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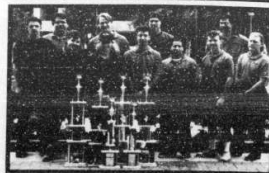
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MORE GREAT DEALS ON PAGE 7

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 235-3000 ext. 460; address them to Letters to the Editor, Box 55803, San Diego CA 92186-5803; or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Thank You, Mr. Wambaugh
I say two thumbs up on John Brizzolara's "Conversation with Joseph Wambaugh" ("Point Loma's New Kid on the Block," November 4.) This is definitely the first time I have truly enjoyed reading the cover story for the Reader. Mr. Brizzolara did a great job in interviewing Mr. Wambaugh and relaying the story to your readers. I have noticed a rash of readers writing in with negative thoughts on your writers (albeit with good cause) and just wanted to point out your diamond-in-the-rough this week.

I am a Joseph Wambaugh reader and want to express my appreciation for your interviewing such a wonderfully provocative writer. I hadn't read any of Wambaugh's books up until about six months ago and now have read all but one. Thank you for letting Mr. Wambaugh be the story, as well as tell his story, without trying to make a story in your own way. And, if you read this, Joseph Wambaugh, thank you for being a wonderful writer and storyteller; you never cease to amaze me with your great talent, and I look forward to reading Finnegans' Week.

Cecilia Alvarez
Lemon Grove

Addiction Is Sometimes Preferable To Mental Illness, Pain, And Suicide
Regarding your one-sided article entitled "Prescriptions for Abuse" ("City Lights," November 4), I felt compelled to respond.

The article points out the potential dangers of certain medications. It fails to point out the potential mental benefits. As is so common in today's society, many people feel that life should be risk-free. There is no medication, food, or tool that isn't potentially dangerous. Virtually everything known to mankind has resulted in addiction by certain people who suffer from compulsive behavior. Life consists of weighing risks and benefits, and while individuals sometimes make mistakes, an adult in a free society

must have access to a full range of choices, as well as take responsibility for making poor choices.

Benzodiazepine tranquilizers are legally prescribed medications for treatment of anxiety. While stress may seem trivial to some, these drugs are used responsibly for such disabling conditions as panic attack and depression. Some people cannot be treated with psychotherapy until they are calm and rational enough to be treated. These drugs offer help to a great many people. Would Ms. Powelson and other modern-day prohibitionists rather see individuals with curable psychological disturbances be unproductive, at best, or suicide victims, at worst?

Vicodin is a narcotic analgesic no more or less dangerous than other drugs in its class. It also has the potential to greatly benefit or greatly harm some people. There is no free lunch — anything that can help people can also hurt people.

Many terminal patients live their last days in great pain due to undermedication. This occurs because government officials, with no medical background, interfere with (theoretically confidential) doctor-patient relationships through intrusive regulation. Doctors and pharmacists dispensing certain medications must fill out paperwork that basically places them on a government hit list.

In fear of being harassed by the government, some doctors underprescribe. Many lives are damaged because holier-than-thou prohibitionists feel they should regulate other people's lives.

I was saddened to read that police are now involved in monitoring an individual's medicine cabinet. When violent crime and property crimes are so rampant (largely due to prohibition), I can't believe a police department's budget is better spent by having police practice medicine. Shall I assume that doctors will take their place by policing the streets?

Finally, I wish to point out that while addiction is never desirable, it is sometimes preferable to mental illness, pain, and suicide. A patient under competent medical supervision can be safely weaned off of a potentially addictive medication when drug treatment is no longer needed. Alcohol and tobacco have been associated with more addictions and deaths than all other drugs combined. Yet to prohibit them would be disastrous.

Steven L. Green
Santee

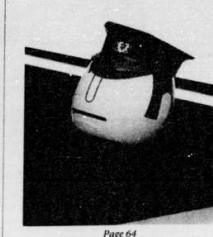
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Turning out the D.C. lights In a move expected to save \$250,000 a year, San Diego Gas and Electric has closed its Washington, D.C. office, where company lobbyists used to schmooze with lawmakers and bureaucrats. The power company had maintained the outpost since 1976 "as a service to our elected officials in Washington, and as a liaison with the Federal Energy Regulatory Commission and the Department of Energy," says **Clark Siebrand**, SDGE's director of governmental and community relations. The closure, he adds, is "primarily a matter of economics. We take a look at every one of our operations on a continual basis, and since one of our goals is to remain the lowest-cost producer in California, we decided that maintaining the Washington office would not be cost-effective." The closure has put three employees out of a job. Siebrand says SDGE's "important alliances" can be better served through technology. The Washington phone number, for example, will still be used, but it will be answered in San Diego. And SDGE's governmental affairs staff members will commute to the capital "to conduct business as necessary."

Junkies, etc. With a vote on the North American Free Trade Agreement just a week away, dozens of congressmen have been traveling to *maquiladoras* in Tijuana and other border cities for a firsthand look at conditions. Federal agencies, labor unions, Mexican business interests, and even the White House are underwriting these trips; just last week, four California lawmakers toured Tijuana with members of the AFL-CIO, which is opposed to the treaty. "This is a recent thing, and we have a real problem with it," says **Chuck Lewis**, director of the Center for Public Integrity, a government ethics watchdog group headquartered in Washington, D.C. "If a person is a member of Congress paid by taxpayer money, and is conducting public business, they should not be accepting private trips from anybody. I make no distinction between Mexican business interests or the AFL-CIO; they are all folks who have a very distinct perspective about a very controversial and inflammatory issue, and accepting trips from these groups is corrosive and creates a possible conflict of interest."

Toasted teachers On election night, the California Teachers' Association threw a lavish bash at the Mission Bay Hilton to celebrate its expected thumping of Proposition 174, the school voucher initiative. The party attracted nearly 500 people and was one of seven held throughout the state, at a total cost of more than \$100,000—including \$40,000 for a live satellite feed from San Francisco's Fairmont Hotel, site of the main party. Celebrants at the San Diego to do included **Congressman Bob Filner** and several local mayors, and the rent for the ballroom alone cost \$5000. "It was one of our larger parties," **Tommy Hutto**, a spokeswoman for the teachers' group. "The San Diego Teachers' Association, our local chapter, is the second-biggest chapter in the state." The *San Francisco Chronicle* reported that some sources with the "No on 174" campaign felt the parties were a bit much, but Hutto disagrees. "I don't think it was exorbitant," she says. "We wanted to draw together all the groups we had worked with across the state. Plus, it was a special election and we didn't have the regular news coverage, so there was no other way for us to get together with everyone and say, 'We did a good job, here's where we stand,' that kind of thing."

Color them on strike Mexican workers at American Film Technologies' Tijuana production facility are on strike. **Leo Nieto**, the troubled film-coloring firm's vice president, says all 275 employees walked out the last week of October, completely idling the plant, which had been adding colors to about seven movies a month. The strike is the latest in a series of setbacks for American Film. Recently, a \$4.7 million buyout offer from televangelist **Pat Robertson** fell through; and on October 13 the company filed for bankruptcy protection. A company statement said American Film "cannot state with certainty whether it will be able to reach a satisfactory accord... which will enable it to continue to operate its Mexican subsidiary." But Nieto insists, "We expect to have a successful settlement in the near future." He won't say how much the Mexican workers were getting paid.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440. Or fax your tip to 283-2951.

"That is probably the cedar stake through the heart of Proposition 13."

Rent-a-Cops: A Taxing Proposal

By Melinda Powelson

No matter how the city council decides its latest debate over whether to allow property owners in places like La Jolla to tax themselves for private security patrols, the issue is not likely to die any time soon. The contentious topic remained undecided at press time, but even supporters of the measure admit that a lengthy legal test may be in store if they win the ability to levy special rent-a-cop assessment fees. And opponents predict that, win or lose, council members will increasingly be looking for new

Assessment taxes, special taxes, and all these kinds of things are essentially back-door ways of chipping around the edges of Proposition 13," argues **Steve Frates**, president of the San Diego Taxpayer's Association, who has strong reservations about the rent-a-cop plan. Proposition 13, adopted by state voters in 1978, requires voter approval of new taxes. But government officials have since devised a myriad of ways to get around that restriction.

Now, because of a recent California Supreme Court decision liberalizing the use of special assessment districts, Frates fears that municipalities all over the state will try to adopt citywide assessment districts to raise even more tax revenue. "The way the bureaucrats play the game is that they spend all the money on salaries and benefits, and they go back, hat in hand, and say, 'Gee, we need more money for police and fire.'"

Assessment districts have traditionally been used for funding sidewalks, sewers, flood control, street lights, and other improvements for residents. But in a recent case, *Knox vs. Oxford*, the Supreme Court ruled that a special assessment district created by the city council to maintain five parks was a legitimate use of this taxing mechanism.

Frates believes that the decision may create problems for San Diego taxpayers. "Bedlam is very possibly going to reign because the court ruled that a city can set up a citywide assessment district for virtually any function," Frates explains. "That is probably the cedar stake through the heart of Proposition 13 in many respects."

He argues that new tax money from assessments, although ostensibly earmarked for special purposes like police protection, will simply allow more government spending. "You're never going to see a special assessment district that will be set up to pay for bureaucratic salaries and retirement benefits. You aren't going to see a special assessment district that directly benefits real property, be it by one-half cent for police and fire services," says Frates. "Give us a half-cent sales tax increase because we need to raise state employee salaries by 10 percent. They know people won't vote for that. The standard tactic is to back the most sensitive allocated resource into a corner, and right now, people are most sensitive about runaway crime in San Diego."

"It will be a shell game that will take money that used to be spent on cops and spend it on the rest of the bureaucracy. In the meantime, people may be fooled into paying for a tax that will pay for the police services they should be getting in the first place. There is money available for police and fire, but [bureaucrats] have

spent the money on salaries and benefits."

Frates says he's sympathetic to the community's problems, but he feels the residents may be missing the point. "The question isn't assessment districts. The question is whether the city council is going to take control from the bureaucracy and redirect the allocated resources to provide basic health and safety to San Diego residents. Right now they haven't done that. In the three-and-a-half years I've been here, they haven't done that."

One possible solution, Frates suggests, is cutting some of the expenditures the city is currently making. "Off the top of my head, I can see three obvious areas that need to be cut back. First, it's time to contract for park maintenance services. Second, it's time to examine how to better spend money for water and sewer. And third, we need to cut back on salaries and benefits for non-sworn city employees. This area has gotten really out of hand compared to the rest of the population, especially in these recessionary times."

Some residents in La Jolla, however, say they are willing to pay an extra tax for more police officers because San Diego hasn't provided enough officers to keep the streets safe. The 40,000-person community has only one or two officers assigned to patrol the area, and residents there say it can take hours for police to respond to calls for help.

To combat the problem, a neighborhood group asked the city council to approve an ordinance that would allow them to establish a special assessment taxing district to raise money for private security officers to patrol the area. The tax would pay for supplemental non-sworn officers, which the City of San Diego would hire through a service contract with a private security firm.

Prior to the council vote, supporters promised to resurrect the issue if it failed the first time. "We will probably ask La Jolla's new council member **Harry Mathis** to bring up the proposal later this year," says **Jim Ryan**, spokesman for the La Jolla Town Council, the group sponsoring the measure. Considering the amount of tax dollars La Jolla contributes to San Diego, it's not fair that we don't have a police presence on our streets," Deputy Mayor **Tom Behr** opposes the measure because it gives wealthy communities the opportunity to purchase public services that poorer communities could not.

"The fundamental thing here is it strikes a monumental difference between rich and poor. If we do in fact have something like this, what it says to me is that we have a failing on the part of city council. It is council's obligation to provide more police citywide on a fair and equitable basis."

Over the past year, Behr says he tried a number of times to bring the issue to the council, but he couldn't get the majority of the council to go along. In light of the success of Proposition 174, Behr says not getting a local item on the ballot may have been a big mistake. "I think that in this era of tight dollars and concerns for crime that a local proposal might have passed."

But according to a Los Angeles-based tax group, the proposed special assessment ordinance has another major problem: it might be against the law. "I think [San Diego] would be breaking on very thin ice if they were to proceed with the ordinance," says **Jim Cougal**, an attorney with the **Howard Jarvis Taxpayers' Association**. "I don't believe that assessment financing can support police services."

Cougal argues that using assessment financing to support a security force is inappropriate. Assessment financing is designed only for those kinds of services that directly benefit real property, he says. "This would include sewers and sidewalks and parks. However, police services are inherently personal in nature, and we don't believe [they] are acceptable for assessment financing."

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"There's a real bottleneck, and that's why we need this task force. Then we could really go after these slumlords."

Council Spikes Slum Clean-Up Plan

By Thomas K. Arnold

Ambitious plans by the City of San Diego to establish a slumlord task force to crack down on dangerously dilapidated buildings and sordid living conditions have been scrapped. And at least one deputy city attorney says he's fighting mad.

The city council's Public Services and Safety Committee asked Deputy City Attorney **Joe Schilling** to look into the matter last June. But Schilling came back with a report that noted he would need additional staffing, and since then, there's been no further action.

"It was a typical political about-face," Schilling charges. "I filed the report, they didn't ask any questions about it, and it just faded away. There has been no further direction from the council to formulate it. My only speculation is that given the tight fiscal realities when we said we couldn't do it with our existing staff, that may have scared them away from it."

Schilling first joined the Code Enforcement Unit (which attempts to monitor substandard housing) in 1985.

Since then, he says, he has watched San Diego's substandard housing situation get progressively worse. When he started, he recalls, about 10 percent of all buildings he investigated posed serious health and safety risks, such as broken sewer lines, rat infestations, exposed electrical outlets, falling awnings, or slipping foundations.

Today, it's 25 percent, and

growing. "We are starting to see more and more bad property," Schilling says. "For one, the properties are getting older. Many of the homes in the older suburbs were built in the 1940s and 1950s, so the housing stock is getting older. And I'm sure the bad economy is another factor. Some of the properties we look at are literally abandoned, and they have pretty serious health and safety code violations. And with the savings-and-loan failures, properties can remain in a state of limbo for years."

Schilling has long felt a slumlord task force would help solve the problem. Shortly after he took his job with the city, he took a research trip to Los Angeles, which has had such a task force since 1980. "I shadowed them, and I recognized the benefits of being able to focus on substandard housing as opposed to all the other types of land-use violations."



Joe Schilling

a staff of 15, three deputy city attorneys, three building inspectors, three and a half health inspectors, one fire inspector, one hearing officer, two secretaries, and a supervising attorney. "The task force handles about 40 cases per year," he noted. "And currently has 100 active cases."

But after Schilling concluded that San Diego's "substandard housing problem" cannot be comprehensively addressed with existing Code Enforcement Unit resources, his proposal suffered the same fate as the Jones plan, six years before.

That angers him. Schilling says that regardless of the cost, a slumlord task force would be a worthwhile investment. In fiscal year 1992, he says, the city attorney's office filed just six court actions involving substandard housing. In fiscal 1993, not a single case hit the courts.

"Had there been a task force, based on a streamlined Los Angeles approach, I would estimate we could have had a minimum of 15 to 20 court actions a year," Schilling says. "The purpose of a task force, in prosecutor's lingo, is 'vertical prosecution,' so instead of having a whole bunch of different people handling a case, you assign the case to a strike team, and you prosecute it down the line instead of horizontally."

Now, in a typical San Diego case involving substandard property, you first file a complaint with the Neighborhood Code Compliance Department. Then it would go to [the] Housing Division, at the city's request, and the case would go out, inspect it, issue the owner a notice of violation and work with the owner to get it cleaned up. In some

cases, they can easily identify the owner and get the property cleaned up over several months, but in others, the property is in foreclosure, or the owner is milking the property by taking rent and not putting anything back into it, or the owner is just playing games.

"Those cases can get lost in the voluntary compliance stage, or they go back to the Neighborhood Code Compliance Department, which might take administrative action or impose civil penalties on the owner. If that doesn't work, they might refer it to us for legal action, and by that time you're already spent 12 months on a single case."

Under his proposal, Schilling says, complaints would go directly to the task force. "So instead of having several different steps and several different players involved, you would just have this task force and it would be a two-step process," he says.

The benefit is we could target the worst properties and estimate we could have a minimum of 15 to 20 court actions a year, but a far cry from what Schilling would like it to be. The case involves a six-unit apartment building on Imperial Avenue in Southeast San Diego.

"On a scale of one to ten, it's in the middle," Schilling says. "We've seen worse. Only half the units are occupied, and the rest are partially boarded up. You can see into the front unit. Transients have

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CITY LIGHTS

Slumlords

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been sleeping there or using it for criminal activities. The front yard is full of trash and debris and most of the windows are broken. The tenants are obviously paying low rent, but they would at least like their living conditions to be safe and habitable. We've had cases in the past with the owner, and he basically does the very minimal amount necessary to bring his property into compliance.

"I really feel bad for the children. The last time we were there, these little kids were coming home from school with books in their hands and backpacks. And while their units are okay, if you live in a complex that has broken windows and vacant units where transients hang

CITY LIGHTS

Slumlords

out, how healthy of an environment is that?"
"In this case, we're asking for fines of several thousand dollars and establishing some deadlines to get the property brought up to code. But that's just one property among hundreds, if not thousands. Under our existing system, we have to rely on other city departments to send us cases, and if they don't send us cases, there's nothing we can take to court. There's a real bottleneck, and that's why we need this task force. Then we could really go after these slumlords."

Hans Lovishoff, a longtime critic of San Diego housing policies, agrees with Schilling that a slumlord task force is long overdue. "I think it is important that those who constantly violate the laws should be inspected more of-

CITY LIGHTS

Slumlords

ten and fined more heavily," he says. "Right now, they just give them a slap on the wrist."
If funding is a problem, Lovishoff adds, the city should consider turning to the landlords themselves. "It shouldn't be too difficult to charge a small fee to keep this inspection going, because it would benefit everybody," he says.
Jim Puglisi, an aide to Councilman Juan Vargas, denies his boss has dropped the ball. "He thinks it's a good idea, and he is definitely into looking into some type of way to make it work, if it's feasible," Puglisi says. "But I don't have the answer to whether he's going to push forward and work real hard to come up with the money. I think it would be best if it would come back to the Public Services and Safety Committee for another look."

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"He's quite a character. And he was quite creative. He had quite an influence on what Las Vegas now looks like."

'Pearl Harbor' for Dunes Hotel Sign Designer

By Jamie Reno

Last month, the 21-story Dunes Hotel and its accompanying 18-story sign — both Las Vegas legends — were destroyed with characteristic Vegas-style bombast. Choreographed by Steve Wynn, chairman of Mirage Resorts Inc. (the company that bought the Dunes earlier this year and plans to build another resort there), the demolition featured the obligatory pyrotechnics and theatrics: the hotel and its sign were felled by fake cannon fire coming from a makeshift British frigate.

Dozens of TV news reporters were on hand for the destruction, as was an opportunistic Hollywood movie crew, which will use the explosion as part of an upcoming action-adventure film. The thousands of spectators who lined the Las Vegas Strip to watch the spectacle first gaped then cheered when the structures were reduced to so much caliche.

One man who wasn't cheering was Lee Klay, who designed the Dunes' legendary neon monolith nearly 30 years ago. Klay, 71, who retired last year and lives with his wife in San Carlos, thinks that the Dunes sign was an American

landmark that should have been saved. "I don't know how they could have saved it, but they should not have destroyed it," says Klay. Wynn invited Klay to be a guest at the demolition, but he politely declined. "I didn't want to see the thing go. It's a six-hour drive away. I didn't feel like making it."

Klay couldn't resist watching the demolition on television — it was carried live on CNN — but it wasn't easy seeing the crowning achievement of his career go up in smoke. "I felt kind of like the men at Pearl Harbor must have felt when they watched their ships sink into the ocean," he said. "There she goes. It was sad to watch, but only for an instant. I don't want to dwell on it."

The first of Las Vegas's giant neon towers, the Dunes's 180-foot sign was the largest free-standing electric sign in the world when it was built in 1964. The bold, red neon spectacle, which Klay drafted while working for the Federal Sign and Sign Company, became a symbol of Las Vegas's glitz, larger-than-life character and set the standard for all future Vegas casino signs: the Frontier, Stardust, International (now the Hilton),



Lee Klay, c. 1964

and others followed.

Klay says it took him about three weeks to come up with the rendering of the sign, which the hotel initially rejected because it looked too much like a cross. After the original idea was turned down, Klay explains, "I went back to the drawing board. They were all standing there beside me, so I roughed out another sketch right there, and they liked it."

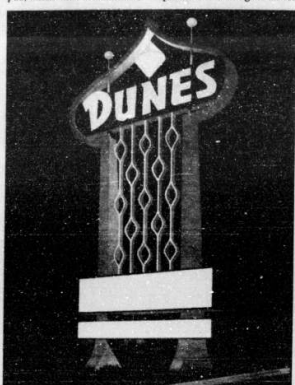
For the second draft, Klay says the Dunes owners asked that he make it more suggestive. "They told me they wanted something phallic that they wanted the sign to be a phallic symbol," he says. "Well, they didn't use that word, of course. They said something more crude than that. When I came back with the second drawing, they said it was more on the right track."

Klay says the Dunes sign, which resembled a giant spade from a deck of cards but also evoked "Arabian Nights," was

erected on a 267-cubic-yard concrete foundation. There were nearly three miles of neon tubing in the structure, he says.

At peak capacity, the sign generated more than 600,000 volts of electricity. It glowed so brightly, in fact, that Dunes' guests complained and hotel management was forced to add window drapes in the rooms that faced it.

The sign, whose gilded top displayed the hotel/casino's name in 20-foot Arabic letters, was made from steel, galvanized metal, enamel paint finishes, and all the necessary electrical accessories — neon and fluorescent tubing, lamps, transformers, and wiring. Klay says he worked closely with engineers on the sign's design. Because it was to be the tallest sign in the world, it had to pass a strict 100-miles-per-hour wind test. "That's why we made it so open, and not solid," he explains. "If you remember, there were lots of openings



Photograph from The Vegas Sign, courtesy of ST Publications. Photograph of Lee Klay by Gary Heston

because caliche is just too unpredictable. There was over 700 square yards of concrete in that pad."

The sign's unveiling was played to the hilt. Busty Vegas showgirls posed with mounds of electric lamps, representing the 7200 lamps used on the sign. The press releases at the time bragged of the staggering

statistics: a \$500,000 price tag, 1,500,000 pounds total weight (including foundation), and 624,683 watts of power required to light it. Klay was there for the sign's debut, of course, and for his work he won the prestigious General Electric Award trophy for "Sign of the Year."

Charles Barnard, a vice president and designer for Ad

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Dunes Sign

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problem with preserving them is money. These are very, very large things. Where do you keep them?"

Barnard says there's been

talk of a museum in or around Las Vegas, or a theme park, where these massive signs could be kept. But, he notes, "That would take a whole lot of money. It would take someone like Steve Wynn to step forward and put out \$1 million, or whatever it would take, and then get the community to

pitch in. I just don't see that happening at this point." Sadly, Barnard says, Las Vegas has very little sense of its own history. "It's such a youngster, a young community," he says. "A lot of people there really have no sense of the cultural, historic value of their own city, and specifically of

these signs. There just isn't a great deal of concern for these things in Vegas." Barnard writes about Klay extensively in his new book. "I got to know Lee pretty well during the course of writing this book," he says. "He's quite a character. And he was quite creative. He had quite an in-

fluence on what Las Vegas now looks like. His sign is a particularly significant piece of Americana—even among Las Vegas's signs because it suffered in the new era of huge neon signs in that city. It really set the tone for the future." After the Dunes sign was built, Barnard explains, "every

hotel on the Strip had to put up a sign to compete. The Frontier, Stardust, the old Thunderbird—you name it. It became a healthy competition. There really is nothing else in the world like the signs in Las Vegas. Not Times Square in New York, or anywhere else. They are unique."

Klay, who was born and raised in Northampton, Massachusetts, first became fascinated with sign-making in high school when he took a weekend job with a local sign shop. By the time he graduated, he had acquired a good knowledge of sign painting and lettering. While in the military service during World War II, Klay met and married his wife, Wynne. After the war, they moved to Santa Barbara where Klay climbed the ladder of the sign industry—from sign painter to billboard artist to theater poster designer.

In 1952, Klay joined Heath and Co. in Los Angeles as their first electric sign artist. Soon, he was receiving awards for creative sign and storefront designs. During that time, he wrote feature articles for *Sign of the Times*, an industry trade journal. In 1958, Klay was hired by Federal Sign as a corporate art director with responsibility over several Western Division branch art departments and 35 designers. While at Federal, Klay was commissioned to design the Dunes sign. Three years later, he returned to Heath, then moved to QRS in San Diego, where he was employed until 1987. Klay worked as a part-time designer/consultant locally until last year.

Now Klay spends much of his time working around his house and fishing on the Rogue River near Medford, Oregon, where his daughter lives. His son is a graphics designer for Hewlett-Packard and he has four grandchildren.

But Klay can't forget his past—he's reminded of his work every day because, he says, he has a long list of San Diego sign credits to his name. "I must have a thousand or more signs" in San Diego, he says.

Among his creations here are the Hotel Del Coronado sign and the Grossmont Shopping Center's message sign off Interstate 8. In Las Vegas, in addition to the Dunes, Klay designed the Four Queens sign on Fremont Street downtown, as well as the Silver Nugget sign in North Las Vegas. He's not sure if the Silver Nugget is even there any more. "I don't get to Vegas all that often these days." He visited the city many times for work but never considered living there. "I could never have lived in that town," Klay says. "It just wasn't my kind of place. Las Vegas is way too fast for me."

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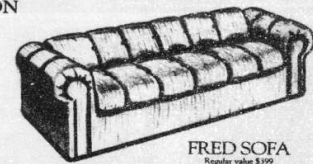
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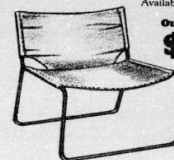
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Story by Patrick Daugherty

continued from page 1

There is an underside to the job that people don't talk about, and it takes up a significant portion of the work day. It is a necessary task. In six years, one female cat and her offspring can theoretically produce 420,000 cats. One female dog, same period, same theory, can be matriarch to 67,000 pups. Someone must deal with the unwanted, the surplus, the sick. The solution is to euthanize animals, thousands of animals. San Diego County's Department of Animal Control euthanized 27,841 dogs and cats in 1991-92. Or, to use one of the English language's triumphant euphemisms, Animal Control "put 27,841 dogs and cats to sleep." It is, of course, hardly sleep; it is death.

So what's that like?

Before us is a tall, trim, 38-year-old African-American woman. Her black hair is short, she wears big, round, dark sunglasses, which highlight a shy but wide smile. The woman is wearing the khaki shirt of an Animal Control officer. On her right shoulder is a large police-type patch, and over her heart, another patch, shaped in the form of a badge. She stands "at ease," hands clasped behind her back, and speaks in a soft, sincere voice.

