic music, cheap red wine, reffer. Velour shirts and goose skirts, Sri Ratu's head, lots of beads, few hrs. We meditated in a circle, danced, chanted new-age rhetoric. Next Monday, Mark Siegel's Sufi circle dancing group celebrates its ninth anniversary with a "gala dance" at the Mission Hills Congregational Church. The group was founded in 1982, when Siegel, a recent arrival from the East Coast, discovered that Sufi circle dancing had died out in San Diego County. Since then, dances have been held every Monday in Mission Hills, every Friday at the Old Carlsbad Church. The dances are drug, head, and head-free. The music is live. The hrs are back. The faces are older. (Did these people miss out the first time around?) A five-dollar donation is requested.

Participants in Sufi circle dancing seek joy and a feeling of connectedness with each other and the universe through the performance of simple dance steps, meditation, and new-age songs. The practice has little to do with Sufism, Whirling Dervishes, or the cosmic cosmic-mysticizing dances once performed by Turkish Sufis, according to Siegel. What Turkish Muslims would be caught dead singing.

We are opening up in sweet surrender to the luminous love-light of the Goddess...

For that matter, what self-respecting, tanned, middle-aged, financially comfortable North County resident would? Well, one of them is named Jim. "If you (sing and dance) well and have a good night," smiling-eyed Jim confided, grinning, "there will be

(continued on page 4, col. 2)

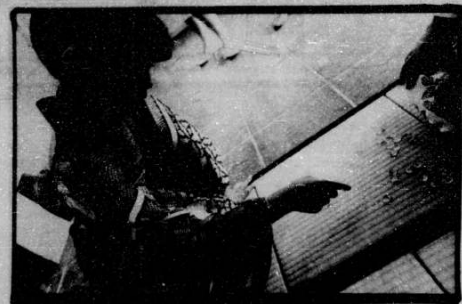
THE
INSCRUTABLE
MANNER IN
WHICH THEY
PLAY BALL

These days, almost every element of Japanese culture and society is subject to scrutiny by nervous Americans looking for clues to the economic and technological successes of the island nation. Even the games and school habits of Japanese children are gone over in detail, in hopes of revealing secrets to be employed fighting the never-ending trade war between the two industrial giants.

One of the most popular and most obvious discoveries is that Japanese schoolchildren simply work harder than their American counterparts. "Being a student, like earning a salary later in life, is a full-time job," reported Deborah Fallos from personal experience. "Students go to school six days a week. The only vacation lasts six weeks during the summer, and even then there is assigned summer homework." While living in a suburb of Yokohama, Fallos herself enrolled her two young sons in Unakuhigashi Shogaku (Beautiful Hills Elementary School) and, upon her family's return to America last year, described her experience in the Washington Post.

"The days can be long," she wrote. "On regular school days, classes were followed by club meetings or sports. After a quick supper with mom, many students joined their classmates again for evening juku, or cram school, to

(continued on page 3, col. 1)



Japanese girl's marbles

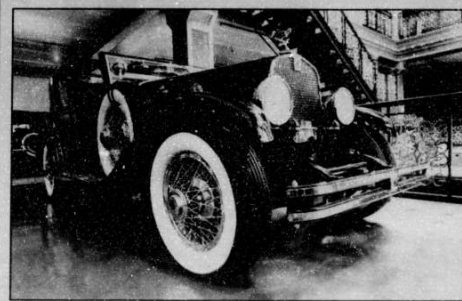
RAJNEESH
OWNED 93
OF THEM

Inspired by the 50th anniversary of the day that Mr. Rollie met Mr. Royce, John Updike wrote a poem. In the final verse of "Duet, with Muffled Brake Drum" (The Carpentered Hen, Knopf, 1982), Updike imagined:

A graceful pause, then Rollie, the taller
gale
"Ah, is there anything you'd care to
make
A lot of it? A fourth at bridge? Some
rice? Mustard. "If your afternoon is
free,
I'll make, much, make engineering
honey."

The team of Rollie and Royce motored off on the road to fame in 1935 in the midst of a ca-

(continued on page 6, col. 1)



1933 Duffel



THE INSCRUTABLE MANNER IN WHICH THEY PLAY BALL

(continued from page 1)
do remedial work, review regular class lessons, or prepare for exams. After all this came the night's homework."

Fallows also was impressed with the spartan conditions the young students confronted each day. "To build games, or strength to endure, is the reason behind cold classrooms, wearing shorts during the winter, practicing piano an hour and a half every day, two-and-a-half-hour soccer practices, studying till well past midnight and getting up at 6 and much, much more."

The second most popular theme, also well articulated by Fallows, is that a so-called "group



ethic" binds Japanese children into a team from the earliest days of elementary school. "Another lesson my children learned along with their Japanese classmates was

a keen sense of how to act as part of a group—to make group decisions, to subsume one's self to the identity of the group, to judge success or failure on the performance of the group.

"By contrast, they began to notice how lost their Japanese friends were at simply 'hanging around.' When groups of kids came to our house, they liked games with rules, cards, board games, Ping Pong. But begin imitating with bits of Lego or building blocks, and they drifted away."

But are Japanese children really slaves to the team? Another view comes from the West. A \$15 million trust that a company from Nagoya has constructed at Visville in Northern California as a recreational attraction inspired by similar operations in Japan. Customers, neatly managed and under, pay five dollars to run through like laboratory animals and win prizes such as a five-day trip to Japan. The layout is designed by computer and changed regularly. At the Waco, according to a report in the Los Angeles Times, it

is Americans who prefer to form up teams and Japanese who choose to compete as individuals against the labyrinth, solving the solitary intellectual challenge.

"Sports is an extension of soccer, [and] Japanese tend to [approach sports] more as a personal challenge," proclaimed Dale Torrey, a physical education professor at Cal State Long Beach and self-proclaimed expert on the "cultural aspects of sports."

Captains of such widely divergent views, both the serious and non-serious American students of Japanese society is left to his own research devices. One way to discover the deeper meaning, if any, of youthful Japanese recreational habits will be to attend "How Japanese Children Play" this weekend at

(continued on page 4)



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airing room. Clearing the rubble from the road in front of Mr. Astor was no problem for his chauffeur. He only had to squeeze the rubber bulb on the car's brass horn, a coiled, snail-like affair that is nearly half the length of the car itself. The coachwork for Mr. Astor's custom vehicle was by Belvallette in Paris.

In the earliest days of the custom town, car's popularity, European models dominated the field and were de rigueur transportation for wealthy East Coast families. But during the boom days after World War I, America began producing its own custom coachwork; some European designers even moved to the States to set up shop. The most desirable of the American-built cars was the Duesenberg, often the vehicle of choice for Hollywood stars, Clark Gable for one, with the urge to motor through the dusty hills at speeds up to 100 miles an hour.

Duesenberg is represented in the exhibit by bandleader Paul Whiteman's 1933 ice-blue J-model built in Indianapolis with a 265-horsepower Lycoming straight-eight engine, double overhead cam, and 32 valves. The straight-eight was very

(continued on page 6)

(continued from page 60)

(continued from page 1)
building boom that, at its peak, gave buyers more than 100 makes to choose from in the U.S. alone. Among the styles available for the next 30 years or so would be some of the most elegant autos the

Fifteen of these elegant vehicles will be on display from

October 12 through the end of this year at the San Diego Automotive Museum in Balboa Park. Assistant curator Mark Hoffman explains that the collection emphasizes the so-called town car or coupe de ville style; passengers lounged in an enclosed compartment while the chauffeur battled wind and weather in the open front seat. These custom designs were a collaboration between auto engineers, who built the chassis and drive trains, and the coach builders who designed the bodies. Many of the coach makers had

created elegant carriages in the days when horsepower was truly horse power.


An echo of carriage styling can be seen in the 1909 Mercedes (four-cylinder, 18-horsepower) originally owned by John Jacob Astor IV. The small, elevated passenger compartment has a carriage-like look from behind and is decorated with electrified brass carriage lamps. Inside, Mr. Astor relaxed on an elegant gray built-in upholstered sofa, finished with a box-pleated skirt, fully suitable for any upper-class

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San Diego Reader October 10, 1991

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About The Person You Are Seeking—Preliminary Profile

Age	Appearance
<input type="checkbox"/> From _____	<input type="checkbox"/> Very attractive
<input type="checkbox"/> Does not matter	<input type="checkbox"/> Attractive
	<input type="checkbox"/> Average
	<input type="checkbox"/> Does not matter
Smoker	Religion
<input type="checkbox"/> Yes	<input type="checkbox"/> Protestant
<input type="checkbox"/> No	<input type="checkbox"/> Catholic
<input type="checkbox"/> Does not matter	<input type="checkbox"/> Jewish
	<input type="checkbox"/> None
Where They Live	<input type="checkbox"/> Does not matter
<input type="checkbox"/> Within 5 miles	<input type="checkbox"/> Other (please specify) _____
<input type="checkbox"/> Within 10 miles	
<input type="checkbox"/> Does not matter	
	Children
	<input type="checkbox"/> Has children
	<input type="checkbox"/> Does not have children
	<input type="checkbox"/> Education
	<input type="checkbox"/> Does not matter
	Martial Status
	<input type="checkbox"/> Never married
	<input type="checkbox"/> Divorced
	<input type="checkbox"/> Widowed
	<input type="checkbox"/> Does not matter
	Cultural Interests
	<input type="checkbox"/> Theater
	<input type="checkbox"/> Dance
	<input type="checkbox"/> Music
	<input type="checkbox"/> Visual Arts
	<input type="checkbox"/> Film
	<input type="checkbox"/> Does not matter

Advanced Degrees ☐ Masters

4-year College/University _____

College ☐ High School

Occupation

<input type="checkbox"/> Professional	<input type="checkbox"/> Managerial
<input type="checkbox"/> Technical	<input type="checkbox"/> Sales/Office
<input type="checkbox"/> Art/Entertainment	<input type="checkbox"/> _____

Athletic Interests

<input type="checkbox"/> Very active	<input type="checkbox"/> Active
<input type="checkbox"/> Occasionally	<input type="checkbox"/> Does not matter

About Yourself—Preliminary Profile

My Social Situation Is As Follows:

- ☐ I am new to this area.
- ☐ I do not mind leaving quality people.
- ☐ I am too busy to look for people.
- ☐ I have not been dating for _____ months.

I Have:

- ☐ I have been married _____ years _____ months.
- ☐ Been divorced _____ years _____ months.
- ☐ Been separated _____ years _____ months.
- ☐ Been widowed _____ years _____ months.

I Have Heard About

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My Annual Income Is

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- ☐ \$15,000 to \$25,000 ☐ \$25,000 to \$35,000
- ☐ \$35,000 to \$50,000 ☐ \$50,000 to \$75,000
- ☐ \$75,000+

A little bit ☐ Not out now

My Educational Level:

- ☐ High School
- ☐ College
- ☐ Master Degree
- ☐ Technical Degree
- ☐ 4-year College/University

I Am

- ☐ Not dating anyone I would consider for a long-term relationship.
- ☐ Dating someone who does not want what I want in a relationship.

Are You Planning To Move in The Next Six (6) Months?

☐ Yes ☐ No If "yes" where?

My Primary Social Goal Is

- ☐ To date a lot ☐ A steady relationship
- ☐ Marriage

Name _____ Age _____ Male Female

Phone—Home _____ Work _____


Address _____

City _____ State _____ Zip _____

Occupation _____ For How Long _____
 Height _____ ft. _____ in. My typical work week is ☐ 9 to 5
 Weight _____ lbs. ☐ Afternoon thru evening ☐ Late night
☐ My time is my own ☐ I am not working now

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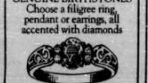
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Plaza Bonita Mall near Jamboree 476-9522
Charmington Square at the Plaza 275-1517

(continued from page 6)
popular in the town car models, which accounts for their characteristically long front ends. The coachwork for Whiteman's car was created by the Murphy company of Pasadena, California. The front is graced with a fine Art Deco-style hood ornament that makes the car look like it's flying down the road even when it's parked.
The town car that best reflects its original owner is the 1938 Mercedes-Benz built in Stuttgart for the powerful Knapp family of Gen. arm manufacturers. The square, imposing vehicle is almost 20 feet long, weighs 8000 pounds, has five forward gears, and is probably twice as wide as any car on the road today. Its bulbous fenders look like pulled-up leather cushions resting over the wheels, and the headlights are as big as salad bowls. Corner Hoffman jokingly calls the paint color "Weimar green," a near-black shade favored by the Nazi power elite.

Among the other town cars on display will be Cornelia Ous Skinner's 1927 Hispano Suiza (chassis from Barcelona and the coachwork from Paris), one of the finest of all the 20's-era models, famous car builder E.J. Coo's personal vehicle, an Indiana-built 1934 Model A, a new 1935, 12-valve model with 18 spark plugs; one of only four 1940 Lincoln town cars ever made, this one owned by the Ford family; a 1931 American-built DuPont; an 1880 Benz; and Pluma Zapf's 1930 New Phantom Springfield model Rolls-Royce, built in Massachusetts. The dash, door panels, and back seat storage compartments are decorated with intricate wood inlay, and the brass door handles are encrusted with a carved floral pattern. The financially troubled showman

registered the car in his accountant's name so his creditors could not confiscate it. Though details were not final at press time, one San Diego collector might contribute to the show his 1908 Rolls-Royce Silver Ghost, one of the most famous cars ever built and the first true luxury performance vehicle. About half the cars to be exhibited are on loan from the Imperial Palace collection in Las Vegas. Several are the property of the museum or of local collectors.

In addition to the cars, the show will include three display cases of what collectors call "mascots" and the rest of us call hood ornaments. Car makers of this era would commission mascot designs, frequently from the likes of Lalique, endorse a limited production run, and give them a choice from five or six different models. It's quite likely that some of the mascots on display are worth more than whatever you drive to work every day. One sold recently for \$50,000.
The exhibit opens Saturday, October 12, and will run through the end of the year. The San Diego Automotive Museum is located at the north end of Balboa Park, near the Presidents Way entrance, adjacent to the aerospace museum. Hours are 10:00 a.m. to 4:30 p.m., daily. Admission is free on the fourth Tuesday of each month. For additional information, call the museum at 231-2886.
The age of elegance symbolically ushered in by the meeting of Rolls and Royce faded away in the Depression, never to return. Be prepared, a visit to this collection will make that treasured MIRA in your driveway look like just so much boring metal.

— Lydia McCar

READERS
GUIDE TO
LOCAL
EVENTS

Contributors to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday date in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number and a phone number for public information to **READER EVENTS** EDITOR, P.O. Box 65801, San Diego, CA 92166-5803.

BAJA

At the Tijuana Cultural Center, Argentinian poet and singer Facundo Cabal will perform tonight, Thursday, October 10, at 8:30 p.m., pursuant to a Mexican and Franco-American agreement. Cabal will perform in Spanish. He will offer an all-Mexican program on Friday, October 11, beginning at 8 p.m., groups of singers and guitarists from the Mexican states of Puebla, Nuevo Leon, Chihuahua, and Baja California will perform in a "National Festival of Rondallas." Sunday, October 13, at 8 p.m., traditional song and New China music will be performed by Oscar Chirino on Tijuana, October 15, at 8:30 p.m.

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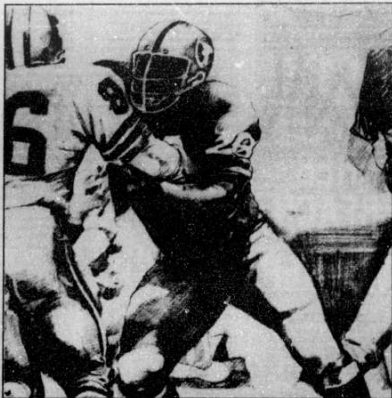
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READERS GUIDE TO LOCAL EVENTS

The Tijuana Cultural Center is located at Paseo de los Heros and Main Street, Tijuana. For ticket information concerning any of the events listed above, call 011-52-66-44-1111 x302 (bilingual).

OUTDOORS

The Moon has just passed new phase. In conjunction — a delicate crescent — now graces the evening sky. Thursday through Sunday, October 10 through 12, look for it low in the southwest at dusk. Meanwhile, Jupiter and Venus dance together in the morning sky, joining within 2.4 degrees of each other on Wednesday morning, October 16. Both are easily visible high in the east at dawn.

Canyon Hills, the Friends of the Las Penitencias Canyon Preserve in Rancho Penitencias will sponsor a "mystery tree walk" investigating the legend of the buried mission treasure and the Spanish-Indian anguished map on the trees in the preserve, Sunday, October 12, beginning at 9 a.m. Take the Merry Road east off 155 west to Black Mountain Road. Parking for the preserve is opposite 155. Fee: Call 546-6469 for more information.

The Flow Silk Tree (Chusquea sp.) is a tree with a thick, unopened tree around the San Diego area is increasingly known as the "silk-tree" for the wicker-looking spikes protruding from its uniquely trunk. This tree of rose, pink, red, or burgundy hollow-like flowers adorn the tree, generally found that rise from the epiphytic trunk. Native of South America, these trees defy the usual springtime blooming season here in San Diego.

Birdwatching, the San Diego Audubon Society is offering a birdwatching outing at the Quail Gardens on Saturday, October 12, from 8 a.m. to noon. The garden area is a 30-acre preserve for both exotic and native plant species in which the building can also be good. Fall migration for songbirds should be in peak. Meet Bill Hays at 8 a.m. in the parking area from San Diego take 15 north 24 miles from Mission Valley to Encinitas Boulevard. On exit on Encinitas Boulevard to Quail Gardens Drive, then north to the park entrance, which is on the left. There is a parking lot for birding groups for the morning. The taking will be moderately intensive. Raincoats and drinking water will be available. There is a per-vehicle entry fee to the museum. Call 481-7620 for more information; concerning either outing.

Chinese Plane Trees (Albizia julibrissin) are now displaying colorful clusters of orange, red, or salmon-pink and pink. Good specimens line the south end of Balboa Drive in Balboa Park and Lake Murray Boulevard through San Diego. San Carlos district. Most of the remainder of San Diego's ornamental trees will continue to remain dead until November, the onset of "autumn," ironically.

"Sunday Night Live" Without Interruption is sponsoring a walk around the harbor area beginning at 6 p.m. on Saturday, October 12. Meet at the statue on the Harbor Drive side.

of the County Administration building at 1600 Pacific Highway. It's free. Call 235-7463 for more information.

More Bidding, the Nature Show is offering a birdwatching outing at the San Diego Zoo, Sunday, October 12, from 10:30 a.m. to 12:30 p.m. Call the La Jolla room at 494-0871 for more information and directions. It's free.

DANCE

"Dance Collectors", the Grinnell College dance department will present an evening of dance performance by San Diego artists on Friday and Saturday, October 11 and 12, at 7:30 p.m., at the East County Performing Arts Center, 230 East Main Street, El Cajon. The program will include a duo about a couple trying to find something substantial in which to lose their lives.

Next Thursday, October 17, Francisco Truller's Women Near Door will be screened. It stars Genet Depardieu as a woman who discovers an old lover who has returned his life.

Both movies will be shown in room B32 at the college, 1160 West Mission Road, San Marcos, beginning at 7 p.m. Admission is free. Call 744-1150 x1467 for more information.