"My name is Debbie Moore. I was born in San Diego. I went to Point Loma High School, graduated in 1973. I trained to be a secretary in high school, but I didn't want to work behind a desk. I don't care that much for people.

"I've had animals since I can remember. I've never been without an animal. I've worked for a veterinarian, that was '78, and again in '84 and '85. I assisted in surgery and groomed animals. In between I was an obedience trainer, dog-trainer, things like that.

In the Mornings We



"I got this job in '88. I'm a single parent, and at that time I was on welfare and it was just getting to me. It was Women's Opportunity Week, and I figured, 'Well, I'll go on down and check it out.' There were a bunch of booths set up in an auditorium, different organizations were recruiting women for various jobs. I had my daughter Amber strapped to my back, and I went over to the Animal Control booth and I thought, 'Well, this is a good idea.'

"I'm an Animal Control officer. I like it, I like to stay with the animals. I come into work at 6:30 a.m., do a check and see if all the gates are locked, see if all the animals are alive, check the ones that are on medical hold, things like that.

"Then I open up the cages and start cleaning cats. We pull them out, put them in little bitty cages, clean the kennel, stock food and water, and put in fresh litter. We take everybody's dish out and clean it because of all the cats coming through — they have viruses and some of them are shedding. That takes three to four hours, from 7 a.m. to 11 a.m.

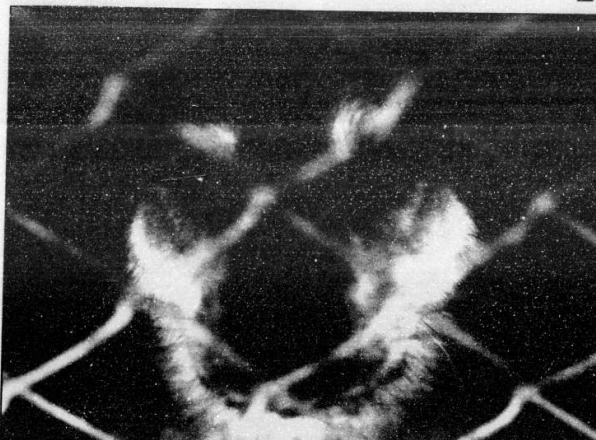
"Sometimes the cats are ornery. Like today, I was cleaning the cat cage and a cat hit the door and ran right up the wall. You have four feet coming at you and the claws are extended and they're very upset. One hid up in the turbine, and I had to get the catch pole and try to pull him down, and that was hard.

"Sometimes when we're cleaning cats, we have mothers in there, and they're so stressed that they start giving birth. Then we have to pull the other cats out of the kennel. Occasionally we're dealing with a wild cat that's swatting at you, and you have to go in there and try to get the babies that are hooked to the umbilical cord, deal with the placentas and stuff like that. It's one of those, 'Help! Help!'

"We snip the umbilical cord. We take the little kittens out and tie the umbilical cord off and then cut the placentas. Then we put the kittens back in with the mom and hope that she nurses them.

"At 11:00 I have lunch; I make it at home, save some money that way. After lunch I read. I've got a computer book that I study.

Put Them to Sleep



Photographs by Byron Pepper

I bought a computer for my daughter, so I can share that with her. It's an IQ computer. It looks like a little typewriter, and I've got the printer. It has everything in there that your basic computers have, but it teaches you, and this was \$209!

"After lunch we're impounding animals. Sometimes owners bring their animals in if they don't want them anymore. The way it works, somebody drives in, puts his dog in one of the cages out in the parking lot. Then they come to the front desk and say, 'I'm releasing my dog,' because of whatever the problem is. The office calls us, we get the dog, vaccinate it, tag it, put it in the kennel, and then put it on the computer. If the animal was released because of old age, we would go ahead and euthanize it. We have to get a captain or lieutenant to authorize that.

"In the mornings we put them to sleep. In the beginning, it was hard, putting so many of them to sleep.

"I don't have nightmares. Once in a while a dog will stick out in my mind, and I'll take it home, but it still hurts every time. A lot of people don't understand; I take care of them like they're my pets. That's how I see it. I'm going to do what's best for them. And we have so many that come in. I know that they're going to be a lot better off euthanized. That helps me deal with it.

"I still get emotional. I do. Some of them I can't euthanize. I'll ask a co-worker, 'Can you please do this one for me?' But you still feel sad, because a lot of them are struggling. I'll hold it and talk to it and kiss it and cuddle it because that's the last time it's ever going to feel that emotion.

"By the time you come out of [the euthanizing room], you're tired and sad and nauseated. It's really neat, that's why I just so many of them, you can't put them all in adoption, and some of them are sick. There are others that you'll look at and say, 'Well, I'm sorry, I cannot put this one to sleep,' or, 'I can't do one more.' Sometimes we do that. I think we all do that. It's because the list is so long, and they're squirming, and it just takes a lot out of you." She sighs. "Sometimes, instead of putting one to sleep, you go ahead and stick him back in the kennel. That makes you feel good.

"Every once in a while one of the dogs that was supposed to be put to sleep will get adopted. That's really neat, that's why I try not to hurry the list because maybe somebody might come in and adopt the dog. It's happened. It has happened so many times. We all go, 'Oh, all right!' It's just wonderful.

"I have three cats at home and a rat and a hamster that were once in that room. I said, 'I can't do it,' and I took them home. I foster anything that I can, because we don't have the space. We don't have enough foster people either. I have a house, so I can foster four- or five-week-old kittens or puppies. I get them to where they're eating on their own and potty-trained, then I bring them back to be adopted. If I didn't, then that whole litter would have been euthanized.

"I like to do the cats because they go down much easier, much nicer. I talk to them as I'm injecting them and kind of scratch them real hard on the leg and that takes their mind off it a little bit.

"I like the job. The only thing I don't like is the euthanization part. I have a lot of feeling behind me, I mean, I do extra things around here, I do the fostering. I don't make that much money, but the money that I do make, I buy cat food or little toys and things just to make their stay here better, even if it's only three days. I make sure they're getting good nutrition, especially little kittens. All that comes out of my pocket, but it makes me feel like I'm contributing.

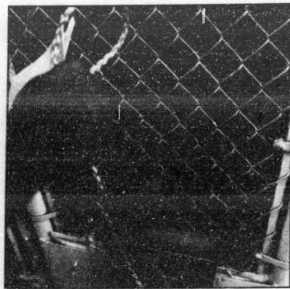


A dog is brought in, given treatment for shock.

something, at least to the animal world. I wish I could do more. "After lunch I impound animals and help with adoptions. If people want a dog, we'll go out and show one to them. There's chores to be done like cleaning kennels or sanitizing kennels. All day long we're impounding dogs and cats as they come in from the public. I leave at 3:30. It's like, 'Bye, guys, I did my chores. I did my duty.'"

Every job has a boss. One of the bosses at the Gaines Street shelter is a 30-plus, blonde, 5'6" woman. You are introduced and think, "determination and focus."

"My name is Theresa Williams. I'm a captain in the department of Animal Control. We keep animals by looks, by personality, and by age. We have an adoption counselor that's involved in those decisions, the volunteers give us their input, the kennel officers choose the ones they like, and I have my input. We all pick, we all have our favorites. If an employee wants a particular animal to go into adoption, they'll come and say, 'Look, I really like this dog, it has something that you can do.' We'll put it on our adoption list. Those animals are checked by our medical staff. They'll go through all those animals and say, 'Okay, this one has a skin condition,' or 'This one can't go into adoption because it's got some kind of tumor,' or 'It's got an ear infection.' They weed out all the ones that have medical problems. What's left and what's healthy are



And held overnight for observation.

either spayed or neutered or go directly into adoption. All the cats are spayed and neutered.

"We average about 90 cats a day in the summer. On any given day, all three county shelters will have anywhere from 400 to 600 animals. In the wintertime that's drastically reduced. Here, out of those 90 cats, we keep, typically, no more than 6. We have such a small area; if we keep more than 6, the cats go downhill much quicker. The more stress they have, the more likely they are to get sick and start having diseases. And once one starts sneezing or coughing, then we have to immediately pull that one out, and usually every single neighboring cat has been infected, and we have to pull them all out and put them to sleep.

"This is where we euthanize the animals." We walk through an unmarked white door, take a few steps past a row of silver metal cages (five across, stacked three high) into another small room. This is the business chamber. Cement floors, white walls. It's a small room, maybe 10-by-14 feet. Fastened to the far wall is a small, shiny, stainless-steel folding table, like the built-in ironing boards



After the owner claims his pet, a microchip ID is placed under the dog's skin.

you would find in an older apartment. Three feet away is a floor cabinet with a computer on its top. Above are storage shelves. Hanging on the cabinet's side is a black phone. The room has one window, partially open. The effect is bleak, barren, and appropriate.

"Right through there," she points to a passageway on the far side of the steel table, "we have a large walk-in cooler where we keep 50-gallon drums. We put the dead animals into the drums, and two or three times a week, dead animal removal comes and picks them up. Usually the barrels are chock full. We have nine barrels right now; if we need more, we ask for more. A private



The dog is euthanized.

agency removes the animals; they're contracted with the city and the county.

"Only one or two outfits in San Diego do this. They put the bodies in big trucks and haul them to a rendering service, either in El Centro or L.A. They render the animals there. They cremate some of them. They make things out of the bodies. I'm not sure what all that entails. But they take all animals, not just animals from animal shelters; they have livestock and horses too. It's my understanding that they break the animals down to use for certain types of fertilizer. They can't be used for food products since most of the animals have been chemically destroyed.

"We have to make sure that the walk-in cooler stays at a particular temperature at all times. When they pick up barrels, they leave empty barrels. At that time we scrub everything down with disinfectant.

"When I started here in 1976, we used high-compression chambers instead of injections. Now we use a chemical injection, which is sodium phenobarbital, and it's a barbiturate, so we



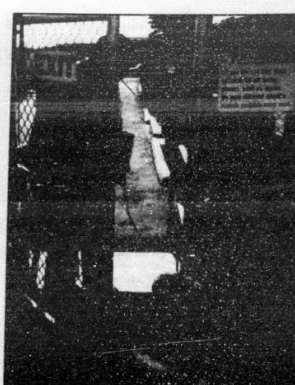
And the owner takes it.

overdose the animals. We inject them in the vein on the front leg. It's a very peaceful and calm way to go.

"In the old days, when I worked in the kennels, we had two high-compression chambers that we put the animals in, one animal on each side, and we pushed them in, closed the door, cranked the doors shut, and sucked all the air out of the tank.

"They would die of asphyxiation. It was a humane way to go in that it did not cause the animal physical pain. Personally, I had a horrible time with it. It did not cause them pain because they got real dizzy, a euphoric feeling, passed out and died while they were unconscious. But it was a very difficult way to do it for me because the animals were frightened during the whole process. And if an animal is frightened, then it's not humane.

"I've done this for 16 years. I came to San Diego from Upstate New York and volunteered because I wanted to help



Shed out into the light of day.

animals. I finally got hired. I was going to save the world. I was going to help the animals and I was going to make a difference, and what I was asked to do — in those days our euthanasia rate was much higher; it would take us all day long to do euthanasia — every single day, all day long, in those high-compression chambers... I was appalled. It was horrible.

"This is their last step. The animals in those cages over there," she nods towards the three-tier rack of cages. "They're all going to be put to sleep this morning. The last thing they're going to see when they leave this world is an Animal Control officer

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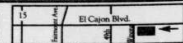
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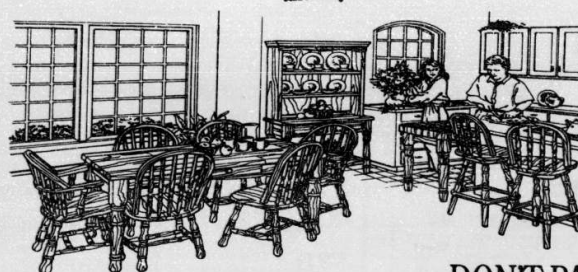
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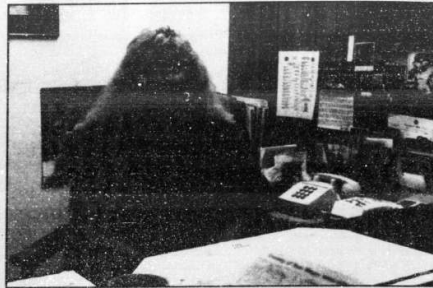
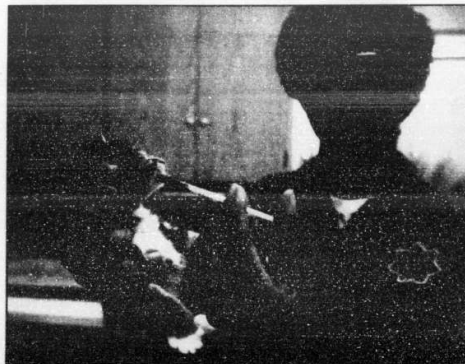
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Theresa Williams

do the euthanasia constantly. They do miss numbers in the mornings and then throughout the day. The numbers range anywhere from 20 on our list to 80 or more.

that's holding them and talking to them.

"We try to do all of our euthanasia in the morning before we open for the public. By 9:30 we have all our euthanasia done. Now, throughout the day, people will bring us animals requesting that we put them to sleep or animals that are injured that must be put to sleep. We'll do that throughout the day, so the officers that work in the kennels are never relieved of the duty. They have to

"Now as far as depression goes, every single person handles euthanasia differently. I would not trade in my dog for anything in the world, and I truly love animals and have a great deal of compassion and concern for animals, and yet, I am a person who can successfully do this.

"When I first started, I was very young. I justified it in my mind by saying, 'If these animals are not put to sleep, there's no

place else for them to go. They won't go into homes where people care about them because there aren't enough homes. There is no other place for them to go but to sleep. There is nothing else that we can do with these animals. These are surplus animals, nobody wants them.' So I justified it in my mind by saying that.

"When we went to the injection method, I was ecstatic because then I could hold the animal. I could pet it. It would die in my arms rather than a cold chamber with nobody touching it, all by itself and frightened. To me, that was the worst of the worst.

"Like I said, I have been working here for 16 years. I have had times when things have bothered me a great deal, although I can't really say I've had nightmares. I have had dreams that have been, at times, unpleasant. But if you are successful in this business, you are able to deal with the stress. And there is stress, but I don't

go home and have nightmares. There are a lot of things that bother me, and I'm not going to tell you I've never cried, because I have. At certain times you're more sensitive than at others. When I lost my dog a couple years ago — I had my own dog put to sleep — after that every time I saw an old dog, I practically fell down. Certain animals just get to you. There's always that one animal you want to save.

"As far as putting animals to sleep, I have a real problem with old dogs because they have lived a long time, they don't deserve this, that's my personal sensitivity. We have a girl that has a particular sensitivity to certain cats. She'll say, 'I can't do this one today, you're going to have to do this one or get somebody else to do it.' That's acceptable. It's understandable. We don't want people to work here if they don't have those feelings, because if they never have those sensitivities, what are they doing putting animals to sleep? I don't want people to work here and not feel, every single day, that what they're doing is important, that they have an obligation to the animal. The animal has not been treated right, there's no reason the owner shouldn't keep this animal until it dies of old age, but it's here, it's waiting to die, and the last human hands that touch it have to be compassionate. That's our obligation.

"We try to schedule it so you don't have to do it every day.



Art Horvath

We can switch things around. The other side of that is that we have a job to do, we're paid county employees and if you can't handle this job, then you shouldn't be in this job. We don't want — two years from now or five years from now — to have an employee with those

nightmares."

Captain Williams walks over to the chamber's computer. "This is our computer. We put the animal on the table. One person stands behind it and holds it, one person operates the computer. This dog," she refers to a young chow in a nearby cage, "is tagged as number 388." Quick hands tap, tap, tap on the computer keyboard. "We pull his number up. The person who's operating the computer looks at the dog." Williams studies the screen, "and says, 'Okay, this dog was signed off yesterday. The information indicates that everything is okay for this dog. The computer says it's a chow mix, a tri-color, a female, about one year old.' You look over to the holding cage and say, 'Yes, I can see that it's a chow mix, it's definitely tri-colored, and it's a young female.' And you look for any other information on the more screen, which means there's more information on the animal, and all that tells you is the name of the person who brought the dog in. There's nothing here to indicate that I shouldn't put the animal to sleep. The captain has signed off. So it's okay to go, therefore, I'm going to do it. It's done. It's time.

"We pull up the syringe. For her particular size we'd probably use six to eight cc's. We put the mixture in the syringe. The person standing at the table holds the animal from behind, with one arm

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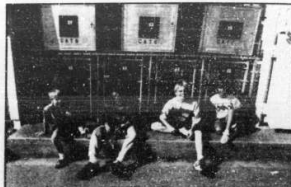
Handling "Trouble" the pit bull

under the chin and the other holding her leg. That person would hold off the vein for the injector. They roll the leg over, and the vein will pop up when they put pressure on it. You can see through the hair on most dogs. Dobermans, rottweilers, shepherds are easier dogs to do. You inject into the vein. Once you get blood into



A volunteer washes a dog

the syringe, you know that you're in the vein. The person who's applying pressure releases the pressure but still holds the elbow of the animal. The injection is done and the animal falls to sleep. "It usually takes seconds. Normally the animal is already down before you finish injecting. Sometimes you'll have problem animals, for instance, animals that are extremely old. They have very low blood pressure so their pumping action isn't working effectively, so sometimes they take longer. Animals that are extremely agitated, their adrenaline is working, they can take longer. And occasionally we get a bad batch of serum. It happens every once in a while.



Children visiting the pound

We'll inject the animal and it sits there and looks at you like, 'What's next?' So then we have to inject it again. That's always difficult, especially if you have an animal that's not cooperative. Most animals are cooperative. We don't have a lot of problems, but on a daily basis there's one or two that we'll have to muzzle or put a catch pole on.

Once the animal has been put to sleep, we place it on the floor right behind us, behind the curtain. We keep the curtains closed because we don't want the other animals to see what's going on — a philosophical decision that we've made. We don't immediately put the animal into the cooler as an extra added test. We wait and make sure it's dead. When it goes down on the table, the person who's handling the animal checks the eye response to see if there's any reflex in the eye, makes sure the eye has dilated completely. "When the animal dies its pupils expand, we look for that. We check their mucous membranes to see if they're pale in color, because the blood should be drained out at that time, and then we just wait for a second or two and check for a heartbeat. Then we put the animal on the floor. After it's been on the floor, usually

for 20 minutes, after we do several more, we'll line them up and put them into the cooler.

Sometimes we'll get feces or urine on the table when they release themselves, but most of the animals are put to sleep before they're fed in the morning. We get all the animals pulled and ready to go before 9:30. After 9:30 we no longer pull animals because there's always a remote possibility that somebody will come through and adopt one of the dogs that was scheduled to go.

"We had a guy that retired from here after 25 years in the kennel. Think of the number of animals that he's put to sleep. I think that affects you in your life. I really do. As a manager, if you're a person who comes in every day to put animals to sleep and you don't care, then I'm going to watch you carefully. If you don't feel anymore, I don't think you're healthy anymore. I would

"I have had dreams that have been, at times, unpleasant."

watch you very carefully because I want to make sure that you're here doing this in the most compassionate way, that you're taking the extra steps — to pet the dog, talk to the dog, make the dog feel more comfortable."

We are in the employee break room at the Gaines Street shelter. It's a pleasant spot. First glance registers a dark-brown cafeteria table surrounded by chairs, a couch, a fridge, a rack of lockers, posters on the wall. Sitting across the table is a mature male, 5'8", gray hair and mustache, glasses, clean-shaven, barrel chest, wearing olive-green shirt and trousers. He presents a serious expression, a science teacher's expression.

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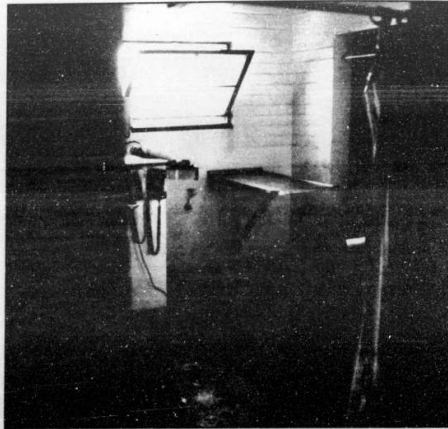
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Moore examines a litter of kittens



Euthanasia room

became ill, and the doctor said it would be best to get her away from where it was so quiet, so we moved back to San Diego where we first met in 1957. I guess my experience with livestock helped get me this job.

"When I come in to work, it's a major cleanup, like on a

farm. You've got to clean all the animals. First person that arrives, they open the place up and start on the cat cleanup because that's the most labor-intensive.

"We're fortunate we have some help from the Youth Program. We have a young man who takes out all the litter pans, the water

pans, the pee pans, and cleans them. And then one of our people comes behind him and cleans the cages with a sponge and soap and disinfectant, a bucket of disinfectant. Our people do that because we don't want the student to be injured by the cats. Sometimes the cats are a little bit wild. We can detect that before

he could.

"When I do euthanasia, I wear gloves when I'm with the cats. I don't read cats as well as I do dogs, and when they zing at you, you want to have the glove on to catch it first. It helps.

"I'm involved with the euthanasia program. I come in at 9:00 a.m., we open at 9:30. We have to get all the animals in there before 9:30 so the public doesn't ask a lot of questions.

"Today, we had six dogs and six cats that we put to sleep. I already did the cats because you can do that by yourself, but we need two people to euthanize the dogs.

"This morning the computer went down so we had to stop, and then I was able to go back and do all the cats. The dogs were well behaved. If they're screaming and making a lot of noise, then we have to get right to them. These dogs were older dogs that weren't selected for adoption because of their age.

"The worst kind of dog is probably the one that got me. A rottweiler. A rottweiler's big; this one was 125 pounds. The owner wanted us to put it to sleep. The tranquilizer didn't take. It took four people to put him to sleep because he was so strong. In this case the needle was put on a long pole, and you stick him, push, and it goes right in. The dog's in a cage; you hit a muscle and wait an hour. Then two of us went in. Kenny put the pole on him, and I went to muzzle him. When you muzzle you put a loop on him and I went to muzzle him. This time I looped him and he nailed me. It was so fast I didn't even know what the hell happened.

"Euthanasia was difficult for me to learn. I had to go by the feel method more than the sight method — my eyes aren't that great. I just run my thumb over the leg and find out where the vein is. The vein is parallel to my thumb, and I run the needle like I'm going to stick my thumb until I get to the vein. I use my thumb as a

guide. It's more difficult if the helper can't hold the leg straight.

"As you're putting the needle in, you begin drawing back, and the blood comes into the syringe. Then we know we're there. When it comes in a rush, I stop and lock up the needle. I've got his leg in one hand and I've got the needle in the other. If he moves around now, I'm still in. Then, tenderly, slowly, I push it in. Now, if it looks like it's blowing like a bubble, that means I've gone

vein rolls. I just slide the needle in parallel to my thumb.

"We have a clipper for hairy dogs. If you've got a real fuzzy dog, it's better to shave him and then do it, because that way, you're not going to torture him by missing the vein.

"Putting animals to sleep has never bothered me because, you know, as a farmer, I've been around animals for a long time. We're doing the best that we can with these dogs, and that's the idea in my mind: do it as humanely as possible. Even in the case of the rottweiler, he was put down humanely even though he got me.

"I've never had nightmares. Maybe there's something wrong with me, I don't know. We start putting animals to sleep at 9:00 in the morning. We do it until it's done. Like now, we're running over and we're supposed to do 12. If we wait any longer, we'll have to put the dogs back in the kennel because they have to get water and feed.

"Sometimes it's really eerie. We'll say, 'Well, we didn't have time to do it.' Employees call in sick, or the computer goes down, and you wind up leaving them in the cages, and then somebody will come in and claim that dog. We all tell each other when it happens. Sometimes we'll say, 'Oh, let's not do this one here, let's let it roll over on the list tomorrow.'

"We use a phrase, 'Line One.' There's a form the public signs when they want to put their animals to sleep. The line they sign on is line one. So we'll say, 'I've got a line one' to a co-worker so the public doesn't know what we're talking about. That way we can talk to each other.

"I go to lunch at one. After lunch I start the afternoon cleanup. After four, Kenny and I are the only ones here. We wait on the public until six, then secure everything and go home."

**"There's always
that one animal
you want to save."**

through the vein. That means, 'Hey, don't push any farther, because it hurts and the animals go crazy.' So you get the other leg, because you've blown that one.

"It takes a lot of time to learn how to do it. You learn by watching and feeling, start by holding the vein off, because you can feel the vein in your hand. You can feel blood pulsating through the vein, you know; you get a sense of it, just by holding it. Like I said, I run my thumb down the vein and squeeze on it, so as the

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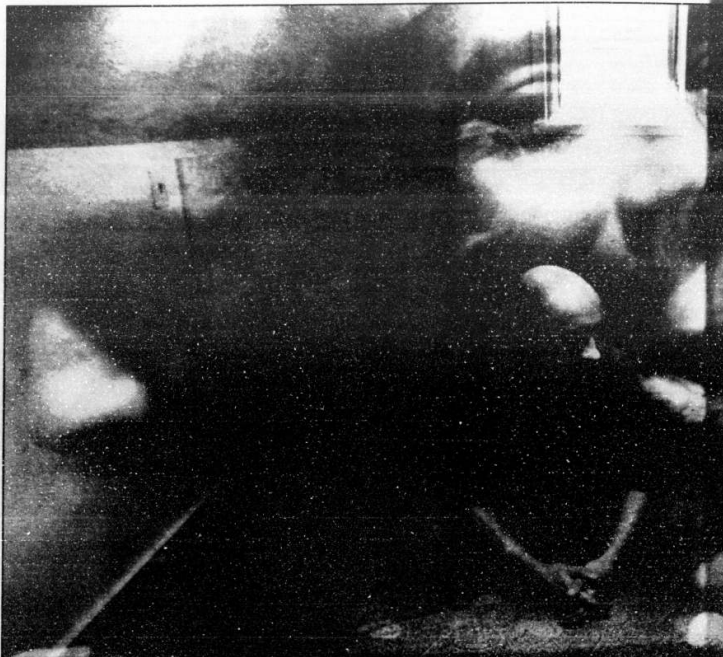
Jerry is in therapy. The four-year-old's home environment seems more like a POW camp than life with Mom and Dad. His pallor and hollow cheeks are a legacy of starvation; scars left by an extension cord-clip crisis cross his back, laid down where cigarettes met flesh line his chest; rectum prolapsed by repeated sodomy. The scars on Jerry's mind are less visible. His world view is simple: The only thing worse than enduring is revealing. But after months of therapy, the lock of secrecy is broken. His pain and rage pour out in a torrent. Psychologists call it an abreaction, and it's a vital part of treatment, a corner that must be turned.

Ordinarily Jerry's therapist would be pleased. But this is not an ordinary case. Four-year-old Jerry exists within the body and mind of an adult man, a bodybuilder and martial artist who had always sought protection in physical strength and a kick-ass attitude.

For the first time in his professional career, psychotherapist Edwin Yager is afraid — afraid of being injured by a terrified little boy who lives and breathes and suffers inside this man, his patient, diagnosed with multiple personality disorder.

The American Psychiatric Association defines MPD as a condition where two or more distinct personalities exist within a single person and recurrently take full control. Yager calls it a defense mechanism formed in very early childhood, without exception as a product of gross abuse. A child abused beyond his capacity to accommodate withdraws or "goes somewhere else." Yet the body and mind are still present. When the normal development of a cohesive sense of self is disrupted, the fantasy of being gone and having another there to take his place is incorporated into the dissociation, becomes unconscious and unavailable for modification by reality.

Yager, who practices in Clarendon, appears an ideal figure to win the trust of patients fragmented by abuse. A vital, personable man, his white hair, slight smile, and aura of warmth are those of a prototypical kindly grandfather. He entered the psychotherapy field late in life and by a circuitous route, an engineer for 30 years, he pursued master's degrees in counseling and education to enhance his management skills. "That got me interested in psychotherapy. After I retired, I decided to switch gears, and here I am." Yager received his Ph.D. in psychology and has been practicing for 19 years.



A Separate Peace

Fifteen years ago, Yager's first encounter with an MPD patient led him to seek further training, including a year of psychotherapy membership in the International Association for the Study of Multiple Personality and Dissociation, and a past presidency of the San Diego Society of Clinical Hypnosis. "And then, of course, the big teacher — experience."

Yager calls his specialized education "almost random in a sense. We're only recognizing now how pervasive the problem is, how misdiagnosed MPD is. Training in the sense of colleague or postgraduate studies is sadly lacking."

Hillcrest therapist Donna Pillow agrees. "It's not surprising that dissociation would be a common response to overwhelming trauma. But until the late '70s, early '80s, the mainstream medical community mostly denied or ignored the

disorder. It's high time we woke up and brought this out of the shadows. Medical studies have traditionally ignored women's health; the psychiatric community has ignored research and treatment of MPD. Both these areas are now beginning to be addressed, and it's quite exciting to see."

Ms. Pillow is a picture of bristly competence and almost fierce protectiveness toward her clients. Carefully coiffed and accented, she bears a striking resemblance to Marilyn Quayle, though the similarity ends there. Three years ago, Pillow

interned at the Center for Women's Studies and Services. Her CWS caseload included a woman with MPD, who asked her if she knew of any other "multiples." "And so began my group sessions. I have two groups, the women's group and the FAM group — Families/Friends Affected by Multiplicity."

"My women's group for MPD women is approached from a feminist/humanist point of view." Pillow describes the process as "experiential therapy. Living in the here-and-now is stressed.

The members look at issues affecting them as women and as multiples in a progressive perspective. Think of an onion — the individual is the core, the outer layer the global perspective, with family, medical community, church, job, and society layers in between."

The FAM group is more traditional. "There's almost a feeling of sacredness in the FAM groups. The vulnerability is so great. They've been isolated for so long. The first time someone says 'I know what you're feeling' and they know

Grim Options of Multiple Personality Disorder Patients

it's true — there's a very reverent feeling in the group."

Not every professional shares Pillow's enthusiasm. Dr. Richard P. Kluff of Temple University Medical School, an acknowledged pioneer in the field, voices concern about an "emerging MPD subculture" where patients "seek one another out, enter support groups, acculturate themselves to an open MPD lifestyle with MPD

peers." He sees benefits (feeling less alone) and risks (becoming ensnared in one another's difficulties and basing relationships on shared problems) and cautions against therapists giving "crash courses in dysfunction."

"There are people who say what I'm doing is wrong," Pillow acknowledges. "They don't think multiples can handle groups. They think learning from one another is bad, that learning

should be done from professionals. That's where my feminist viewpoint comes in."

She explains, "The ratio of women to men with multiplicity is very high. The medical establishment, like much of society, follows a patriarchal structure. My group work is very important, and I want a chance to present it with positive energy and understanding."

Yager notes the gender imbalance as well. "My best guess is that more females are sexually abused than males, though that's surely not exclusive."

A 1989 Canadian study places the female/male diagnostic ratio at about four to one and suggests complex reasons: more girls sexually abused in childhood; about 29 percent of male MPD patients convicted of violent crimes (versus 10 percent of the females), suggesting men may be more likely to enter the prison system while women enter the mental health system; and men tending to be other-destructive rather than self-destructive, not "classic" MPD behavior.

Studies like this are new, though the first recorded diagnoses of what today would be MPD occurred during the 16th Century. But only in

are also common to psychosis, depression — more well-known disorders."

We were victimized all over again by the psychiatric system," Suzie states flatly. She is one of the MPD women in Donna Pillow's groups. "Over the course of 32 years, we've been hung with almost every diagnosis in the book. We were given heavy-duty antipsychotic medication. We've been hospitalized against our will. We've been given electroconvulsive shock treatments."

When Suzie says "we," she isn't speaking of multiples in general, but the collective "we" who live inside her body — 21 personalities, of which 4 or 5 interact regularly.

Suzie's most striking feature is her eyes. Bright with intelligence, large and luminous, over the course of two hours they vividly change color, blue to grey to almost neon green. Otherwise, she seems to epitomize "normal." Elegantly turned out in tailored La Jolla understatement fashion, white hair perfectly styled, makeup expertly applied, she's outgoing, energetic, humorous.

Another of Pillow's group members, Sandy,

Hiding symptoms is important to many MPD patients.

1980 did the American Psychiatric Association grant official recognition. Virtually all clinicians agree that dissociation begins in early childhood, yet only 11 percent of diagnoses are made before the patient is 20 and only 3 percent before age 12.

Edwin Yager explains this by saying, "Clinical research can't be done without interest, and widespread interest is impossible unless clinicians accept what they're hearing. Looking back, I saw patients I would now diagnose as having multiple personalities, but at the time I didn't have the sophistication to understand it and to diagnose it. I knew of the disorder, but not how to approach it, how to treat it."

He adds, "Now this is my personal opinion, but I think there are some very persuasive, rational arguments that as long as we've had child abuse, we've had MPD. (What Freud called) the Electra Complex I think today would be judged obvious cases of child abuse."

Pillow has little respect for Freud. "An incredible amount of progress was made in this area, then simply put on the shelf for another century. Freud cared in his pressure and switched his data on the amount of incestuous abuse, decided they were Oedipal and Electra fantasies. We have a lot to undo before we can do."

"It's traditionally viewed as a very rare disorder," Yager says. "Clinicians don't ask about MPD symptoms, and many of the symptoms

did not believe MPD existed, nor did most of the 14-plus personalities within her. "We led very separate lives. Someone would take total control of the body and be out for months at a time." Sandy is relaxed and comfortable, dressed casually, a large floppy hat over her short dark hair.

Her experiences with the medical community began in early childhood. A physician examining her after her first incestuous rape recommended therapy; her mother dismissed the idea. "She said we couldn't afford it. She told me to just stop thinking about it. Maybe I could have, if it had stopped. But it didn't."

Suzie and Sandy are quintessential "high-functioning multiples." Barbara has had a harder time, partly because she's much more fragmented, with over 150 personalities. She is plump and very nervous, and she clutches a teddy bear as she talks. Hospitalized after a breakdown, she abreacted there, "coming to" as a small child being violently raped. An abreaction, as Yager explains, is "an actual re-experiencing of a traumatic event. 'Regression' would be a vivid memory without actually reliving it."

At the time, Barbara's psychiatrist brought up the possibility of MPD, then immediately dismissed it. "Have other alters present themselves to me now without hypnosis," she recalls him saying. "If you can't do that, the rape is a false memory."

Kerri, short and slim and almond-eyed,

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was evaluated by a counselor around age eight. "I remember how relieved I was that somebody was finally listening to me. After I told him the stuff that was going on at home, he left me alone in the room and went out and talked to my parents. They told him I was a pathological liar. He came back in and yelled at me — how could I say such things? When I got home I was beaten for lying. This was a Christian counselor from my parents' church. Twenty years later, MPD replaced Kerri's original diagnosis: "She's bad."

Mary Kay's story is the most dramatic. She received bills from a psychiatrist whom she had no memory of consulting. Questioning the psychiatrist, Mary Kay was informed she'd been in treatment for some time — as a necessary prerequisite for all transsexuals seeking sex reassignment surgery.

"The doctor," she says, "knew my name, knew all about me. I knew I was insane. I'd been visiting him for weeks, and I didn't know this man at all. I just sort of broke apart. It was like being in hell."



Photograph by Sandy Hoffman

Things became so bad that Mary Kay was on the verge of suicide. Tracy was one of Mary Kay's "nature" alters, as multiples call their other personalities. Tracy knew about the others and stepped in. "If committed suicide, Tracy knew they'd all die." After five years of treatment, Mary Kay is "almost integrated completely. There were

about 20, some more fully developed than others."

The bottom-line cause of MPD — overwhelming, inescapable abuse — is a difficult subject. Dr. Yager's perpetual smile fades when he discusses it. "A child personality that has withstood

her, and she left. Ran up \$15,000 on his credit cards, had a great old time. She left me alone with him."

Long, dark hair covering an achingly beautiful face, Kerri cleans her throat and continues. "He was angry that she was gone. It was my fault. He took me in the garage. Oranges in crates. I

the abuse, the subjective experience of working with such an alter is... I don't even know what expression to use. It's so profound. The reports from this little child in this adult body are so pathetic, so heart rending. I have trouble maintaining objectivity. As a therapist, it's my role. I have to do it, so I do it, but it's a constant struggle."

I hearing the details is horrible, enduring them is almost unimaginable. "He raped me. He beat me. He burned me, he cut me, he killed my kittens..." Simply listening begets numbness akin to mild dissociation, so that some of the "less severe" abuses seem most nauseating.

was about five. He put me in an orange crate and slapped a full one on top of it. I don't know how long I was there, but it got darker and then lighter again. I was afraid to yell at first. After a while I couldn't. My throat was too parched. I wet myself, and I was scared of what he'd do to me that."

Spiders were crawling around the oranges. I had spider bites on me. I couldn't move, my legs started to burn, then I couldn't feel anything. I knew he was going to leave me there forever. I was going to die. I started to be glad about it. I was in there, waiting to die, not in pain anymore... just dark, and all I could smell was those fucking oranges."

Kerri's father returned, freed her from the crate, carried her to her room. "He took off all my clothes and laid me on the bed. He sponged me off with a hot washcloth. He fed me tiny bits of water, and I slept for a long time. He was crying. Saying how sorry he was. Begging me not to hate him. He always cried after things like that. Blubbering and sobbing till I said, 'Don't cry, Daddy. It's all right, Daddy, I'm not sad, Daddy.'"

She still struggles with feelings about her mother. "She didn't know," she insists, then

immediately wonders, "How could she not have known?" Kerri excused her mother's behavior for many years. "She was weak. And she thought I was crazy, because when I was young I heard voices in my head. When I acted crazy or played games, she didn't mind that she punished me. That's what he called it, punishment."

"Some of the alters didn't know they were married to him."

Kerri's husband Zack, a participant in Pillow's FAM group, says, "I'm here to help Kerri. She told me about it before we got involved. I know she wouldn't love me any less if I was fucked up, what kind of a man would I be if I couldn't deal?" In some ways, he deals amazingly well. Says Kerri, "I had a little girl alter who couldn't talk. She just cried and looked terrified, even when we were hypnotized. Zack got this idea to teach her sign language. He worked with her,

and she started signing back. The doctor was amazed. He'd never thought of that."

Suzie believes all spouses need therapy of their own. "They're impacted just as much as the multiple." Suzie's husband attends individual and group sessions. "He was not surprised by our diagnosis. For him, it all fell into place. Some

would, but he won't. My husband is just now starting to believe there is such a thing. The kids accepted it. I don't have much memory of raising them. Some of the alters weren't their mothers, and it hurt them when they said, 'I'm not your mother.' But it was the truth."

Mary Kay is surprised at her husband's acceptance of the diagnosis. "Yes, it does explain a lot of frustrating and confusing things. But I couldn't accept it myself! The more fully developed alters were just as much separate people as you and I are. Imagine if some doctor told you that you were somebody's alter personality. A figment of somebody's mind. Well, that's exactly what it felt like. I knew there were problems. But there was really no sense of separateness. Would you be able to take that in, that you only existed as a piece of some other person?"

How did she reconcile amnesiac periods, people she'd never met who knew her? "After I stopped taking medication, I got even more secretive about the time losses. I was afraid they'd be able to commit me. I convinced myself it was an after-effect from the drugs, even though it had been happening all my life. Before, I was so used to hearing I was crazy, I was bad, I guess I believed it. I got very good at covering

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Why A \$1000 House Payment Might Be Less Than \$850 In Rent.
(Second In A Series On How To Get The Home You Want.)

To a lot of us, the idea of making house payments means you'll never order Filet Mignon in a restaurant again. While paying rent allows you to afford not only dinner, but even a tip.

Not so. Especially these days, with home prices coming down and mortgage interest rates at their lowest in 20 years.

In fact, owning a home is actually more affordable than renting. Consider these facts:

First of all, house payments are one of the few tax deductions left from your personal income. You can't deduct credit card payments, car loan payments (unless it's part of your business) or a personal loan. But you can deduct the interest on your monthly mortgage payments, which is often a considerable portion of your payment.

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Third, home prices and mortgage interest rates are currently so low, you may be able to afford significantly more house these days.

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So, the rent check you're making out to your landlord (who still hasn't fixed the screen door) could just as easily be going toward a home.

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is recorded in several medical journals — allergies that come and go, radical differences in EEG patterns.

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time, as the prescriptions are wrong for different alters. Our vision has changed right in the middle of an eye exam."

Mary Kay and Kerri have male alters with high levels of fury.

The patients emphatically agree; all feel that they've been, in Suzie's words, "abused all over again by the so-called helping professions." Suzie's anger manifests as activism. "We want to publicize multiplicity and child abuse as a whole. We want to help other multiples." She speaks before groups of psychiatric students, giving them the "view from inside," and has petitioned psychiatric facilities to establish units for treating MPD.

ne of the difficulties faced by therapist and patient alike is alters' resistance to treatment.

"Multiples and child abuse survivors are now coming out," she says. "Just as gays came out of the closet, we're coming out now. There are more of us than anyone could expect. You probably see survivors of unbelievable abuse every day. You probably see multiples in your everyday life and don't even know it. We're not freaks. We're human beings with human feelings and feeling needs."

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appointments were kept. I made them go."

Yager sees such alters as a boon. "We may identify an alter who's willing to assume a role almost of co-therapist. If you will. That alter may be able to communicate with other alters, overtly or at a level below conscious awareness. When such an alter is present and can be identified and enlisted, it becomes very valuable and things move much more rapidly."

Long accepted ideas about treatment length in general are changing. "Traditionally, this has been seen as a disease that requires many, many years to treat effectively. However, some therapists are now talking in terms of months rather than years, and a few even refer to dozens, rather than many hundreds, of treatment sessions."

His personal caseload has involved individuals with "well over 100" alters. "In general, treatment length would increase the more involved the alter structure is, but there can be exceptions. Most of the alters have very minor roles in the life of the individual, which is usually dominated by just a few strong, primary alters."

These strong alters often find themselves in conflicts ranging from Suzie's experience with having expensive clothing only to find it discarded, to Kerri's male alter giving her a bunch haircut, to clinically depressed alters attempting suicide.

"We have a suicidal alter who can take over the body and run away," Suzie says. "She's made very serious suicide attempts. We all try to offer her love and support but have to consciously work together to isolate her as well, so she cannot assume control. When she's depressed, she makes the host feel suicidal as well, and all the unstable



Donna Pillow

alters become that way. The structure of personalities keeps her in the background. We put her way back, so she cannot become fully realized."

Sandy becomes irritated by the disagreement among alters at times. "But I have to remember, anything they do is the way they learned to cope. Even when they act destructively, they're not malicious, they just don't know any better."

Suzie, as a "careaker," is a de facto diplomat, suggesting compromises between alters. "Making contracts with one another, bargains, engaging in give-and-take. For example, there's a teenage alter who shoplifts. She pops out during shopping trips and takes things. When we go to the register, we find items in our purse or sometimes don't



Dr. Edwin Yager

discover them until they've been stolen. The teenager would disappear if we were caught and leave someone else to deal with the consequences. We were able to agree that if she would stop shoplifting, we'd allow her to be co-present, to watch MTV, and to go on legitimate shopping trips to the mall with our son's girlfriend. We allow each others' needs to be met."

Kerri has a pre-adolescent alter who had always wanted to drive and one day appeared on the road. "She got into a bad accident, and as soon as we crashed, she jumped back inside—and left me in the hospital with the broken bones! She didn't like school, but she thought college sounded like fun so she'd come out and go to my

classes and take my tests. I flunked out. Big surprise, huh?"

Such stories seem disproportionately amusing in the context of abuse, shame, suicide attempts, revictimization. Donna Pillow states, "Humor plays a great part toward healing. There are very heavy issues dealt with in group, and the women so often seem to be able to find something to laugh about together."

Suzie's explanation is poignant. "We spent enough time crying. Being able to laugh at ourselves isn't just a relief, it's almost a spiritual thing."

Most people are familiar with MPD only through the popular media. Movies such as *Sybil* leave the obvious impression that therapist and patient work together to achieve integration of all personalities. Yager explains this is another area in which treatment standards are evolving. "The objective is not always integration. Sometimes that's not possible, sometimes not desirable. It may be a matter of engineering a cooperative scheme between alters such that life can be satisfying and meaningful without all the trauma and upset and confusion that would otherwise prevail."

Who makes the decision to seek integration? "It would have to be the arrived-at agreement between all," Yager says. "If integration is to take place, it can only take place if the alters to be integrated mutually desire that condition."

Can't they be hypnotized and integrated without consulting or convincing? "The suggestion horrifies Yager. "Absolutely not! It must be seen as good and productive, or it can't happen. You know, integration takes place in profound ways. The alters are commonly

concerned about losing identity. If the therapist is unsuccessful in making it obvious that integration is desirable and the alters say no, there is nothing more the therapist can do except to engineer cooperation. Their decisions can be influenced by the therapist, but not imposed by the therapist. It must be a cooperative conclusion."

The patients themselves have differing opinions. "I don't know if integration is my goal," says Sandy. "Right now, I'd be happy with co-consciousness. Some of the alters want to integrate, some don't."

Some of Suzie's less developed alters have integrated. "But it's a philosophical issue, isn't it? We have very different interests, different careers. Different lives, in many ways. Do any one of us, does a therapist, have the right to force these separate personalities to subsume into another and give up all right to dominance at any one time?"

For Barbara, "Integration isn't a realistic goal. There are too many of us, and I need my

body; Suzie's and Kerri's male alters are also hesitant about merging with a woman."

Suzie advocates what she calls natural integration. "Sometimes alters agree to merge spontaneously. That's the best method."

Kerri is working toward complete integration. "I don't want pieces of me to have pieces of lives. I want to be a whole person with a whole life to live." Still, some aspects of therapy have been less than optimal. "My doctor integrated the strongest alter with me, but it didn't work the way we wanted it to. I didn't gain her strength, I gained her coldness, her lack of emotion." The integration was terminated with the alter becoming separate again. "It was too soon."

Mary Kay hasn't experienced problems. "But we proceeded very slowly. Bart just refused so far, and Tracy is a real competitor. They were by far the dominant alters. My therapist concentrated on the less-developed alters for integration and engineered cooperation with the dominant ones."

Sandy has five male alters who are less than enthusiastic about integrating with a female

body; Suzie's and Kerri's male alters are also hesitant about merging with a woman."

In Yager's experience, opposite-sex alters are common, but gender is only one reason for opposition. "They are all concerned about losing identity, about dying, so to speak. Sometimes an opposite-sex alter will be even more resistant on those grounds, but it's only one factor."

Has he personally integrated opposite-sex alters?

"Yes. The male identity is abandoned, recognized as dysfunctional. Like receiving new information about a given subject and arriving at a different conclusion, which leads to a different decision."

Such as recognizing that the male personality exists in a female body?

"Beyond that, he, I'm in a female body, but I'm still a man. Whatever rationalization has taken place to create that male perspective—I have to defend myself and the other alters as a

man would. I have to be strong as a man would. I want to keep the privileges a man has, to avoid the abuse that a man is less likely to be subjected to, must be examined, the decisions recognized as invalid. I can be a strong woman, I can avoid abuse as a woman. I don't have to be male anymore."

What about the problems the women have had with integration?

"To the limit of the ability of the therapist, you avoid such problems by ensuring comprehensive communication between the alters before the integration actually takes place."

Mundane issues impact the decision as well. Sandy's core personality has no career skills, but one alter is an experienced secretary. "She's excellent with office work. I can't even type. Right now we need to continue to function to make money to pay for the treatment, so it's best that she remain separate and work. She wants treatment as well, so she agrees."

Sandy can't access the information!

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"Sometimes, sometimes not. With purely mental matters I often can, but when one alter has a skill — swimming, typing, anything — and a different alter doesn't, the skill doesn't seem to translate."

She recognizes the possibility that integration could give her skills held by all alters, but, "My doctor was honest enough to tell me there were no guarantees. I can't risk it right now."

Suzie's financial stability is afforded by an alter who is a stockbroker at a Rancho Bernardo firm. "She's very conservative, and at the same time, someone else (alter) is running around doing home lingerie parties. We also made quite a lot of money in real estate. One of us was a professional singer, while I'm absolutely tone deaf."

If alters are segregated parts of a single consciousness, such diversity seems impossible.

Yager says, "They are very distinct personalities with different values. If you were blindfolded, you'd swear you were talking to different people. I'm not sure there's any one definitive answer to these differences, but let me give you an illustration. Let's say a child has a father

who is, at times, loving, caring, giving — a good father. Then, with a flip of the switch, this father becomes abusive, horrendously so. The response of the child to the caring father by definition has to be incredibly different than to the abusive father. This confusion, this incomprehension, can lead to very different ways of being, to sometimes seemingly diametrically opposite actions and attitudes."

Suzie's substance abusing alters attend 12-step meetings.

That would imply MPD would be more frequent among children who are abused inconsistently rather than continually.

"As I think back on the patients I've treated personally, that dichotomy of behavior on the part of the caregivers has been pretty often there. I can't give exact numbers, but certainly very often.

Perhaps unrelenting abuse of the magnitude required to produce MPD would be more likely to drive the child completely insane, rather than leading to the fragmentation of personality."

Why do some abused children develop MPD, others not?

"Maybe all, certainly the majority, at least one personality will have an extremely high degree of intelligence. That highly intelligent child will

sophisticated alters."

What of intelligent children who are abused yet don't develop MPD?

"There are definitely factors that influence it, but I'm not convinced we have the ability to define them conclusively. The answer is so complex that I can only generalize. You would respond to a situation in ways very different from the way I would, and that has mainly to do with our conditioning. I don't know any other word to use. There's some research being conducted in the neuropsychiatric arena, which is a possibility. But a definitive answer? We just don't have one."

"In MPD, rather than simply losing touch with reality, the alters are functional in their way. One may take care of situations involving anger, another fear, another during confrontation. The functions of the alters become dominant in a situation similar to where they were set up to cope with. Some continue to grow, to mature, to interact with the world in a realistic manner, others are still living in the abuse."

What is it like when two or more alters integrate?

"My observance is that at the beginning I'm interacting with different personalities, and after, the person will begin to speak in terms of

"It's maybe best described by pointing out that before the split there was a unified individual, and now once again you have a unified individual."

Yager was almost poetic about integration. "It's just — profound. The stage must be set carefully. Discussion and education and treatment, and arriving at the agreement, the independent decision, that this is the way. The actual integration is reached by a ceremony of some kind. You might use the term ritual, but I think ceremony is a better word. I, as the therapist, assisting the patient in effecting a transformation."

Kerz's integration took place during hypnosis. "The doctor told us to see ourselves in front of a double mirror and look at our reflections. Then the mirrors squeaked together, and we saw ourselves blend. I can't really explain it, but it worked." As to how she felt afterwards, "Weird. I had all kinds of memories that I didn't have before, and it was hard to deal with. I didn't feel like there were two people anymore, but not exactly like one whole person either. There really isn't

a way to explain it."

Mary Kay's therapist also used hypnosis. "I could see myself and I could see the other

just kind of melted into each other. I could feel it while it was happening, and then when it was over, I felt...it's hard to describe. Like there was

who hasn't been a multiple feels like, and I never will. But each integration, I've felt...like I was light grey, and I'm being filled in."

Yager sees treatment as "choosing the best option possible. Cooperation may be the only real option. Integration may be best for others. It's not a cure, it's the closest we can get to a cure."

"We can try to alleviate the discomfort that MPD brings, the confusion, the emotional pain. An infant who is wanted starts life with an incredible advantage over an infant who is unwanted. Unfortunately, so many are unwanted. All I can do is, in some small way, try to reduce the fallout after the fact." He pauses.

The only cure for multiple personality disorder is to cure child abuse. And the only way to do that is to stop it. ■

Two or more distinct personalities exist within a single person and recurrently take full control.

alters in my mind. They all looked different. Under hypnosis, we looked at each other and walked toward each other and embraced and

more of me. I really couldn't tell you if I felt more like a whole person, because this is all I've ever known. I don't know what a whole person

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F Scott Fitzgerald was his classmate at Princeton; he lost his virginity to Edna St. Vincent Millay; he drank at the Algonquin with Dorothy Parker; Mary McCarthy was his third wife (the frequently beat her and locked her in a room and made her write fiction); a member of the Mumm champagne family was his fourth and last wife (in a fury one evening he hurled a copy of *Scrutiny* at her and, in his 70s, was unfaithful to her in a room at the Princeton Club). All this (and much more) aside, when Edmund Wilson died in 1972 at the age of 77, obituaries described him as "America's greatest man of letters" and "America's last man of letters."

As editor and writer for *Vanity Fair*, *The New Republic*, and *The New Yorker*, Wilson wrote hundreds of book reviews, always admiring and hectoring and discovering. For people like my father, born in 1914, younger than Wilson by a generation and a constant reader, Wilson until his death served as guide for what to read next.

As well as reviewing other writers' books and writing his own plays, poems, novels, and inquiries into everything from modernism to the American Depression to Russian Communism to the Dead Sea Scrolls to the Civil War to Canadian fiction, Wilson from boyhood regularly kept a journal. Three years after Wilson's death in 1972, Farrar, Straus began publication of excerpts from these journals with *The Twenties*. Now the fifth and last volume of these journals, *The Sixties*, has been published.

Sixty-four when *The Sixties* opens, Wilson still is writing primarily for *The New Yorker*; he and Elena Mumm Thornton have been married since 1946; their daughter Helen is a teenager. Wilson is teaching at Harvard as Lowell Professor of English, using as lectures the essays that will be collected in *Patriotic Gore: Studies in the Literature of the American Civil War*.