"I Corbin", the Blues Festival Group and the USD English department will begin their annual Symposium and the Cinema film series on Friday, October 11, at 7 p.m., with a screening of Alfred Hitchcock's thriller about a priest who receives the confession of the man who committed a murder he is accused of.

"Dots For Her Two Husbands", the San Diego Public Library's celebration of National Hispanic Month with a screening of a 1985 Brazilian film by director Bruno Barreto, tonight.

FILM

Thursday, October 10, at 7 p.m., in the third floor auditorium at the main public library, 820 E Street, downtown, Admission is free and open to the public. Call 236-5849 for more information.

Thursday Night Series Offerings, Palomar College's Thursday Night Film Series will offer Bernardo Bertolucci's *Shogun* tonight, Thursday, October 10, at 7 p.m. It stars Deborah Wanger, and it's about a couple trying to find something substantial in which to lose their lives.

Public Film Series, the UCSD student activist group, Committee for World Democracy and Third World Studies will present *Cause & Effect* tonight, Thursday, October 10, at 7 p.m. It stars Julie Gustafson's 1990 film concerning the abortion controversy as it affects people in a small Pennsylvania town. It will be shown in room 107 of Solis Lecture Hall at UCSD beginning at 7 p.m. Friday, October 11, Admission is free. For more information, call 534-4873 or 534-3362.

Animation Festival, Spike and Mike's Animation Festival continues at the San Diego Museum of Contemporary Art with a midnight show on Friday, October 11, and Saturday, October 12. The program features extra-extended films. No one under 17 years of age will be admitted. The museum is located at 700 Prospect Street, La Jolla. Call 728-9477 for ticket information.

Further Mike Murphy of the St. Francis Seminary will lead a discussion of the film afterwards. It will be shown in the Helen School of Nursing, room 106 located from Fountain Hall at UCSD in Alcala Park, Linda Vista. For ticket information, call 235-3000 x222.

Two Japanese Films, *Father/Mother* and *Lady Camellia*, will be screened from 5 p.m. to 9:30 p.m. at the San Diego Museum of Contemporary Art, 700 Prospect Street, La Jolla, Sunday, October 13. The event is being sponsored by the Japan Studies Institute at SDSU as part of its Spotlight on Japan Week. For admission fee or other information, call 594-5956.

"How Nice to See You Again", SDSU's Center for Latin American Studies continues its Contemporary Latin American Film Series on Tuesday, October 15, with a 1989 film by Lucia Muniz that is a testimony to the will to survive under torture and imprisonment. It will be shown in partnership with English subtitles beginning at 7:30 p.m. in room 132 at Harper Hall at SDSU. Admission is free. Call 534-6685 for more information.

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READER'S GUIDE TO LOCAL EVENTS

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and (saturday) and Unad Shafarallah Khan (saturday). The concert will begin at 7 p.m. For ticket information, call 283-7328 or 583-2480.

A Benefit Concert for homeless women and children will be performed by television personality, musician, and composer Steve Allen and his trio, Steve Allen Trio, at the Village West, 5860 Lawrence Walk Drive, Encinitas. Proceeds from the concert will go to St. Clare's Home, which offers shelter and assistance for homeless women, their children, and pregnant women. For ticket information, call 744-0232.

Quitar Concert, Mar/Contra College's Fall 1991 Quitar Concert series will open on Saturday, October 12, at 7:30 p.m., with a performance by classical guitarist Robert West in room 108 at Mar/Contra San Diego campus, 3333 Manchester Avenue, Carlsbad. For ticket information, call 757-2121 or 440-5111.

Harpichordist Jennifer Paul will perform works from Spanish, Italian, German, French, and English composers, including Bach, Handel, Soler, Rodriguez, Albeniz, Rameau, and Paganini. Saturday, October 12, at 7:30 p.m., at the First Lutheran.

Live Music and Dancing of Cuba will be featured at the Sunday, October 13 event program at the International Campus in Balboa Park (across from the organ pavilion). It will start at 2 p.m. Admission is free. Call 799-1369 for more information.

Church of San Diego, 4190 Front Street, Hillcrest section from the (CSD) Medical Center. For ticket information, call 298-4580.

They're Excellent and They're Young, the La Jolla Chamber Music Society will present its Young Artists of Excellence series beginning Saturday, October 12, at Sherwood Auditorium at the San Diego Museum of Contemporary Art, 700 Prospect Street, La Jolla. The opening performance will be by clarinetist Daniel McKelvey, with pianist Phillip Bush. McKelvey is the winner of the 1989 Avery Fisher Award who received his Bachelor of Arts degree and an artist's diploma from the New England Conservatory. For ticket information, call 455-5714.

Organ Concert, San Diego civic organist Robert Flanagan and Heather Buckman, principal member with the San Diego Symphony Orchestra, will perform music by Krumpholtz, Beethoven, Saint-Saens, L. Masset, Couperin, Clarke, and Thomas Dunst. Sunday, October 13, from 2 p.m. to 3 p.m. at the Spreckels Organ Pavilion in Balboa Park. Admission is free. Call 226-0819 for more information.

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Baroque Music for organ and original Baroque period instruments will be performed by Kathleen Schiele and friends at Broadway Chapel in Fountain Hall at 1200 Alcala Park, Linda Vista Road, Linda Vista, Sunday, October 13, beginning at 2 p.m. For ticket information, call 236-9753.

Showtime Time, American theater music by Southern, Bernstein, Lerner, and Rodgers and Hammerstein will be performed by baritone Joseph Greenberger and pianist William Lallo on Sunday, October 13, at 3 p.m. at Mary Star of the Sea Church, 7777 Grand Avenue, La Jolla. Admission is free. Call 563-8541 for more information.

Pops Concert, the annual fall pops concert by the youth music department at Southwestern College will take place on Sunday, October 13, at 4 p.m. in Mary Hall at the college, 850 One Lake Road, Chula Vista. The program will feature a variety of styles of vocal music ranging from John Denver's "Thank You Very Much" to several choreographed pop and musical theater selections. For ticket information, call 482-6404.

Symphony Concert, too, the 66-member Grossman Symphony Orchestra will perform an all-American program featuring violinist Zina Schol performing the Concerto for Violin by Shostakovich. Sunday, October 13, at 7 p.m., at the East County Performing Arts Center, 210 East Main Street, El Cajon. For ticket information, call 440-2277.

Traditional Works of Balinese Music and Dance will be performed by the 25-member Gianessa Seder Jara on Monday and Tuesday, October 14 and 15, at the East County Performing Arts Center, 210 East Main Street, El Cajon. It is the fourth program in the Gianessa-Gianessa Community College, Director and SDSU's Unit of Music series.

The group comprises two types of gamelan in flute, string, and percussion (orchestra) ensembles: a full gamelan and a smaller gamelan angklung. The program will begin at 8:30 p.m. Admission is free and open to the public. Call 269-4063 for more information.

Gamelan Seder Jara will also perform on Wednesday, October 16, at 8 p.m., in Mandeville Auditorium at UCSD. For ticket information, call 534-6467.

"Faculty Follows" the School of Creative and Performing Arts will present its annual faculty musical program on Wednesday, October 16, and Friday, October 18, at 7:15 p.m., in the School of Performing Arts Chapel, Theater, 2425 Oak Drive, San Diego Hills. For ticket information, call 400-5555.

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- 3 days, 2 nights in our tastefully decorated ocean view rooms.
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LECTURES

"A Judge's Perspective" Judge Victor E. Bianchini will discuss and answer questions about the judicial system, tonight, Thursday, October 15, at the Travelodge Hotel, 3737 Sports Arena Boulevard, Lemon Grove. The event is being sponsored by FORPCO, a 1979-founded organization of fathers and others that provides support and education in the process of divorce, family counseling, and parenting. The meeting will start at 7 p.m. and is open to the public. For admission fee information, call 231-8575.

"The Representation of 'The Chess Players'" the Mesa College Humanities Institute will present a Special Sciences Occasional Lecture by Mesa College English Professor Dennis Cooper, Friday, October 11, at 7 p.m., in building H-119. Cooper will examine the different narrative discourses employed by eminent Bengali filmmaker Satyajit Ray in his critical and historical look at colonial India's past. Admission is free and open to the public. Call 562-2873 for more information.

"Moon, Dad, Romeo, and Juliet" seminar: San Glover will discuss and present an astrological presentation on the effect relationships, at the Friday, October 11 meeting of the San Diego Astrological Society at the San Diego City and County building, at First Avenue and Ash Street, downtown. It starts at 7:15 p.m. For admission fee information, call 542-7273.

"Sharke's How to Capture Them and Keep Them" Mike Sharke, owner of the fish at Sea World, and Don Wilkie, director of the Scripps Aquarium Museum, will speak on Friday, October 11, at 7:30 p.m., in the Otto Center Museum, located south of the main entrance gate to the San Diego Zoo in Balboa Park. It's being sponsored by the American Conservation Society. Admission is free. Call 462-1518 for more information.

"The Extraordinary Deep-Driving Lumberjack Sea Turtle" marine expert Scott Eckert will speak at the Friday, October 11 meeting of the San Diego Turtle and Terrestrial Society in room 321 of the Casa Del Prado building in Balboa Park. It will begin at 7:30 p.m. Admission is free. Call 663-0078 for more information.

"Finding Wives' Names" Wendy Elliott will speak at the Saturday, October 12 meeting of the San Diego Genealogical Society at the North Park Adult Center, 2719 Howard Avenue, North Park. Elliott teaches and helps at North Orange County Community College and genealogy for Rio Hondo College. Also, Mary MacEwen will demonstrate how to use vital records (birth, marriage, and death certificates). The program will begin at 12:15 p.m. Admission is free. Call 562-9432 for more information.

"National Security State at the Crossroads: The Bad News That is the Good News" Daniel Sheehan, chief counsel of the Creative Business, will address the Congressional Integrity Alliance. For admission fee information, call 272-5794.

Flower Talk, the San Diego Floral Society will hold its quarterly meeting, Tuesday, October 15, in room 104 of the Casa Del Prado in Balboa Park, beginning at 7:30 p.m. R. Mitchell Beauchamp, senior consulting biologist of Pacific Southern Biological Services, Inc., will speak on native plants. A social time and dinner will begin at 6:15 p.m. For admission fee information, call 232-5792.

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10

Using Your Mind and Your Body. San Diego Orienteering is offering an orienteering meet on *Saturday, October 13*, at Mount Laguna, beginning at 10 a.m. Orienteering is the art of on-foot navigation through unknown territory using a map (which will lead you to checkpoints) and a compass. Beginners are encouraged to attend. The event site is located nine miles north of I-8 on Sunrise Highway (SI); turn on Los Hornos Road (next to the Ranger's Information Center) in the village of Mount Laguna and watch for signs. There is a fee to

College Soccer: the UCSD men's team opposes St. Mary's College on Sunday, October 13, at 1 p.m., at Triton Soccer Stadium at USC. For ticket information, call 534-4211.

More College Volleyball: SDSU's women's team has a match with William and Mary on Sunday, October 13, at 7:30 p.m. in Peterson Gym on the SDSU campus. Call 283-7378 for ticket information.

More College Soccer: the SDSU women's soccer team opposes California Lutheran College on

4-10 p.m. at the museum in Balboa Park. Specialists from the San Francisco-based auction house of Butterfield and Butterfield will appraise family heirlooms and collectibles in the museum's auditorium; appraisal categories include paintings, prints, silver and jewelry, oriental objects of art, and furniture (bring photos of the furniture, not the furniture itself). For admission fee information, call 232-3821.

The California Native Plant Society will hold its annual plant sale on Saturday, October 12, from 10 a.m. to 3 p.m. at Casa del Prado, patio A, in Balboa Park. Native plants that will be on sale include fremontia (*Fremontodendron mexicanum*), matilija poppy (*Rumex*), mountain lilac (*Ceanothus* sp.), redbud (*Leucaena occidentalis*), and monkey flowers. Also, T-shirts, posters, and publications will be offered for sale. Admission is free. Call 421-5767 for more information.

A Columbus Day Parade, sponsored by the United Italian American Association of San Diego, will take place along Broadway (it will start at State Street and Broadway and

Looking for a Pet? Then come to the Sports Arena Petco store at 3350 Sports Arena Boulevard, Loma Portal on Saturday, October 12, where the Friends of the County Animal Shelters will be offering dogs and cats for adoption from 11:30 a.m. to 3:30 p.m. The animals are from San Diego's animal shelters and have been placed in foster homes so they can find permanent homes. There is an adoption fee per pet. For more information, call 454-4484.

The Friends of the County Animal Shelters will also offer dogs and cats

Nature Interpretive Center sponsoring the second of its monthly Wildlife Encounters. Saturday, October 12, from 2 p.m. at the center in Chino. Volunteers from Project Wildlife bring an animal native to SoCal that has been injured to the center where attendees can learn a lot. To reach the place, take the E

Mission Avenue, Oceanside to Oceanside and go east on Avenue, Highway 76). There food, beer, wine, games for and arts and crafts exhibition event. Admission is free. Call 757-3250 for more information.

3 p.m., in the Mandell Weiss on the UCSD campus. The start off with refreshments at the Mandell Weiss Forum. Afterwards, master of ceremonies Huerta and UCSD theater department chair Francisco discuss the upcoming season.

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
Attend a group for survivors, significant others, and family members

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
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No more Mr. Nice Guy!
I'm sick and tired of seeing how many people come forward in their lives.
I'm tired of talking to people who were something for nothing. If you are willing to invest a little of your time and even less of your money to get yourself back on track then read this! Otherwise, just keep flipping through this paper and spending me just wondering when LUCK is going to hit you out.

Now you see my feelings, it's up to you!

YOU MUST DO SOMETHING TO TAKE CHARGE OF YOUR LIFE AND THE BEST TIME IS NOW!!!

You know that I'm normally really soft and gentle with people. It's not the price where I know that the only way I'm going to get to the people that really need it is to talk it like it is. I want you to experience the same phenomenal life that I'm experiencing right now. The only way I can is for you to join me in a three-hour program on Monday, October 26.

My name is Marshall Sylver. I've got my hand resting on TV and hearing on the radio. I've continued to be one of the nation's foremost authorities on hypnotism and I have been heard of on San Diego for the last three years. These days, I'm not one of the most modern people you'd ever meet, in fact, I believe it was a glorious day for both years whereby because a woman, I wasn't always like this.

Five years ago I was out of shape, broke and lonely.

Now, in any of those days, I was home. The people that would associate with me only did because I owed them money. Then was this, Now, at 79, I am in better physical shape than I have ever been in my life, I drive the car that I want to drive, I live in a 3000-square-foot house, paid and I'm teaching my son with the most beautiful woman in the world. And that's only a part of it.

Did my wife change? Not!!

What changed was the way I programmed my sub-conscious mind to respond to the things around me. I was a person called hypnosis. You can see me demonstrating the hypnotic process at the Catterman in Mission Beach every Sunday and Thursday night. My show is two hours of laughter, and real, and outrageous power combined. But I'll teach you this. The show is only my hobby. My passion is teaching you how to really enjoy your life and live each day as if it is your last.

I have just a few more left in a course called **NOW TAKE ACTION!!!**

It's being held Monday, October 28, from 7pm until 10pm at the Red Lion Inn. The investment for the course is just \$40. In three hours I will teach you how to totally own the things that used to frustrate you into the things that empower you. I will give you the strategies that will allow you to quickly remove fear and become unstoppable in your focus in life. I will also answer all of your questions about mind and hypnosis and give you the power to take charge of your life. I'll give you methods for gaining more wealth and creating successful relationships that will make every day of your life fun and joyful. I will demonstrate many powerful mind and hypnosis techniques from the ground up with you. You'll gain insight. In addition, for attending in person the show I will reward you by admitting you to the next New Take Action seminar that will be held here in San Diego over the next year. That's like getting on the seminar for free. We accept Visa, MasterCard and Amex, so call me in to see how you get in.

I know you now want more information and it's only one way to get what you want. Pick up the phone right now and call my office at 702-8897. I have realized that you have chosen me to help you change the quality of your life. I will talk to you now and see you on the 28th!

Effectively yours,
Marshall Sylver

Marshall Sylver
P.S. I am going to be laid back and fun at the seminar. Even though the information is going to change your life it will also be the most entertaining night you have ever spent.

My New show opened up at the Catterman Hotel on October 3. If you are one of my friends, call me or my office for an invitation to the special show parties we are holding at Catterman.

HYPNOTIST MARSHALL SYLVER

San Diego Reader October 10, 1991 77

Japanese Play Days, the Japanese Friendship Garden in Balboa Park is sponsoring a two-day festival on Saturday and Sunday, October 12 and 13, demonstrating the games Japanese children play, including marbles, catching fish with rice paper, and three-children gsu (Japanese wooden slippers) racing, in which visiting children are welcome to participate. In addition, there will be hands-on learning demonstrations for children in origami (paper folding), and kite making.

There is a fee to enter the garden. Hours are from 11 a.m. to 3 p.m. Saturday (children's games day) and

They can sculpt clay with artist Jim Hubbell, paint with artist and former San Diego Sockers star Julie Veece, play improvisational theater games with the Old Globe Teatro Meca, create computer art, sing with folk singer Sam Hinton, and watch puppet shows by the Marie Hitchcock Marionettes. Hours of the festival are 10-10 a.m. to 5 p.m. Sundays, and 11 a.m. to 5 p.m. Sundays. Call 685-3685 for more information.

More Library Fare, preschoolers (accompanied by an adult) are invited to enjoy stories, songs, and films on Wednesday, October 16, from 10 a.m. to 11 a.m., at the National City Public Library, 200 East 12th Street, National City. Admission is free. Call 336-4280 for more information.

Museum of Photographic Arts, on view through October 20 is *Cameras as Weapons*. 304-2-08-0000.

On exhibit until October 20 is the exhibit "100 Years of Art in San Diego: Selections from the Collection of the San Diego Historical Society," the first overview display of the history of art in

time when San Diego underwaters. The exhibit fossils from five different time periods; scaffolding walkways, and sunken create the atmosphere construction/excavation close to 95 percent of vertebrate fossils have

Hidden Secrets. The first is far back in time, showing the canyon's American inhabitants as the "you-are-there" exploring the core of the helicopter and on a

owned by John Jacob Flo Ziegfield's 1930-81 1933 Duesenberg, once handled by Paul Whitford's 1941 Lincoln, is located in Balboa Park from 10 a.m. to 4:30 p.m. Admission is free on the fourth month. 231-2886.

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San Diego Reader October 10, 1991

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Instruction by: Loretta & Tom Lerschel

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San Diego Reader October 10, 1991

San Diego Reader October 10, 1991 3

READER'S GUIDE TO LOCAL EVENTS

"Clay's Thing," the Signature Gallery is hosting an exhibition of ceramic crafts featuring works by Cassius College professor of fine arts, Les Lawrence through October 23. The show will also feature creations by 29 other artists. The Signature Gallery is located at 3093 Fifth Avenue, Hillcrest. Viewing hours are Tuesday through Saturday from 11 a.m. to 6 p.m. Sunday 12-5 p.m.