Wilson's health is not good — his dentist pulls his lower teeth, he is overweight, eats and drinks (at least a pint of whiskey a day) too much, exercises not at all, suffers from angina and gout. He is behind on his taxes late in 1960, the IRS notifies him that he is delinquent to the tune of \$70,000 and fines him \$7,500. Three years will pass before Wilson is able to settle his tax problems. Up to the moment of his death, although he steadily completes New Yorker pieces and turns in books to his publisher and endures a boring year's residence as a Fellow at Wesleyan Center for Advanced Studies (made happier by the presence at the center of his old friend Jean Stafford, also in need of cash), he never has enough money.

Old friends are dead or dying. In 1961 he writes that Hemingway's death "upset me very much. Absurd and inaffordable though he often was, he was one of the foundation stones of my generation." He dreams about his second wife, long dead, and Millay and his mother, both dead since 1951.

In summer 1961, Wilson writes, "As a character in one of Chekhov's plays says, 'be a man of the eighties,' so I find that I am a man of the twenties. I still enjoy something exciting, like animated conversation, gaiety, an uninhibited

Determined to Die Writing

By Judith Moore



Edmund Wilson's Last Journal

exchange of ideas. Scott Fitzgerald's idea that somewhere there were "glimmering."

Nothing much seems to glimmer. Wilson pays little attention to the civil rights movement, to campus uprisings here or in Europe. Television and the new movies bore him ("...the film about the bank-robbing young couple 'Bonnie and Clyde' he describes as 'Not bad as a picture, but rather disgusting.'"). *The Low Bug and Funny Girl* he rates as "both pretty terrible." The new rock

and roll and bearded, unkempt young army men. At the many dinners he and Elena attend, everyone seems to have begun to talk too loudly; usually, after drinking too much, he leaves early and writes later in his journal that by doing so he has again been inconsiderate of Elena).

In 1963 at an "evening dinner at the Strauses" (Roger Straus of Farrar, Straus and later Farrar, Straus and Giroux from 1950 was Wilson's publisher), Wilson meets "a handsome girl from Cal-

ifornia (Susan Sontag) who is one of Roger's new writers." In 1968 on a Friday night, Wilson notes that he goes to the opening of the *Rheingold* with the Strauses and Sontag. "I never have much conversation with Susan Sontag. Roger can't quite forgive me because I am not impressed by her. When I talked to her about the movies in the car, she discussed them in her usual pretentious and esoteric way. *Yellow Submarine* should have stuck to one style. It was a mixture of too many, an anthology." When I spoke of *The Charge of the Light Brigade*, she said she had liked the interpolated animated cartoons summarizing English history, which I had thought insignificant and had entirely forgotten about."

But Wilson is not entirely unhappy with young people he meets during the '60s. In 1960 he plays for guests his Nichols and May record. (Mike Nichols's and Elaine May's satirical cabaret act ran from 1957 to 1961, and recordings of these evenings also sold as record albums.) He likes the record and then, in New York, goes to see their show four times. "Even when I had ceased to laugh very much, I was fascinated by their ability to take the stage and hold it and to create a dramatic tension in every one of their sketches." Wilson finds May "perhaps something of a genius" and imagines her "probably passionate and strong-willed" and notes that in that way she reminds him of Mary McCarthy. "It is a good thing," he writes about May, that "I am too old to fall in love with her." Soon, Wilson is meeting Nichols and May at the Plaza, visiting Nichols at his country home, taking May to dinner.

The journal teems with famous names and biting description. Truman Capote "seemed to me a not unpleasant little monster, like a fetus with a big head." At a dinner party several years after Kennedy's assassination, Wilson notes with horror that Tennessee Williams, sitting next to Jacqueline Kennedy on a couch, asked her opinion of the Warren Commission Report. He reports that a friend has described New Yorker editor William Shawn as "a curious combination of Napoleon and Saint Francis."

Although he could be acerbic and even rude, Wilson was a loyal friend. Take the poet Robert Lowell, for instance. Married first to Wilson's friend Jean Stafford and then to Elizabeth Hardwick, Lowell's bouts of mania, to which alcohol was often added, could make Lowell an unpredictable and even violent dinner partner. But Wilson never turned down an invitation to Lowell's homes, nor did he ever cease inviting him to his.

In 1964 when Wilson was serving his fellowship year with Jean Stafford at Wesleyan, Lowell was invited there to a performance of his verse play, *Phaedra*. Wilson writes that poet Richard Wilbur "called to give warning that Cal [Lowell's nickname] was on his way and precariously high." It was like hurricane warnings on the Cape. Cal was indeed rather high — almost incoherently talking. After the performance, Lowell went to Wilson's apartment "and set up, she told us, tormenting her till five o'clock in the morning." Several paragraphs later, Wilson writes, "I always enjoy his [Lowell's] wide range of reading and reference, and his feeling for the important things in literature."

John Dos Passos, Wilson's friend since the '20s, over decades had become increasingly conservative. "Dos," he writes in his journal, "who is now a big Goldwater man, has written for *The National Review* a preposterous, hysterical piece about the San Francisco convention which sounds, as I have written him, like a teenager squealing about the Beatles." ("What on earth has happened to you?" Wilson writes to Dos Passos. "How can you take Goldwater seriously?") But for all Wilson's annoyance with Dos Passos's politics, Wilson regularly writes to his old friend.

Given his difficulties, Wilson's journal entries show him a man of bulldog courage. He writes, "Since I'll soon be fading out of it, why bother to read books, meet people, travel to foreign countries? I feel that I've pretty well canvassed the world, and what's the use of more experience?" But he refuses to give up. Already conversant in French, Russian, Greek, and Latin, and competent in German, Italian, and Hebrew, he takes up the study of Hungarian, "a tight crowded

hemmed-in little language — unlike Russian, which has the looseness of a large country." He travels to Canada to work on a *New Yorker* series on Canadian writers and to Israel during the Six-

Hazak, Hazak, Venithazayk, in English, "Be Strong, Be Strong."
He would need strength. His heart condition gradually worsens. One Sunday morning in New

Wilson's journal entries show him a man of bulldog courage.

Day War to do research for *The Dead Sea Scrolls*: 1947-1969.
On the wall above the desk he tucks up an index card on which he has printed a line in Hebrew:

York, he buys *The New York Times*, finds it too heavy to carry back to his hotel, and throws almost all of it away. Doctors urge him to have a pacemaker implanted. He refuses.

He confesses that he doubts his talent and gets out old reviews of his old books and reads them and feels comforted. He is determined that he will die writing. He does.

The editor of this last volume, *The Sixties* (Leon Edel, Henry James's biographer, edited the earlier journals). Lewis Dabney, writes that "very little has been excised simply because it is potentially embarrassing or offensive.... Wilson speaks his mind with little or no regard for people's sensibilities." Not only do all Wilson's journals offer a peek into living rooms and bedrooms (and nearby restaurant tables) where American writers gossip about each others' books and frailties, but they also serve as footnotes to the history of this century's American (and French, English, German, Russian, Canadian, and Italian) literature. ■

The Sixties: The Last Journal, 1960-1972 by Edmund Wilson. Edited by Lewis M. Dabney, Farrar, Straus and Giroux. 960 pp. \$35.00.

Back of the head
Old Eyes 1/17/1980

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LETTERS

continued from page 3
How Mr. Rogers Can Compare Vince Clark To Debbie Gibson Is Beyond My Comprehension
Once again, in the grand tra-

dition of the *Reader*, another piece of irresponsible journalism has been forced upon your readers ("A Glutton for Punishment," October 28). This doesn't surprise me, as the *Reader* doesn't have enough talented writers to do a decent piece of unbiased journalism. The way you have attacked 92.5 The Flash and 91X takes your journalistic integrity to a

new low. You don't even have the guts to use your own reporters (i.e., Mr. "I Hate Everyone" Stampone) to execute your warped agenda. Instead, you hide behind a piece "in response to an advertisement in the *Reader* soliciting music stories." Where you found Mr. Rogers, I don't know, but the droid he expects in your publication is not only self-cen-

tered, it's incorrect. I realize checking to see if a story is factual is not on your list of priorities: a phone call to verify the songs listed in the "scopes" would be the least any decent publication would do. This "Daydreamer" is obviously interested in only having a radio station play to his personal tastes—quality has nothing to do with it.

Let's review some of what Mr. Rogers heard. Stone Temple Pilots—He hates them. A multiplatinum album, a San Diego Music Award for best artist, everyone seems to like them... UB40—The largest-selling reggae act in the world, next to the late Bob Marley. Mr. Rogers calls them "reggae's answer to the Osmonds." Can you say "uninformed id-

iot"? Erasure—How Mr. Rogers can compare Vince Clark to Debbie Gibson is beyond my comprehension. I could go on, but it would be a waste of space to further print this imbecile's comments. To imply that The Flash is afraid to take any chances shows just how unqualified Mr. Rogers's opinion is. Here are a few examples:

The Flash was the first station in the country to play Ace of Base and Haddaway, both new and unknown artists who now have huge national hits (The Flash played these artists before anyone knew who they were!). The Flash also plays local unsigned artists every night at 9:30 on our "Local Artist Spotlight"; we are currently playing San Diego's own Natasha's Ghost's new single, "Lullaby," as often as any other song on our playlist, which includes the latest by superstars like U2 and REM.

The Flash does take chances and is an alternative choice for San Diego. Mr. Rogers is a pathetic example of an elitist music snob who feels only his personal choices are quality choices. Can you say "Get a clue"? Can you say "The *Reader* is a rag?" Maybe 92.5 The Flash and 91X should air public forums on the radio about how poorly written the editorial pages and overpriced the ad space is in the *Reader*. We would probably do that if we were as hard up for listeners as you are for readers.

Dwight Arnold
Vice President
Marketing/Music Director
92.5 The Flash

The Most Ridiculous Article I Have Ever Read
In the last couple of years I have become used to pointless debates about what is "alternative" and what isn't, but Andrew Alan Rogers's discussion of 91X and 92.5 was the most ridiculous article I have ever read ("A Glutton for Punishment," October 28).

The word "alternative" is an overused term that is used to describe everything from flannel shirts to hair styles. What nerve Rogers must have to think that he can name the 11 musical acts that "define alternative." I find it especially offensive that he chose to include acts like Big Star, Leonard Cohen, and Blake Travickson, who were making great music long before some overpaid pop journalist coined the phrase "alternative." There is good music and there is bad music, and every person has a different opinion about who fits into each category. If Rogers-Zet not think of a better term to describe these very different artists, then he should not be writing about music.

As for his attack on 91X

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continued from page 40
and 92.5, of course they play the same songs over and over again. Of course these songs tend to be commercial; after all, these radio stations are businesses and businesses exist to make a profit. I wholeheartedly agree that Nick Cave makes some incredible music, but I can not imagine thousands of young girls

jumping up and down to the latest Nick Cave tune. 91X does what it needs to do, and it succeeds because it plays what the majority of people want to hear.

Besides, would true music fans really want the major commercial radio stations to

play all of their favorite bands? Would you really want to go to an SDSU keg party and hear all of the fraternity boys singing along with Tom Waits instead of the Red Hot Chili Peppers? What would the self-righteous "alternative fascists" have to feel superior about if everyone listened to the music that they liked to think of as their own?

Rogers's biggest mistake was wasting his time listening to 91X in the first place. If you don't like what the radio is playing, why don't you turn it off and put on one of your 13th Floor Elevators records? If Rogers were the true music fan that he claims to be, he wouldn't waste his time complaining about radio stations that are basically good at what

they set out to do. Instead, he would be out at some dusty record store hunting for something that he has never heard before. Unless, of course, he thinks that he has already heard everything worth listening to.

Valerie Sasparrilla
San Diego

I Thought It Was Great

I wanted to comment on your article "A Glutton for Punishment" (October 28) by Andrew Alan Rogers. I just wanted to say how wonderful it was and precise and I thought it was great that you published something like that.

Rachel
San Diego

Mayor Susan Golding's Consistent Inconsistency

"Religious Furor Surrounds City Council Invocation" ("City Lights," November 4) by Thomas K. Arnold reports Mayor Susan Golding's consistent inconsistency when she fails to uphold "separation of church" in public office. Both as a member of the board of supervisors and as mayor, Susan Golding has upheld and voted that the Roman crosses have legal status on public property. Although the court has ruled to the contrary, the Roman crosses are still on San Diego city property to date.

Therefore, the Roman crosses either are not denominational or are plus signs, as perceived by Mayor Susan Golding. If this is the official case, the logical progression is to have public prayers given by San Diego's religious leaders to invoke Jesus at city hall council meetings. The mayor can't have it both ways, by pandering to the citizens of San Diego, by fudging this issue.

I have attended city hall meetings on an ongoing basis for the past 12 years. The public prayers fall into the same political arena as the salute to the flag and the giving out of plaques by members of the city council and the mayor. To date, there hasn't been one city council member who has been a "profile in courage" in upholding the Constitution, which is the law of the land for one and all. Both public prayer at city council meetings and the Roman crosses are the one and the same, which is a separation of church and state, an ethos which has served Americans well for over 200 years.

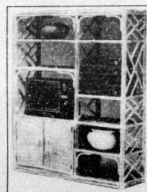
Art Salberg
San Diego

You Have Offended A Lot Of People In The El Centro/Imperial Valley Area

I'm an avid reader of the Reader. I wholeheartedly agree with the two commentaries that were in the November 4 Reader ("Letters") regarding the article that was written about El Centro, "Out Here in the Middle of Nowhere," October 31, 1993. It is labeled "Shabby." Irresponsible Drivel! and the other is "A Rather Droll Piece to Live."

continued on page 42

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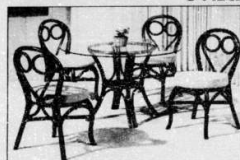
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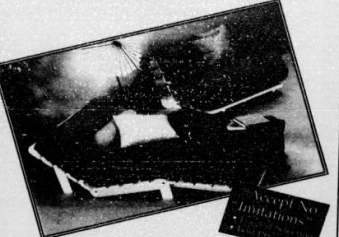
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continued from page 42
The racial undertones are clearly evident in the article that was written by Lawrence Osborne. I agree with those two comments, and I'm surprised that the Reader would publish something with such clearly and evidently racial un-

dertones. I suppose I'll continue reading the Reader, but please be aware that you have offended a lot of people in the El Centro/Imperial Valley area.

Name withheld by request
P-E-D-A-N-T-I-C
When I phoned in a letter, I used the word "polemical" ("Letters," November 4).

When my letter was published, this word was rendered as "po-litical." I invite, in fact I request, that the transcriber look up the word "polemical" in the dictionary. That's spelled p-o-l-e-m-i-c-a-l.

Dale Chock
San Diego

El Centro At Fifty-Six Miles Per Hour
I have a comment at all the indignant letters in today's issue ("Letters," November 4) concerning Lawrence Osborne's article on El Centro. I enjoyed the article myself, but

evidently a few people in El Centro are highly incensed and very touchy about it. Well, if they don't like it, they could always get some sort of pamphlet printed up at their own expense praising El Centro and listing what they perceive

to be the virtues of El Centro and at their own expense distribute it to all the outlets that hand out the Reader. If every article you had just went into the praise of some town or village like a public relations piece, I wouldn't find the Reader very interesting reading.

I'll never forget in August 1974, I was returning to San Diego after an absence of 30 years. I was coming to California on the freeway from New Orleans, and someplace in the desert west of Yuma someone started following me in an El Centro police car. He followed me for about three miles and then flagged me over and gave me a ticket allegedly for pulling a trailer at 56 miles per hour. I saw him behind me for three miles and I was going 55. That was my welcome back to California. You can imagine I have very warm feelings for El Centro and the people who live there. Bob
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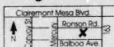
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All Those Braids and Swords and Kilts

Royal Regiments on Parade

Everybody's got to make a living. I
know that. And they say the
audiences love it. English and
Scottish boys in military garb cavorting
around the green, marching, dancing,
playing brass-band tunes. British pomp
and pageantry is what they call it. But did I
bring up my lad for that? I ask you.

Of course,
it's not as though
you'd pay
particular
attention to my
Robbie. He's
only one of a

troupe of 90. "Royal Regiments on Parade"
isn't a ballet company, with stars in tutus
or whatever they call them. What people in
the 74 cities on that cross-America tour
want to see is groups like the Argyll &
Sutherland Highlanders, the Princess of
Wales' Royal Regiment, and the Royal
Anglian Regiment. They want to see lads in
regalia charging the guard at Buckingham

Palace. They want to see Scotsmen
in kilts dancing to "Highland
Lassie" and "Scotland the Brave"
played by the Pipes of the First
Battalion. What do they care that
my Robbie, an honest boy from
Liverpool who could have followed
his dad in the butcher's trade is
participating in a glorification of
immorality?

Maybe nobody else realizes it
but me. Even my fellow manicurists
in the hairdresser's shop think I'm



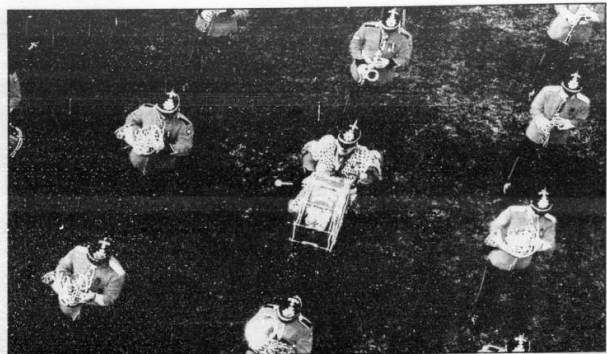
dad. But virtue is virtue, that's what I'm
saying. And what virtue can there be when
you've got all those honest young British
men, all those braids and swords and kilts,
all that fancy lighting, all those American
stadiums filled with cheering military-
march fanatics, in honor of the 40th
anniversary of the coronation of Queen
Elizabeth II?

She's a nice enough lady, I wouldn't say
a word against her. If what she likes best in
the world is horses, that's all right with me.
She's got horses and I've got virtue, that's
the only difference. Because, let me tell
you, I wouldn't be the one to go off
hunting fawns when my eldest son was
having dirty conversations with some

Calendar LOCAL EVENTS

married woman over the phone and the whole population of Great Britain was listening in! And what else has been for these 40 years but adultery, fornication, marital separation, and polo? Will the American families bringing their innocent children to the San Diego Sports Arena be thinking of that when the Princess of Wales' Royal Regiments prance out on the field?

Don't get me going on the Princess of Wales or you'll never hear the end of it. When she's out with her girlfriends on those Mediterranean islands or whatever they are, looting around on the sand and showing off her female graces to photographers drunk with lust, I'll bet the song she's listening to aren't the ones the Royal Regiments will be playing, like "Amazing Grace" and "The Saints." More like saxophone music and French songs, I should think. But then I wonder about those Americans. They still go mad with ecstasy any time a member of the royal family does anything at all. Never mind coronations, they'll kill for tickets to the Royal Divorce.



And don't they know anything about their own history? You should be seeing us, Mum," my dad writes me, "when we march into the arena as a massed band of redcoats. It

would make you proud to be an Englishwoman." Maybe it would make me proud, but why would Americans cheer to see a massed band of redcoats? And on their own Veteran's Day, no less! The

next thing, they'll be celebrating the coronation of George III. Ever since he was a little rick playing with his tin soldiers, Robbie has been a fan of the royals and a supporter of the

monarchy. No surprise he's gotten into theatrical military maneuvers instead of carving pork. But as his mum, I don't think there's been a legitimate monarchy in England since

William the Conqueror came over and took what wasn't his to take, followed by all his French chippies in tatus or whatever they call them.

As for those Germans from Hanover, don't even talk to me about them. The last English king who knew that virtue is virtue was Edward the Confessor, and I'm not talking about Prince Edward (though I'll wager that lad's got something to confess). If we want to see marching that'll really stir our hearts without corrupting our morals, what we need is a world tour by the Royal Anglo-Saxon Regiments.

Still, if people get a thrill out of seeing English soldiers dancing, I suppose they've got to make do with what they have — and at least Robbie sends his da' and me a bit of his salary every month.

— A British mother (name withheld by request)

Royal Regiments on Parade
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Calendar LOCAL EVENTS

We Tend to Have Affection for Bats

Talk by Ray Hardcastle and Sara Giobbi of San Diego Grotto

Thanks to Mark Twain, we all harbor at least a touch of the spelunker. Those scenes of Tom and Becky wandering through the sinuous underground passages, giggling at the "shining stalactites...the length and circumference of a man's leg...skirting subterranean springs and lakes, then suddenly falling into 'deep stillness' that 'laid a clammy hand upon [their] spirit' — the whole adventure has been chiseled into our national consciousness. At the same time, those of us who live in San Diego County may feel that exploring caves is something American-only do while vacationing in New Mexico or Kentucky or some such place where the earth is least climbable, more stable.

I certainly assumed this to be the case until the day I hiked out of Arroyo Tapido within the Carrizo Badlands section of the Anza-Borrego Desert. For a while, my friends and I made our way through shot canyons barely wider than our shoulders, but eventually we came upon roofed chambers created by flood waters that had eaten through the soft clay. Some of the caves were little more than extended overhangs, but others were deep enough that we had to use our flashlights. We stopped where we were well within the biggest one, and switched off all the illumination, and I could almost feel my eyes straining. To no avail. The darkness was so total it was alien, the cave as respectable as anything I'd ever imagined getting myself into.

I've since learned that there's



San Diego Grotto members in a California cave

even more to local spelology than Ana-Borrego's marvelous mud caves. There's even a whole organization of ardent cavers, the San Diego Grotto, part of the National Speleological Society. The group meets the second Monday of each month in various members' homes. Only infrequently do they make public presentations, as Ray Hardcastle and Sara Giobbi, two leaders of the organization, will do next Thursday evening. Hardcastle says his group has no interest in recruiting people or trying to promote caving. "Caves are delicate environments. If the traffic gets too high, it can destroy them." Uneducated explorers can also harm themselves. "But if you are interested in caves and you want to do it right, the best way to do it is through the San Diego Grotto," Hardcastle says.

Hardcastle is also quick to point out that San Diego Grotto members are not spelunkers, though shot canyons barely wider than our shoulders, but eventually we came upon roofed chambers created by flood waters that had eaten through the soft clay. Some of the caves were little more than extended overhangs, but others were deep enough that we had to use our flashlights. We stopped where we were well within the biggest one, and switched off all the illumination, and I could almost feel my eyes straining. To no avail. The darkness was so total it was alien, the cave as respectable as anything I'd ever imagined getting myself into.

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engineering, hydrology. Cave biology is fascinating. One of the things we tend to have affection for is bats.

The local cavers also organize field trips, typically three weekends out of four. Some are clean-up forays. Spelunkers, after all, were defacing caves back in Twain's day; Tom and Becky noted "names, dates, post-office addresses, and mottoes" that had been "treasured" in candle smoke upon the rocky walls. Today the graffiti tends to be spray-painted and accompanied by beer cans and other trash, all of which the cavers deplore. "We really do something about it," boasts Hardcastle. "We're sort of an underground Sierra Club."

"Caves in general are far safer than mines," says Hardcastle. "But generally speaking, caves are dangerous" — some more than others. "Last last weekend we were free-climbing above a 140-foot drop (in the Sierras). That's as high as a 14-story building." That's an easy cave. There were doctors right there when it happened. But it still took four days to get her out. — Being far back in a big cave system is the equivalent of being on the dark side of the moon. Because it's so hard to get in and out it's sort of like entering a different world. The rules are different. "But that's part of the satisfaction. To get into these things, you have to have accomplished a lot. Beside the physical skills, you also need a lot of mental skills." Sara Giobbi and Ray Hardcastle's talk on caving next Thursday will cover all aspects of the sport, from safety to conservation, and will include a slide presentation on types of caves and their formation.

— Jeanette De Wyse

Slide-illustrated talk by Ray Hardcastle and Sara Giobbi of San Diego Grotto
Next Thursday, November 18, 7:00 p.m.
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Calendar LOCAL EVENTS

Forget My Friend the Young Boar

Third Annual Conference on Books in Spanish for Young Readers

It's hard to imagine an academic institution better positioned for the future than the Center for the Study of Books in Spanish for Children and Adolescents, located at California State University San Marcos. By the turn of the century, the majority of Californians will be Spanish speakers. And regardless of NAFTA's fate, the unification of U.S. and Mexican economic and cultural interests is historically inevitable. Within this ever-broadening sphere, of which the U.S., like it or not, is a part, millions of children will need to be educated. If all this seems too theoretical, consider what the center's director, Isabel Schon, says about the future of Spanish-language publishing: every major American publisher has started publishing in Spanish or plans to start soon. The Spaniards, Schon says, who have long held a virtual monopoly on Spanish-language publishing, are very nervous. Schon is a native of Mexico City and a CSU-SM professor, holding degrees in reading education and library science. But children's literature is her first love, and she now heads the only worldwide center for the study of Spanish-language children's literature. Individual countries — Argentina, Mexico, and Spain, for example — have their respective research institutes for children's books published in their own countries. But Schon's reference center San Marcos hopes to amass and study all books in Spanish for children and adolescents published in all

countries since 1989. She also seeks to include all American children's books published in English that are about Hispanics and Latinos. "But it's not just for children," Schon quickly adds. "There are many, many English-speaking adults who are learning Spanish who buy or who want to buy Spanish language children's books in order to practice their skills or improve their vocabularies."

Schon evaluates the writing and illustrations and publishes no-holds-barred critiques of the literature. Individual countries — Argentina, Mexico, and Spain, for example — have their respective research institutes for children's books published in their own countries. But Schon's reference center San Marcos hopes to amass and study all books in Spanish for children and adolescents published in all



of this effort is an annual conference held in San Diego. The day-long event offers dozens of exhibits on books in both Spanish and English (this year more than 60 publishers will be represented), lectures, lunch, and entertainment.

This year's conference also features a lecture (in Spanish) by former Mexican president José López Portillo, the author of six books on Mexican history and law, on the dynamics of Mexican politics in the Aztec Empire. Stephen Krahen, a professor and widely published specialist in bilingual education and reading from USC, is also a featured speaker (in English). Schon is especially eager for people to see for themselves the diversity in Spanish-language literature for children and adolescents. The conference also offers opportunities for attendees to meet and talk with authors. If you and/or your child is learning to read Spanish, if your child speaks Spanish and you're looking for stimulating reading material, there will be something at the conference to please you, Schon says. The event is not only for trilingual and educators.