Paintings and Drawings by USD Fine Arts Department Professor John Haldia will be on view at USD's Fowler's Gallery through October 23. USD is located in Alcala Park, Linda Vista. Gallery hours are 12-5 p.m. to 5:30 p.m. Monday through Friday. 326-8000 x4241.

"97R," an alumni art show will take place in the Keller Art Gallery at Point Loma Nazarene College, 3900 Lomaland Drive, Point Loma, through October 25. Gallery hours are 9 a.m. to 4 p.m. Monday through Friday.

Photographs by Arnold Kessler are on view at the North County Car-City Gallery, 218 East Grand Avenue, suite 201, Encinitas, through October 25. Gallery hours are noon to 5 p.m. Tuesday through Saturday and by appointment. 743-1177.

Poems, Illustrations, Sculptures, Glass Works, and Related Poems by painter, sculptor, poet, and environmentalist James Hahnel are on view at the Alhambra Museum and Art Library, 1208 Wall Street, La Jolla, through October 26. Viewing hours are 10 a.m. to 5:30 p.m. Tuesday through Saturday. 545-5872.

"Bloodsport," large format figurative paintings and drawings based on the art of boxing are on view through October 26 at the David Zupf Gallery, 1400 Kettner Boulevard, downtown. Gallery hours are noon to 5 p.m. Friday and Saturday and by appointment. 332-5024.

"Dog Monitor Autumn," an installation work by Frank Glaw will be on view at the Art Store Gallery, 939 A, 10th Street (at Broadway).

downtown through October 27. Viewing hours are 9 a.m. to 7 p.m. Monday through Friday, 9 a.m. to 5:30 p.m. Saturday, and 11 a.m. to 4 p.m. Sunday. 233-9544.

New Paintings by Brinkhoff, Houston, Texas-based Donk Bader are on view at USC's D. Mandelville Gallery through October 27. The exhibit comprises a dozen new paintings covering a political or sociopolitical content. Gallery hours are noon to 5 p.m. Tuesday through Sunday. Parking permits are required on the USC's campus and may be purchased at the Glavin Drive or Northview Drive information pavilions at the north and south campus entrances. 534-2894.

"The Lily Pond Series," Lee Zaitoff's collection of paintings depicting 10 pond environments are on view at the Optics Gallery, 744 G Street, suite 302, downtown, through October 28. Gallery hours are 1 p.m. to 5 p.m. Wednesday through Sunday. 632-0305.

Marine Art, paintings, lithographs, sculpture, and jewelry works of marine subjects by John Jennings are on view at Robert Lee Fine Jewelry and Gallery, 937 First Street, suite 107, Encinitas, through October 30. Gallery hours are 10 a.m. to 6 p.m. Tuesday through Saturday. 753-9400.

"The Blue Double Special," paintings by Carl Ustin are on view at the Offtrack Gallery, 510 North Highway 103, Encinitas, through October 30. Gallery hours are 10 a.m. to 5 p.m. Tuesday through Saturday. 740-3639.

Copper Show, copper works by Jim Harrington, Marsha Chambliss, Carole Roberts, and Candace Rice are on view in October at the Art Collective, 4151 Selva Street, Old Town. Viewing hours are 10 a.m. to 5:30 p.m. Monday through Friday and 10 a.m. to 3 p.m. Saturday. 299-3332.

"Nature Studies," watercolors by Gini Cordes are on display at the Cottage Gallery, 2523 San Diego Avenue, Old Town, through October. Gallery hours are 10 a.m. to 5 p.m. daily. 296-1893.

"Designs in Nature," jewelry pieces by Laura Froelander-Carlisle are on view at the Art Scene, 4152 Mission Boulevard, Pacific Beach, for the Pomierichs, through October. Also on exhibit is a show of paintings, sculpture, collage works, ceramic pieces, jewelry photographs, and enamel on by 75 members of the Claremont Art Guild. Gallery hours are noon to 9 p.m. Monday through Sunday. 444-4444.

HELL. A.

PLACES OF MAD AND WONDER IN BODILAND

There is the tendency as one moves through the boardwalk of Los Angeles within the haunting cockpit of an automobile to imagine the sub-caste of shopping cart enthusiasts in a flourishing species of mobile urban weed.

On foot, up close, the Hogarthian reality of the shopping cart marmalade becomes more apparent. Fifth, sweat, and Torette's syndrome, the unmistakable smell of machines emanating from erstwhile detainees at mental health centers. The hefty bag Lady, a peroxide, snow-eaten woman, fills her identity-defining cart with dirty diapers and busted brown handles. She wears nothing but a giant-sized plastic bag with holes cut out for head and arms. Another shopping cart woman (7) pads along in torn jeans and a Jason mask from the Friday the 13th slasher films.

Among the shopping cart people, a distinction must be made between the insane and the merely down-and-out — the latter using the shopping carts not so much as a psychic conduit, come, like the hermit crab and its shell, but as a conveyance for redeemable bottles and cans. It turns out that many bottle-and-can collectors would rather not be dandled with the loony and view themselves as productive members of society.

Grassy, tattooed, bare-chested Brian Nixon was out foraging plastic and aluminum on Sunset Boulevard in the Silver Lake district, despite the fact that "the pickings aren't good a day after garbage day." Unlike the mentally ill pack rat pushers phony Ted Sagu and I encountered that day, Mr. Nixon accepted cash in exchange for modeling for a photograph and even took the time to brush his hair. He was proud of his generic tattoo, which he bought for \$50 in the late '70s at a parlor on Santa Monica.

"You don't study about bottles and cans?" asked Mr. Nixon. "Not long ago I was interviewed by some folks out at UCLA about my recycling efforts." Every man an expert, every man a King.

By ADAM PARFREY



Photograph by Adam Parfrey

Friday, 10 a.m. to 9 p.m. Saturday, 10 a.m. to 4 p.m. Sunday, 10 a.m. to 4 p.m.

"Deception and Revolution: The Art of the Mask VI," the International Gallery is hosting an exhibition of more than 100 masks both contemporary and traditional, in wood, glass, metal, ceramic, and mixed media. Also on view is the Focus Gallery, a major body of work by Canadian artist Barbara Grogan that includes large-scale paintings on canvas and three-dimensional pieces. Gallery hours are 10 a.m. to 6 p.m. Monday through Saturday and 11 a.m. to 5 p.m. Sunday. The show's over October 31. 219-8235.

Quilt Exhibition, a display of 30 contemporary American quilts, altered with paint, oil, and (Pittsburgh paint) fiber, metal, and feathers will be on view at the Felicia Foundation for the Arts, 247 South Kalina Street, Encinitas, through October 31. Gallery hours are 10 a.m. to 5 p.m. Tuesday through Saturday. 444-4444.

Secondly, through October 31. Hours are 10 a.m. to 4 p.m. Monday through Saturday. 743-3312.

"The Nerd and the Nuts," figurative paintings, sculpture, and drawings by 18 artists will be on view at the Brookhaven Gallery, 423 Market Street, downtown, through October. Gallery hours are 11 a.m. to 5 p.m. Wednesday through Saturday, 11 a.m. to 8 p.m. and by appointment. 231-7329.

"Two Worlds Meet," a collection of primitive art pieces are on view at the New Gallery, 100 Kettner Boulevard, downtown, through October. Gallery hours are 10 a.m. to 6 p.m. Monday through Saturday and 11 a.m. to 4 p.m. Sunday. 234-5020.

"The Infinite Variety of Women," abstract and representational paintings of women by members of the Keweenaw Gallery are on view at the gallery through November 1. The gallery is located at 242 Grand Avenue, La Jolla. Viewing hours are 10 a.m. to 5 p.m. Monday through Saturday. 454-0306.

Naughty but Nice, "Caught Looking," an exhibition consisting of "noncommittal" genre artworks from throughout the Southwest are on display at the Rex Dean Gallery, 944 Sixth Avenue, through November 1. Gallery hours are 11 a.m. to 6 p.m. Wednesday through Saturday. 338-8151.

"Heritage," Gallery Vista is hosting an exhibition of watercolor, acrylic, and oil paintings by Kelly Pack, individual watercolor of local scenes by Phyllis Kelley and Sue St. Clair, and etchings and microprints on handmade paper by Carol Schiffman, through November 2. The gallery is located at 224 East Broadway, downtown. Viewing hours are 10 a.m. to 4 p.m. Tuesday through Saturday. 736-5335.

CONTEMPORARY CRAFTS MARKET

SAN DIEGO • OCTOBER 12 & 13



Glenn Dixon, master jeweler, creates award-winning gold and gemstone rings. One will be a door prize.

San Diego Convention Center
111 West Harbor Drive
Saturday & Sunday, October 12 & 13
10 am to 6 pm

Admission \$4, children under 12 free

Call 619-525-5000

Get One Admission with this Ad

SATURDAY, OCTOBER 12 PACIFIC PLAZA COURTYARD



11-15 "MONSTER MASH" with the WITCH'S BREW

12:00-3:00 FREE PHOTOS WITH DRACULA - Courtesy of FOX PHOTO

12:00 NOON BOO-TIFUL FASHION SHOW - Courtesy of FARRIS STATIONERS

12:30 ENTER THE TWILIGHT ZONE with the WITCH'S BREW

11:00-3:00 SPOOKTACULAR GIVEAWAY - Courtesy of HOUSE OF JEWELS

16" Silver Box Chain Necklaces with Sterling Silver Crosses

14k Gold C-Z Earrings

Semiprecious and Precious Stones including Rubies, Sapphires, Amethysts, Blue Topaz and Garnets

FREE HALLOONS • FACE PAINTING • FAMILY FUN

Garnet at Jewel in Pacific Beach

Gus Giordano Jazz Dance CHICAGO



SPIRITED, ENERGETIC, SHOWY & WITTY

Baltimore Sun

OCTOBER 25 FRIDAY MANDEVILLE AUDITORIUM 8PM G.A. \$16 S.R. \$12

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MESA VISTA HOSPITAL



Community Education Series

presents:

ADJUSTING TO MOTHERHOOD (When Baby Brings The Blues)

by Susan Thiekman, PhD, MHC

Date: Wednesday, October 16th
Time: 7:00-8:00 p.m.
Place: Mesa Vista Hospital 7850 Vista Hill Ave. San Diego, CA 92123

FREE TO THE PUBLIC

(619) 278-1112, ext. 477

Reservations appreciated

Excellence in Mental Health and Chemical Dependency Treatment

San Diego Reader October 10, 1991

HORSEBACK RIDING Bring 2 friends, you ride free!
San Diego 694-9444
Rancho Penasquitos
• Bikes from 1 hr. for only \$15
• May wagon rides - Great family fun
East County 445-3997
Cuyamaca Mountains
• Bikes from 2 hrs. on up
• Relating picnic lunch tips
• Romantic Mountain top picnics
• Overnight camping trips
HOLIDAYS HORSEBACK
*Indiv. special

YES! Your Relationships Really Can Be Everything You Want Them To Be!
Your relationships don't have to be difficult... if you have special knowledge. In this powerful 2 1/2 hour seminar you will learn:
• The 7 biggest mistakes people are making
• The 8 key characteristics of healthy, growing relationships!
• You will also complete a comprehensive Relationship Self-Assessment!
FREE! RELATIONSHIP SUCCESS SEMINAR!
Thurs. Oct. 10 & Wed. Oct. 16 • 7-8:30 pm
Call 431-1414 for registration NOW!
Relationship experts Paul & Lynne Gough have helped over 5000 people create lasting, fulfilling relationships.

Murder Mystery Weekend presents
THE WESTGATE MURDERS EVERY SATURDAY, 6:30 pm
Westgate Hotel
1065 2nd Ave., San Diego
\$59 pp - includes dinner, tax, grat. & murder!
For reservations and information call
294-CLUE Tickets also available at ARTS TK, Horton Plaza

PREMIER TICKETS
• Choice Seats Only • Lowest prices in Southern California
Tom Petty
November 13
Luther Vandross
November 13
Allman Brothers/Little Feat
October 13
Lynyrd Skynyrd
October 27
Huey Lewis
October 27
Warrant
October 27
Kenney Loggins
October 27
295-7000

L.A. RAIDERS FOOTBALL
Join the San Diego Silver and Black Attack
"Reserve your seat today!"
"This game will be a sell-out!"
Buffalo Bills Dec. 22
Kansas City Chiefs Dec. 22
Military and One year 10% off with this ad.
L.A. KINGS HOCKEY
November 19
L.A. Lakers and L.A. Clippers
'91-'92 Schedules Available
SELECT TOURS
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HALLOWEEN COSTUMES & PARTY SUPPLIES
Featuring unusual children's costumes from Whimsically 20%-30% off
Accessories • A variety of masks
Make-up • Balloons • Helium balloon tank rentals • Party tableware • Decorations
The Merry Maker Party Shop
4230 Adams Avenue
983-0303
T-F 10:30 am-6:00 pm
Sat. 10:30 am-4:30 pm
MCVise

Vince Gill: Center Symphony Hall, Tuesday, October 22, 8 p.m., 1245 Seventh Avenue, downtown. 278-7155.

The Melvin and Frankies: Cabela's, Wednesday, October 23, 9 p.m., 2812 Kettner Boulevard. 294-9033.

Larry "Arkness" Davis: Elanor's, Thursday, October 24, through Sunday, October 27, 9 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla. 459-9541.

Nirvana, Sister Double Happiness, and Holic Ignorance: Thursday, October 24, 9 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California. 278-7155.

The Real Farmers and the Cadillac Tramps: Billy Up Tavern, Thursday, October 24, 9 p.m., 141 South Cedros Avenue, Solana Beach. 481-9022.

The Stereo MC's: Backdoor, Friday, October 25, 8 p.m., Ante Center San Diego State University campus. 594-4947 or 278-7155.

Lynwood Slim and Junior Watson: Crocus Top Hat Bar and Grille, Friday, October 25, 9 p.m., 818 Fifth Avenue, downtown. 233-4945.

Bad Religion, Rhythm Collision, and Drop Acid: Uptown, Friday, October 25, 9 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California. 278-7155.

Oringo Holdings: Open Air Theatre, Saturday, October 26, 8 p.m., San Diego State University campus. 594-4947 or 278-7155.

The Lloyd Jones String Quartet: Crocus Top Hat Bar and Grille, Saturday, October 26, 9 p.m., 818 Fifth Avenue, downtown. 233-4945.

Machines of Loving Grace: Wilbur's, Saturday, October 26, 10 p.m., 5880 El Camino Boulevard, College Heights. 542-3813.

Huey Lewis and the News: Starlight Bowl, Sunday, October 27, 2 p.m., Balboa Park. 278-7155.

Robb Caldwell: Culberson Winery, Sunday, October 27, 3 p.m., 3275 Rancho California Road, Temecula. 734-69-9022.

Spazzin'Amir: Del Mar Shores Auditorium, Sunday, October 27, 7:30 p.m., 10000 San Diego Avenue, San Diego. Del Mar 436-4030.

The Hoodoo Caravan: Sound FX, Monday, October 28, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7155.

The Wallers, Rita Marley, Marcia Griffiths, Andrew Tosh, and the Marley Band: Uptown, Monday, October 28, 9 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California. 278-7155.



BLACK LIBRARY

Here's the great first listen for the same name after substantial lineup changes... one of the more fundamental changes for upstart music consumers, 875 San Marcos Avenue, San Marcos. 441-9022.

Black Library: The album "The Best" shows that the group is not just a one-time novelty act, but a serious contender in the rock scene. The album features a mix of hard rock and heavy metal, with a strong emphasis on melody and hooks. The group's sound is reminiscent of the classic rock bands of the 1970s, but with a modern twist. The album is a testament to the group's talent and hard work.

DAVID STAMPONE

Stan Ridgway: Backdoor, Tuesday, October 29, 8 p.m., Ante Center San Diego State University campus. 594-4947 or 278-7155.

Scale and Crust: Sound FX, Wednesday, October 30, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7155.

"Third of Diego Rebirth": with Joe Pass, Elanor's, Wednesday, October 30, through Sunday, November 3, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla. 459-9541.

"Fifth Annual Halloween Ball": with Reverend Horton Heat, the Cadillac Tramps, the Heads, and Deadheadz, La Jolla Marriott, Thursday, October 31, 8 p.m., 4240 La Jolla Village Drive, La Jolla. 594-9033.

Greg Brown: Del Mar Shores Auditorium, Saturday, November 9, 8 p.m., 10000 San Diego Avenue, San Diego. Del Mar 436-4030.

Michael Tomlinson: Sound FX, Wednesday, November 13, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7155.

The Jaxxon Magnate Band: Crocus Top Hat Bar and Grille, Friday, November 15, 9 p.m., 818 Fifth Avenue, downtown. 233-4945.

Gary Morris: Leo's Little Bit of Country, Sunday, November 17, 4:30 p.m. and 8:30 p.m., 600 West San Marcos Boulevard, San Marcos. 744-4120.

The Louisiana Cajun Trio: Del Mar Shores Auditorium, Saturday, November 21, 8 p.m., the Winston School, 215 North Street, Del Mar. 436-4030.

Bad Manners: Billy Up Tavern, Wednesday, November 27, 9 p.m., 141 South Cedros Avenue, Solana Beach. 481-9022.

Rob Rio and the Newborns: Crocus Top Hat Bar and Grille, Friday, November 29, and Saturday, November 30, 9 p.m., 818 Fifth Avenue, downtown. 233-4945.

The Chick Corea Electric Band: Sound FX, Saturday, November 30, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7155.

LOCAL MUSIC

Club listings are compiled by Rick Jennings. If you wish to be included, please call 263-9022 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

The Albion: 2025 South Highway 101, Cardiff, 743-6438. Ten o'clock contemporary, Friday and Saturday.

The Allen: 421 Grand Avenue, Cardiff, 743-6438. Ten o'clock contemporary, Friday and Saturday.

The Allen 421: Grand Avenue, Cardiff, 743-6438. Ten o'clock contemporary, Friday and Saturday.

Ball Street Cafe: 576 North Highway 101, Cardiff, 743-6438. Ten o'clock contemporary, Friday and Saturday.

Bayview Creek: 12941 East Valley Parkway, Encinitas, 942-5145. Late street country, Wednesday through Sunday.

Billy Up Tavern: 141 South Cedros Avenue, Solana Beach. 481-9022. English, Ten o'clock contemporary, David Nelson, and Papa John O'Connell, music of the

Chick Corea Electric Band: Sound FX, Saturday, November 30, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7155.

Club listings are compiled by Rick Jennings. If you wish to be included, please call 263-9022 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

South County

The Albion: 2025 South Highway 101, Cardiff, 743-6438. Ten o'clock contemporary, Friday and Saturday.

The Allen: 421 Grand Avenue, Cardiff, 743-6438. Ten o'clock contemporary, Friday and Saturday.

The Allen 421: Grand Avenue, Cardiff, 743-6438. Ten o'clock contemporary, Friday and Saturday.

Ball Street Cafe: 576 North Highway 101, Cardiff, 743-6438. Ten o'clock contemporary, Friday and Saturday.

Bayview Creek: 12941 East Valley Parkway, Encinitas, 942-5145. Late street country, Wednesday through Sunday.

Billy Up Tavern: 141 South Cedros Avenue, Solana Beach. 481-9022. English, Ten o'clock contemporary, David Nelson, and Papa John O'Connell, music of the

Chick Corea Electric Band: Sound FX, Saturday, November 30, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7155.

Club listings are compiled by Rick Jennings. If you wish to be included, please call 263-9022 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

West County

The Albion: 2025 South Highway 101, Cardiff, 743-6438. Ten o'clock contemporary, Friday and Saturday.

The Allen: 421 Grand Avenue, Cardiff, 743-6438. Ten o'clock contemporary, Friday and Saturday.

The Allen 421: Grand Avenue, Cardiff, 743-6438. Ten o'clock contemporary, Friday and Saturday.

Ball Street Cafe: 576 North Highway 101, Cardiff, 743-6438. Ten o'clock contemporary, Friday and Saturday.

Bayview Creek: 12941 East Valley Parkway, Encinitas, 942-5145. Late street country, Wednesday through Sunday.

Billy Up Tavern: 141 South Cedros Avenue, Solana Beach. 481-9022. English, Ten o'clock contemporary, David Nelson, and Papa John O'Connell, music of the

Chick Corea Electric Band: Sound FX, Saturday, November 30, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7155.

Club listings are compiled by Rick Jennings. If you wish to be included, please call 263-9022 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Conrad Dead: Thursday, the Mar Del Mar, 141 South Cedros Avenue, Solana Beach. 481-9022. English, Ten o'clock contemporary, David Nelson, and Papa John O'Connell, music of the

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Bill Silva Presents
Invites
Morrissey
Back to the People

November 2, 1991
Starlight Bowl
7:30 PM
On Sale Friday, 3:00 PM

Phonograph recordings will be required at 3:00 PM.

TOM AND THE HEART PETTY BREAKERS

TOUR THE WIDE WORLD

WITH SPECIAL GUEST CHRIS WHITAKER

ALL TICKETS \$12... EXCEPT THE ONES THAT AIN'T

ON SALE NOW!

NOVEMBER 12 - 7:30 PM
SAN DIEGO SPORTS ARENA

Alman Brothers Band

ON SALE NOW!

SPECIAL GUEST
LITTLE FEAT

NEW SHOWTIME
6 PM!

THIS SUNDAY!
OCTOBER 13 - 6:00 PM - STARLIGHT BOWL
THE BROTHERHOOD OF MIGHT SHAK

WARRANT

WITH SPECIAL GUESTS
TRITEX
AND
FIREHOUSE

ROCK 102.1

OCTOBER 17 - 7 PM
STARLIGHT BOWL

LYNYRD SKYNYRD

1991
WITH SPECIAL GUEST
THE FOUR HORSEMEN

OCTOBER 22 - 7:30 PM
STARLIGHT BOWL

LUTHER VANDROSS

featuring Lisa Fletcher
with Special Guest SINBAD
also introducing Sounds of Blackness

NOVEMBER 3 - 7:30 PM
SAN DIEGO SPORTS ARENA

Tickets available at all TICKETMASTER ticket centers including May Co., Tower-Records, Music Plus and select Wherehouse locations. Tickets for shows at the Starlight Bowl may also be purchased at the Starlight Bowl Box Office. To charge by phone, 278-TIXS. For more information call the Bill Silva Presents Concert Line, 570-1222.

San Diego Reader October 10, 1991 33

TOWER RECORDS VIDEO

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WE'RE SO SURE YOU'LL ENJOY THESE EXCITING NEW RELEASES THAT WE'RE MAKING THIS SPECIAL "NO RISK" OFFER.

If you don't like it, bring it back with your receipt within 2 weeks of purchase and we'll credit you back the full purchase price towards anything else in stock.

NO RISK DISC

JOHN CAMPBELL
On "One Believer", John Campbell unleashes powerful, disturbing, exhilarating and ultimately life affirming down and dirty blues. It's a sound and a fury born out of pain, joy and redemption.

10.99 CD 6.99 CS

WARPIPES
Forget about sampling, remixes and dubs - Warpipes, which was founded by long-time Elton John guitarist Davey Johnstone, plays the kind of vintage rock-n-roll that everyone still listens to, but that few people play anymore.

10.99 CD 6.99 CS

JUDY MOWATT
With reggae penetrating the pop market more than ever, reggae's most respected female singer and former key member of Bob Marley's I-Threes, puts forward an exciting and diverse set of songs on her brand new release "Look at Love".

10.99 CD 6.99 CS

JOHN LEE HOOKER
An all-star extravaganza, "Mr. Lucky" features searing performances by friends and disciples alike. It's the latest landmark in the remarkable career of the blues elder statesman whose influences have touched generations in the rock world.

10.99 CD 6.99 CS

TOWER RECORDS VIDEO

OPEN BAR TO MIDNIGHT - SEE DAYS A YEAR

COLLEGE AREA
4400 El Cajon Blvd.
1st Fl. 3rd Floor

SPORTS ARENA
1001 Sports Arena Blvd.
VIDEO
3300 El Cajon Blvd.

EL CAJON
The Historic Parkway
4400 El Cajon Blvd.
1st Fl. 3rd Floor

and Monday, Jim Malone and Craig Magness share the piano bar entertainment that's infused nights club for information as to who is performing on a given night.

Hot Tuesday Restaurant, 550 Via de la Valle, Solana Beach. 755-6800. Soul, funk, jazz, variety. Wednesday through Saturday.

Blue's Red Eye Saloon, 1448 South Mission Road, Fallbrook. 738-0990. The Dent and Cello, country music, Friday and Saturday.

The Sand Bar and Restaurant, 2875 Carlsbad Boulevard, Carlsbad. 739-3170. The Country King, blues, funk and rock and roll. Thursday, karaoke entertainment. Sunday, live rock and roll is offered on most other nights of the week. Call club for information.

San Luis Rey Dances Club and Theatre and Country Club, 11471 Golf Club Drive, Brea. 758-3300. The Thomas and Her H's Players, big band swing. Friday and Saturday. California Connection, with Pat Evans, Charles De Patis, Sandra De Vito, and Vince Patis, performs big band jazz from 6:30 to 9:30 p.m. Sunday.

Shepherd's Cafe, 1226 First Street, Escondido. 752-1124. Local performers classical music on the piano and flute. Thursday evening and Saturday the Sunday brunch. Duetting sing and play keyboards, offering selections of music from the past and original compositions. New-age jazz ballads, Saturday.

Sally's Diner, 1228 East Broadway, Vista. 724-0000. The Hot Ladies and the Soundhouse Band, country music. Friday through Sunday (last session is 6:30 p.m.).

Solo at the Mandarini Court Restaurant, 221 North Highway 101, Solana Beach. 754-4115. Live acoustic music. Thursday through Saturday, starting at 9 p.m., call club for information.

TW 'n' BIZ, 1660 Capistrano Road, San Marcos. 784-8720. Lounge, lounge, soul and rock. Friday, the Jack-o'-lantern Irish Revue, traditional Irish folk music. Saturday, Irish folk, piano variety. 4 p.m. to 11 p.m. Sunday.

Turkey Place Inn, 11480 North Torrey Pine Road, La Jolla. 652-4020. Karaoke singing with the Music Masters. 8 p.m. to midnight, Friday.

Vince's Four Seasons Restaurant, 731 South Highway 101, Solana Beach. 651-1411. Jim Brachi, jazz and contemporary music on the piano with solo. 7 to 10 p.m. Wednesday through Sunday.

BARNETT'S

Friday, October 11
Jaime Valle
Latin Jazz

Saturday, October 12
Bill Harris Ensemble
hosted by Gene Harris of FM98 KIFM

Entertainment begins at 9 pm

601 Pacific Highway at Harbor Dr. (across from Seaport Village)
Validated parking in hotel. 544-1122 Embassy Suites Hotel

Papazzini
TRATTORIA ROMANA

Patio Party!

Beginning October 16
Hot & Cold Buffet
Live Jazz
4:30 pm to 6:30 pm
Monday thru Thursday
4:30 pm-8 pm Friday

Starlite Dancing
Friday and Saturday on our new patio to the sounds of the '50s, '60s & '70s featuring Felix Taverna, our house DJ!

1-5 on La Jolla Village Drive
In the Atrium, across from the Regency
554-1467

WE'RE MOVING!

WE MUST CLEAR OUT ALL MERCHANDISE NOW!

SAVE UP TO 50%

DURING OUR MOVING SALE NOW THRU OCT. 31

TRIP WEST TICKETS ★ EL CAJON

472 FLETCHER PKWY. 443-5553
(ACROSS FROM PKWY. PLAZA)

Sunday, October 13 • 10 am

BUFFALO BILLS VS. INDIANAPOLIS COLTS

SHANE'S EX - THE KNEED
Thursday, Oct. 10

BLONDE BRUCE
Sunday, Oct. 13, 4-8 pm

DR. CHICO'S ISLAND SOUNDS
Sunday, Oct. 13, 9-30 pm
\$1.00 Red Stripe beers all night

SOUL PERSUADER
Monday, Oct. 14

1.00 DRINKS
8 pm-midnight: Music provided by Russell Entertainment
Toby Russell - DJ

Wednesday, Oct. 16
No Cover • Music by Russell Entertainment
\$1.00 Rolling Rocks
Drink Specials all night

THE ORIGINAL JOE MURPHY'S

NITE CLUB & PUB
4302 Mission Blvd. • Pacific Beach 270-3220
corner of Thomas Ave. & Mission Blvd.

Friday & Saturday, October 11 & 12

PRIVATE DOMAIN

Dine On The Mediterranean ...

A visit to the Islandia Restaurant is like traveling to the great restaurants of the Mediterranean.

Combining California's fresh produce and seafood with the same flavors and textures that made Mediterranean cuisine famous the world over, our chefs prepare a variety of creative pasta, fresh seafood, prime aged beef and poultry dishes. All with the finest ingredients important to today's health-conscious.

Overlooking the marina at the Hyatt Islandia on Mission Bay, the Islandia Restaurant provides a perfect setting for lunch, dinner, or a spectacular Sunday Brunch. Come escape to Islandia. And experience the flavors of the Mediterranean without ever leaving San Diego.

Listen or Dance to the Sounds of Jaime Moran & his Latin Jazz Ensemble

- Tropicalissimo -
Wed. & Thurs., 8:00 pm-12 midnight
Fri. & Sat., 8:30 pm-12:30 am

ISLANDIA RESTAURANT & BAR

1441 Quivira Rd., at the Hyatt Islandia Hotel On San Diego's Mission Bay (619) 221-4810

CROCE'S
Fine Dining • International Cuisine

Live jazz nightly!

A.J. Croce
w/ John Marotti
Sat. & Sun.
@ 6 PM

Rob Rio & The Revolvers
Friday @ 9 PM

Julie Christensen
Saturday @ 9 PM

Live rhythm & blues nightly!

Rob Rio occupies the throne in the realm of boogie-woogie piano.

Julie Christensen has the look, —a probable hit album on her hands, impressively produced by Todd Rundgren— and a future as big as the past.

—L.A. Times

619/ 233-4355

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FIFTH AVENUE DOWNTOWN SAN DIEGO

FOOTBALL

Monday Night Football on San Diego Bay

JAZZ
by the bay

HAPPY HOUR

Prime Time
Piano & Food bar

Monday Night Football Specials
Wide Screen TV • \$1.25 Draft Beers
50¢ Hot Dogs & Chili Dogs • Free Popcorn

2241 Shelter Island Drive

ARCHIE THOMPSON & TEAM MOJO
Every Sunday in October • 8 pm-midnight
Evens Monday in October
after football-midnight

224-3577

HUMPHREY'S

Carlos Murphy's, 4603 La Jolla Village Drive in University Towne Center, La Jolla, 627-6170. David Haines contemporary. Thursday, the Mississippi River Blues Band, blues from the Charlie to ZZ Top. Friday and Saturday: Time to Boogie, vintage rock and roll. Sunday: The Shover Singers present an audience participation singing show. Wednesday, the Shover Singers, rock and roll. Wednesday: live rock and roll. Monday, the Cardiff Blues, reggae. Tuesday.

Casper's Pub, 714 Carat Avenue, Pacific Beach, 274-0223. New Blues, rock and roll featuring originals and music of the Grateful Dead. Thursday: the Pines, rock and roll. Wednesday: live rock and roll. Monday: the Cardiff Blues, reggae. Tuesday: call club for information.

The Catamaran Resort Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081. In the Canfield Bar: Marshall Sylver, reggae. Thursday: the Dynatoners, vintage reggae and blues. Friday: Jack Mack and the Heart Attack, vintage reggae and blues. Saturday: the Fattburger Band, jazz. Wednesday: the Merv Bar: Peter Robberecht, pianist and entertainer. Perform 12:30 p.m. to 8:30 p.m. Wednesday and Thursday, and 6:30 p.m. to midnight, Friday and Saturday.

Chang's Cabaret, 8780 Geneva Avenue in the Costa Verde Shopping Center, La Jolla, 598-2288. Alfred Cardin, jazz pianist. 9 p.m. to midnight, Friday and Saturday.

Chuck's Steak House, 1256 Prospect Street, La Jolla, 454-5325. Gabriel Weiss and his Spring, jazz. Wednesday through Sunday.

Club Mick's, 4100 Mission Boulevard, Pacific Beach, 583-3028. Buckle up, vintage rock and roll music. Thursday: Cowboys and Indians, country rock. The Allstars, rock and roll. and the Factory rock and roll. Monday: the Cardiff Blues, reggae. Tuesday.

Casa de Luna, 1304 Bannock Street, La Jolla, 224-3925. The Mighty Wag, featuring Frankie Pardo, jazz and rhythm and blues. Friday and Saturday.

The Coast Cafe, at the Embassy Suites Hotel, 4550 La Jolla Village Drive, La Jolla, 453-0400. The Barry Butler Trio, with Barry on drums, Alvinia Caudin on piano, and Hank Dobbs on bass, jazz. Wednesday through Friday happy hour.

Elmer's, 7955 La Jolla Village Drive, La Jolla, 459-0541. Lalo B.J., blues and rhythm and blues. 8:30 p.m. to 10:30 p.m. Thursday through Sunday. Wade Preston, blues and rhythm and blues. 8:30 p.m. to 10:30 p.m. Wednesday and Thursday. 8:30 p.m. to 10:30 p.m. Friday and Saturday.

Expresso Live! Books and Music, 7660 Fay Avenue, La Jolla, 459-8035. Crow Creek, jazz ballads and standards and Broadway favorites, noon to 2 p.m. Sunday.

Fiber Mecca, 1466 Carat Avenue, Pacific Beach, 272-8540. Paul Hayward's Acoustic, rock and roll. Sunday and Monday: the Big Fins, rock and roll. Tuesday and Wednesday.

Hennessey's Tavern, 4650 Mission Boulevard, Pacific Beach, 462-8841. Paul Hayward, J.C. Goulet, and Phil Lane, variety rock and roll. 3 p.m. to 7 p.m. Sunday.

Hilton Hotel, 1275 East Mission Bay Drive, Mission Bay, 274-4810. Live music, Thursday through Saturday: call club for information. Wednesday, featuring Johnny English and Frankie Rarcho, variety dance music and contemporary jazz. 11 a.m. to 2 p.m. Sunday. In the Palm Terrace Room: Ray Corra, contemporary and nightclub music. Thursday through Saturday: Ray and Laurie Corra, contemporary and nightclub music. Friday and Saturday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 432-6633. Ocean Terrace Lounge: Perfect Balance, contemporary music for dancing. Thursday through Saturday: Shabo Band, vintage jazz, swing and boogie swing. 9 p.m. to midnight. Sunday: Pablo Court: Joe Guerin, pianist, performs 5 p.m. to midnight. Friday through Sunday, and 5 to 11 p.m. Monday. Jerry Melnick, pianist. 5 to 11 p.m. Tuesday through Thursday. The Variations, contemporary. 6 to 9 p.m. Sunday. Corra Room: Jerry Melnick, 6 to 10 p.m. Friday, and 6:30 to 10:30 p.m. Saturday. Promenade: Shabo Band, vintage jazz, swing, and boogie swing. 9 p.m. to 10 p.m. Sunday.

Hotel Island Restaurant and Bar, 1441 Quince Road, Mission Bay, 221-4810. Same House and Thompsons, Latin jazz. 8 p.m. to midnight. Wednesday and Thursday, and 8:30 p.m. to 12:30 p.m. Friday and Saturday.

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Hotel Regency Hotel, 3777 La Jolla Village Drive, La Jolla, 592-3214. In Michael's Lounge: Paul and Ray, jazz. 6 p.m. to 10 p.m. Thursday, and 9 p.m. to 1 a.m. Friday and Saturday.

Jazz Hole, 1000 La Jolla Village Drive, 800 Carat Avenue, Pacific Beach, 272-1341. Freddie Hubbard, jazz. 8 p.m. and 10 p.m. Thursday and Sunday, and 9 p.m. and 11 p.m. Friday and Saturday.

Johnny's Surf Club, 718 Ventura Place, Mission Beach, 488-3449. Moonlight, rock and roll. 8 p.m. to midnight. Sunday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 274-2220. The Komet, rock and roll. Thursday: Private Ocean, rock and roll. Friday and Saturday: the Shabo Band, blues and rhythm and blues. 4 p.m. to 8 p.m. Sunday. De Chiro Island Sounds, also, calypso and reggae. 9:30 p.m. Sunday. Steel Drummers: blues and rhythm and blues. Monday.

The Landing, 4250 West Point Loma Boulevard, La Jolla, 223-8028. Armande Armande, Thursday: Ruffalo and the Ostrons, rock and roll and rhythm and jazz. Friday and Saturday.

La Nordica Hotel San Diego, at Coronado, 2000 Second Avenue, Coronado, 432-5000. In the La Presence Bar Lounge: Six Bros, jazz, 7 p.m. to 11 p.m. Sunday through Saturday.

The Harbor House, at the Spinnaker Cocktail Lounge, 2000 Spinnaker Drive, La Jolla, 422-7221. Bill Lohrey, jazz and contemporary music for dancing. Wednesday, Thursday and Sunday: the Bill Lohrey Trio, jazz and contemporary

music for dancing. Friday and Saturday: the Craig Maguire Trio, jazz and contemporary piano music. Monday, Ray Bates, jazz and show tunes. Tuesday.

McP's Pub, 1107 Orange Avenue, Coronado, 432-5000. Live music, Thursday through Saturday: call club for information. Sunday: the Shabo Band, blues and rhythm and blues. 4 p.m. to 8 p.m. Sunday. De Chiro Island Sounds, also, calypso and reggae. 9:30 p.m. Sunday. Steel Drummers: blues and rhythm and blues. Monday.

Milligan's Restaurant, 2786 La Jolla Boulevard, La Jolla, 492-7211. Piano bar entertainment: Joe Urquiza, 7 to 11 p.m. Wednesday through Saturday. Charlie Rutherford, 7 to 11 a.m. Monday and Tuesday.

Moore McIlhenny's, 1165 Carat Avenue, Pacific Beach, 274-2321. Fish and the Seawards, rock and roll. Tuesday.

Peppercorn, 3787 La Jolla Village Drive, La Jolla, 452-7272. Mike Wolford, guitar. Bob Magnum, bass, and Joe Plunk, drums. Jazz. 11 a.m. to 2 p.m. Sunday.