— Abe Opiacar

use as well as clumsy sentence constructions and two incredible spelling mistakes." Children's literature is a relatively new genre in the Spanish-speaking world and hasn't been around long enough or been circulated widely enough to establish universally recognized characters like Winnie the Pooh, Curious George, or Stuart Little

standards in editing, story value, and illustration are as high as those of the best English-language children's literature. In addition to producing literature reviews, the center houses a 4000-volume reference library (open to the public for on-site use) and holds various events to educate teachers and the public about Spanish-language children's literature. Part

The Third Annual Conference on Books in Spanish for Young Readers
Saturday, November 15, 8:00 a.m. to 5:00 p.m.
San Diego Convention Center (upper level), West Harbor Drive, downtown SDS
For information call 782-4070

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Calendar LOCAL EVENTS

The Light Was Busy

A.S. Byatt Speaks on "The Importance of Pleasure: New Relations Between Readers and Writers"

You have to read A.S. Byatt," said my friend the lady lawyer over dinner. "She's really wonderful."

"What does she write?" "Oh, novels, big English novels...but they're also literary history...and literary criticism...she makes up Victorian poets...and she writes their poetry...and modern scholars try to uncover the hidden truth in their lives...Well, you just have to read it."

"What does 'A.S.' stand for?" "I don't know."

"Now there's a hidden truth to uncover...Shall we have dessert?" I always pay attention to this friend's opinions, so I immediately went out and bought *Possession*, which was the particular novel she had been talking about (it was published in 1990 and won Britain's Booker Prize for that year).

Yes, it was "really wonderful!" That led me to Byatt's earlier (1978) *The Virgin in the Garden*, which is about a pagan in a provincial English town in celebration of the coronation of Elizabeth II, and the various locals who become involved in it.

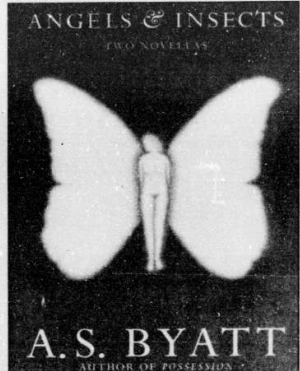
After that, I had to read *Still Life* (1985), which treats the same characters at a later stage in their lives, and also has a great deal to say about Van Gogh. I then went on to her earlier novels, her short stories, her collection of literary criticism (appropriately titled *Passions of the Mind*), and her book on Iris Murdoch, a novelist of similar intelligence and narrative power. I haven't yet

and the intricate narrative interplay between the paganist about Elizabeth I and the lives of the mid-20th-century English people in whose midst it is produced. *Possession* demands even more literary education on the part of the reader. Much of it is in an academic setting, where conflicts among various current modes of literary criticism play an important role in the action. The rest takes place in the previous or, sure, where the central action is a passionate love affair between two Victorian poets. There are lengthy excerpts—in expert stylistic pastiche—from the narrative poems of the eminent (although totally fictional) Victorian writers Randolph Henry Ash and Christabel LaMotte. The Ash-LaMotte romance is

the poets' works and their hitherto secret, scandalous passions. To appreciate this novel fully, you must be as possessed by the history and profession of literature as the author is, which is saying a great deal.

But if you are the right kind of person, Byatt's novels are incomparably fascinating. Their multiple levels of narrative eventually form a structure that seems to encompass everything, a total world, like that of Proust (whom Byatt acknowledges as the greatest influence on her own work). And, whether in prose or in verse, what a brilliant writer she is! Here is young Marcus, having a nervous attack.

The light was busy. It could be seen gathering, running and increasing along the lines



A.S. Byatt

bright intermittent streams of sparks from glossy laurel leaves and short blades of grass. It could also be seen moving when no object reflected, refracted or directed it. In loops, eddies, powerful direct streams, turbulence and long lines proceeding without let through vines, trees, earth, himself, what had been a condition of vision turned to an object of vision.

And here are some lines from Christabel LaMotte's *The City of Is*, where the town is being engulfed by the personified raging sea.

Lady, his waves are black and build the stinking pitch, the raging oil, the mounds and mounds, his million jaws/snares at the tower

paralleled by an affair between the two young, late-20th-century English scholars who are investigating the relationship between

with open maws/Fringed with foam-teeth, cur'd and white/shape-shifting mouners of the night/Now one, now myriad, open, high/Lady, I cannot see the sky...

As to Byatt's own mysteries, I can solve one of them for you. Her full name is Antonia Susan Drabble Byatt; she is the older sister of the novelist Margaret Drabble. Other personal matters and justifications of her way of writing you may hear about from the author herself, when she lectures this week at UCSD under the sponsorship of the Friends of the UCSD Library.

—John Peter Applebranch
A.S. Byatt speaking on "The Importance of Pleasure: New Relations Between Readers and Writers" Friday, November 13, 7:30 p.m. Price Center Theater, UCSD 620 (\$15 for Friends of the UCSD Library) 624-2833

EVENTS LISTINGS

Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 6 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to: READERS' EVENTS EDITOR, P.O. Box 58083, San Diego CA 92186-5803.

BAJA

Que Te Ha Dado Esta Mujer? This musical homage to Pedro Infante by the Mexico Jazz Ballet will be performed Saturday, November 13, 8:30 p.m., Tijuana Cultural Center, Paseo de los Heroes and Mina Street, Zona Rio, Tijuana. \$27 U.S. For information call 011-52-66-84-11-11 x302.

"Women through Time," an exhibit of photography and a lecture by Alvaro Franco, will be presented Tuesday, November 16, 5 p.m., Teatro Universitarios, Calabazas, Tijuana. Free. 011-52-66-82-10-33

Omnimax Films. Tropical jungle is now showing in the dome theater at the Tijuana Cultural Center week days at 3, 5, 7, and 9 p.m., with additional showings at 11 a.m. and 1 p.m. on Saturday and Sunday.

Ring of Fire continues at 6, 8, and 8 p.m. daily, with an additional screening at noon on Saturday and Sunday. People of the Sun continues to screen daily at 2 p.m.; this film is shown in English on Friday, Saturday, and Sunday.

Admission is \$4.35 for adults and \$2.15 for children for Tropical Jungle. Ring of Fire tickets are \$4 for adults, \$2 for children. Admission to People of the Sun is \$4.50 for adults, \$4.50 for children. The center is located at Paseo de los Heroes and Mina Street in the Zona Rio. For more information, call 011-52-66-84-11-11 x302.

OUTDOORS

Roaming Tarantula Spiders are occasionally seen this time of year crossing rural roads or marching through some of San Diego's canyon bordering neighborhoods. Doggedly searching for a mate, a male will try to hold its course despite your best effort to deflect or hinder him. Decide in temperament, most tarantulas will tolerate gentle handling; they may bite, however, if provoked. Despite their fearsome reputation, tarantula venom is less powerful than a bee's.

The Waxing Crescent Moon and three planets will cluster together in the eastern sky at dawn, 5:30 to 5:45 a.m., on the morning of Friday, November 12. To the left of the moon, you'll find (top to bottom in a straight line) Jupiter, Venus, and Mercury. Mercury, being much less bright than the others, may only be visible in binoculars.

1993's Highest Predicted Tides (+7.5 feet) occur on Saturday, November 13, at 8:02 a.m., and on Sunday, November 14, at 8:41 a.m. Sunday's high tide falls approximately to one of the year's lowest tides, -1.7 feet, at 1:48 p.m. This high-low tide period coincides with the moon being at new phase and near perigee

(closest to earth in its orbit) at the same time. These circumstances maximize the moon's tidal pull on the earth. A similar situation will occur at next month's new moon (December 12-13) as well.

Take Advantage of the Abundant high tide on Saturday, November 13, from 8 a.m. to noon, during an Audubon Society field trip at Crown Point. Birds such as rals, gulls, terns, skimmers, and other waterfowl should be abundant. To

reach the spot, take I-8 west to the exit for Mission Bay Drive/Sports Arena Boulevard. Go north (right) on Ingraham, continue on Ingraham until the outskirts of Pacific Beach, where you'll turn right on Crown Point Drive. Meet the group in the farthest north parking lot. There are restrooms and water, being binoculars and a field guide. There will be no hiking on this fine outing. Need more information? Call 280-7710.

Spent Some Time Outdoors. The Friends of Famosa Slough are calling for volunteers to help clean up around the Famosa Slough and Famosa Channel on Saturday, November 13, beginning at 9 a.m. Meet at the intersection of Famosa Boulevard and West Point Loma Boulevard in the Loma Pond/Beach area. Free; rain cancels. Call 224-1991 for information.

Native Plants are the subject of a walk through the Tijuana River Na-

tional Estuarine Reserve, the 1500-acre wetland immediately north of the international border, on Saturday, November 13, from 9 a.m. until noon. The walk will be led by a naturalist from the California Native Plant Society. Meet at the corner of Fifth Street and Iro Avenue in Imperial Beach. Free; \$15-\$30. No reservations required.

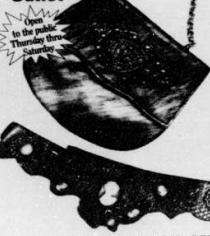
Quail Trail, a free guided tour of Quail Botanical Gardens is offered every Saturday at 10 a.m. Meet at the

Vistano's Center north of the parking lot, 230 Quail Garden Drive, Encinitas. There is a \$1 parking fee. For more information, call 436-3036.

Palm Walk Without Tours offers its monthly hour-long guided stroll past many of Balboa Park's palm tree stands on Saturday, November 13, at 10 a.m., starting from the park's Botanical Building. Free. Call 235-1114 for more information.

Old Encinitas East, including south jumper, east fourth, and east fifth.

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Designer Leather Belts & Bags
50% to 75% Off
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Belts from \$5 • Bags from \$10
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DEL MAR



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Del Mar's most relaxing attraction is The Stratford Inn. Located walking distance to Del Mar's scenic beaches, many of our rooms feature ocean views, balconies and patios. The Stratford is the perfect retreat from Southern California's fast lane. Relax next to the Pacific. Your evening in Del Mar includes:

- * Seaside accommodations for two
- * Romantic dinner for two at The Chart House in Cardiff
- * California continental breakfast
- * Additional nights (without dinner) available for \$65

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**STARTS MONDAY
4, 6, & 11 PM**

Calendar LOCAL EVENTS

will be highlighted on a historical walking tour offered by the Economic Historical Society on Saturday, November 13, at 10 a.m. The walk departs from the Mercantile, at the southeast corner of Grand and Broadway. The tour will last approximately one hour, and reservations are unnecessary. Free. Call 739-8703 for more details.

The Time, the Tides, and the Calender Congress to allow the annual Walkabout walk from La Jolla to Encinitas, this year on Saturday, November 13, at 11:15 a.m., meet at the bus stop in front of the VA Hospital off La Jolla Village Drive (park in the rear of the visitor's lot); the group crosses I-5, heads down to Scripps Pier, and then heads north over 181 miles of hard-packed sand, for the roughly 5.5-hour walk. Bring food for a break at the foot of 15th Street in Encinitas (where walkers can also join or leave the group). Most walkers finish with sunset at Moonlight Beach in Encinitas and a celebration dinner and then return to the starting point by bus. The walk is free, but bring money for food and housing. For additional information, call 231-SHOE, or leave a message at 460-8720.

Three Plant Communities are in evidence on the short hike up Murray Canyon, toward the top of the 1918 dam in Mission Trail Regional Park, take a canyoneers hike on Saturday, November 13, from 1 to 2:30 p.m., to take this route through chaparral, coastal sage scrub, and a streambed habitat. To meet up with the hikers, from I-8 take College Avenue north to Del Cerro Boulevard, and then

turn right. Turn right on Madra, and veer to left after two blocks (name changes to Del Cerro Avenue). Turn left (not) at Arroyo Avenue, and left on Adante Avenue, and find parking. The meeting is free. For more information, call 232-8821-8203.

Hammagblids will be brought by Project Wildlife volunteers to the Chula Vista Nature Center for a "Wildlife Encounter" on Saturday, November 13, from 1 to 2 p.m. The public is invited to view these graceful beings and to learn about them. All the animals in this program have been injured in some way and cannot be released back into the wild. (These encounters take place every second Saturday at the center.) For more information, call 422-2481.

Plants Have Provided Food, Medicine, Shelter, and tools for human survival from the beginning. Join a naturalist at the Blue Sky Ecological Reserve on Saturday, November 13, at 1 p.m., for a 1.5-hour walk, to explore the plants of the reserve and their uses. Wear comfortable walking shoes and carry water. For further information, call 486-7218. Walks are free. Find the reserve on Laguna Road, one-half mile north of Lake Poway Road, in Poway.

Many Different Bird Sightings are promised during a walk planned every Thursday night from 7:30 to 9:30 p.m. at Eagles, 3848 Century Street, in Hillcrest. Beginners are welcome. The cost is \$2.50 per person. Call 296-2141 for more information.

"Mim. Cade IL. The Fall" is the second of dance/theater Contraband's trilogy of works based on the poetry

and life of Miralza, a 16th-century Indian mystic. South's 14th performance season opens with performances by Contraband, Thursday through Saturday, November 11-13, at 8 p.m. each evening. The company consists of dancers, artists, and musicians. This piece focuses on the issues of empowerment, love, sex, violence, sacrifice, and commitment.

Performances can be seen at the San Diego City College Theater, located on the corner of 14th Avenue and G Street. General admission is \$15, students \$13, members \$12. For advance tickets and more information, call 235-8466.

The Leontide Menor Showmen, normally yielding a modest display of about 15 to 20 male events per hour (under clear, dark skies), peaks on the morning of Wednesday, November 17. The best viewing time is between 6 and 8 a.m. All Leontide menors appear to radiate from the constellation Leo, which currently lies high in the south at dawn. Every 33 years, the earth passes near or right through a great lump of debris in the Leontide meteoroid stream. During the 1960 Leontide shows, observers in the American Southwest witnessed a short-lived display of up to 100,000 meteors per hour—that's nearly 30 per second! It may be possible to see such a display again in mid-November of 1998 or 1999.

DANCE

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steps at the North County Dance Arts Studio, 7750 El Camino Real, in La Costa. The fee is \$35 for members, \$10 for non-members. Call 862-2374 for information and tickets.

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FILM

A Subtle Absorbed Satire on the Japanese obsession with corporate and academic success is found in *The Family Game*, a 1983 film by Yoshimoto Marita. The film explores the frustrations generated by a preoccupation with material aspirations and social status. The film garnered a Japanese Academy Award for best picture. Enjoy this "Film For Sunday, November 14, from noon to 5 p.m., at the Recital Hall in Balboa Park. There will be dancing and entertainment; dancers are encouraged to wear costumes. Admission is free. Call 422-5540 or 462-7632 for further information.

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LECTURES

A Profile of American Frontmen of the late 19th and early 20th centuries can be gained during the lecture planned at the San Diego Museum of Art in Balboa Park today, Thursday, November 11, at 6 p.m. Suzanne Semon, director of Art at the Museum, will deliver this talk, entitled "The Art of the Front." For more information, call 232-5931-5186.

"The Importance of Pleasure: New Relations Between Reader and Writer" is the topic when author A.S. Byatt lectures in the Price Center Theater on the UCSD campus on Friday, November 12, at 7:30 p.m. Byatt says, "My novels are about habits of thought and imagination." She explores the struggle of the individual to discover and then live out her identity. Her novels include *Passions: A Romance*, *Still Life*, and *The Virgin in the Garden*, and she has also published short fiction and criticism. General admission is \$20. For further information, call 534-2253.

Parking permits are required on the UCSD campus, cost \$3 in the evenings, and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

"Native History Adventures in Baja California" is the theme of the program set for Friday, November 12, at 7:30 p.m., hosted by the American Cactus Society. Speakers include geologists Don Albright, who leads natural history trips for the San Diego Natural History Museum; Wes Farmer, author of *Tule Wonders of the Sea of Cortez*; marine biology professor Lane McDonald, who will describe 16-day educational and research trips to Bahia de Los Angeles; and Bob Clark, who will cover whale-watching trips to Baja.

For the talking and watching the slides and videotape in the Otto Center Art Museum, seated south of the main entrance gate to the San Diego Zoo. The talk is free. Call 482-1518 for more information.

The Third Annual Conference on Books in Spanish for Young Readers is slated for Saturday, November 13, from 9 to 4 p.m., at the San Diego Convention Center, 111 West Harbor Drive, downtown. The conference will feature a lecture on the dynamics of Mexican politics during the Aztec empire by José López Portillo, by the former President of Mexico (attended at 11 a.m. in Spanish); a lecture by Stephen Kozlowski from USC on "Bilingual Education and Reading" (at 9:30 a.m.); an opportunity to meet with some authors; the musical dramatization *Platero y yo* by Juan Ramón Jiménez; and more than 70 book exhibits from the Spanish-speaking world and the U.S. Registration is \$25 at the door; donations! Dial 752-4070 for answers. This conference is hosted by the Center for the Study of Books in Spanish for Children and Adolescents, at USC, San Marcos.

The "Oaks of California" are the topic when author Bruce Pavlik lectures at Grossmont Community College, 8800 Grossmont College Drive, in El Caimo on Saturday, November 13, from 9 to 11 a.m. The talk is hosted by the San Diego County Parks and Recreation Department. Tickets are \$4 and are available by calling 694-3030 or 475-1633.

"The Deep South" will be discussed when Ann and Bill Reinert talk at this month's meeting of the San Diego Geological Society, on Saturday, November 13, at 1 p.m. Prior to this talk, the society's 45-minute general class will be presented by Glen

Muller, addressing "How to Research Positive Records." This class begins at noon. The whole afternoon can be found in the St. Dunstan's Episcopal Church Parish Hall, 8586 Park Ridge Boulevard, in San Carlos. Free and open to the public. Call 284-2017 for more information.

San Diego-Based Artist Paul Guerrero will offer his insights into "The Horregracht," the current exhibit at the Museum of Contemporary Art, Downtown, in a gallery talk on

Saturday, November 13, at 2 p.m. Guerrero worked as a studio assistant for "Horregracht" creator Edward and Nancy Reddin Kneib in the early 70s and assisted with their first major retrospective at the Institute of Contemporary Art in London. He will offer personal background to help clarify the socially relevant and mythical aspects of their sculptural images." Hear the talk at MCA, 1001 Kettner Boulevard (at Broadway), Downtown. For more

information, call 234-1001. The lecture is free with museum admission. **"Critical Needs, Critical Lives: The Street Children of Latin America"** is the subject when David Isouage, former California Secretary of Health and Welfare, and current chairman of Hope Unlimited International (an organization establishing homes for abandoned children), talks at the next meeting of the Summit Foundation International Fellowship. Hear the lecture on Sunday, November 14, 10

a.m. at the East San Diego Masonic Temple, 7849 Tommy Drive (near the corner of Navajo Road and Cordova Mountain Boulevard), in San Carlos. Admission is free. Call 258-2018 for more details.

"The New Jewish Immigration to Southern California" is the topic when Professor Steven Gold of Whittier College presents the eight annual Robert Siegal Memorial Lecture on Sunday, November 14, at 2 p.m. Gold will focus on Soviet Jews and

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Calendar LOCAL EVENTS

Israelis who have immigrated here, their social characteristics, the social and economic adaptations they have made here, and their creation of communities, among other topics. The lecture is free and open to the public. Hear it at Congregation Beth Israel, 2512 Third Avenue, downtown. For further details, call 594-4835.

"Presenting an Alternative to Military Careers for Youth" is the subject of a talk to be given by John Mortimer of Project YANVO (Youth and Non-military Opportunities for the Humanist Association of San Diego) on Sunday, November 14, from 7 to 9 p.m. Hear the talk at the Joyce Reed Community Center, 1280 Cleveland Avenue, in the Uptown District development. Call 460-5301 for more information. The lecture is free and open to the public.

Lasting Impressions. "Society: The Almost Forgotten Impressionist" will be discussed by Dottie Sellen, at the next meeting of the North County chapter of the San Diego Museum of Art on Monday, November 15, at 10 a.m. Sellen is an intern at the museum. The lecture will be given in the Solana Beach Presbyterian Church, at La Mesa Santa Fe and Stevens Avenue, in Solana Beach, and it's free. Call 447-3219 for further information.

Many Commercially Available Herbs have been used by humans for centuries for healing. "Traditional Medicine in Modern Culture" is the lecture slated for Monday, November 15, at noon, at the San Diego Museum of Man in Balboa Park, when Barbara Fredrick traces the pattern of plant usage in the 20th Century. Conflicts of interest issues such as FDA regulations, testing procedures, herb potency, and herb safety research will be broadly addressed. The talk is free for museum members and \$4 for all others and can be heard in the Administration

Building at the museum. Questions? Call 239-2901 for answers.

Calculus-Square Maged and former Hollywood publicist David Mirach is the guest lecturer for a marketing class meeting in room 4009 at Mira Costa College, One Barnard Drive, in Oceanside, on Monday, November 15, from 6:45 to 7:45 p.m. The talk is free and open to the public. Call 942-2351 for additional information.

A Faculty Lecture by Peter Zwick is scheduled for Tuesday, November 16, at noon, in Academic Hall 104 on the campus of CSU, San Marcos. Zwick's topic is "Can Russia Change? Pushes on the Road to Reform." Attendees are welcome to bring a lunch to eat while getting informed. The CSU San Marcos campus is located on Twin Oaks Valley Road, in San Marcos. (314) 744-6863 for more details.

An In-Depth Look at Ernie Bernard's *Beast Woman* in a Friday Bar will be given by the San Diego Museum of Art's education depart-

ment on Tuesday, November 16, at noon. The talk is free with museum admission. Call 232-7801 for more information.

Marquetry, or Veneer Decoration, is a complex art whose beauty is widely appreciated but whose manufacture is not widely understood. In conjunction with the Timken Museum of Art's current exhibit, "The Age of Elegance: France in the 18th Century," Patrick Edwards will present a series of demonstrations on the art of marquetry. Edwards, a native San Diegoan who attended the Ecole Boulle in Paris, offers his final demonstration on Tuesday, November 16, at 2 p.m. at the museum, located in Balboa Park. Admission is free. Call 239-5548 for more information.

"Women Who Thirst" initiate the "WYCA's Women Speakers Series" on Tuesday, November 16, at 5:30 p.m. A cocktail reception and dinner will precede this program featuring NAKA attorney Ellen Olson of La Mesa, South Pole team member

Summa Sorby of Solana Beach, and Earl "Fathi" Hines. Admission is \$10 for members, \$12 for non-members. Find the Athenaeum at 1008 Wall Street, in La Jolla. Call 524-5872 for more information and reservations.

Get Comfy for an illustrated lecture by furniture maker Sam Malouf planned for Wednesday, November 17, as part of the next Volunteer Council meeting of the Mingei International Museum. Coffee will be served at 9:30 a.m., with the program commencing at 10 a.m., in Forum Hall, located next to the museum, in University Towne Centre, at 4405 La Jolla Village Drive, #1-7. In La Jolla. Admission is \$5 for non-members. Call 453-3300 for more details.

Catchy Title. "Second Thoughts on the First Amendment" is the topic when Peter Irons, professor of political science at UCSD, attorney, and former member of the National Board of Directors of the ACLU, speaks at the "Luncheon Lecture" at the UCSD Downtown Center.

Admission is \$10 for members, \$12 for non-members. Find the Athenaeum at 1008 Wall Street, in La Jolla. Call 524-5872 for more information and reservations.

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Hear the talk on Wednesday, November 17, running from 12:05 to 12:45 p.m. You're welcome to bring a lunch to consume while listening to the talk. The center is located at One America Plaza, 600 West Broadway (at Kettner Boulevard), downtown. Call 544-2900 for more information. The talk is free.

"Christians, Jews, and Muslims in African Slave Trading" is the subject when Professor Theodore Korschewski, Jr., lectures on Wednesday, November 17, at 4 p.m. Korschewski is the author of the forthcoming *Federal Inquirer: The Red Slave Campaign Against Black Millions*. The talk is part of the New Perspectives in Latin Studies lecture series and can be heard in Nasar Hall room 100 or 3050. Free and open to the public. If you have questions, call 594-4835.

Her Old-Fashioned, the "Wildfires of the Wild Animal Park" will be discussed and shown during the next meeting of the North County Photographic Society, set for Wednesday, November 17, from 8 to 9:30 p.m. Ron Gordon Garrison, a staff photographer for the San Diego Zoo, will show his photos of the recent fires at 7 p.m., following his lecture. He will conduct a night photography class (for \$30 per attendee). The cost for the meeting alone is \$3 for non-members. Catch it all in the Ecker Building meeting room at Quail Botanical Gardens, 1200 Quail Gardens Drive, Encinitas. Call 747-9536 for further information.

Large Islands on the topic for the next Special Species Lecture at the San Diego Zoo, slated for Wednesday, November 17, from 7 to 8:30 p.m. The cost includes desert. Members pay \$9 per program, non-members pay \$11 per program. Hear the talk in the Otto Center, located just south of the main entrance in Balboa Park, for information and the recommended advance reservations, call 552-3968.

"Jucuna Mountains and the Valley of the Moon: A Natural History Survey" is the subject of the next Anza-Borrego Natural History Series lecture and field trip (with optional overnight stay) hosted by the College of Extended Studies. The lecture will be held on Wednesday, November 17, from 7 to 9 p.m., the outing is set for Saturday, November 18, from 10 to 3 p.m. For detailed directions, information, and registration, call 252-4911.

"A Truly Canine View" is the subject at the Next Species Theater on Wednesday, November 17, at 7 p.m., when Margaret Bushdane from the UCSD Center for Anthropology and Science Sciences speaks. Cost for the program is \$5 for adults and seniors, \$1.75 for juniors, aged 5-15. The theater's H. Fleet Space Theater and Science Center is located in Balboa Park. For information, call 236-1235.

This talk is part of a new series at the center, offering weekly lectures concentrating "on the wonders of the universe." The multidisciplinary series seeks to view the universe through different sets of perspectives, from the scientific and technological to the philosophical and artistic.

Get Between the Stacks. Savannah Calloway has been a reference bibliographer and collection development librarian at the UCSD Undergraduate Library since 1978. On Wednesday, November 17, at 7:30 p.m., Calloway will discuss "Search Strategy Techniques for Library Researchers: An Introduction" for the next meeting of the San Diego Independent Scholars. Hear the talk in room 111A of the Chancellor's Complex on the UCSD cam-

pus. It's free and open to the public. Call 452-0867 for more information. Parking permits are required on the UCSD campus, cost \$3 in the evenings, and may be purchased at the Gilman Drive and Northview Drive information pavilion at the north and south entrances to the campus.

"The Constant Slamer: Mae West on the Issue of Race" will be discussed by Jill Watts on Thursday, November 18, at 6 p.m., in Academic Hall room 303 on the CSU San Marcos campus. Watts is an assistant professor of history at the university; she will address how Mae West viewed racial differences, how African-Americans were portrayed in her work, and other questions. The lecture is free and open to the public. Call 732-4114 to obtain additional information. The CSU San Marcos campus is found on Twin Oaks Valley Road, in San Marcos.

Humanist Photographer Walter Hosenstein will visit the San Diego for the opening of his exhibition at the Museum of Photographic Arts and to deliver a lecture entitled "From Pitt Street On..." next Thursday, November 18, at 6 p.m. The lecture will be given in the Grawson Bodian Lecture Hall in the Ruben H. Fleet Space Theater and Science Center in Balboa Park. Admission is \$5 for non-members, \$3 for members, and \$4 for students and seniors. Call 239-5262 for additional information.

"Exploring the North Region" is the subject at REI next Thursday, November 18, at 7 p.m., when Santa Cecilia and Ray Hawkade from the San Diego Grotto discuss the sport of caving in districts from spelunking, including equipment, conservation, basic and other wildlife, and their formation. REI is located at 3625 University Avenue, North Park, 295-7786. Free.

Designer, Painter, and Architect Herbert Turner will lecture on "Art and Architecture" at the San Diego Museum of Art in Balboa Park on Thursday, November 18, at 7 p.m. Tickets are \$5 for members, \$5 for non-members, and will be available at the show. Call 232-7911 x180 for more information.

The Personal Struggles Toward Literature on the topic for the next lecture will be the topic, when he's the featured speaker at "An Evening with Victor Villaseñor," hosted by the Friends of REIA/San Diego Latino Programs on Thursday, November 18, at 7 p.m., at the Shirley Theatre. Villaseñor was born in the barrio of Culiacán and raised in Oceanside, struggling with the language barrier and dyslexia before dropping out of school at the age of 16. General admission is \$8, members \$5, children 12 and under \$3 free. For ticket and other information, call 232-7795. USD is at 5908 Alcala Park, in the Linda Vista area.

Get the Big Picture. naturalist, anthropologist, ecologist, physiologist, linguist, explorer, and science writer Jared Diamond is in town to pose the question "The Great Leap Forward: How Did Humans Become So Different from Other Animals?" on Thursday, November 18, at 7:30 p.m., in the Casa del Prado Theater in Balboa Park. Diamond is also a researcher in human genetic, behavioral, and conservation biology (how does he find the time?). Advance tickets are \$5 for members, seniors, and San Diego Natural History Museum members. \$7 for all others. Call 232-3821 x203 for information and the required reservation.

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Calendar LOCAL EVENTS

A Magic School Bus Party with Dennis Manning, the resident astronomer from the Redden H. Fleet Space Theater and Science Center, is set for Friday, November 12, at 7 p.m., at the Old Loma Theater Bookstore. The presentation is geared for children in grades two through six; the subject is the solar system and will be explained with slides and demonstrations. The bookstore is located at 1530 Rose Canyon Place, Point Loma. Call 238-0465 for more information. Free.

A Queen and a Poisoned Apple are part of the story in the San Diego Little Theatre presentation of the musical *Beauty and the Beast*, running on various nights through Sunday, November 14. The production is performed and technically crewed by Junior Theatre students aged 8-18 and can be enjoyed in the Casa del Prado Theatre in Balboa Park. Tickets range from \$5 to \$7. Showtimes are Fridays, 7 p.m.; Saturdays and Sundays, at 2 p.m. both days. Call 239-8335 for additional information and advance tickets.

Knocking Tide Pools is one of the two classes being offered at the Birch Aquarium Museum on Saturday, November 13, from 6 to 11:30 a.m. Aquarium instructors will teach this class for children in kindergarten through second grade. Participants will get a first-hand introduction to tide pool creatures such as hermit crabs, snails, and sea stars to observe how they feed and protect themselves in their shoreline homes.

The second class is called *Surviving the Crunch*, for kids in grades three through six. Students will learn how inhabitants of the rocky intertidal zone survive the rigors of their harsh environment.

The fee for either class is \$20. Call 554-7523 for information, and the required advance reservations. Both classes will report on Saturdays through November.

Learn About the Indian Harvest Season about the San Diego County Museum of Man in Balboa Park offers a chance for children six to nine years. On Saturday, November 13, from 9:30 a.m. to 12:30 p.m. Participants will also make pumpkin bread. The cost is \$15 for non-members, \$12 for members. Call 238-0465 for information and reservations.

Thanksgiving Is the Theme for the Nanny Bird Story Hour planned at the Old Loma Theater Bookstore on Saturday, November 13, from 10:30 to 11:30 a.m. All ages are welcome. The bookstore is located at 1530 Rose Canyon Place, Point Loma. Call 238-0465 for more information.

As seen on BIG CITY NOOKIE By Abe Opincar

Last week during its five o'clock news broadcast, KGTV ran a four-day-long "extra" segment entitled "Your Cheatin' Heart," which concerned, naturally, infidelity. It's not unusual at this time of year, sweeps month, when turkeys get weepy and the wares of dream homes fill the air, for programming to become floundering, to engage in the kind of manic attention-seeking behavior we normally associate with four-year-olds ("What would you do, Momma, if I said a bunch of good words? I killed the cat?") I set the drape on (see page 77). Each net work tends to handle this troublesome month in its own fashion. —KJMB gives us Larry Himmel on "San Diego's Best Book Yards," KPBS, yes, even KPBS, offers us "Everything You Wanted to Know about Animal Sex." It's an odd, prurient time of year, older still when one considers that it's a time when most viewers are busy planning their long winter vacations and are hardly in the mood for frothy.

But sweeps month has nothing to do with viewers' moods and everything to do with the TV advertising rates, that are generally set in November. It's understandable then, given the season's heavy atmosphere, that KGTV should construct indecency as news. In a very abstract way, "Your Cheatin' Heart" was news.

Now, of course, you're thinking, "Infidelity is as old as the hills. And it's perfectly normal in November for people to start planning their long winter vacations and agonizing over whether or not they can endure another Thanksgiving Chuknukh-Christmas-New Year's with their respective bitch, or

son thereof. How can nookie be news?" Well, nookie, per se, isn't news, but bringing it into an intense, ly, some might say icky, local context, is news.

To understand this point, you would have to have seen "Your Cheatin' Heart," to have seen the San Diegans who appeared on camera as cheaters, as cuckolds, as cuckoldmakers. Some, like "Sarah," who cheated on her husband — "My emotional needs weren't being met" — were obscured by shadow, had their voices altered electronically. Others, like "Tony," who attributed his indiscretions to "alcoholism," appeared on camera in full, direct light focus. "Your Cheatin' Heart" even went so far as to follow a local private investigator, Greg Felcman, as he tracked a suspected adulteress to a Mission Hills restaurant where he videotaped her having lunch with a "friend" at an outside table. (We even watched the "friend," black curly hair and all, arrive, you could perhaps say "jauntily," away from what appeared to be Fort Stockton.)

Your natural reaction to these scenes, as a San Diego resident, would be, "My God, do I know any of these people? I mean, 'Sarah' looks sorta like that nasty teacher at the bank. I always knew she was the kind who couldn't be trusted." And your reaction would precisely be the point behind "Your Cheatin' Heart."

But to understand why the mini-series was news, you would have to have lived in San Diego for a very long time, much longer than two years. You would have to be able to remember back when Bob Date was the city's great TV celebrity, to a time when something like "Your Cheatin' Heart" wouldn't have been possible because, chances were, you actually would have recognized the adulterers.

"Your Cheatin' Heart" was made in the way it was made, with on-screen confessions, because San Diego has become large enough to be an anonymous city. You can appear on the evening news, gab about how you duped your spouse, express a vague sense of remorse, and sleep at night knowing you're wrapped in the nameless/messy afforded by a metropolis. In fact, the covert "news" behind "Your Cheatin' Heart" was that San Diego is now so huge that you don't have



Dr. Charles Nelson: He knows our secrets

to worry about your neighbors or co-workers spotting your thrilling ascriptions — it'd take a professional bodyline line Estimote to do that.

Actually, the only cozy hominess "Your Cheatin' Heart" provided was the sage counsel served up by Golden Triangle psychologist Charles Nelson. Nelson didn't have much to say that was specific to San Diego, but as a Point Loma High graduate who's practiced locally as a family counselor for almost 20 years, Nelson alluded to the fact that he's heard more than his fair share of San Diego hanky-panky sagas. He's a local repository for no-mistake stories.

And in big cities, it is psychologists — not neighbors or spouses — who know the secrets of our lives. ■

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clean and select the fossils to go into the museum's collection. For registration and additional information, call 232-3021 x205.

"Busting Loose" is the theme for the Family Day at the San Diego Museum of Art, in Balboa Park, on Sunday, November 14, from 10 a.m. to 4 p.m. Look for artworks that break out of their frames and move onto the walls; participants will be able to use color, light, and shadow and "liberate" an artwork of their own. Admission is \$2 for adults, \$1 for children. For more information, call 232-7391.

Storyteller Marilyn Geisler will weave a magic spell at the La Mesa Library on Monday, November 15, from 6:15 to 6:45 p.m. Find the library at 4055 University Avenue, in La Mesa. Call 669-2131 for more details. This free event is being held in conjunction with National Children's Book Week.

Starrytelling with a Difference, "Fish Road to Kids" will feature students from Richard Dornier's Sunset Elementary School class reading stories, fables and poems and giving dramatic readings at the Sunset Library on Wednesday, November 17, at 3:30 p.m. Make a Book crafts will follow the reading program. All ages are invited to attend this free event. Find the library at 9225 Carlton Hills Road; call 448-1863.

"Tis Already the Season! Chula Vista Junior High School's School for the Creative and Performing Arts presents *The Best Christmas Pageant Ever* November 17 through 19, at 7 p.m. each evening. See the show in the school's auditorium, located at 115 Fifth Avenue, in Chula Vista. Call 691-3655 for further details. Admission is \$2.50.

MUSEUMS

(Art museums are listed in the Reader's Guide to Art.)

Antique Gas and Steam Engine Museum, the museum's activities include touring, collecting, documenting, and preserving historical gas, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in logging, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and bakery, a steam-powered sawmill, and a 1/3-scale train. The museum is open from 10 a.m. to 4 p.m., at 2040 North Santa Fe Avenue, Vista. Admission is free; donations are accepted. For further details, call 941-1791.

Chula Vista Heritage Museum features glimpses of Chula Vista's past: a blacksmith shop, a country kitchen and bakery, a steam-powered sawmill, and a 1/3-scale train. The museum is open from 10 a.m. to 4 p.m., at 2040 North Santa Fe Avenue, Vista. Admission is free; donations are accepted. For further details, call 941-1791.

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Bancroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1962 and is on a spot where Kumeyaay Indians camped more than 1000 years ago; inside the spring that later gave the area its name. The museum is found at 9050 Memory Lane, Spring Valley; hours are 1 to 4 p.m. Friday through Sunday, and group tours are available during the week. Call 669-1480 for more information.

Bonita Historical Museum, this museum features early historical farming implements, the district's 1951 fire engine and bound copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road, in Bonita. Hours are 10 a.m. to 3 p.m. Thursday and Saturday, and by appointment. Dial 267-3141 or 479-0676 for further details. Admission is free.

California Surf Museum, the museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "L.I." Richards, and Peter Johnson, and that way cool megastar from Hawaii, Duke Kahanamoku. Also featured is a collection of photographs relating to the careers of Ron Drummond, Mike Diefenderfer, Mickey Munoz, and Phil Edwards.

The museum is located at 308 North Pacific Street, Oceanside. Take I-5 and exit at Mission Avenue. Head west approximately one mile, and turn right on Pacific Street. Hours are noon to 4 p.m. Monday, Tuesday, and Friday; 10 a.m. to 4 p.m. Saturday and Sunday. Admission is free. 721-8476.

The Children's Museum of San Diego has reopened and celebrates its new home with "Dinosaur Families: The Story of Egg Mountain," an exhibit featuring real and replicated dinosaur skeletons. North America's first dinosaur eggs, plus robotic dinosaurs. "Dino Dig" is a hands-on excavation site for budding paleontologists. This show continues through March 31.

Museum hours are 10 a.m. to 4:30 p.m. Tuesday through Saturday, noon to 4:30 p.m. Sunday. Admission is \$4 for adults, \$2 for children two and under, \$2 for seniors. Find the museum at 200 West Island Avenue, San Diego. Call 233-8791.

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museum hours are 1 to 4 p.m. on Tuesday, Wednesday, Thursday, and Saturday. Find the museum at 360 Third Avenue, Chula Vista. For additional information, call 420-4916.

Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is home to fishes and invertebrates that inhabit the mudflats and marshes of the San Diego Bay. Visitors can use a binocular to view animals macroscopically, use a Wentscope for views of microscopic organisms found in the "Sweetwater Soup," and interact with computerized video exploring how tides affect the bay in the "Mudflat Tide," and the "San Diego Bay." At other exhibits, visitors can pet sharks and rays, see burrowing owls and migratory birds, and enjoy the aerodynamic gardens.

On Wednesdays, Saturdays, and Sundays at 2 p.m., there are behind-the-scenes tours of the center. Free birdwatching walks are offered on the second Wednesday and first and third Saturdays; wildlife encounters are every second Saturday; and nature walks are on the fourth Sunday of every month.

The center is open from 10 a.m. to 5 p.m. Tuesday through Sunday. Visitors meet a free shuttle bus at the Bayfront Street Trolley Station or at the center's parking lot at the foot of E Street and Bay Boulevard, in Chula Vista. Admission to the center is \$3.50 for adults, \$2.50 seniors, \$1 children six and under. Admission is free on the first Tuesday of every month. For more details, call 422-2474.

Command Museum of MCHD, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to ribbons and medals and to the Bower-Bellman. Hours are Tuesday through Friday from 10 a.m. to 4 p.m. and weekends from 10 a.m. to 5 p.m. Free. The museum is located in Building 26, just inside Gate 4, off Pacific Highway. 524-6036.

Coronado Beach Historical Museum, housed in a restored 1898 house, traces the history of Coronado, from the early days of the Spanish settlement to the 1920s. The exhibit includes historical photographs, the history of Coronado, from the early days of the Spanish settlement to the 1920s. The exhibit includes historical photographs, the history of Coronado, from the early days of the Spanish settlement to the 1920s.

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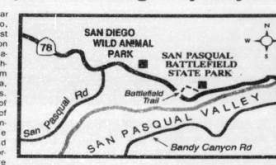
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Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schad



Around this time of year two or more centuries ago, native Americans on the coast side of our mountains and on both sides of today's international border were busy gathering luscious fruit from stands of prickly pear, tuna, and other varieties of cactus. Today, mania to decades of cat-gathering the stamping of which suppresses many non-succulent plants) and the sprawling, introduced species of cactus, contain former gathering grounds are probably richer today than they were in the past.

The short Battle Monument Trail at San Pasqual Battlefield State Historic Park offers a close-up look at huge trunks of prickly pear growth; ripe red fruits hanging by the hundreds wherever you look. Walk on the looping nature trail a short way, then continue west on the Battle Monument Trail. After wending through cactus thickets, you soon arrive at a hilltop ramada and bench. From there the broad, flat San Pasqual Valley spreads before you. Most of the valley is a designated agricultural preserve within the city limits of San Diego, which is probably why it has not already filled up with subdivisions. In the opposite direction you can spot parts of the Wild Animal Park, complete with some of its bigger denizens. When it's time to go, return the way you came, or else continue west and down hill toward a state historical marker commemorating the battle.

Call 432-7482 for further information. Admission is free.

George White and Anna Gunn Mason House, noted San Diego architect William Hebbard and Irving Gill designed this fine example of the early architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made by the Roycroft Shops of East Aurora, New York. The museum is located at 3525 Seventh Avenue, Hillcrest; hours are Saturday and Sunday, noon to 4:30 p.m. Adults \$3, children under 13 are free. For further details, call 542-1316.

Juniper Serra Museum, "Changing Landscapes, Changing Lives: Native Peoples and New Arrivals on San Diego, 1769-1848" is the name of the current exhibit, running through 1994. Through a variety of images, maps, and artifacts, the exhibit illustrates how local natives and San Diego's first Spanish settlers viewed the land in very different ways. Items on display include early leather embossed portraits, intricate basketry from a Kumeyaay tribe, a elegant canoe ex-empiring a mix of European and native characteristics, and a re-assembled section of the Mission San Diego de Alcalá acquired.

The museum is at the Coronado College campus, 2957 Lamuela Road, Rancho San Diego. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 1 to 4 p.m. on Sunday. Adults \$3, seniors \$2, students with the original site of the San Diego mis-

sion. Permanent exhibits concentrate on the pre-Archaean era of San Diego's history and include one of the finest collections of Spanish Renaissance furniture in the West. Hours are Tuesday through Saturday, from 10 a.m. to 4:30 p.m., and Sunday from noon to 4:30 p.m. Adults \$3, children under 13 are free. 232-6203.

Reuben H. Fleet Science Center, "Leaves and Holograms: Discovering the Splendid Light" is an exhibition allowing visitors to take an interactive look at the science behind and the present day applications of these inventions. The show was designed and developed in Seattle, with 17 exhibits, it continues through January 9.

The center's permanent exhibits present a variety of hands-on exhibits illustrating scientific principles. The Science Center opens daily at 9:30 a.m.; closing time is 9 p.m. on Monday, Tuesday, and Wednesday, 10:30 p.m. on Friday and Saturday. Adults \$2, children \$1.50-\$2.50. The museum is located in Balboa Park. For other information, call 238-1251.

San Diego Aerospace Museum, the museum offers exhibits of approx-

imately 100 aircraft, including a variety of military and civilian aircraft, and a variety of space-related exhibits. The museum is located in Balboa Park. For other information, call 238-1251.

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I've Grown Accustomed to Your Skull

... So simple, so univocal, so immediately comprehensible a symbol.

Each of the San Diego Museum of Art's exhibition of the skull motif is devoted to 20th-century art, suggesting that the presence of death behind life is a preoccupation of our time. Considering the historical content of the century that is now ending, it is no wonder.

The Renaissance and 17th-century treatments of the theme are basically Christian, telling the faithful (and those whose faith may be wavering, including the artists themselves) that the flesh is transitory and earthly values of beauty, wealth, and achievement are false, but that the soul is eternal and that the virtuous soul will be rewarded. The imaginative form and some of the ideology of this Christian view persist in 20th-century art, but the emphasis is different. The monastic contempt for the world, represented by the skull motif, has largely been transformed into social and political satire using the same device, and even when the aim is more existential, the vivid and grotesque reminder of the flesh's mortality is not accompanied with any suggestions — such as the cross in devotional pictures — about a different fate for the soul.

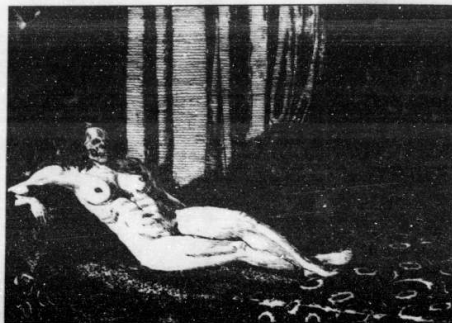
Stylistically, this modern use of the skull for satirical and moralizing purposes has a strong tendency toward expressionism, for what could be more expressionistic than showing the osten-

sibly living as fundamentally dead? In the SDMA show, the expressionist thrust is already suggested in a fantastic-surrealist etching by the late-19th-century German, Max Klinger (*Intermezzo*, 1881): a skeleton and a naked *putto* riding a coffin-on-wheels, with an animated conglomeration of rocks at the left (bull's head and multiple hands) and a recessionary line of funeral cypresses at the right. It is the late-medieval dance of death in the age of the bicycle, the modernized spirit of Hieronymus Bosch.

The idea of the dance of death, treated with wry humor, also underlies the American Edward Hagedorn's stark black-and-white linocut, *Puzzle* (c.1940), in which a gigantic skeleton scratches his skull in wonderment as he looks down at the frenzied activities of a horde of tiny humans. From this point of view, every human activity or characteristic, however exalted, is reckless of the grave. So George von Physter undermines pretensions of artistic immortality in his photograph still life, *Destiny* (c.1940), where superimposed on a composer's work table (pens, inkwell, cigarette stubs, unfinished music manuscript) there floats the transparent phantom of a skull.

Similarly, etchings by José Guadalupe Posada (Mexican, 1852-1913) depict a fashionable lady

Calendar ART



Death's Head: The Human Skull in Art
San Diego Museum of Art
Through November 28

in a fur coat and a Zapatista revolutionary in boots, sombrero, swords, guns, and long mustaches — both with skulls instead of faces. For James Todd, in a large, bold, hand-colored wood-

cut, it is bass fiddlers whose faces have been replaced by leering skulls. The darkly atmospheric woodcut of the Costa Rican artist Francisco Amighetti (*Macabre Burial*, 1945) goes as far as

REVIEW JONATHAN SAVILLE



Thomas Hart Benton, *After Many Days*

one can in this direction, for even in this socially consoling ritual for the dead everyone present — mourners, pallbearers, dogs — is a skeleton. The Guadalupe Posada lady in furs focuses on one of the most obsessively reiterated objects of this kind of morbid satire. In the speech from *Hamlet* I quoted last week, the culminating bit of rhetoric in the gloomy prince's rumination on the universality of death is the age-old attack on women's use of cosmetics: even

if they paint their faces an inch thick, eventually there will be nothing left but bone. That woman, the object of man's most intense aesthetic admiration and his most passionate desire, should be subject to decay and death is the final insult to human dignity. It also constitutes woman's final vicious betrayal of man's idealization of her.

So implies Hamlet — and it is with this complex of emotions that artists take revenge on women (and on themselves)

by portraying not the Venus of Cnidos but ugly harlots, or — at the extreme — the living female dead. Hans Feuerbach's *Dance of the Siders* (engraving, 1888) shows three grotesque old ladies dancing like a parody of the three graces, while a man looks out the window and encounters the gaze of a skeleton looking in. In Honoré Sharrer's *Suzanna and the Elder* (etching and aquatint, 1972), a nude and rather goony-looking Susannah nonchalantly bathes while a

skeleton in a suit spies on her: he is already dead (although his lust, being the strongest component in man's nature, lives on), and she too, in spite of her fleshly attractiveness, will be a skeleton herself one day.

In his *Mandragora* (an oil painting from 1939), Diego Rivera gets closer to the bitter hostility toward women that is never very vigorously concealed in this particular application of the skull motif. A sentimentally lovely young girl — innocent round face, smiling rouged lips, pure white lace gown and mantilla — sits decorously for her portrait. But every character trait is disconcertingly contradicted by iconographical items that do not belong in a society

less seductive odalisques, Venuses, or naked *majas* from the 16th Century on: a reclining female nude on a tapestried couch before sumptuous drapes, expecting or entertaining male visitors. But the visitors here are menacing shadowy shapes behind the drapes, and the face of this voluptuous beauty is a skull. Once again we confront Hamlet's sardonic, misogynist vision of woman in his graveyard monologue — "Let her laugh at that!"

In another print, Sternberg widens his target. It is no longer woman who is corrupted at her core, but nature itself. *Yesterday and Tomorrow* presents the ubiquitous skull as a gigantic

There are similar implications in Thomas Hart Benton's *After Many Days* (tempera and oil on canvas, c.1945), where a skull reposes at the foot of a tree, in the midst of surrealist writhing organic forms, the twisted brown leaves and stalks of autumn. The life of nature, represented as though in a violently pulsating jungle, decays after the long summer to uncover the death that is an inevitable part of its cycle. Meanwhile, against a tall sky of limpid blue with gentle white clouds, two horses from Benton's more habitual American pastoral mode calmly graze, unaware of the death's head that dominates the scene.

In this context, the obscurities of John Walker's huge oil painting, *Conversation* (1983), melt away, and it becomes evident that this grand expressionist work, with its immense colorful abstract form suggestive of a decorated fan and its white skull looming in a swirling, impacted darkness, is conveying the same dire message as the Sternberg and Benton pictures, although in a more modern idiom.

The skull in these works (and in the Saint Jerome and Mary Magdalene pictures I discussed last week) is a symbol signifying "death" yet at the same time giving concrete form to the experience of death. Over and over, we are forced to acknowledge that that hideous structure of bone, with its vacant eye sockets and lipless grin, is a physical reality within ourselves: prey against our cheek or forehead, and you can feel it. But a less sophisticated use of the symbol can convert it into a mere cliché in the sign language of cartoons, where the message — usually a political one — is ostensibly all that counts.

Malcolm Warner has so ably assembled at the SDMA includes a couple of works of this ilk, both of them visually attractive and powerful, but both of them cheapening their aesthetic effect by their crude political explicitness. Domingo O. Ullio's *Pericles* is a strongly composed and textured woodcut (swapping white lines against a black ground) depicting a line of agricultural workers in a field, under an airplane spraying pesticides.



Nelson Raman, *El Colapso*

portrait: the unexplained plaster skull in the girl's lap, her blood-red stiletto-like fingernails, the cobweb in the left background, and the mysterious plant form in the upper right (presumably the mandragora, which — like a child being born — screams when you pick it from the earth). These various meanings finally are revealed without ambiguity in Harry Sternberg's clearly titled *Principle #1: What Seek We?* (etching and aquatint), a parody of count-

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Calendar ART

Disrupting the viewer's ability to get the point through emotional identification with the figures and through the communicative force of the drawing, the artist has put a huge skull in the sky, along with a poisoned fetus — a case of artistic imagination at zero degrees Celsius.

Even more disappointing — because it is art is even more impressive — is Mario Uribe's 1993 screenplay, *The Voyage of the Alcatraz*. This is a wonderfully deft imitation of a Japanese woodcut (Hokusai or Hiroshige, for example), showing a silhouetted nuclear waste transport ship at sea, with the stylized cloud forms in the green sky assuming the distorted shape of — you guessed it — a skull. Why not just write the letters "DEATH" there, since that is all it means? By using easy shorthand instead of creative imagination to embody his idea, this artist is doing his audience's intelligence and his own talent an injustice.

Political self-righteousness, which many artists and critics these days consider an artistic as well as a personal virtue, also plays a role in Nelson Ramos's framed mixed-media sculpture, *El Colectivista* (1992), lent by the Linda Moore Gallery. Fortunately, the political intention

is thoroughly invisible, and therefore cannot detract from the remarkable power of this imaginative work. It consists of a square array of 36 small cobweb-washed skulls (probably

in papier mâché), arranged on shelves edged with miniature lace. Little, brightly colored crosses are stuck into the pates of the upper part of skulls, at varying angles, while a huge vampire bat hovers above like the presiding genius of an architecture of death.

The bat may be obvious and tacky, another symbol deprived of its experiential vitality, but the main portion of *El Colectivista* resonates with uncanny suggestiveness, enhanced by the

earlier, more explicit iconography of skulls nearby in the gallery. Is it the God who saved Jerome and the Magdalene who is now represented as a collector of death's heads, left to gather dust in a neglected cabinet? Ramos apparently would direct and confine the work's meaning to an attack on the European invaders of his native Uruguay, who "collected" and annihilated the natives. But since no one looking at *El Colectivista* and guided solely by

his eyes and the title could possibly guess at this meaning, it can be discounted, leaving us with meanings richer and more varied, the meanings of a work of art rather than those of a political tract.