Prime Bar and Grill, 1022 Prospect Street, La Jolla, 454-8711. Live music, 9 p.m. to 1 a.m. Friday and Saturday: call club for information. De Chiro Island Sounds, also, calypso and reggae. 9 p.m. to 1 a.m. Wednesday.

Palmer's/Coleman's Bar, 850 Prospect Street, La Jolla, 454-2991. Catherine Brown, Harry performs Latin, jazz, and classical selections from 11 a.m. to 2 p.m. Friday and Saturday and from 11 a.m. to 2 p.m. Sunday.

Monday Night Football

Free hot dog or chili dog
with purchase of this ad. One hot dog per person.

Happy Hour Drink Specials:
\$1.25 3-5 pm

Hot dogs & chili dogs: \$0.50
12 price appetizers: \$2.11 pm

Price 3-4 away with lunch, brunch or dinner for 2
with dinner for 4 or two Charger tickets

1-5 and La Jolla Village Drive • (619) 558-8600
Across from the Hyatt Regency
Free Parking until 3 pm

UPCOMING CONCERTS AT SMOKEY'S

Gil Scott-Heron

Sunday, October 27, 7 pm

"An artist of undimmed integrity - his '80s Reagan raps are more furiously articulate than his classic '70s raving cries."

- Mike Kennedy, S.D. Reader

Stanley Turrentine

Thursday, November 7, 7 pm

"... he invented many of the licks that other 'popular' saxists learn and mimic. His sophistication and soul separate him from the score of Johnny-come-latelys."

Smokey's
Nightclub & Restaurant
10475 San Diego Mission Rd., Mission Valley (3 blocks east of the stadium) • 563-0660

CANNIBAL BAR

EVERY THURSDAY & SUNDAY

MARSHALL SYLVER
Thursday, October 12
8:30 pm. Tickets available at the door or in advance by calling 488-1081

THE DYNATONES
Friday, October 11
Signature Fashion Auction at 6:30 pm
Music begins at 9:00 pm

JACK MACK & THE HEART ATTACK
Saturday, October 12
Music begins at 9:00 pm

PETER ROBBERECHT
Playing exclusively at The Merv Bar
Wed. & Thurs. 6:30-8:30 pm
Fri. & Sat. 6:30 pm-midnight

THE FATTBURGER BAND
Wednesday, October 16
Scenic Contemporary Fashion Auction at 6:30 pm
Music begins at 8:00 pm

CATAMARAN RESORT HOTEL
3999 MISSION BOULEVARD 488-1081

VALIDATED PARKING
(Just ask for Frank, the guy in the cool white hat!)

Have dinner in The Attill before the Marshall Sylver Show... Choose from Prime Rib of Beef, Fresh Fish Fillet or Shrimp Scampi. Your full dinner includes salad, Ben & Jerry's ice cream for dessert and coffee or tea.
\$39.95 per couple - call 488-1081 for reservations.

Annual Halloween Costume Party with The Fabulous Mar Del - October 31 - Great prizes!

10-FOOTBALL SPECIALS

Fish Taco Bar \$1.25

SUNDAY 5:00 - 8:30 PM	MONDAY 6:00 - 9:30 PM
Snow Crab Arms 1lb	\$2.75
Whopping 1/4 lb. of Bay Shrimp Cocktail	\$2.75
Oyster Shooter with ABSOLUTE Vodka	\$ 50
Oyster 1/2 Shell	\$ 50
Sashimi Plate	\$3.95
Cup of Clam Chowder	\$ 50

Anthony's La Jolla **Anthony's Harborside**

Available only during the games

Live Music

Thursday, Saturday, October 10-12
6:00 pm - 1:30 am

IN VIEW

Outrageous seafood appetizers
Happy Hour Mon.-Fri. 3-4 pm

Sunday & Monday, October 13 & 14
6:00 pm - 1:30 am

MARK MEADOWS & CLASS ACT

Tuesday & Wednesday, October 15 & 16
6:00 pm - 1:30 am

IN VIEW

Anthony's Harborside
Authentically hosted as one of the best live entertainment
Large dance floor • Wide screen TV
Live entertainment 7 nights a week • Validated parking
For more information, 232-6338

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San Marcos
convenient to all 101 to 15

Rusty's Cafe and Bar, at the Rusty Point, 4341 La Jolla Village Drive, La Jolla, 92037. T. For and the Rusty Cafe Band, jazz and rhythm and blues, 8 p.m. to midnight, Thursday through Saturday.

The Saloon House, 1029 Quince Way, Marina Village, 92037. Swing, funk, rock and roll, Tuesday and Thursday. Fish and the Seawards, tropical rock and roll, Wednesday, Friday, and Saturday. With the Diverse Countess Rock and Soul Show, vintage rock and roll, Wednesday, Thursday, Friday, and Saturday. Contemporary and Top 40 dance music, 9 p.m. to 11 p.m., Sunday.

The Sandtrap Lounge, 270 North Main in San Diego, Pacific Beach, 490-3380. Don Teasdale and his contemporary and country, Wednesday through Saturday.

Shooter's Bar at the La Jolla Village Inn, 3209 Hilday Court, La Jolla, 92037. Mark Ousey plays a variety of music on the piano and guitar from 7 to 11 p.m., Monday through Thursday, and from 8 p.m. to midnight, Friday and Saturday.

Town Tachoma, 4970 Village Street, Ocean Beach, 422-6960. Throat Country, blues and rhythm and blues, Thursday, live music is offered most other nights of the week, call club for information.

Top of the Cove, 1236 Prospect Street, La Jolla, 92037. Rick Riccio, melodic tunes and pop classics to the piano accompanied with vocals, 8 p.m., Wednesday through Sunday.

The Viceroy Restaurant, 3663 Village Street, Ocean Beach, 422-4937. Robert Lattimer, romantic, vintage, dramatic, and pop, 7:30 to 10:30 p.m., Friday and Saturday.

Winkler's, 1021 Bacon Street, Ocean Beach, 422-4932. Common Sense, reggae, Thursday, Reggae, reggae, reggae, Friday, the Rebel Rockers, reggae, Saturday, Earl Thomas and the House Ambassadors, blues and rhythm, 8 to 11 p.m., Sunday, followed by Fish and the Seawards, rock and roll, 9 p.m., Monday, Don Teasdale and his contemporary, rock and roll, Tuesday, music of the Coastal Band, Wednesday, Lattimer, reggae, Wednesday.



CAMILAN SEKAR JAYA, Monday, October 14, and Tuesday, October 15, Theatre East, and Wednesday, October 16, Mandelbrot Auditorium

San Diego North

Alibi's Beef Bar, 2311 Hurl Circle South, Mission Valley, 296-0212. Swing, contemporary, Wednesday through Saturday. The Studio Club North's jazz, Sunday and Monday.

Duke's, 9279 Mira Mesa Boulevard, Mira Mesa, 953-3252. Puttin' on the Ritz, featuring Vicki McMaster on harp, contemporary music, popular standards, and more, 7 p.m. to 11 p.m., Wednesday and Thursday, live music, Friday and Saturday, call club for information.

Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0960. Chad Hart, country and blues, 8:30 p.m. to 1:30 a.m., Thursday through Saturday.

Club Max, at the Red Lion Hotel, 2400 Hazard Center Drive, Mission Valley, 975-5466. The Viceroy, contemporary, Thursday through Saturday, live music, music of the Coastal Band, Wednesday, Lattimer, reggae, Wednesday.

Club 550 at the Handley Hotel and Country Club, 550 Hurl Circle North, Mission Valley, 296-0212. Swing, contemporary, Wednesday through Saturday. The Studio Club North's jazz, Sunday and Monday.

Duke's, 9279 Mira Mesa Boulevard, Mira Mesa, 953-3252. Puttin' on the Ritz, featuring Vicki McMaster on harp, contemporary music, popular standards, and more, 7 p.m. to 11 p.m., Wednesday and Thursday, live music, Friday and Saturday, call club for information.

The Governor House/Town and Country Hotel, 501 Hurl Circle North, Mission Valley, 296-7333. Don Teasdale, piano variety 7 p.m. to 11 p.m., Tuesday through Saturday.

Headquarters, 7040 Minuteman Road, Mira Mesa, 954-4267. In Teasdale, piano variety, reggae, music, Wednesday through Saturday.

Islands Lounge, Hurler Hotel, 2270 Hurl Circle North, Mission Valley, 297-1001. Positive Approach, contemporary, Tuesday through Saturday. Freddie Barretto and his music, Sunday and Monday.

Ruby's Old Town Pub, 222 San Diego Avenue, Old Town, 543-9792. Brian Whitaker, classic rock and roll, Thursday, the Reggae, rock and roll, Friday, reggae, reggae, Saturday, Dr. Eric and the Immortals, vintage rock and roll, Wednesday.

Ruby's Beach House, 244 Hurl Circle North, Mission Valley, 296-7333. Piano Bar, Paul Grogg, Monday through Saturday, 5 to 8 p.m., Dale Pearson, piano variety, Monday through Thursday, 8 p.m., Margie Harmon, Friday and Saturday, reggae, Gary Harmon, open mic, sing-along, 6:30 p.m., Sunday.

Ruby's Beach House, 244 Hurl Circle North, Mission Valley, 296-7333. Piano Bar, Paul Grogg, Monday through Saturday, 5 to 8 p.m., Dale Pearson, piano variety, Monday through Thursday, 8 p.m., Margie Harmon, Friday and Saturday, reggae, Gary Harmon, open mic, sing-along, 6:30 p.m., Sunday.

The King Leo Inn, 3125 Linda Vista Road, Marana, 291-4779. Live music, Friday, call club for information, the Chuck Latta Trio, with Ken Rickett, 9 p.m. to 12:30 a.m., Saturday.

La Hacienda Cantina, Mission Valley Inn, 675 Hurl Circle South, Mission Valley, 299-8251. Old World, comedy and music, Wednesday through Saturday.

Marriott Hotel, 8757 Rio San Diego Drive, Mission Valley, 603-0003. Ricka Lounge, Singer, The 40 dance music, Tuesday through Sunday.

Marriott's Reef and Spirits, 9360 Kearny Mesa Road, Mira Mesa, 277-2660. Ample, reggae, Tuesday and Thursday, Friday and Saturday, starting at 8 p.m.

Meat's, 1299 Camino del Rio South, Mission Valley, 296-2444. Hot Ux, reggae, 8 p.m. to 2 a.m., Sunday.

Mesa Uno Italian Restaurant, 5356 Waring Road, 1st Corn, 296-2442. Joe Charles, folk and French music, 5 p.m. to 9 p.m., Sunday.

The Nevada Inn, 8555 Nevada Road, San Carlos, 485-7320. Live rock and roll, reggae, call club for information.

94th Area Squads, 8855 Balboa Avenue, Kearny Mesa, 563-6771. The Hawk, reggae, Sunday, 8 p.m. to midnight, Saturday.

O'Connell's Sports Lounge, 1250 Marana Boulevard, San Marcos, 276-5637. Willie "the Boss" Harrison, reggae, blues and reggae, and blues, Thursday, the Third Degree, blues and reggae, and reggae, the Cowboy King, blues and reggae, and reggae, Saturday.

Old Town Enclave, 2401 San Diego Avenue, Old Town, 543-9792. Ricka Lounge, Singer, The 40 dance music, Tuesday through Saturday, 8 p.m., Margie Harmon, Friday and Saturday, reggae, Gary Harmon, open mic, sing-along, 6:30 p.m., Sunday.

Pal Joey's, 2547 Waring Road, Allied Gardens, 595-9873. For Reggae, Preservation Hall, vintage jazz, swing, and blues, Friday and Saturday.

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CLUB MICK'S

Thursday, October 10

ROCKOLA

75¢ drafts and Electric Koolade shooters
\$1.50 domestic beer all night

FREEBIE FRIDAYS! NO COVER!
Free Mexican Buffet
\$1.50 Iced Teas

SUPER SATURDAY
HAPPY HOUR
ALL DRINKS \$1.00 7-10 PM

ORIGINAL MUSIC MONDAYS! 3 BANDS • 1 COVER
COWBOYS & INDIANS
THE ALLIANCE • THE FACTORY
Music starts at 8:15 pm

TUESDAY NIGHT LIVE REGGAE PARTY
Tuesday, October 15
CARDIFF REEFERS
\$3.75 pitchers of beer
Refills \$2.00

★ WEDNESDAYS-BUCK NIGHT!! ★
\$1.00 DRINKS
Wells, drafts & domestic all night long

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TONIGHT, THURSDAY
COMMON SENSE

FRIDAY
ROUGHNECK POSSIE

SATURDAY
REBEL ROCKERS

SUNDAY
4-6 PM: EARL THOMAS & THE BEANS AMBASSADORS • NO COVER
FISH & THE SEAWEEDES 9 PM

MONDAY • ORIGINAL BAND NIGHT FEATURING
MODERN ZOO • PRIMAL BEAT • PARADISE

TUESDAY
MUD

WEDNESDAY • ROOTS REGGAE
LIONSOUND

COMING
OCT. 17: CARDIFF REEFERS • OCT. 18: GARY BRAUS
OCT. 20: TRAVEL AGENTS

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ANTI-FOLK, FOLK MUSIC

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OCTOBER 18
8:00 p.m.
The BACKDOOR
Ticket Prices
SDSU Students \$7
General Public \$8

miltown brothers

WITH BLACKSMITH UNION
Tuesday, October 22
8 p.m., BACKDOOR

TICKETS ON SALE NOW FOR

STEREO MC'S WITH DREAM WARRIORS
STAN RIDGWAY AND CHAPTER ELEVEN
with special guests: MCTE, THEVE

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SUSHI CLUB

Happy Sushi Hour
5-6 pm
(Sake & California Roll)
50% off

Open Every Day 5 pm to Midnight

1154 Garnet Ave. • 272-2497

Appearing in Concert • Free Admission
October 16, 8 pm

Back by popular demand,
1927-50

Art Johnson,
Lori Bell &
Joe Azarello

Limited seating
San Diego's finest
Acoustic Guitars

NEW AGE
MUSIC
251-4091

4867 NEWPORT AVE., OCEAN BEACH
223-2521

THE OLD OCEAN BEACH CAFE & BAR

13 ICE-COLD BEERS ON TAP!

ALL-NEW MENU!
HIGHER QUALITY
LOWER PRICES!
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4867 NEWPORT AVE., OCEAN BEACH
223-2521

Clarice's and Rob Tapp's present

★ ★ New Orleans Sensation ★ ★

THIS THURSDAY THROUGH SUNDAY

★ ★ The Spectacular ★ ★

LADY B.J.

Thursday, October 10 through Sunday, October 15

★ ★ THE CITY OF NEW ORLEANS ★ ★

ENTERTAINER OF THE YEAR

Making her way to Dallas after a special performance for former president Ronald Reagan, B.J. is a vocalist capable of moving audiences to the point of obsession, from her heart-wrenching ballads to her hilarious, sometimes risqué, dramatic antics.

SHOWTIMES: 6:30 & 10:30 pm - ALL SHOWS \$9.50 SPECIAL

★ ★ Elario's Debut ★ ★

THE WEST COAST VANGUARD OF JAZZ & BLUES & AWARD WINNING RESTAURANT

Atop the Summer House Inn • 7955 La Jolla Shores Dr. • 459-0541

Solo Blues Piano on Tuesday, October 15 with

WADE PRESTON

Elario's favorite returns - NO COVER

BILL MACPHERSON & WORLD BEAT
Wednesday, October 16
NO COVER

Bill MacPherson leads World Beat in their Elario's debut as a highly spirited musical group that specializes in calypso, reggae and African pop. One night only.

SHOWTIMES:
8:30 & 10:30 pm

UPCOMING THURSDAY THROUGH SUNDAY
LARRY "ARKANSAS" DAVIS - Oct. 24-26
JOE PASS Tribute to Django Reinhardt Oct. 30-Nov. 3

★ ★ #1 on the Gavin Report and Radio and Records charts ★ ★

UPCOMING

BENNY GREEN TRIO

WITH CARL ALLEN & CHRISTIAN MCBRIDE

Thursday, October 17 through Sunday, October 20

SHOWTIMES:
8:30 & 10:30 pm
\$5.00 (Thurs./Sun.) and \$7.50 (Fri./Sat.)

HAPPY HOUR 11 am-12 midnight Mon. - 11 am-7 pm Tues.-Fri. Enjoy our ocean view & super sunset hour: \$1.75 drafts, well drinks, house wine and daily drink specials. Free Taco Fiesta Bar 4 pm-7 pm.

Bullseye Hotel, 1433 Camino del Rio South, Mission Valley 92108. In the Intermission Lounge. Music: Harmonies. Top 40 dance music. 8:30 p.m. to 1:30 a.m. Tuesday through Saturday.

Mike Lounge at the Holiday Inn, 4010 Ave. Drive, Mission Valley. Karaoke. Karaoke singing beginning at 8:30 p.m. Friday and Saturday.

Southern, 10475 San Diego Mission Road, Mission Valley 92108. Original Band Night. 9 p.m. to midnight. Tuesday. Call club for performer information.

Southern's Inn, 402 Fashion Valley West, Mission Valley 92108. Karaoke singing entertainment with the Music Machine. 9 p.m. to 11 p.m. Wednesday.

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rock and roll. Friday: Pam Tillis and Eddie Cunningham, country rock and roll. Saturday: Rex Brown, Ugly Kid Joe and War. Party rock and roll. Sunday: Black Uhuru and Shiloah, reggae. Monday: Citizen X and Ohlaa, reggae. Tuesday: Little Bangor and Alley Rat, rock and roll. Wednesday.

Spirit, 1330 Buena Vista, Ray Park 92108. Ultra electronic music, all are rock groups. In Vision, Big Fun, and Big Tension. Thursday: The Gamma Men. For Home. Country. Music. Little Bangor. Pizzaro's Kerosene and South in Exile. Friday: Frayz Bros, London, Eastmang. Prophets, Dettins and J.O.E. Saturday: Shook, Pash, Red Zone, Mashed. Dettins and Blase. V. Blue. Wednesday.

The Sports Page, 5200 Kearny Villa Road, Kearny Mesa 92108. Live music, comedy and music. 9 p.m. Friday and Saturday.

The Stadium Club, 6065 Fairmount Avenue, Mission Gorge 92120. The Rock Guitar Group. Live and rock and roll. Friday and Saturday.

The Loco/Mexico Mesa, 10787 Camino Rock, Mira Mesa 92033. Live music. Country. Tuesday through Saturday. Hapkins, country. Sunday and Monday.

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San Diego South

Alternative Music Center, 2207 30th Street at Ivy Street, north Golden Hill 92104. Open jam session for alternative music. 7 p.m. to 10 p.m. Tuesday through Thursday.

Anthony's Barbecue, 225 North Harbor Drive, downtown. 225-6208. In View. Top 40 dance music. Tuesday through Saturday. Party. Wednesday and Thursday. Live music. Sunday through Wednesday.

Archer Road, Torrey Pines Road, 4256 30th Street, North Park 92033. Live music and the City Street Band, contemporary. Friday and Saturday.