The exhibit as a whole does indicate that artists who use the human skull as a motif in their works are treading treacherous ground. The skull is so simple, so univocal, so immediately comprehensible, that skull-artists are regularly confronted

with the temptation to function as mere illustrators of an ideology (moral, religious, political, ecological, or whatever). Modern artists are tempted just as Christian or humanist artists of an earlier period were tempted. The good artists are the ones who, without scoring ideology as an element in art, reject the temptation to make it the center of the artistic enterprise. ■

Domènec G. Ullm, Petisco



ART LISTINGS

Contributions to the Reader's Guide: Art must be covered by mail 42 days before the Friday preceding the Thursday issue for publication. Do not phone. Send complete information to Reader Art, P.O. Box 80803, San Diego CA 92188-5803.

GALLERIES

"Influences of the Flower" and other works by surrealist Sharon Towle are on display during November at the American Gallery, 4157 Adams Avenue, Kensington. You're invited to a reception for the artist and a harvest fair planned for tonight, Thursday, November 11, from 4 to 9 p.m. Regular hours are Monday and Tuesday 10 a.m. to 6 p.m.; Wednesday through Friday, 10 a.m. to 9 p.m.; and Saturday 9 a.m. to 4 p.m. 291-9600.

"Multiple Horizons: Landscape Prints" is a show featuring work by Bosman, Cacki, Gornick, Nelson, Nevelson, Plimack, Mangold, Theriault, Rosequist, and Warhol, on view at Hartman and White Fine Art Publishers, Ltd., the show begins with a reception on Friday, November 12, from 3 to 8 p.m. See this show through Saturday, January 8. Find the gallery at 7863 Grand Avenue, suite 201, La Jolla. Gallery hours are Tuesday through Sunday, 10 a.m. to 6 p.m. 439-4000.

"Natural Materials and Texture" is a show of work by Anne Bradford at the Art Collective, 4151 Taylor Street, Old Town, beginning with a reception on Friday, November 12, from 5 to 8 p.m. See this show through November, from 9 a.m. to 5:30 p.m. Monday through Friday, 299-3232.

A *Barroco* Show for Robert Goldman begins with an artist's reception on Friday, November 12, from 6 to 9 p.m., at the Turbo Gallery, 1202 Kettner Boulevard, downtown. This show, consisting of oils, acrylics, and pen and ink, depicts the "very essence of San Diego." Goldman is moving to Arizona. Enjoy this exhibit through November. Regular gallery hours are Tuesday through Friday, 11 a.m. to 7 p.m., and Saturday, 6 to 10 p.m. Dial 234-3020 for more details and to RSVP for the reception.

"Evangeli Dignus" is an exhibition by artist Zash, from Barcelona, Spain. To find the artist took the name Zash and created his own state, "Evangeli Mental State." He makes paintings and drawings, often on a large scale, and makes books. The works usually contain reference to the figure; calligraphic details and words are included in most of the work. Using the computer to scan and produce images, he also uses a type of etched to create the forms. This show opens with a reception on Friday, November 12, from 6:30 to 8:30 p.m.

Regular gallery hours are Tuesday through Friday, noon to 5 p.m.; Saturday, 10 a.m. to 3 p.m. Find the gallery at 1811 West Lewis Street, in Mission Hills, 260-1181. See this show through Thursday, December 23.

The artist will be in residency at the gallery during the month of November, re-creating his own environment through the use of a structure to be placed within the gallery.

Handmade Miho-crocs, African masks and beaded hangings, Turkish kites, bags, ceramics from Peru and Colombia, Mexican animals, and Guatemalan textiles will be featured at the Fall Art Festival at the BookWorks beginning on Saturday, November 13, with a reception from 1 to 4 p.m., continuing through Sunday, November 14. Regular gallery hours are Friday from 10 a.m. to 3 p.m., Wednesday through Sunday, 943-4919.

VIVA is the Vista Initiative for the Visual Arts, find the center at 440 Alta Vista Drive, Vista (next to the Rancho Buena Vista Hotel). Center hours are 10 a.m. to 3 p.m., Wednesday through Sunday. 943-4919.

The "Interior" and "Garden at Night" series by Han Nguyen are on display at the Gallery Store, 724 Broadway, downtown, through Saturday, November 13. Regular gallery hours are Tuesday through Friday, 10 a.m. to 5:30 p.m.; Saturday, 10 a.m. to 4:30 p.m. For more information, call 233-9100.

A Mixed-Media Show, featuring drawings, sculpture, paintings, and photography by Anne Martinovic from Vila Luka, Croatia; Domette Harrigan; and Jim Tenika is on display at the Gallery at the Grove in the

"Drawing Goddesses," sculpture, paintings, and stencil works by Suzanne Mialg-Gepka can be seen through December 11 at Cafe Kono, 7970 University Avenue, La Mesa. A reception for the artist is set for Saturday, November 13, from 5 to 9 p.m. 466-2093.

"Heart, Mind, Soul Seeking Security" is the master of fine arts exhibition by Christine L. Dunning, on view at the Everett Gee Jackson Gallery, beginning with a reception for the artist on Saturday, November 13, from 6 to 9 p.m. She works in mixed media, combining textiles and techniques associated with textiles with photography and text. Her recent work concentrates on the architectural house, a symbol for exploring themes of balance, security, and growth. The show continues through Wednesday, November 17.

The Everett Gee Jackson Gallery is located on the campus of San Diego State University, on the fifth floor of the art department building. Gallery hours are Tuesday through Wednesday, 10 a.m. to 4 p.m. Dial 594-5511 for additional details.

Southern California Plein Air Watercolorists Hilda Garcia-Santos has a reception planned for Sunday, November 14, from 1 to 4 p.m., at the San Diego Art Guild Gallery. She uses jewel-like colors in her flower, plant, and animal paintings. The gallery can be found at 835 North Vukobratovic Avenue, in Encinitas. Call 733-4364 for further details.

A Student Show at the Southwest College Art Gallery begins with a reception next Thursday, November 18, at 11 a.m., and continues through Wednesday, December 1. Find Southwest College at 900 Olay Lakes Road, Chula Vista. Regular gallery hours are Tuesday through Friday, 10 a.m. to 2 p.m., and Wednesday and Thursday evenings, 6 to 9 p.m. For more information, call 482-5172.

"Ray Drew, A.A.A. A Retrospective" explores the career of this Yale-trained architect; the exhibition begins with a reception for the artist on Thursday, November 18, from 3 to 7 p.m. Drew's local works include the Copple Library at USD and the Ernest and Jean Hahn University Center. See the show through January 21 at the USD Foundry's Gallery. For additional information, call 260-4600 x260 or 260-2280. USD is found at 5800 Alcala Park, in the Linda Vista area.

A Juried Competition and exhibit that was open to all high school students in the Vista School District can be viewed at the VIVA Community Art Center, there's a reception for the artists on Thursday, November 18, from 7 to 9 p.m. Students were allowed to submit up to five works for consideration. See the "High School Art Exhibition and Portfolio Competition" through Sunday, November 21.

Marketplace at the Grove Shopping Center, located at Highway 94 and College Avenue in Lemon Grove. The show continues through Sunday, November 14. Regular gallery hours are Friday from 10 a.m. to 9 p.m., noon to 5 p.m. on Saturday and Sunday. For more information, call 563-5113.

Clay, Painting, and Mixed-Media are the methods local artists Ruggal, Nancy Norrell, and Sean Callahan employ to break "the mode of the normal, mundane structure" and express "reality from an electric and colorful viewpoint." See their most recent work at the Art in the Rough Gallery, in the Promenade, 4150 Mission Boulevard, suite 256, Pacific Beach. This show continues through Sunday, November 14. Regular gallery hours are Monday through

Friday, noon to 9 p.m.; Saturday, 10 a.m. to 9 p.m.; Sunday, 11 a.m. to 9 p.m. 483-2740.

The World Traveler of photographer Almitra Von Wilcox are featured in the show currently on view at Miracles Cafe and Gallery. The color, black and white, and black and white photographs, from locales such as Cuba, Singapore, Africa, Australia, and Sri Lanka are on view through Sunday, November 14.

The Cafe is found at 1855 San Elijo Avenue, in Cardiff-by-the-Sea. Hours are Tuesday through Thursday 6:30 a.m. to 10 p.m.; Friday and Saturday 6:30 a.m. to 11 p.m.; Sunday 7 a.m. to 10 p.m.; Monday 6:30 a.m. to 8 p.m. Dial 943-7924 for additional details.

"Gesteous and Anxious" is an exhibit of work by Tom Pickett, Ed Rausbach, and Nathan Weedmark, along with other gallery members at the Foundry Gallery, 403 Market Street (at Fourth Avenue), in the Gaslamp District. This show continues through Monday, November 15. Gallery hours are 3 to 5 p.m. Saturday, and by appointment. Call 272-0817 or 294-8204 for more information.

The Southwestern Artists' Association is featuring oils and watercolors of landscapes, San Diego, and desert scenes by Mary Lee Burns, Brenda Isenbaker by Dorothy Fekerson, and Janet Poplin's miniatures in oil through Monday, November 15. The gallery is open daily from 10 a.m. to

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Unmentionable Wishes Fulfilled

The play's logically illogical series of coincidences and absurdities simply unfolded...

"Because the stars seemed too far away, the moonlight too pale, and the ideal a bit weary, (Georges Feydeau) dreamed of life — and that is why he seldom smiled." — Robert de Flers

Last week the UCSD drama department produced its strongest season opener in recent memory. Steven Adler, a member of the faculty, directed Georges Feydeau's amazingly durable farce, *A Flea in Her Ear* (*La Puce à l'oreille*, 1907). Adler didn't do anything to the play — didn't modernize it,

variable hymn to kitsch. A series of numbered doors blushed with roseate hues. Behind one of the doors was a circular bed that revolved between two rooms. Unlike the set for act one, there were no corners. Everything was round and drenched in slightly tawdry pinks. It was as if the second set were the alter ego of the first. Act three returned to the tidy drawing room, just as the play comes back to a semblance, at least, of order.

Robert's sets moved visually from order to chaos and back to order, just as in farce, a genre that takes a time-out from propriety and gives hostile impulses a short-lived reign. Robert's black-and-white checkered floor suggested a chessboard — and farce is like a game of chess without the rules. The point is still to capture the King, but imagine chess pieces freed from their predetermined moves: a phlegmatic Rook, fed up with having to hulk about in straight lines, gets to bishop diagonally; a King free to do more than mince one space at a time; pawns so aggressive they could handle the opposition like a knight's horse. The rules of chess — and the rules of hierarchical European society in which farce flourished — die that the pieces know their "proper" place. But in farce, suddenly each piece feels free to use the

whole board for hostile takeovers. As Eric Bentley has written, "Farce in general offers a special opportunity...we enjoy the privilege of being totally passive while onstage our most treasured unmentionable wishes are fulfilled before our eyes by the most violently active human beings that ever sprang from the human imagination."

In Cyra McFadden's *The Serial*, Kate decides to take a lover: "now the only question is whose?" In *Flea* because her husband Victor has been sexually inattentive of late, Raymonde Chandeise

assumes that he's having an affair. Unlike McFadden's Kate, however, two questions come to Raymonde's mind simultaneously: a) Is it true? and b) With whom should she conduct her own retaliatory affair? To discover if Victor's been fooling around, Raymonde and her friend Lucienne devise a trick "so loathsome" they could "only do it to a man." They forge a letter to him from a secret admirer and drench it with "Scarlet Letter" perfume. The admiral requests a rendezvous at the Hotel Côté d'Or. Victor, who has actually been having a bout of impotence, is thrilled that he could sweep someone off her feet (and the more we see of him, the less likely this appears the case). He agrees to the meeting, sort of, and from this humble beginning Feydeau, with an almost mathematical precision, heaps imbricatio upon entanglement upon coup de theatre until the stage is a human delirium of confused identities, slamming doors, and many a *delicio* caught in flagrante.

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Calendar THEATER



David Weiner, Silas Weir Mitchell

A Flea in Her Ear by Georges Feydeau
UCSD Department of Drama, Mandell Weiss Forum, Mandell Weiss Center for the Performing Arts
Run concluded Sunday, November 7

prose to mugging. Not here. In his dual roles, with split-second costume changes, Mitchell was outstanding. And so was M.F.A. newcomer Kent Davis as Victor's nephew Camille. The character has a speech impediment. The easy out for the actor is to make it laughable. Davis, however, threatened to steal the show because he made a more difficult but effective choice: Camille, though incoherent, is trying desperately to communicate. His increasing frustration and impatience made him endearing, just as Davis's assured performance made him an actor to watch. ■

THEATER LISTINGS

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

As You Like It
The Old Globe Theatre/UCSD Master of Fine Arts program present Shakespeare's pastoral comedy set in the Forest of Arden. Richard Easton has directed. Sacred Heart Hall, USD, Tuesday, November 16, through November 21 at 8:00 p.m.

Babes in Arms
San Diego State University is offering Richard Rodgers and Lorenz Hart's musical comedy, which features



Babes in Arms

tures "My Funny Valentine," "Where or When," and "The Lady Is a Tramp." Don Powell Theatre, SJSU, Friday, November 12, through November 21, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

Beehive
The Theater in Old Town presents a return engagement of its most popular show ever — the musical that traces the changes of the '60s through music by the women of rock 'n' roll. Theater in Old Town, Friday, November 19, through December

ber 31; Tuesday through Saturday at 8:00 p.m. Sunday at 5:00 p.m. Matinee Saturday at 2:00 p.m.

Bell, Book, and Candle
The CIA Players are offering John Van Druten's comedy-fable about a young witch who could hear her powers if she fell in love. Brent Stringfield has directed. CRA Clubhouse, 9100 Chatterbox Mesa Boulevard, Chatterbox Mesa, through November 14; Friday and Saturday at 8:00 p.m. Matinee Sunday at 5:00 p.m. For information call 258-6253 or 276-6067.

Boomers
"I belong to the first generation able to look back to a hilariously documented childhood," Ira Galt told the New York Times in 1990. "Everything we ate, drank, wore, touched was seen on television and is there for all time." Boomers, a new musical revue by Vanda Eggenston and Kerry Meads, attempts pretty much the same thing in only two-plus hours. It follows generic Baby Boomers (not 1946-1964) from pre-birth infirmities to today. Obviously we are in "Tinto to Boomers," a college course, but as the revue moves through various thematic

[illegible]

Cabaret
Along with white-faced Joel Grey's
naughty disregard for things apoca-
lyptic, when one thinks of
Cabaret — book by Joe Masteroff,

music by John Kander, lyrics by Fred Ebb—now envisions a scene dripping with decadence and some of the most beautiful dancing ever thrown in for contrast. Though set in Berlin, Germany, in 1939-40, the show should have a "Last Days of Pompeii" feel, with the impending doom combined with a hedonistic denial of fate. At the time, the Nazis were in power, but however, although the production has some good singing voices, at no point does it feel like a musical, or even approach the requisite atmosphere for the musical. Scott Jurek Russell's set—the cabaret is a small, intimate space—ranged in plated wedges—a in a star in the right direction, and the costumes are a little help, depicting the "real" world down from the escapist realm of the cabaret. The music is a little over the top, the period, the plot, the set, the scenery, *campy* *clomp* along of the original. It is simply too much. Thus the show is a little over the top, but there's no overall tone. Under Wayne's watered-down direction, the show is a little over the top, but there's no overall tone. Under Wayne's watered-down direction, the show is a little over the top, but there's no overall tone. Under Wayne's watered-down direction, the show is a little over the top, but there's no overall tone.

thinking that the character recently had the equivalent of a lobotomy performed on his soul. Jones's relish for wickedness is only surface. San Diego newspaper Kimberly Heroson's Sally Bowles (of whom a critic once wrote, "She has a heart she'd rather break than shackle") is of a consistently high quality, though John Brisson's Cliff Bradshaw, the aspiring American novelist, is as tamely underplayed as I. Shamus McGee's Montgomery's Herr Schultz is needlessly overplayed. The Welk's *Cabaret* is like sipping from a non-alcoholic cocktail all the while expecting the real thing. It's got no kick.

Lawrence Welk Resort Theatre, through November 13; Thursday through Saturday at 8:00 p.m., Matinee Thursday at 1:45 p.m.

The Company of Heaven
The South Coast Repertory Theatre
presents the world premiere of
John Gore's drama about two
strangers who have visions "and

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The Foreigner

make the mistake of talking about them. "William Lundell has directed the South Coast Repertory Theatre's second season, through December 5; Tuesday through Saturday at 8:00 p.m., Sunday at 7:30 p.m. Mattie's opening and Sunday at 2:30 p.m.

Damn Yankees
George Abbott and Douglas Wallop's 1955 musical, about the meteoric rise of the Washington Senators (thanks to some shenanigans with the Devil), will never dazzle a Broadway audience. But the original book is slight, the opening predictable. One of the most interesting of Jack O'Brien's revisions for the Old Globe's lively, fun production is to add a subplot about the two Old Globes, and O'Brien has shored-up the second. He's kept the musical where it belongs, in 1955, and Douglas W. Schmidt's scenic design and David G. Woyland's costumes play relentless

THE 60'S
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THE
THEATRE
OF OLD TOWN
In Old Town, San Diego State Plaza Park

ing Hispanic stereotypes. It's clear that Nowirth is trying to eliminate them but hasn't found a way of doing so completely. Aided by magic tricks, and going for a much more sophisticated interpretation than Ray Walston's, Victor Garber's *Apocalypse* is so urbane and well-spoken you wonder why his plans always go awry. *Damn Tankers* is a very entertaining show. Jack O'Brien has revised the book and bolstered the heart of the story. . . . The show is a bit like a vital rough draft in need of fine-tuning, since it wants to flood the eyes with effects. Tightening and condensing is needed. Fortunately the show is in very capable hands with changes manageable enough not to require pacts with the Devil. We could say we're the same for our local baseball franchise.

Worth a try.
Old Globe Theatre, Simon Edison
Centre for the Performing Arts,
through November 28, Tuesday
through Sunday at 8:00 p.m. Matinee
Saturday and Sunday at
2:00 p.m.

El jardín
Centro Cultural de la Raza, Teatro
Alto, and the SDSU drama depart-
ment present Carlos Morton's
comedy that takes a Chicano per-
spective on the book of Genesis. A
dialogue with the playwright and
professor Jorge Huerta follows the

The Foreigner
Larry Shaw's extremely popular comedy has been produced so often locally that the question arises: How many people haven't seen it? The answer is: Not too many. The North Coast Rep, the Gaslamp, the Theatre at Old Town, and now at the Powsy Center in a production by the Pasadena Playhouse. If you haven't seen *The Foreigner*, Powsy has a chance to bring it to you. The play is a comedy about a man who is thrown around. Most stagings hit the jokes hard and leave the more sobering matters—like the KKK looking for a new national headquarters—Daddy Noah's Fishing Lodge and Return to Guernsey—by the by, Tom Alderman, who has directed *Twilight of the Gods* for the Pasadena Playhouse (but not for

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Broadway, much to the chagrin of that show), has given the play a better balance than usual. Alderman knows that farce works best in real danger's involved. The show is still very funny. The late Larry Shure has seen to that. But it is also potentially sinister. The threats are real, and Alderman and cast have freed the play from previously silly pseudo-farical stunts (the kind reflected by Karen Schull's cutesy "I'm a girl" song). The play is serious farce, which makes it both funnier and more poignant in the end. The cast has no glaring standouts or slouches. Steve Vinovich's Charlie Baker, the "foreigner" from Britain who pretends not to speak English, often behaves as if Robin Williams were doing a guest shot in the role. Vinovich's timing is tops, though, and his rating scene with

Storjann Kuzel's *Ishtar* (one "addled" lad who's also the world's greatest teacher of English as a Second Language), is an impressive piece of tandem acting. As the dim bulbs on the Dark Side of the Force, the Reverend David Marshall Lee and Owen Muser, Matt Walker and Scott Jaack, qualify for *The Foreigner* all-star team—Western Division at least—in usually thankless roles. Julianna McCarthy and Joanna Daniels round out the cast as Betty Meeks and Catherine Simms, who still thinks she's "just a waste of food."

Wash a try.
Porch Center for the Performing Arts, through November 14: Thursday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

Friday Night Refugees
The Progress Not Perfection Players present the world premiere of *Refugees*, by Tompkins and Tompkins, a drama about a young gay man's recovery from drugs and alcohol. RUSE/Marquis Theater, through November 11: Thursday through Saturday at 8:00 p.m.

Guest in the House
The Coronado Playhouse is staging *Hagar Wilde and Dale Eunson's 1940s dramatic thriller* about a house guest with a secret agenda. The play, which has directed Coronado Playhouse, through November 21: Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

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Hay Fever
Octad-One Productions, Inc., presents Noel Coward's comedy about an egocentric English family interacting with conventional weekend guests. Katherine Faulconer has directed.

Octad-One Productions, Friday, November 12, through December 12; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

I Do, or Die...The Mother-in-Law of All Weddings
Until now, the Mystery Cafe has imported scripts for its interactive dinner theater. But with *I Do, or Die*, written by San Diegans James Pascarella and Will Robertson, the Mystery Cafe not only has a home-grown product, it also has one of its best — the best balance between

the best array of credible suspects and clues I've seen at the Imperial House. Patrizia "Patti" Peccarino, heir to the Peccarino cheese fortune ("The Cheese Stands Alone!"), is about to marry Wilhelm "Willie" Schmetterlinck, last of the Schmetterlincks (whom some allege really invented Cheese Whiz) and a lad given to quoting Shakespeare. There's a death. Then another. Was the murderer Gretchen "The Bavarian Battleaxe" Schmetterlinck? Or Patti's mother Theresa

Joshua Pecorelli? Both bring a certain, if not a full, understanding of the race-intolerant Patti, who lost 17 minutes of her life at age nine? It was it one of several other candidates, each eager to be the first to take on "anything" — and each living proof that "cousins shouldn't marry." Pascarella, who stars as a variety of upstairs, downstairs, and who has been directed, have set the piece aside in the 1950s (that is something able to make numerous top-level references to the 1950s, and the contemporary fun evening, made so by Pascarella, Patricia Harris-Smith — who plays several characters and who has as much to do with the play as to good effect — by Stephanie Britton as the bride (with an aversion to the sound of animal balloons being blown, and a taste for the "shimmy-shakes," Ellen Ziegle as the *Hamlet*-quoting groom ("To wed... or not to wed..."), and Carol Kane as the mother-in-law, as the Mothers-in-law-to-be from Hell. Were the murders their "feta-

Alpocalypse! (Dante Lombardi's comic book-inspired comedy) Kavee with the best '30s and proper attire for nuptials, and John-Bryan Davis's witty—explosions of cascading wit—comedy. **Friday, November 12, 7:30 p.m.** For information call 544-1000.

There's a fly.
Wine & Cheese Cafe, Imperial House Restaurant, 505 Kalma Street, San Diego, opens Saturday night. Friday at 8:00 p.m. Saturday at 5:00 p.m. For information call 544-1000.

The Importance of Being Earnest
The Santer Community Theater is offering Oscar Wilde's outstanding comedy. Directed by James Gary Byrd has directed. **Santer Community Theater, Friday, November 12, through December 1, 7:30 p.m.** and **Saturday at 2:00 p.m. Matinee Sunday at 2:00 p.m.**

A Lighthearted Murder Mystery
The Many Lighthouse Players present "an environmentally correct murder mystery." Audience participation needed to solve a puzzling crime.
Carlsbad Inn Beach Resort, 3075 Carlsbad Inn Road, Carlsbad, California 92008. 760-439-2222.

Tuesday at 7:30: Gas Lamp Plaza
Suites, 520 E. Street, downtown.
Wednesday at 8:00 p.m. For infor-
mation call 736-1152.

Little Shop of Horrors
The Grossmont College drama de-
partment presents Howard Ash-
man and Alan Menken's suspense-
thriller-spoof about an
extraordinary florist's shop. Clark
Mires has directed.
Stagehouse Theatre, Grossmont
College, through November 21;
Tuesday through Saturday at
8:00 p.m. Matinee Saturday, and
Sunday, November 21, at 1:00 p.m.

Lost and Found
The Pato Playhouse and Pacific
Coast Center for the Arts present
the San Diego premiere of Jody
Searcy's "Lost and Found," a musical
about the Broadway musical *Grease*. Freshen

Man of the Moment
The South Coast Repertory Theatre presents the West Coast premiere of Alan Ayckbourn's dark comedy about an accused robber turned entertainer. David Effman has directed. South Coast Repertory Theatre, mainstage, through November 21.

Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Sunday and Sunday at 2:30 p.m.


Metropolis
Southwestern College presents the world premiere of a workshop musical production of Joe Brooks's drama about an uncertain, and unattractive, future.

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November 20, Wednesday through
Saturday at 8:00 p.m.

Murder at the Howard Johnson's
International Blends and the
Gillard Family present Ron Clark
and Sam Bobrick's comedy-mys-
tery about an attempted murder
that isn't not successful.
International Blends, 204 Palm Av-
enue, Torrey Pines, November
November 13; Thursday through
Saturday at 8:00 p.m. For infor-
mation call 429-0340.

Murder by Natural Causes
The Lamplighters Community
Theatre is offering Tim Kelly's sus-
pense-drama about a successful
mentalist whose wife is plotting his
murder. Anisa Shamis Cox has di-
rected.

Paint Your Wagon
The Pine Hills Lodge Dinner Theatre presents Lerner and Loewe's musical about the California gold country in the late 1800s. Scott Kinney has directed.
Pine Hills Lodge Dinner Theatre, through November 27; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

Plays by Young Writers '93
The Playwrights Project in association with the Old Globe Theatre presents the annual festival of winning plays from the California Young Playwrights Contest. Cassius Carter Centre Stage, through November 21 — call the theater for specific days and times of each play at 238-9242 or 239-2255.