Brewery's Bar and Grill, 4045 El Camino Boulevard, college area 92072. Live music and roll. Friday and Saturday. Call club for information.

Butter World, 4011 Golden Hill Street, Mission Hills 92040. Live music. Country. Tuesday through Saturday. Hapkins, country. Sunday and Monday.

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TORREY'S

presents

MONDAY NIGHT FOOTBALL PARTIES.

The fun begins at 5 p.m.

\$2.00 donation at door and Half-Time Auction proceeds to benefit the YMCA OZ NORTH COAST

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

October 14 - New York Giants at Pittsburgh 9 pm
October 21 - Cincinnati at Buffalo 9 pm

41st THURSDAYS DRAFTS & WELL DRINKS
8 pm - close • \$3 cover

LA JOLLA Marriott
4240 La Jolla Village Drive
587-1414

Join the party at the all-new

Kicks®

The Place Your Mother Warned You About


The tropical party spirit has officially arrived at Kicks®, featuring the best parties in town, live entertainment, great dancing and cocktails with a tropical theme. A single cocktail or the total party experience...the choice is yours when you choose Kicks. Come out and see for yourself!

- Top live entertainment every night • Rock 'n' Roll with Island Sounds • Dancing • Fun & Games • Tasty tropical drinks • Hungry Hoot® buffet 4 p.m. - 8 p.m. Mon.-Fri. • Outrageously Contagious people

NOW APPEARING

Stinger

Special appearance by Dr. Chico on October 15th!



CLUB MICK'S

MONDAY NIGHT FOOTBALL PARTY!

The ONLY place to watch the game!

- 50 TV MONITORS • 2 50"-WIDE SCREENS
- \$5.95 STEAK DINNER SPECIAL (includes sirloin steak, potatoes & vegetables (served in the club))
- \$4.95 PITCHERS OF BEER WITH \$2.50 REFILLS
- \$1.00 SCHNAPPS SHOTS WITH EVERY SCORE
- 1/2 PRICE BAR MENU

4190 Mission Blvd. • Pacific Beach • 581-3938

STADIUM CLUB


Live Entertainment & Dancing (Every Fri. & Sat. night) 9:00 pm - 1:30 am

Oct. 8, Sat. Oct. 11 & 12
Rock & Roll Group

Opening Bands:
Oct. 18 - Robin Hood & Blues '90
Oct. 19 - Willie Jay & The House Hurricane

6065 Fairmount Ave., corner of Fairmount & Twelfth off Mission Gorge Road • 282-3286
Presented by Jagger & Jim Productions

TODAY'S MUSIC TONIGHT



Appearing through October 19

RISEING STAR

Wednesdays through Saturdays

Serving from 7:30 p.m.
Free Parking

298-0511

Wednesday Night Is Dollar Drink Night

The Harder's Hotel & Country Club
950 Hotel Circle North
San Diego, CA 92108
(619) 298-0511



MICHAEL'S

The Golden Triangle's Place for Jazz.

OCTOBER LINE UP

REEL TO REEL
October 10 - 12

HOLLIS GENTRY
October 17 - 19

AUBREY FAY
October 24 - 26

Schedule subject to change.
Live entertainment every night. 10 p.m. Fri. & Sat. 9 p.m. to 1 a.m. Michael's is closed on Sundays.

At the Hyatt La Jolla in the Aventura complex.
3777 La Jolla Village Drive • 552-1234

BLIND MELONS

710 Garnet Ave., P.B. 483-7844

Tonight, Thursday, October 10

ROUGHNECK POSSIE

"San Diego's Best Reggae"

Friday, October 11
WILLIE JAYE
"The Texas Hurricane"

Saturday, October 12: **WADE PRESTON SOLO** 3:30-6:00 pm

Saturday, October 12: "Greg Altman's Touring Band"
MIKE REILLY BAND
with special guests ???

Sunday, October 13
CHILL BOY & THE FIREBIRDS

Monday, October 14: **WILLIE JAYE** "The Texas Hurricane"

Tuesday, October 15
TRAVEL AGENTS

Wednesday, October 16
LEN RAINEY & THE MIDNIGHT PLAYERS
with special guest **TOMCAT COURTNEY**

Coming: Oct. 25: **ROCKOLA**
Oct. 26: **LOYD DIXON** (The original "Hey Bartender")
In Early Dec.: **LONNIE BROOKS** - call for ticket information

TRIXTER

APPEARING AT THE
STARLIGHT BOWL, SAN DIEGO
OCTOBER 17
ALSO AT THE
PACIFIC AMPITHEATER
COSTA MESA, OCTOBER 18

ON SALE NOW!
COMPACT DISC
11.99
CASSETTE
7.99

SALE ENDS
OCTOBER 22, 1991

*OPEN 9AM TO MIDNIGHT • 365 DAYS A YEAR

TOWER RECORDS VIDEO

COLLEGE AREA
6405 El Cajon Blvd.
West to Art St. Park Off

SPORTS ARENA
3601 Sports Arena Blvd.
WOBRO
2382 Klamper St.

EL CAJON
736 Fletcher Parkway
Across from Parkway Plaza
OPEN 10 AM TO 10 PM

Lawrence Quartet, featuring George Kanan on saxophone, jazz, 5 p.m. to 8:30 p.m. Friday and Saturday.

B Street California Grill and Jazz Bar, 425 West C Street at Columbia Street, downtown, 236-1707. The Hawk Eatin' Band, contemporary jazz, 7 p.m. to 11 p.m. Thursday; Halls Gentry's News, jazz, 9 p.m. to 1 a.m. Friday and Saturday; Sound Advice, contemporary jazz and soft rock, 7:30 p.m. to 10:30 p.m. Sunday; the James Valley Latin Jazz Band, Latin jazz music, 7 p.m. to 10 p.m. Monday; the Blood Blues Band, blues and rhythm and blues, 8 p.m. to midnight, Tuesday; Dead With It, jazz, 8 p.m. to midnight, Wednesday; Jane Velle plays Latin jazz from 7 p.m. to 9 p.m. Friday.

Buster Daily's, 2322 University Avenue, East San Diego 284-2747. Eddie Riggs, rock and roll, Friday.

Cafe Beau Appetit, 703 B Street, downtown, 696-6275. Rick Ross, pianist, performs from 10 p.m. to 2 p.m. Tuesday through Friday and from 5 to 7 p.m. Sunday through Friday.

Cafe Bono, 805 Fourth Avenue, downtown, 234-8888. Live music and dance show from Portugal, 8:30 p.m. Thursday; Los Tumbados, Latin jazz, 9 p.m. Friday and Saturday; Live Latin and Samba dance show, 8:30 p.m. Wednesday.

Cafe Chabablu, 3070 16th Street at C Street, downtown, 234-2226. Gregory Page from Bahia Naga, acoustic rock and roll, and Dark Globe, rock and roll, Thursday; Mock Duck and Pheasant Circus, rock and roll, Friday; Joel and John from Deep South, rock and roll, Saturday; the Blues, rock and roll, Sunday; Picket Vexis, rock and roll, Wednesday.

Cafe del Rey, 1549 E. Prado, Balboa Park, 234-4531. Pans Bar, contemporary and rhythm and blues, Thursday; Barry Craig, jazz, 8 p.m. Sunday and Tuesday.

Cafe Seattle, 355 Fourth Avenue, downtown, 233-9079. Flamingo guitarist Jairo Soriano performs at 8 p.m. Sunday and Tuesday.

Cave's California Bitter, 1270 Cleveland Avenue, Hillcrest, 299-3551. Pans Williams, contemporary acoustic guitar, Friday; the Jay Three Pianos, folk music, Saturday; Fred Benicoff and Chris Vela, electric violin and acoustic guitar classical music, Sunday.

The Catfish, 2822 Kettner Boulevard, downtown, 234-0033. Live music is offered most nights of the week. Call club for information.

Coco's, 902 Fifth Street, downtown, 233-4255. Daniel Jackson and the Real Jazz Band, jazz, 8:30 p.m. to 12:30 a.m. Thursday; the Pines A Capella Quartet, jazz, 5:30 p.m. to 8 p.m. and Quartet Appear, Latin jazz, 8:30 p.m. to 12:30 a.m. Friday; Daniel Jackson, jazz, 10 p.m. to 2 p.m. A.J. Croce, vintage rhythm and blues, 6 p.m. to 8 p.m. and Gene Perry's Afro Rumba, Latin salsa music, 8:30 p.m. to 12:30 a.m. Saturday; Daniel Jackson, 10 p.m. to 2 p.m. and A.J. Croce, vintage rhythm and blues, 6 p.m. to 8 p.m. and the Real Jazz Band, jazz, 8:30 p.m. to 12:30 a.m. Sunday.

Dan's Pub, 333 West Harbor Drive, downtown, 233-4296. Live music, 9 p.m. to 1 a.m. Friday and Saturday; the Real Jazz Band, jazz, Tuesday; the Shop Men, rock and roll, Wednesday.

Cree's The Hot Bar and Grill, 902 Fifth Avenue, downtown, 233-4535. Ron Schuppenstein and Bud Pace of Schuppenstein and Bud Pace of Schuppenstein, blues and rhythm and blues, Thursday; live music, Friday through Sunday; call club for information.

Expresso Cafe, 3831 Park Boulevard, North Park, 297-3096. Open on music, musicians welcome. Thursday through Saturday.

Phoebe's, 835 Fifth Avenue, suite 100, downtown, 233-5697. Pans Seattle, flamenco guitar music, 8:30 p.m. to 9:30 p.m. Thursday.

Pat's Chophouse, 2337 Pacific Highway, downtown, 232-0666. The Honor Prince Band, blues and rhythm and blues, 9 p.m. Friday and Saturday.

Gambler's at the Harbor E. Lee, 980 Harbor Island Drive, Harbor Island, 299-1065. Dr. Chico's Island Sounds, ska, reggae, and reggae, Friday and Saturday; live music, Friday and Saturday; call club for information.

Grunk Young Restaurant, 3721 India Street, downtown, 295-0812. Tacos, Diner, and Vets, 8:30 p.m. Saturday and Sunday.

The Grille on the Park, 902 Fifth Avenue, downtown, 233-4535. Live music, 9 p.m. to 1 a.m. Friday and Saturday; the Real Jazz Band, jazz, 10 p.m. to 2 p.m. A.J. Croce, vintage rhythm and blues, 6 p.m. to 8 p.m. and Gene Perry's Afro Rumba, Latin salsa music, 8:30 p.m. to 12:30 a.m. Saturday; Daniel Jackson, 10 p.m. to 2 p.m. and A.J. Croce, vintage rhythm and blues, 6 p.m. to 8 p.m. and the Real Jazz Band, jazz, 8:30 p.m. to 12:30 a.m. Sunday.

Harbor Grand Hotel, 311 Island Avenue, downtown, 544-0886. Tacos, Tacos, Tacos, George Mita Blues, and Live Music, 8:30 p.m. to 10:30 p.m. Friday and Saturday.

Hangover's, 1411 Main St., 2341 Shelter Island Drive, Shelter Island, 234-2677. Indoor stage live jazz, Sunday and Monday; call club for information.

Harmonies at the Shelter Island, 2341 Shelter Island Drive, Shelter Island, 234-2677. Live music, Tuesday through Saturday; call club for information.

Imperial Hotel, 505 Kettner Street at Park Boulevard, Hillcrest, 234-3525. Wayne Jett, jazz, Tuesday through Saturday; with the Imperial House Open Singers, Tuesday; Wayne Jett and Hank Young, jazz, Friday and Saturday.

J.B.'s, 2004 Pacific Highway, downtown, 297-0666. The Night Wag, variety music including swing, jazz, and riffs, Thursday and Friday.

Johnny W., 801 Fourth Avenue, downtown, 233-1331. Rock Augustin and Friends host an open jazz jam session from 8 p.m. to 10 p.m. Wednesday live. Diner and Vets, 8:30 p.m. Saturday and Sunday.

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Johnny Says...
HEAD DOWNTOWN FOR TOUCHDOWNS

All You Can Eat Crab Feast, All You Can Watch Football

Now you can score on our all-you-can-eat Crab Feast (only \$15.95) two nights a week! That's right, you can watch your favorite games on big screen TV while you feast upon all the succulent Maryland blue crab, crab soup, corn on the cob and watermelon you can fit in your mouth! Before you tackle your week, tackle the Crab Feast at Johnny's 807!

Monday Night 5-10
All You Can Eat Crab Feast - \$15.95*

Sunday Noon-10
Football & Crab Feast - \$15.95*

801 Fourth Ave.
Across from Horton Plaza
Voting Parking Available
233-1131

*Not for use on special occasions and not valid for takeout or delivery. Tax and tip extra.

CRABHOUSE • CLUB • COURTYARD

DOWNTOWN'S FINEST FUN SPOT ASK ANYONE!!

Patrick's

• LIVE ENTERTAINMENT • **BULLARNEY** • No Cover

Jazz, Blues, Boogie & Rock
Happy Hour prices all 7:30

Friday & Saturday
ROCKET 88's
"Hit recording group from Phoenix"

Sunday
BORDERTOWN
"Best Contemporary Rock '91"

428 "F" Street 233-3077
Across from Horton Plaza parking

The Red Lion presents for October
Club MAX

If life is a jungle out there, come to Club MAX and relax... or dance the night away.

- Top name, top 40 bands
- Bottomless buffet, Mon.-Fri. 5-8 p.m. - \$3
- Happy Hour Prices
- 5 TV Monitors
- Live DJ and continuous videos
- Party Hotline 688-4035

See ya at the LION

RED LION HOTEL SAN DIEGO
440 Hazard Center Drive, San Diego
In the heart of Mission Valley • 297-5466

RAGE

The Exciting New Dance Club Taking San Diego by Storm

THURSDAYS - LADIES' NIGHT
Tonight, October 10
HARD BODY EXPO - Sponsored by Family Fitness Center
Win One Year Free Membership
All well drinks \$1.00
Screaming O - \$2.00
Banana Cocktails \$2.00

Friday, October 11 • **BEACH PARTY!!**
Sponsored by Beach Beer • ZUMA & TRESTLES BEER \$1.50
Special appearance by the Surf Riders Assoc.
\$1.50 Jagermeister shots • \$2 Rage cocktails

SATURDAYS - RAGING BLASTERS
featuring MALIBU RUM DRINKS \$1.00 ALL NIGHT
Dancing by "A Touch of Polynesia."

Tuesdays - 91X Night • Raging Kazis \$1.25 • Draft Beers \$1.00

WEDNESDAYS - HELL DISCO NIGHT
\$1.50 domestic & imported beer • 75¢ drafts
NFL tabletop football sponsored by Southern Comfort • Grand Prize: Trip for 2 to the Super Bowl • Southern Comfort drinks \$1.00
Pay no cover with college ID

HAPPY HOUR TUES.-FRI. 7:30 PM-9:00 PM
\$1.00 WELL DRINKS • FREE BUFFET

Tues., Wed., Thurs., Fri. & Sat. • No cover before 9 pm
3595 Sports Arena Blvd. • 223-5439
Doors open at 7:30 pm, closed Sunday & Monday

TELLY'S EXPLODES WITH NFL ACTION!

San Diego's Best Sports Bar

- Great Food and Drink
- Indoor Golf Simulator
- Billiards
- Darts and much more!

SPORTING EVENTS FROM AROUND THE WORLD
• 2 SATELLITE DISHES • 12 TV MONITORS • GIANT 9-FT. SCREEN
• NOW SERVING LUNCH

Open Monday-Friday 11 am-1:30 am
Weekends 10 am-1:30 am

Cafe del Sol

2-FOR-1 SUNDAY BRUNCH
Spectacular brunch with a marina view • 9:00 am-2:30 pm
\$16.95 value • W/coupon only • Expires 12/15/91

FREE VALIDATED SELF-PARKING
Sheraton Harbor Island Hotel
1380 Harbor Island Drive • San Diego, California 92101 • (619) 291-2900

CARGO BAR

Store Up Your Happy Hours At The Cargo Bar.

"Siers Brothers"
Thursday, October 10
7:00 PM-11:30 PM

"People Movers"
Friday, October 11 6:30 PM-1:00 A.M.
Saturday, October 12 9:00 PM-1:30 A.M.

Friday, October 11
Jazz Happy Hour, 5:30-8:00 P.M.
Featuring "Soft Duetton" with Jackie Donaghy

Bob Engstrom & Frankie Barone
Every Sunday in October during Hilton's SUPER BREAKFAST
11:00 A.M. to 2:00 P.M.

SAN DIEGO HILTON
BEACH AND TENNIS RESORT
1775 E. MISSION BAY DR. (OFF I-5 AT SEA WORLD DR.) 276-4010

GOOD AT THE RESPONSE BAR

Drinks for a Buck

~ Wednesdays at the E-Bar ~
\$1.00 Drinks starting at 7 pm.
Well, Call, House Wine, Draft Beer.

Rock at the E-Bar on Wednesdays!

8980 Villa La Jolla Dr. - La Jolla - 587-1993

ONE DOLLAR

MONSTER MARGARITA ~Madness~

Tuesdays at the E-Bar
NO COVER
Giant 32 oz. Monster Margaritas only \$1.00
(Served in an Elephant Glow Cup. You keep the cup)
Starting at 7 pm.

La Jolla's Hottest Lights & Sound
8980 Villa La Jolla Dr.
La Jolla - 587-1993

SOMA, 555 Union Street, downtown, 228-7462. The Butcher's Restaurant, the Promises, Tapers, Steel, and Aquarium, rock and roll, 9 p.m. Friday (all ages are welcome). Flamingo Restaurant and Pizzeria, rock and roll, 10 p.m. Saturday (this show is 18 years of age and up).

The L.A. 5200, 5200 North Street (at Miramar Boulevard), the Park, 542-1862. Live music, Wednesday and Thursday call club for information. Alternate entertainment, Friday and Saturday.

The Trojan Horse, 6779 University Avenue, East San Diego, 562-3070. Live rock and roll, Thursday through Saturday call club for information. Alternate Promises, Wednesday and Sunday.

Tuba Man's, 2301 University Avenue, North Park, 295-8426. The Broadway, rock and roll, Friday and Saturday. Alternate singing with Rick Cardale, 9 p.m. Sunday and Wednesday. The High Society Jazz Band performs Thursday jazz beginning at 5:30 p.m. Friday.

The U.S. Great Band, 126 Broadway, downtown, 233-3221. Lounge. Ruby's Roadhouse, blues and rhythm and blues, 6 p.m. Wednesday. Blues Band and the Streetlights, Blues, 6 p.m. to 10 p.m. Thursday. Ruby's Roadhouse, vintage jazz, swing, and boogie-woogie, 8:30 p.m. to 12:30 a.m. Friday. See a Man, contemporary Brazilian jazz, 8 p.m. to midnight, Saturday.

The Voyagers, 1801 Shelter Island Drive, 228-7462. The Butcher's Restaurant, the Promises, Tapers, Steel, and Aquarium, rock and roll, 9 p.m. Friday (all ages are welcome). Flamingo Restaurant and Pizzeria, rock and roll, 10 p.m. Saturday (this show is 18 years of age and up).

The Waterfront, 2204 Kettner Boulevard, downtown, 252-8656. Newfangled, vintage rock and roll, Saturday.

The Whiskey Hotel, 1855 Second Avenue, downtown, 238-1828. Rock performs contemporary and classical music, selections in the lobby from 4 to 8 p.m. daily.

Winer's, 5808 El Camino Boulevard, College Heights, 562-5814. Spanish Sweets, Carlos La Grana, and C.F.R. rock and roll, Friday, live rock and roll, Saturday call club for information. Live music, Tuesday call club for information.

The Yacht Club, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 234-1500. The Elements, contemporary, Tuesday through Saturday. The People Movers, contemporary, Sunday and Monday.

East County
The Bonadicks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660. David Smith, contemporary, Wednesday through Saturday. Eddie Gold, pianist, performs a variety of music, Sunday and Monday. Patti Glenn, variety piano music, Tuesday.

The Canyon Inn, 550 Harbor City Road, El Cajon, 443-8877. Night Touch performs a variety of rock and boots a live session from 3 to 7 p.m. Sunday.

Carlos Murphy's, 5006 Grossmont Center Drive, La Mesa, 599-8757. Tom Almond, contemporary, Thursday. Timoteo Neri, rock and roll, Friday and Saturday. Carl Robinson, 7th music, Tuesday. David Haines, contemporary, Wednesday.

The Charcoal House, 9506 Murray Drive, La Mesa, 465-7000. Live music is offered every Friday from 8 to 10 p.m. on the patio, call club for information.

Foster's, 9443 Camino Real, Spring Valley, 698-2284. The Corvettes, vintage rock and roll, Thursday through Sunday. Live music from 8 p.m. to midnight, Sunday, musicians welcome.

Flam Spring Inn, 15505 Highway 80, El Cajon, 443-9508. Silverado, country music, 9 p.m. Friday and Saturday, and also at 6 p.m. Sunday.

Billy's Pub, 6344 El Camino Boulevard, coffee area, 264-0400. Live music, Wednesday through Saturday call club for information. Blues Whites, rock and roll, Tuesday. Acoustic, with Paul Hayward, Top 40 rock and roll, Wednesday.

Don's Landing, 1195 East Main Street, El Cajon, 443-0539. Jerry Ruchard, contemporary, Wednesday through Saturday. Live music, Sunday through Tuesday call club for information.

Dan's East, 13025 Business Highway 8 at Los Cuyos Road, El Cajon, 443-2848. The Shadow Riders, country and western music, 8 p.m. to 1:30 a.m. Friday and Saturday.

Magdalena Melendez's, 6861 Magnolia Avenue, San Diego, 444-8556. Linda Bar and Broadway Bar, country, Thursday through Saturday. Prairie Fire, country music, Sunday. Free country dance lessons are offered at 7:30 p.m. Friday also.

Maverick, 11277 Woodside Avenue, San Diego, 448-8778. Julie Jeffries and Seaford, country music, 7 to 11 p.m. Sunday.

Mc D's, 598 Broadway, El Cajon, 443-0466. The Pressure, vintage rock and roll, Friday and Saturday. The Flash Band, 30s and 40s rock and roll, Tuesday through Thursday.

The Old New Inn, 9515 Camino Real, Spring Valley, 465-8610. Leather and Lace, country music, 9 p.m. to 1:30 a.m. Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 444-1473. Ruby, rock and roll, Thursday through Saturday. Great Guitars, rock and roll, Sunday and Monday. Pineda, rock and roll, Tuesday and Wednesday.

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Tuba Man's
Rock 'n' roll, Friday & Saturday, 9 pm
THE BREWDOGS
Football Brunch
Saturday & Sunday, 10 am-2 pm
Beacon & Eggs \$2.99 • Steak & Eggs \$3.99
Bloody Mary \$2
Friday High Society Jazz Band 5:30 pm
Sunday & Wednesday Karaoke sing-along
with Rick Cardale 9 pm
2551 University • North Park • 295-9426
Cocktails & Grills

CONNELL'S
Pub and Nightclub
Thurs., Oct. 10 **THE WILLIE JAYE BAND**
Fri., Oct. 11 **THE THIRD DEGREE**
Sat., Oct. 12 **THE CRAWLIN' KINGSLAKES**
1310 MCNEERA BLVD. 276-5637
POOL DARTS GAMES

FOOTBALL CANTINA FIESTA
Sundays & Mondays
Monday beginning 5 pm
FISH TACOS, CARITAS or CHICKEN TACOS
\$8.95 each
LARGE PORTER 1L
\$2.99
TACOS \$1.99
\$2.99
4250 W. Point Loma Blvd. • 223-9158

FOGGY'S NOTION
Bring this ad in for one:
1 \$ DOUBLE DOUBLE CHEESEBURGER WEDNESDAYS ONLY
EVERYTHING ALL DAY GOES FOR \$1
PLUS TAX
FEATURING:
WELL DRINKS NEVER A COVER EVERY DOMESTIC DRAFTS!
WEDNESDAY
\$1 CURLY Q FRIES
3655 SPORTS ARENA BLVD., SAN DIEGO, CA 92110 • 222-2791

LA COSTA
RESORT AND SPA
Nightlife ... In the La Costa Manner
Live music • Dancing • No cover
No minimum • Complimentary valet parking
Tuesday through Thursday, 8:30 pm-12:15 am
Friday & Saturday, 8:30 pm-1:30 am
• The Pelicans - Vintage '50s rock
Thursday, Friday & Saturday, October 10, 11 & 12
• Lil' Elmo & the Cosmos,
Saturday, October 12
LA's greatest vintage
rock 'n' roll show band
• Shep Meyers Little Big Band
Tuesday, October 15
• Cutting Edge w/ Wayne Johnson
of Manhattan Transfer
Wednesday, October 16
Enjoy Swing Dancin' every Thursday &
Friday with Rosie's Trio 5:30 pm-7:30 pm
Tournament of Champions Lounge
438-9111
1-5 La Costa Ave. East to El Camino Road,
North on El Camino Road to La Costa Resort and Spa

THE CRUISERS
Friday & Saturday
MINI-SKIRT CONTEST \$300 CASH
Every Monday 9 pm - Contestants call 223-9158
KARAOKE NIGHT SING-ALONG
Thursdays - Prizes for the best singers!
GAME ROOM
5 pool tables - 12 TV screen
THE LANDING
4250 W. Point Loma Blvd. • 223-9158

B STREET
CALIFORNIA GRILL & LOBBY
LIVE ENTERTAINMENT NIGHTLY
Thursday, October 10 • 8 pm-midnight
HANK EASTON BAND
Friday, October 11 • 9 pm-1 am
HOLLIS GENTRY'S NEON
JAIME VALLE LATIN JAZZ BAND
Saturday, October 12 • 9:30 pm-1:30 am
HOLLIS GENTRY'S NEON
PATRIC BERROGAIN 7-9 pm
Sunday, October 13 • 7:30-11:30 pm
SOUND ADVICE
Featuring recording artist Gail McNeil
(first 2-hour intro giveaway)
Monday, October 14 • 9 pm-midnight
JAIME VALLE LATIN JAZZ BAND
Tuesday, October 15 • 8 pm-midnight
BLONDE BRUCE BAND
Wednesday, October 16 • 8 pm-midnight
DEAL WITH IT
Monday Night
99¢ FOOTBALL PARTY!
Every Monday 6-9 pm
Come and meet San Diego Charger
Cheerleaders Monday, October 21!
8 Street • 425 West 8 St., San Diego • 236-1707

FREE ADMISSION CHEAP BEER GREAT BANDS!
3 BANDS ON WEDNESDAY NIGHT!
HAPPY HOUR 4-6 PM FREE FOOD & DRINKS
FISH & THE SEAWEEDES
(Granddaddy • Clapton • Santana • Hendrix)
THE DINERS
SWING THIS
Monday ... Monday Night Football, satellite, drink specials & live food throughout the game
Tuesday ... SWING THIS
Wednesday ... FISH & THE SEAWEEDES
Thursday ... JAMMIN' presents 223 Jam Session
Featuring DESTINY & SWING THIS
Friday ... FISH & THE SEAWEEDES
Saturday ... CAMILLE'S CA-MOTION 7 pm
Sweeping view of the harbor
Private rooms available for parties of 30 or more
1970 Quivira Rd. • Marine Village • Reservations: 223-2234

APPEARING WEEKLY
Friday & Saturday 8-12 PM
Sol e Mar
Contemporary Latin Jazz & Samba
with special guest flutist Lori Bell
Wednesday • 8-10 PM
Ruby's Roadhouse
Thursday • 8-10 PM
Romy Kaya
and the Swingin' Jabs
Great musical restaurants Wednesday through Saturday. Happy Hour • No Cover • Complimentary hors d'oeuvres • 3-hour Validated Parking • Drink Specials • Indemnities 233-3121
Lounge & Restaurant
U.S. GRANT
228 Broadway
San Diego, California 92101
(619) 233-3121

PB'S OWN BREWERY
Pacific Beach Brewhouse
• PB Blonde
• Sunset Red
• Crystal Pier
• Pale Ale
• Over The Line Stout
• Coaster Lager
Join us for **HAPPY HOUR** weekdays 3-7 pm
Daily food & brew specials
Open daily 11:30 am
OKTOBEERFEST
Oct. 24- Nov. 3
Daily special events • Food & brew specials
Sunday: LOCAL TALENT NIGHT • No cover charge
Monday: MONDAY NIGHT FOOTBALL • Happy Hour appetizer special
• Brewhouse burger & pint \$5.50
Tuesday: PB WINGS NIGHT • Spicy chicken wings 15¢ each
Wednesday: BEER SPECIAL NIGHT • Check out our weekly brew specials
OKTOBER SPECIAL
BRATWURST SANDWICH & PINT OF ALE \$6.50
With this ad • One offer per coupon • Expires 10/27/91
274-ALES
4475 Mission Blvd. (at Garnet) in SeaCoast Square
Free validated parking off Hornblende
*Name used with permission of OMBAC







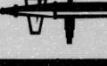

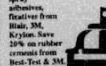


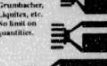
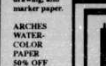
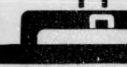


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FINAL DAYS

H.G. Daniels Co.

50TH ANNIVERSARY

Artists' Brushes 30% OFF Over 80 styles for every medium and technique in natural sable, horse hair, squirrel, badger, weasel, goat hair, synthetic, DuPont, synthetics, too. 	Compasses 20-40% OFF Professional quality drawing instruments priced for a student's budget. Standard and beam style compasses, dividers, even models with silver points. 	Electric Erasers 20% OFF Draw with pinpoint accuracy. Noise, quick, quiet. Card and cordless styles from Browing, Perma, Koh-I-Noor, Sandell and K&E. 	X-ACTO Blades 20-40% OFF You know you're going to need them. Why not buy in bulk while they're on sale? Shows, #11 bulk Pak, includes blade. X-ACTO knives. Reg. \$11.75 SALE \$13.85. 	Fine Pens 20% OFF Perfect birthday, graduation or anniversary presents... buy them now while they're on sale! We've got the largest selection anywhere, pens from Cross, Mont Blanc, Parker, Sheaffer, Waterman... just to name a few. 
Drafting Tools 20% OFF Only the best professional quality equipment (better than you'll find elsewhere), triangles, scales, drafting brushes and templates. 	Light Boxes 20% OFF Paste-up and layout is much easier to do on a light box! 	Opaque Projectors 30% OFF Projects your artwork or photo and enlarges or reduces to the size you want. All Arrigraph brand models on sale as low as \$125. 	Art Markers 40% OFF Admarker, Prismacolor and Design markers. Sets available or make your own set with our empty organizer stands. 	Easels 20-40% OFF Flip chart style - Floor or Overhead for professional presentations or boardroom discussions. Wall mounted models available. All fine art easels on sale too. 
Technical Pens 40% OFF Koh-I-Noor, Rotring and Sandell Mars. Disposable models in stock. KOH-I-NOOR 7 PEN SET. Reg. \$106 SALE \$39.95 7 pens set 40% off. 	Airbrushes 30% OFF All airbrushes and compressors on sale! Transco and Iwata and Badger - the best names in the business. Plus a complete parts department. 	Kroy 20% OFF DuraType - Get organized! Make labels you can read with the handy Kroy DuraType machines \$129.95. 	Sprays & Adhesives 20-40% OFF Save 40% on two aerosol spray adhesives. Reactive from Bostik, 3M, Krylon. Save 15% on rubber cement from Red-Tex & 3M. 	Books 20% OFF San Diego's best selection of art, architecture, and graphic design books. An extensive selection of how-to art books and clip art books. Great gift items. 
Lamps 20-40% OFF Magnifying lamps, color balanced lamps for working with art, incandescent and fluorescent styles from Luma and Luma. Computer lamps available by special order. 	Artists' Colors 30% OFF Stock up on oils, acrylics, watercolors, gouaches, from Winsor & Newton, Grumbacher, Liquitex, etc. No limit on quantity. 	Tackle & Tote Boxes 40% OFF Artists' boxes designed with the artist in mind with space for paint, brushes, pencils, charcoal etc. 	Art Papers 20-50% OFF Bristol, charcoal paper, sketch paper, layout paper, watercolor paper, tracing paper, and marker paper. ARCHES WATER-COLOR PAPER 50% OFF 100 SHEETS. 	Sitmatic Chairs 35% OFF Do yourself a favor... buy a good chair. At the end of the day, you'll feel better. Berman's comfortable, modern, stackable chairs. 
Portfolios 30% OFF Every portfolio and presentation case in stock - soft & hard cases, leather, vinyl, nylon, fabric. Some warehouse surplus. Domestic and imported brands in stock. 	Guaranteed the lowest prices in town! During our Semi-Annual Sale bring in an art or drafting ad with current effective dates, and H.G. Daniels will beat advertised prices on any identical item stocked by Daniels. 		Dayrunner Organizer 30-50% OFF Choose from many styles and sizes in rubber, cloth, vinyl, plastic. We carry all the rubbers, too. 	

CLASSIFIED ADS

Paid Classifieds	
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Need a roommate or clients for your business? Have a vacant rental property? It's easy to place a 25-word Paid Classified ad in the Reader. For more information on paid ads, turn to page 2.

Phone Matches

Looking for someone new? Read our "Success Stories" in Section 1, page 22, for inspiration, then turn to the Phone Matches column. Or call the Phone Matches line and "browse" through the introductions. See page 20 for more details.



Am 

For a view of Cindy Laudermyer in
God's eye, turn to the cartoon on

[illegible][illegible]

INSURANCE AGENTS. Licensed or will help you get

JOB WANTED: Housekeeper Responsible and mature individual cares for your home while you're away. month minimum stay. No fee. 562-4712

JOB WANTED: MSA with manufacturing management experience, recent honors graduate (MBA) overseas program, seeks position in law firm.

JOB WANTED, BARTENDER. High volume seeking employment. 5 years experience in local bars/nightclubs. Call 313-361-1111.

JOB WANTED: I'll help you move the world work. Close

JOB WANTED: My relative efficient, intelligent, energetic and flexible available. My references available.

information leading to one Louis, afterward 288-8321.

KEY ENTRY OPERATORS. 30 openings. 2 hours/week for one week. 7:30am-11:30am or 12-4pm.

LAW ENFORCEMENT: San Diego County Sheriff Department is presently testing for the position of Corrections Deputy Sheriff. Annual salary \$20,000.

LYNDS. Ft. Collins Convalescent Hospital is presently in need of qualified LYNs. Competitive salaries, sign-on bonus, 401K and flexible scheduling. Apply in person.

for famous international fitness resort. Salary c/o commission, 4 days/week. Normalizing facility. Send resume to Kathy Truesdale, Box 2548, Concord, CA.

\$4000/month. Commissions (proof available). Ste immediately. Full time or part time. Registration fee only if accepted. 695-3343.

MARKETING COORDINATOR. International firm seeks individual to train and manage qualified persons

message business. Great opportunity for ambitious, stable person to make \$40-\$70/hour. License required. (L.S. #9800275446) 748.7038

MEDICAL TECHNICAL ASSISTANT (day shift)

tests, handie phones, and be an experienced phlebotomist. Pathology Medical Labs, 453-3141.

Music Sales. One of Southern California's largest retailers of electronic keyboards has immediate openings for salespeople and manager/trainees. Some keyboard ability a plus. SoCalnet, spanning a re-

Design 267-8082

WANTED.

Resorts

SQUAW VALLEY USA
Invites you to become a member of our 1991-92 Seasonal Staff

Squaw Valley has emerged as the ski resort of the 21st century and one of the premier areas in the world. Employment with us is a rewarding and unique experience. Come join a swimming team of friendly, energetic professionals.

Our available positions include:

- Lift Operator • Parking Attendant • Ticket Cashier • Ski Rental Staff
- Retail Staff • Ski School Salesperson • Snow School Teacher • General Store
- Central Reservations • Race Services Crew • Gondola Operator/Driver

Please plan to attend our Fall Recruitment open house

October 26th and November 9th
8am to 3pm in the Olympic House

We offer competitive wages and benefits which may include a season pass, optional medical insurance, season bonus and discounts on services and cinema tickets. Contact our Personnel Dept.

Squaw Valley USA, CA 96146 • (916) 583-6985
An Equal Opportunity Employer

Vacants

**BIG
BOLD
BEAUTIFUL**

Over 700
positions available
for 1991/92 Ski Season
Great Jobs, Great Fun, Free
Skiing, Free Ski Lessons, Food
Discounts. Work in the perfect setting
Among our Hiring Clinics

**Saturday, October 26
Saturday, November 2**

9am to 4pm, at our California Base Lodge S. Lake Tahoe

Contact us now for detailed information

HEAVENLY Winter Personnel, Box 2180
Stateline, Nevada 89449
An equal opportunity employer (916) 541-1330

San Diego Reader October 10, 1991

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[illegible]



**... or get a jump on next week's ads:
Call the Roommate Hotline!**

Soon after an advertiser places an ad, his or her spoken introduction goes on the Roommate Hotline. This means you can hear roommate ads before they appear in the Yellow Pages. You can call 1-800-844-4063, 24 hours a day, seven days a week, by calling 1-800-844-4063. The cost is just \$9/month. You can also select the listings by gender, price range and area. New listings are added daily (you'll find the largest selection of lateness & lawless ads first prior to publication).

There are 6 geographical area to select from. When instructed ...

Press 1 for North County Coastal (North of La Jolla)

Press 2 for North County Inland (East of I-5/North of University City)

Press 3 for Beaches (Point Loma to La Jolla)

Press 4 for Central San Diego (South of University City/North of Hwy. 94,
East of I-5/West of 70th St.)

Press 5 for East County (East of 70th St.)

Press 6 for South Bay (South of Hwy. 94)

[illegible]

ELITE. w/d 3 wheels; good condition; \$75 (378)

ELITEs. Dura-Ac. Taped. Many clutches. American Classic. Many Luchars. \$150. Sell. On w/d. 250. 255. 451-506.

FRANKER. Super. top-of-the-line, very good steel, with reading stand. \$150/bid. Ask 1300. See page 427/285.

ROOMATES

ROOMATE FIND. Finding someone to

CARDIFF. 406-1566. 262-9483. x17453.

CARDIFF. Female nonrunner. Share beautiful, 4 bedroom, 2.5 bath home. \$350. See page 393/451-506.

CARDIFF. Luxury 1st/2nd floor, 2 bedroom, 2 bath. Pool, jacuzzi, vinyldeck, cable. Phone line. 406-1566. 262-9483. x17453.

CARDIFF. 406-1566. 262-9483. x17453.

CARDIFF. Nonrunner. Spectacular cable view. 1st/2nd floor, 2 bedroom, 2 bath. Hardwood, luxury freckle cable, garage/freez. atmosphe. \$120. 406-1566. 262-9483. x17453.

CARDIFF. Own. 1st/2nd floor, water, beach

[illegible][illegible][illegible]

best place in town
find a roommate
just got better.



Introducing Reader Roommate Ads -
for just \$16 per week you get the following three services:

Printed ad in the Reader
A full-page description of your roommate situation. You can now place your ad in the Reader for as little as \$16 per week. You'll also see this according to write your 25-word printed ad.
For two hours a day, five days a week, from any touch-tone phone by calling into the office at 262-9066.

Voice mailbox service
You to leave a 60-second recorded message describing in detail your available roommates.
If you're looking for a roommate who shares your passions for Cole Porter, soccer and volleyball games at the beach, this is your opportunity to say so.
After midnight and until the paper will call into the free response line, hear your message, and leave a message for you. At your convenience, you can call back, pick up your messages and choose who to call back.

Response before you ad appears!
Send your mailbox message, it will be placed on the Roommate Hotline. The next morning the Roommate Hotline will have access to your recorded message before the streets on Thursday! If you record your message on Tuesday, you could find a roommate on Wednesday, and collecting rent on Thursday!

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and small dark spots, characteristic of old paper. The left edge of the page is bound, and the right edge is slightly irregular. There is no text or other markings on the page.

Introducing *Reader Roommate Ads* -
For just \$16 per week you get the following three services:

A 25-word printed ad in the Reader which contains a general description of your roommate situation. You can now place your roommate ad 24 hours a day, 7 days a week, from any touch-tone phone by calling into the Reader Roommate Line at 262-9066.

24-hour voice mailbox service
which will allow you to leave a 60-second recorded message describing in detail your available roommate situation. If you're looking for a roommate who shares your passions for Cole Porter tunes, popcorn at midnight and volleyball games at the beach, this is your opportunity to say so and more. We will also use this recording to write your 25-word printed ad.

Respondents, who see your ad in the paper, will call into the free response line, hear your recorded mailbox message, and leave a message for you. At your convenience, you can call 262-9066, day or night, pick up your messages and choose who to call back.

Soon after you record your mailbox message, it will be placed on the Roommate Hotline. Respondents who call the Roommate Hotline will have access to your recorded message before the Reader even hits the streets on Thursday. If you record your message on Tuesday, you could be interviewing potential roommates on Wednesday, and collecting rent on Thursday!

For more information, call 325-8200, ext. 360.

- For questions regarding roommate ads call 452-6400, ext. 4079.
- 1. Pay with Visa, MasterCard, check or cash.**
The cost is \$16. However you pay, you must first call 262-9066 to place your ad.
- 2. Prepare to record your one-minute message**
(about 125 words) for your voice mailbox. Follow the sample message below:
- State your neighborhood first.
- We'll use the first 25 words of your verbal message as your printed ad in the Reader.*
- Claremont. 2 women seeking nonsmoking male, 25-35, to share 3 bedroom house. Large room, private bath. Pool, off-street parking \$350 plus 1/3 utilities. Available immediately.
- We pursue an active outdoor lifestyle and are responsible adults.

you a probably have more luck finding us at Mission Bay playing volleyball than at home in front of the TV. We like to entertain and our back yard is a great spot for barbecues. We're seeking a person who is conscientious, financially stable and a good communicator. And, www.100.com is a good English.

When you are finished recording, press 2.

3. Write down your _____ and _____ .
 mailbox number security code

4. To retrieve your messages
call 262-9066. You may get responses on the hotline before your ad is printed, so call frequently. Messages are erased after you hear them, so be sure to have a pen or notepad ready.

5. The deadline
for inclusion in Thursday's *Reader* is Tuesday at noon. Ads placed after that time will appear in the following week's issue; however, all messages will be placed on the

6. To renew your mailbox
If you don't need to make any changes, you may renew your mailbox by calling 212-200-6666 and choosing the appropriate option. You may request your mailbox through...

Mail in payment: *Reader Roommate Line* P.O. Box 85803, San Diego, 92186.

San Diego Reader October 10, 1991

FREE GULLS (SARF!)
 That's right! No initiation fee!
NO INITIATION FEE

\$9 PER MO

plus one-time card fee

Early Bird Special

IF AMERICAN ATHLETIC CLUBS

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SOUTH BAY • 2630 MIDWAY • 477-2123

**POOLS • AEROBICS •
 BATH • STEAM •
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 FREE WEIGHTS**

FREE DELIVERY AND SET-UP




5-year warranty on all parts and labor

PACIFIC REACH
270-2265

FITCO

LA MESA
661-4391

The Adult Version of a Child's Game
PAINT BALL TAG



Separate fields for beginners and private groups.
Corporate and team discounts.
Information and Reservations: 224-4990

ALL '91 MODELS ON SALE!

Here are just a few to choose from:

GIANT

Acapulco Shimano 18 Sp. Min. Bike	\$219 ⁹⁵
Innova Shimano 300 LX Hybrid	\$349 ⁹⁵
NISHIKI	

Affroyo 18 Sp. Min. Bike	\$219 ⁹⁵
Pueblo Shimano 200GS Backroad Shimano 400 LX	\$379 ⁹⁵

Made in
USA

DIAMOND BACK

Sorrento Shimano 200GS Min. Bike	\$289 ⁹⁵
Tigraque Shimano 300 LX	\$339 ⁹⁵
Azcent Shimano 400 LX	\$409 ⁹⁵

Coming Soon
1992 GT Mtn. Bikes

Visa • MC • Discover
Financing Available
Free Layaway (X)

1 year free
service with
a new bike
purchase

THE BIKE SHOP

4637 College Avenue
(SDSU area)

583-9121

583-9122



**NATIONAL ROLLERSKATING WEEK
SUPER SKATE SALE**

Blade Runner **\$69⁹⁵** Lightning 608 **\$165⁹⁵**
(reg. 210) (reg. \$175)

Zetra 303 **\$128⁹⁵** Macroblade 606 **\$199⁹⁵**
(reg. \$155) (reg. \$205)

New Aero Blade **\$259⁹⁵** Buckettoe RSX In-Lines **\$165⁹⁵**
(reg. \$330) (reg. \$210)

Hyper Superlite In-Line Wheels
Set of four **\$19⁹⁵**
(reg. \$28.95)

**ALL
PROTECTIVE
GEAR
ON SALE**

AQUARIUS ROLL-A-RENA

8992 La Mesa Blvd. • La Mesa • 462-2141

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SONG OF THE DUCK

By Dudu Geva ©1991



ARIZONA. 5 hours from San Diego. 128 acres zoned commercial. 2 bedroom home, cable, washer/dryer, pool, well, own all of busy 3-way stop. Perfect for truck stop. On road to Havasu. Partner. Laughlin. \$179,000.

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BRAKES

COMPLETE 2 Wheel

\$ 44⁹⁵

From only

PRICE INCLUDES:

- REPLACE PADS OR SHOES • MACHINE 4 ROTORS OR DRUMS • PACK FRONT WHEEL BEARINGS (NON SEALED) • CHECK MASTER CYLINDER • CHECK WHEEL CYLINDERS • CHECK HARDWARE • CHECK LINES, HOSES & SEALS • ROAD TEST • 12 MO/12,000 MI LIMITED WARRANTY • FREE ADJUSTMENT FOR LIFE OF LIVING

"WE'RE THE NOBODY THAT BEATS MIDAS"

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3727 Convey St.
457-0040

MIRAMAR
6660 Miramar Rd.
453-8767

EL CAJON
1191 E. Main St.
447-4849

FREE BRAKE INSPECTION



Open M-F 7:30 to 6:00 SAT 8:00 to 4:00

*Complete estimates are free on most passenger vehicles because that wants you to know that sometimes additional work may be needed.










Automotive Specials


Special

Excellent references from our satisfied customers!

Minor Tune-Up Special \$29* (reg \$55)

Our tune-up includes a lot more than just an oil change.

<ul style="list-style-type: none"> 1. Spark plug 2. Spark plug points 3. Condenser 4. Distributor 5. Adjust idle speed 6. Check brake fluid 7. Check brakes 8. Check tire pressure 9. Check oil level 10. Check engine oil 11. Check battery 12. Wash car 	<ul style="list-style-type: none"> 13. Check lights 14. Check and recharge battery for damages 15. Check cooling system & flush 16. Wash seat
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35-Point Major Service Special \$69* (reg \$150)

Extra for tune-specific. Our major tune-up includes:

<ul style="list-style-type: none"> 1. Compression test 2. Valve adjustment 3. Spark plug 4. Spark plug gasket 5. Spark plug points 6. Condenser 7. Distributor 8. Oil filter 9. Oil change 10. Engine oil 11. Adjust timing 12. Wash car 	<ul style="list-style-type: none"> 13. Check and recharge battery & flush if necessary 14. Check cooling system & flush if necessary 15. Check and recharge battery 16. Check and recharge battery for pressure 17. Check and recharge battery for pressure 18. Check and recharge battery for pressure 19. Check and recharge battery for pressure 20. Check and recharge battery for pressure 21. Check and recharge battery for pressure 22. Check and recharge battery for pressure 23. Check and recharge battery for pressure 24. Check and recharge battery for pressure 25. Check and recharge battery for pressure 26. Check and recharge battery for pressure 27. Check and recharge battery for pressure 28. Check and recharge battery for pressure 29. Check and recharge battery for pressure 30. Check and recharge battery for pressure 31. Check and recharge battery for pressure 32. Check and recharge battery for pressure 33. Check and recharge battery for pressure 34. Check and recharge battery for pressure 35. Check and recharge battery for pressure
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Note: For 4-cylinder cars add \$20
Toyota Specials and Sub. Sedan 2000's with 4 door pickup add \$35.

Complete Clutch Job \$169*

We replace:

<ul style="list-style-type: none"> 1. Transmission input shaft seal 2. (Pressure Pumps) 3. Pressure pump 4. Clutch disc 	<ul style="list-style-type: none"> 5. Throttle bracket 6. Pilot bearings 7. Flywheel bearings 8. Flywheel seal 	<ul style="list-style-type: none"> 9. Note: Hydraulic parts are not covered. Not for 4WD. Front wheel drive cars.
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Brake Job Special \$39* (reg \$80)

Front or Rear brake jobs include:

<ul style="list-style-type: none"> 1. Original brake pad or brake shoe 2. (Shim or brake shoe) 3. (Shim or brake shoe) 4. (Shim or brake shoe) 5. (Shim or brake shoe) 6. (Shim or brake shoe) 7. (Shim or brake shoe) 8. (Shim or brake shoe) 9. (Shim or brake shoe) 10. (Shim or brake shoe) 11. (Shim or brake shoe) 12. (Shim or brake shoe) 13. (Shim or brake shoe) 14. (Shim or brake shoe) 15. (Shim or brake shoe) 16. (Shim or brake shoe) 17. (Shim or brake shoe) 18. (Shim or brake shoe) 19. (Shim or brake shoe) 20. (Shim or brake shoe) 21. (Shim or brake shoe) 22. (Shim or brake shoe) 23. (Shim or brake shoe) 24. (Shim or brake shoe) 25. (Shim or brake shoe) 26. (Shim or brake shoe) 27. (Shim or brake shoe) 28. (Shim or brake shoe) 29. (Shim or brake shoe) 30. (Shim or brake shoe) 31. (Shim or brake shoe) 32. (Shim or brake shoe) 33. (Shim or brake shoe) 34. (Shim or brake shoe) 35. (Shim or brake shoe) 	<ul style="list-style-type: none"> 1. Need entire brake system 2. Need entire brake system 3. Need entire brake system 4. Need entire brake system 5. Need entire brake system 6. Need entire brake system 7. Need entire brake system 8. Need entire brake system 9. Need entire brake system 10. Need entire brake system 11. Need entire brake system 12. Need entire brake system 13. Need entire brake system 14. Need entire brake system 15. Need entire brake system 16. Need entire brake system 17. Need entire brake system 18. Need entire brake system 19. Need entire brake system 20. Need entire brake system 21. Need entire brake system 22. Need entire brake system 23. Need entire brake system 24. Need entire brake system 25. Need entire brake system 26. Need entire brake system 27. Need entire brake system 28. Need entire brake system 29. Need entire brake system 30. Need entire brake system 31. Need entire brake system 32. Need entire brake system 33. Need entire brake system 34. Need entire brake system 35. Need entire brake system
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Brand new parts. Ask about our special rates for entire overhauls.
All our work has a 2-year or 20,000-mile limited warranty.

(*Most cars) All prices include parts and labor.

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Automotive Repairs

8008 Miramar Rd. 695-1990

Offer good through 10/17/91

with this ad

Call for appointment

Towing and rental car available. Monday-Friday, 7:30 am - 6 pm. **Open Saturday**

VW TRANSPORTER, 1965, camper interior, luggage rack, needs TLC \$1000/best offer. Dan 224-2977

VW VAN, 1973, good condition, full refrigerator stove, sink, bed, etc. minor work, just smogged, sell \$575. 222-1596

WANTED: 1991 Honda Accord



TRANSMISSION EXPRESS

Your Transmission Specialist



Foreign & Domestic • Standard & Automatic

**Rebuild
Transmission**

Nationwide Warranty

\$395.00 min. 1 yr.

Domestic • Rear-wheel drive
Includer, Labor, overhaul kit,
fluids, rebuild torque converter

Expires 10-24-91

**Clutch
Special**

starts at **\$125.00** plus parts

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Expires 10-24-91

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Rebuild engines guaranteed twelve months or 12,000 miles.

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Includes:

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- Check belts and hoses
- Top off all fluids
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4-cyl. \$45	6-cyl. \$50	8-cyl. \$60
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Delco Freedom Batteries give even the deadest car an excellent chance of survival.

- The maintenance-free, never-add-water, no-worry battery
- Built-in indicator shows charge at a glance
- Available with top posts or side terminals

*Warranty based on length of ownership by original purchaser. See us for full details.

NATIONWIDE WARRANTY*

W.P.C./G.M.

UNITED STATES CORPORATION

AC-DELCO. IT'S LIKE BUYING TIME.

BALL OLDSMOBILE 1935 NATIONAL CITY BLVD. NATIONAL CITY (619) 474-6431	ALL AMERICAN CHEVROLET 900 ARNELE AVE. EL CAJON (619) 440-0404
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	<p>FREE TRANS- CHECK</p> 	
<p>Foreign • Domestic • RVs • Automatic/Standard Clutch Free road test • Free transmission check</p>		
<p>TRANSMISSION SERVICE</p> <ul style="list-style-type: none"> • New fluid & New pan gasket • Adjust bands & linkage • Check modulator & U-joints • Clear oil screen (if applicable) • Should a problem already exist we'll diagnose • If for you or recommend what's needed <p>Ex. 10/20/91</p>	<p>\$9⁹⁵</p> <p>Foreign & FWD cars Overdrive trucks & RVs additional</p>	
<p>FREE TOWING</p>		
<p>CLUTCH REPLACEMENT</p> <p>MOST RWD CARS</p> <p>Ex. 10/20/91</p>	<p>\$175</p> <p>LABOR</p>	
<p>Call for appointment</p>		
<p>Miramar Area 608-8282 8904 A Miramar Rd.</p>	<p>Financing available OAC</p> <p>Most extended warranties honored</p>	<p>San Diego 281-4200 3675 El Cajon Blvd.</p>
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EXCITING WHEELS.

'91 Daihatsu Rocky SE 4X4



Widest wheel track in its class. 16-valve electronic multiport fuel injection, rear seat, floor carpeting, removable sunroof. #30636, #30674, #30681

MSRP \$11,738

Dealer Discount \$2,739

Sale Price \$8,999**

'91 Daihatsu Charade SE 3-door automatic hatchback



MSRP \$7,964

Dealer Discount \$1,965

Sale Price \$5,999**

31 MPG city/34 MPG hwy. 16-valve, multi-port fuel injected, rear window defroster, fabric interior. #414358, #414267, #414353

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100% financing available. "Home of The No Pressure Deal"

**Plus doc., tax, license. Subject to prior sale. Price good thru 10/15/91.

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'91 Trooper LS

MSRP \$20,607

Dealer Discount \$3,308

Sale Price \$17,299**

#111845, #910543, #907181, #105751

Automatic, cruise control, alloy wheels, AM/FM cassette with four speakers, power windows, power locks, rear wiper/washer/washer, A/C, roof rack, floor mats



Largest Trooper selection in So. Cal.



'91 4-Door Stylus

MSRP \$10,318

Dealer Discount \$2,319

Sale Price \$7,999**

#41744, #412907, #412938

Driver's side airbag, power steering, AM/FM cassette with four speakers, floor mats

'91 Impulse XS Coupe

MSRP \$12,423

Dealer Discount \$2,424

Sale Price \$9,999**

#408997, #409504



Driver's side airbag, Lotus-tuned suspension, power rack & pinion, AM/FM ETR radio, floor mats



'91 Stylus XS

MSRP \$13,718

Dealer Discount \$3,719

Sale Price \$9,999**

A/C, power windows, power door locks, cruise, alloy wheels, topupps, stereo cassette with equalizer, floor mats, factory executive car, power rack and pinion steering, Lotus-tuned suspension, 4-wheel power brakes



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PRECIS
\$5,995*

After \$500 rebate
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1991
MIRAGE SDN.
\$7,995

1 only (033637)

1992 EXPO LRV



STARTING FROM

\$10,995

1 only (009963)

1991
MIGHTY
MAX P/U
\$6,495*

1 to choose

1991
MONTERO LS
\$16,995

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'83 Plymouth Reliant
A/T, P.S., A/C (149427)
\$2,988

'83 VW Rabbit P/U
A/C, cass., wheels (055707)
\$2,988

'87 Hyundai Excel
Moonroof, air (115358)
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'85 Mitsubishi Max P/U
50k, cass., bumper (508239)
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'85 Hyundai Excel
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'86 Mitsubishi Max P/U
Air, shell, wheels (087280)
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Auto, sunroof, wheels (084792)
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Pleat, sunroof, wheels (053378)
\$4,588

'87 Toyota Corolla
A/T, air, radio (400502)
\$4,588

'86 Black Century
Full power, cruise, cass. (475512)
\$4,588

'86 Toyota MR2
Sunroof, wheels, C/D (026048)
\$4,988

'86 Nissan 200SX
Turbo, sunroof, air (077967)
\$5,588

'84 VW Vanagon
A/T, air, air, cass. (011903)
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'86 Mitsubishi Max P/U
Shell, air, wheels (340554)
\$4,988

'87 Nissan Sentra
Auto air, wheels, air (007945)
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Auto, air, wheels (007945)
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Bulwer, wheels (108781)
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Wheels, alloy, cass. (170930)
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V-8, power, cruise (455371)
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