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Tribune

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Reckless
The Fritz Theater presents Craig Lucas's coming-of-age drama about a young man's desire to become a rock star. The play's plotline is simple: a young man named Rachel meets a girl named Pooty. Nightmares ensue. Duane Daniels has directed.
Fritz Theater, Friday, November 12, through December 18, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

Reunion
Note: Due to popular demand, Reunion has been moved to the Lyceum Space and extended for the second time; this review is based on a performance seen early in the run of the show. Ric Barr and Wayne Tibbets's *Reunion*, The Musical takes place at the closing event of a multi-day reunion for Rockaway.

high schools. It's the class of 1965 or '66, since the songs range from the mid-'50s (early Elvis and Chuck Berry) to the Supremes of the mid-'60s. The audience is the alumni. We are at an awards ceremony. Somewhat surprisingly, however, *Reunion* has little to say about the phenomenon of reunions (which classmates have changed/which didn't show up, and why?). The show's 16 scenes prefer the past, "the Golden Age of Rock 'n' Roll," presented in generic locales from high school that fade away once the songs begin. It's

hard to be more than lukewarm about the show. I don't think I caught it on a very good night. When it was good, it was very good. Tajma Solo's version of Tommy Edwards's "It's All in the Game," accompanied by Steve Koderman's hot saxophone, was outstanding. As was the duet between Ellen Rowman, singing Lennie Welch's "Since I Fell for You," and Steve Gouveia, singing

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
the Skyliners's "Since I Don't Have You," while Sedel and Dewsain M. Krukowski, the two vocalists, deliver the songs in a more earnest, movement-centering style. Duane Daniels and Leigh Scarrett injected much-needed life into the evening. Overall, though, the ten-person cast sang a lot of songs, yet without the musical versatility to give them much variety. The songs sounded less like the originals and more like each other. Throughout I also had the sense that, along with a stronger mixing system, the show was missing a crucial ingredient. *Reunion* announces itself as an audience participation musical, but there's actually very little. The show might improve if it kept the fiction alive — reminding us that this is a reunion of graduates from Rockaway High — and gave the audience more to do: stand up,

ing, dance. A trilling rendition of the Kingmen's "Louise, Louise," might be a good place to start [cast changes for the production are: Ria Carey, Roxanne Carrasco, Phillip Mychal Bonds for Tajima Soleil, Leigh Scaritt, and Duane Daniels].
Lycium Space, 79 Horton Plaza, downtown, through November 14; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

The Revenger's Tragedy
Cyril Tourner's 1606 drama takes

unlettered teenager on revenge tragedy. Tossner (same guy Thomas Middleton) had a gift not only for giving Jacobean audiences all the sex and violence they craved but also for parody. *The Revenger's Tragedy* plays as if a trickster un-

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Ted Neeley
as Jesus

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Figure 1. The effect of the number of trials on the number of correct responses. The number of correct responses (Y-axis) is plotted against the number of trials (X-axis). The data shows a positive correlation between the number of trials and the number of correct responses, with a slight increase in the number of correct responses as the number of trials increases.

Everyone's Just Making Love to Someone Else's Dream

"I bet you never thought your dad wore mascara."

The following piece was submitted in response to an advertisement in the Reader soliciting music stories.

I'm 24 and a dinosaur. I might as well be cold-blooded with four-inch canines and a body covered with thick scales, listening to "Bang a Gong" by T. Rex. Musically speaking, I'm nothing more than a relic from the past. The past being San Diego's glam-rock scene of four years ago.

Think back to this time (if you can stomach the horrid memory). Remember the Spandex and stretch jeans? Western boots? The hairsprayed and wind-tunnel-tested hairdos? Guys who wore mascara, and gals who looked just like their soon-to-be-rock-star boyfriends? The mystifying fog machines that replaced the traditional stage curtain? You may think the following expose is premature, given that the period in question is so recent, but it took only a year to demolish this music trend that had reigned in San Diego during the second half of the '80s, the glamour rock years.

When I'm bored, or feeling brave, I resurrect a box from the back of my closet that contains pictures, flyers, song lists, and other memorabilia associated with the glitter band I played drums for. I should have burned this box, or at least

given it a proper burial, but like an old stack of Playboys, it remains inconspicuously placed in the corner of my closet. Why? Well, if I ever have kids, it might be fun to break out the photo album and say, "I bet you never thought your dad wore mascara, dyed his hair jet black, and played in a gutter-glam band." Or maybe the photos stimulate some self-induced, nostalgic psychotherapy. Who knows? One thing is for sure—these pictures

serve as physical evidence of my participation in a pathetic period of recent music history. This was a time characterized by bands more concerned with how they looked than how they played, hence the labels *glam rock*, *glitter rock*, *gutter rock*, *trash glam*, and *vanity rock*. Any one of these would accurately describe Staticcat, my old band. Take for example our first gig at the probably long-forgotten Club Mirage (San Diego's version of Hollywood's Gazzarri's). It was one of many narcissistic orgies that amounted to nothing more than a hard rocker's fashion affair. We were opening for what we thought to be the hippest of bands, Rattlesnake Shake. As most of you glam veterans know, or can't seem to forget, RSS was a cross between Hanoi Rocks and Venter Pussycat. Singer Jimi Thrill, involuntarily retired

to the where-are-they-now file, was probably the most charismatic and flamboyant performer of the time.

Backstage, we prepared ourselves to play for an audience that had paid to see RSS. Our makeshift nest of decadence was stripped of drywall, leaving the two-by-fours exposed. In the corner sat a case of beer, compliments of the house. The faint but always detectable stench of pot permeated this "green room," which was a musician's sanctuary for meticulously applying mascara and hairspray without looking like a wuss.

We hurried to sink as many beers as possible before hearing our cue to go onstage. Single file, we left the cramped room hoping someday we would be walking onto the Sports Arena stage. One step at a time, we moved toward a considerably smaller stage with a lower ceiling. We were greeted by a painfully unenthusiastic audience, even though a distinct group of people in the back hooted and cheered like devoted Dead fans. These were friends getting loaded at the bar, Johnny and Jakki strapped on their guitars, Jammi introduced the first tune (most likely with a contrived anecdote about what had inspired it); then



Staticcat

Joey walked over to me with his bass hanging somewhere around his knees. He leaned over my drums and whispered, "How does that first song start again?" Even after six months of playing live, we hadn't learned our songs. In fact, we couldn't care less.

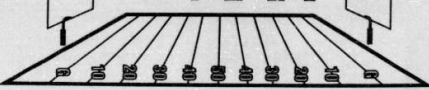
Looking at photos of Staticcat, I often wonder. Who are these somewhat recognizable strangers? Is that really me with teased, jet-black hair, spinning my sticks as if I were Tommy Lee in the midst (or should I say hallucinogenic mist) of making a Motley Crie video? How could I have been so blind as to be even remotely involved with this opportunistic garbage? I'm convinced my soul had taken a temporary leave of absence, but that's no excuse. Sure, these were the capi-

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NIRVANA



Special guests to be announced!

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Calendar MUSIC SCENE

talistic '80s, and everyone was playing glam rock with dreams of cashing in big. Even some of today's "legitimate" bands have members from well-known

I occasionally delved into pyromania by igniting my cymbals, made flammable by a generous coating of hair spray.

groups of the forgotten glam-our days. Now they sport shaved heads instead of long locks and frequent the Casbah instead of Rio's, but like the grim reapers of Hitler's Gestapo, they can be exposed to the public.

How did I get involved with glitter rock in the first place? My La Jolla High School aspirations never included rock 'n' roll. I had been playing drums since the eighth grade but never entertained the notion of joining a band and "making it." Living only walking distance from the infamous Windansea Beach, I spent most of my free time hangin' there with a surfboard always close at my side. Surfing was my daily ritual, but somehow I managed to find

time to practice drumming. My standard routine was to play Hendrix or Stones tapes with the volume set high enough to be heard over the drums.

In 1987, my senior year, I was still surfing, still had short hair, and was still not drumming in a band. On the surface, everything was the same, except for a recent addition to my

homogeneous music collection. The event can only be described as an unconscious baptism into the glam/metal cult. It happened in the sacred room of a Christian surfer friend. After sifting through a shoe box of cassette tapes, he handed me a battered tape and said, "I think you'll like this band." We played side one and listened as though we were eavesdropping on a personal conversation. Without warning, a hyperaggressive guitar riff blasted through the right speaker, followed by a throbbing double-bass-drum groove from the left. The guitar tone was gritty and abrasive, like fingernails running down a chalkboard. Though mesmerized by the drummer's

relentless style, accented by his trademark cowbell, I couldn't ignore the pseudo-poetic lyrics coming from the lead diva: "You better turn me loose / You better set me free / 'Cause I'm hot, young, running free / A little bit better than I used to be." I thought: a rocking version of the Chipmunks. I was perplexed by other creative word groupings, such as "Well, she's cool and clean / In a pepsi [sic] sheen." Just what is a pepsi sheen? Most of the tunes crescendoed into four-voice choruses that shouted themes of teenage angst: "You got to stick to your guns / What's right for you / Ain't right for everyone / It ain't right for everyone."

When side one finished, I was euphoric, overcome by a profound, unexplainable affinity for this band's sound (rather dramatic, but you get the point). Removing the tape from the deck, I glimpsed the band's name. Lo and behold, it was none other than the Crüe — MOTLEY CRUE! This revelation was my baptism into the world of glitter rock, and unbeknownst to me, there was no turning back.

I studied the I-card while waiting for side two to begin. These guys are a bunch of fruitcakes. I thought to myself after seeing the band's picture on the inside of the card. They were posing in black and red leather and high-heel knee



boots; the bassist, Nikki Sixx, wore tightly wrapped duct tape around his arms and legs. All but the singer

had long, jet-black hair. Sixx's hairdo was pretty damn cool, a jet-black concoction of Tina Turner's rat's nest and Rod Stewart's mop. The imagery was laughable, with these cartoon-like cross dressers in bondage posturing in front of a pentagram. This band was simply "gnah," for lack of a better word. But for some reason, I liked these guys. They were tragically hip yet dorky, much like the Ramones (pause for the rock purists to cringe at the comparison). I guess there's something to be said for looking corny and still sounding cool.

I spent every available

minute listening and drumming to the Crüe. Each passing day, I was learning to play more like my guru, Tommy Lee, their drummer. I studied his technique by watching their music videos with the same intensity and passion one watches footage of the JFK assassination. Sick, but true. I literally dissected their every motion, gesture, and mannerism. Above all, I was amused by the mixture of Motley sarcasm and theatrical fantasy. For example, the video "Too Young to Fall in Love" was set in the time of an ancient Chinese dynasty, and the Crüe single-handedly fought saber-wielding villains by means of highly choreographed martial-art stunts. And like the Crüe, I occasionally delved into pyromania by igniting my cymbals, made flammable by a generous coating of hairspray.

Sometimes, usually when my cymbals were in flames, I wondered whether I had an unhealthy appreciation for the Crüe. I feared becoming a stereotypical heavy metal-listening, emotionally disturbed suburban teenager, like those seen on *Geraldo*, which prompted me to ask the following questions:

1. Have I joined the Crüe fan club?
2. Do I have Motley Crue tattooed on my body?
3. Do I call radio stations demanding music blocks of the

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Calendar MUSIC SCENE

Crüe!

4. Do I wear Crüe T-shirts?
5. Do I worship Satan via the Crüe?

"No" to all of the above. A clean bill of mental health, or so it seemed. I continued to nurture the Mötley Crüe metamorphosis for one year after graduating from high school. I consumed every bit of Crüe trivia, especially stuff pertaining to the bassist, Nikki Sixx. I learned how the band had met, where they played their first show, their original name (Christmas), and more important, I discovered that Sixx was the real force behind Mötley Crüe's success. Actually, this was my own conclusion. I pictured Sixx as the Charles Manson of the group, because his shadow loitered behind everything the band said and did, on and off the stage. Sixx was credited for writing every song on their first album, *Too Fast for Love*, which is quite impressive for a bass player. He was also the spokesman in interviews, a position usually reserved for spotlight-hungry singers. (When the Crüe recently exchanged their leather for flannel, I couldn't help imagining a private band meeting with Sixx lugging the latest grunge apparel to the front of



Marc Ruess

Looking at him, I thought:
I'd let this guy in the band even if he only had
enough brains to turn on his amp.

the table and saying to his bandmates, "I've been informed that the kids are wearing this crap now, so come get your ripped jeans, flannels, and Doc Martens." In short, I thought Nikki Sixx was a musical ge-

nius — the Mozart of glam.

In 1989, my infatuation with Mötley Crüe was stronger than ever, but something was missing. I needed to play live. By this time, I was skimming the Reader classifieds for

"drummer wanted" ads, but nothing appealed to me. I did respond to one that mentioned the Crüe: we talked over the phone, and I discovered they liked Def Leppard. Click. So I prepared my own ad (on a

three-by-five card with 25 words or fewer) and sent it in. It read something like:

DRUMMER SEEKS musicians for small band with aggressive sound. Influence: Mötley Crüe ... [and some other bands I need not mention].

I was a novice in the auditioning-musicians department. I didn't have a clue what to say after they plugged in their guitars and proceeded to shower me with a barrage of power chords and lightning fast leads. I was losing my sanity under an assault of fluorescent-colored Charvel guitars and Marshall amps (standard heavy metal hardware). Some contestants had runaway dreams. Crystal friends. Others were virtuosos with a God complex. Some simply possessed less talent than an unborn baby. All asked for was style, taste, and simplicity.

Then I met Johnny. He was a lanky, intelligent, pesty-skinned cat from Modesto who played simple guitar. We joined forces and searched for a bassist. We jammed with Rubin, who politely said, "Thanks but no thanks." Next we met Joey. He appeared in lime-green skate shoes with weathered, skintight black jeans, white Oxford shirt, and a pair of black Ray-Bans practically hidden behind a curtain of peroxide-white hair. Looking at him, I thought: I'd let this guy in the band even if he only had enough brains to turn on his amp. We jammed

and he joined. The three of us met Jammi, our singer, in front of Rio's.

We rehearsed in a kitchen studio next to La Jolla Music. We talked about success. I had to suppress my preoccupation with Mötley Crüe so as not to lose the confidence of my new bandmates. We became friends. Sometimes we despised each other. We rocked parties at Jammi's Warhol-Factory-like house in Imperial Beach. My hair continued to grow. Dyed it black. Lost my day job for grooming violations. Johnny inked his virgin arms. We argued relentlessly for and against band names: Statick, Razor Blade, Beloved Zeros. We argued relentlessly for and against our first gig at Club Mirage. Our Hollywood debut was a disaster. Mike, our roadie, took the mike and stole the show. We played more dates in San Diego. We sucked, and months later retired into oblivion.

As with the changing of the guards at Buckingham Palace, San Diego's glam scene gave way to new sounds of the '90s. Glitter rock havens like Club Mirage are a mere memory. Today's bands are attempting to replace vanity with integrity, but is this just another passing trend? Perhaps, but who cares, because in the words of Nikki Sixx, everyone's just making love to someone else's dream. For this, I'm 24 and a dinosaur, now lurking behind the Cashbah door. Pass the cheese, please. ■

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Calendar MUSIC SCENE

offerred night, call club for recorded information.

W.D. Pabst, inside the Quality Inn, 2401 Nimitz Boulevard (at Rosecrans Street), Point Loma, 224-5928. The Latin Soul Band, salsa music, Thursday, Sol + Mar, featuring vocalists Juan Dos Santos, Latin jazz, Saturday.

Pasadena Cafe, 3145 Rosecrans Street, Point Loma, 224-2891. The Daniel Jackson Trio, jazz, 8 p.m. Saturday.

Pasta Supreme, at Garnet Avenue and Haines Street, Pacific Beach, 272-9448. Steve Newhouse, variety music on acoustic guitar with vocals, 7:30 p.m. to 9:30 p.m. Thursday.

Porter's Pub, on the USC campus, campus Drive and La Jolla Village Drive, La Jolla, 534-5258. The Paladins, rockabilly, and Blacksmith Union, original rock and roll, 8:30 p.m. Wednesday.

Rossmore Cafe, 4994 Newport Avenue, Ocean Beach, 521-0356. Peter Hall, acoustic blues rock, 9 p.m. to 11 p.m. Thursday. Robin Herkel, vintage blues music, 9 p.m. to 1 a.m. Friday. Pump, reggae music, 9 p.m. to midnight Saturday. Guitars, Classics, Baroque and classical music, 8 p.m. to 11 p.m. Sunday, live music, Monday, call club for information. Brad Trubus, original acoustic music, 6 p.m. to 9 p.m. Tuesday open-mike, 8 p.m. to midnight, Wednesday.

Ruby Polkone, 1340 La Jolla Village Drive, La Jolla, 587-1886. Steve Langford, variety music, 5 p.m. to 8 p.m. Friday.

Santa Restaurant, 7811 Herschel Avenue, La Jolla, 454-1315. Bill Byers, jazz and swing standards performed on piano, 7 p.m. to 10 p.m. Wednesday and Thursday and 7 p.m. to midnight Friday and Saturday.

Shaner's Bar at the Redwood Hotel, 3299 Highway 163, La Jolla, 587-1118. Jan Sandwell, variety music on the piano, 7 p.m. to 11 p.m. Monday through Thursday, and from 8 p.m. to midnight Friday and Saturday.

Venue Caffe Bar, 2914 Canyon Street, Point Loma, 223-6547. Steve Grealy and Ed Hook, acoustic music, 9 p.m. Thursday; the George Ferris Trio, 9 p.m. to midnight, Friday and Saturday. William Chapman, variety music performed on piano, 7 p.m. to 11 p.m. Monday and Tuesday. Ed Hook and Mark Fisher (of Fish and the Seawards), with L.L. Frank on piano, blues and rock, 9 p.m. Wednesday.

Yves Trubus, 4970 Voltaire Street, Ocean Beach, 222-6895. Green Eggs and Ham, rock and roll, Friday. Rock Bottom, rock and roll, Saturday. Tomcat Country, blues, Wednesday. Live music is featured nightly, call club for information. All shows start at 8 p.m.

Yuki House, 1152 Garnet Avenue, Pacific Beach, 272-9724. Live music, Wednesday through Saturday, call club for information.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779. Kruti Bickert, melodic tunes and pop classics (on the piano accompanied with vocals), 8 p.m., Wednesday through Sunday.

Tutti Mare, 4305 Executive Drive, La Jolla (Golden Triangle area), 5299 Highway 163, La Jolla, 587-1118. Jan Sandwell, variety music on the piano, 7 p.m. to 11 p.m. Monday through Thursday, and from 8 p.m. to midnight Friday and Saturday.

Venue Caffe Bar, 2914 Canyon Street, Point Loma, 223-6547. Steve Grealy and Ed Hook, acoustic music, 9 p.m. Thursday; the George Ferris Trio, 9 p.m. to midnight, Friday and Saturday.

Wagner's, 1401 Buena Vista, Ocean Beach, 222-6822. On Road, reggae, Thursday. Zulu, reggae, Friday. Rising Line, reggae, Saturday. Hot Monkey Live, rhythm and blues, 4:30 p.m. to 8:30 p.m. Sunday. Len Rainer and the Midnight Players, blues and rhythm and blues, Sunday night, the Elatics, West Coast, rock and roll, Monday. Hot Monkey Live, rhythm and blues, Tuesday. Too loose, funk, ska, and reggae, Wednesday.

Zanzibar Caffe Bar and Gallery, 926 Garnet Avenue, Pacific Beach, 272-4762. Robin Herkel, blues music, 9 p.m. Thursday.

San Diego North

Angelita Restaurant, 4994 Miramar Road, Mira Mesa, 578-6900. Bobby and Laura's Fantasy Workshop, karaoke sing-along, 8 p.m. to midnight, Wednesday. T. Lee Dred, reggae music, 9 p.m. to midnight Thursday.

Blaney's Pub, 5617 Ballantyne Avenue, Carmel, 272-2533. Tony Cammita, Irish and pop music, Wednesday through Sunday.

Cafe Tivoli, 2950 Santa Road, Torrance, 341-2233. Tomcat Country, blues music, Thursday. Border Crossing, country, oldies, rock and roll, and blues music, 8 p.m. to midnight, Friday. The Mississippi Mud Shakes, blues and rhythm and blues, Saturday.

Capeira Live, 2022 Claremont Mesa Boulevard, Escondido, 278-3483. Ace High, country music, 8 p.m. to 1 a.m. Tuesday through Saturday, 2 p.m. to 5 p.m. Sunday.

Dennis's, 3779 Mira Mesa Boulevard, Mira Mesa, 493-3232. Robert Star, lounge entertainment and piano playing featuring the music of Elvis Presley, 7 p.m. Friday and Saturday.

The Garnet Lounge, at the Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. The Peter Delake Trio, contemporary jazz music, 9 p.m. to 11 p.m. Friday and Saturday.

The High Balls, 524 Camino de la Reina, Mission Valley, 298-2010. Betty dance showcase beginning at 9 p.m. Thursday.

Handley Hotel, 550 Hotel Circle North, Mission Valley, 298-0511. Bert Torres, variety music performed on piano, 8 p.m. to midnight Tuesday through Saturday.

Midnight Quarter, 7040 Miramar Road, Mira Mesa, 566-6292. Karaoke, contemporary music, 9 p.m. to 1 a.m.

Jo Calhoun, 5173 Mission Center Road, Mission Valley, 291-8635. Justice, country music, 8 p.m. to 1 a.m. Sunday.

Intercom Express, 7610 Hazard Center Drive, Suite 519 (next to Barnes and Noble), Mission Valley, 296-5282. Live music, 8 p.m. Saturday, call club for information.

Islands Lounge, at the Handel Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Live music, 9 p.m. to 1 a.m. Friday and Saturday, call club for information. Karaoke, Latin jazz, 8 p.m. to midnight, Sunday.

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Kelly's Restaurant and Irish Pub, 284 Hotel Circle North, Mission Valley, 296-2131. Place Bar, Randy Boecher, 5:30 p.m. to 7:30 p.m. Tuesday through Friday. Dale Powers, 7:30 p.m. to 1 a.m. Tuesday through Thursday, 8 p.m. to 1 a.m. Friday, and 7 p.m. to 1 a.m. Saturday. Paul Gregg, 7 p.m. to midnight, Sunday. Karaoke entertainment, 8 p.m. to 11 p.m. Monday.

The King Lane Inn, 5125 Linda Vista Road, Mira Mesa, 291-0779. Dr. J and the Fashers, jazz, Friday. Ken Kauer, jazz, 9 p.m. to 12:30 a.m. Saturday.

Le Pavillon Lounge, at the Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Shine It On, Top 40 dance music, 9 p.m. to 1 a.m. Friday and Saturday.

Midnight's Restaurant, 5215 Adobe Fall Road, Mission Valley, 265-7198. New Energy, jazz and variety music, 5:30 p.m. to 9:30 p.m. Friday. On the Edge, oldies music, 7 p.m. Saturday, all performances take place on the patio.

The Nevada Inn, 8511 Nevada Road, San Carlos, 663-1786. Live rock and roll in featured nightly, call club for information.

O'Connell's Pub and Nightclub, 1310 Moreno Boulevard, Bay Park, 476-8637. Karaoke entertainment Thursday. Hardwood (formerly Roadhouse), blues and rock, Friday. The Hillbenders, rock and roll, Saturday. Karaoke entertainment with Fabulous Freddie and Friends from 8 p.m. to 1 a.m. Sunday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 296-2872. Fanny's Preservation Band, Oldies jazz, swing, and oldies, 8 p.m. Friday and Saturday.

Preps, 1370 Fraser Road, Mission Valley, 294-0700. Jaime Valle and Equinox, Latin jazz, 5 p.m. to 9 p.m. Thursday.

Radiance Hotel, 1433 Camino del Rio South, Mission Valley, In the Intercom Express lounge and guitarist Michael Casey offers popular contemporary and classic rock tunes from 8 p.m. to midnight, Friday and Saturday.

Red Line Hotel, 7430 Haines Center Drive, Mission Valley, 297-5456. In Windward, Rick Ross, variety music performed on piano, 5:30 p.m. to 9:30 p.m. Friday and Saturday, and 10 a.m. to 2 p.m. Sunday.

Sunday's Nightclub and Sportsbar, 1047 San Diego Mission Road, Mission Valley, 563-0069. Fanny and the Bluebeaters, blues and rhythm and blues, 9 p.m. to 8 p.m. Friday.

Spirit, 1130 Buena Vista, Bay Park, 276-3993. United States of America, all bands perform rock and roll music, Pulse, and the Silvertones, and the Silvertones, 8 p.m. to 11 p.m. Friday.

Sage La Salina, 9178 Gramercy Drive, San Diego, 560-8766. The Midnight Gardeners, country music, 9 p.m. to 1:30 a.m. Friday and Saturday.

The Law's, 5302 Napa Street, La Jolla, 521-1462. Naked Earth, reggae, Thursday. Intrigue, rock and roll, Friday. The Bluegrass Band, blues and rhythm and blues, Saturday.

The Law's, 10787 Camino Ruiz, Mira Mesa, 495-1481. Karaoke entertainment with Party Time, Tuesday and Thursday; live music, 9:30 p.m. to 1:30 a.m. Friday and Saturday, call club for information.

The Law's, 5333 Mission Center Road, Mission Valley, 280-9948. Williams, contemporary music, Friday and Saturday.

The Wellmans, 10789 Torreyana Boulevard, Torreyana, 360-0677. Ron Hill, country and oldies, 8 p.m. Tuesday through Saturday.

Wendy's Bar, 2011 Camino George Road, Mission Valley, 297-1101.

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Old Business

Because it is a Disney film, there seems to be some immutable law that it must have songs, songs, and more songs.

The vacation after the vacation (this sort of thing could be habit-forming) has left me a long way in arrears. First installment follows....

Perhaps I should abstain altogether from comment on Tim Burton's *The Nightmare before Christmas* (a title in the tradition of *Bram Stoker's*

Dracula, Akira Kurosawa's *Dreams*, and Jacqueline Susann's *Once Is Not Enough*). If not totally immune, I am at any rate highly resistant to the charms of three-dimensional stop-motion animation. I can abide *Speedy* Alka-Seltzer, the Pillsbury Doughboy, and the California Raisins for the duration of a TV spot. And I always enjoy the tricks of scale, and the interplay between the human and the modelled, in Ray Harryhausen's gallery of dinosaurs, sea monsters, sword-wielding skeletons, and the like. But George Pal's *Puppetoons* invariably leave me cold, even beyond the racial caricature of "Hot Lips" Jasper. And Claymation, high on my list of least favorite cinematic modes, makes me

want mainly to (a) clean my fingernails and (b) give thanks I have graduated from grade school. And even the pioneering works of Ladislav Starevitch appeal to me only in "principle," not in practice. If pressed, I might just manage to come up with a fair-minded rationale for my prejudice, something to do with the

spectacle falling into a no-man's land (or at least not into this man's land) between the earthbound humanity of live actors and the infinite elasticity of drawn and painted ones. Somehow the sculpted ones of three-dimensional animation lack the advantages of either. Honestly, though, I could adduce no inherent drawback to the form if only the animated figures reached a sufficiently higher aesthetic plane than Mr. Potatohead.

In Tim Burton's *The Nightmare before Christmas* (which is more accurately Henry Selick's *Tim Burton's The Nightmare before Christmas*, Burton having had the idea for it and then having turned it over to Selick), the aesthetic plane, quite distinct from the

Calendar MOVIES



Tim Burton's *The Nightmare before Christmas*

financial plane, is insufficiently higher. The hero, Jack Skellington, aka The Pumpkin King, looks unfortunately like Whitley Strieber's extraterrestrial in a pinstripe suit and on stilts. And his many, varied, and grotesque cohorts are first and foremost a manifestation of modern-day Hollywood's besetting vices of overabundance and overindulgence: too many, too

varied, too grotesque. Another, more basic, manifestation of these is the mere fact that the film is a feature and not a short. The process of stretching it to that length produces the worst of its problems. In its bare bones, the premise seems viable enough. Completely separate towns, according to Burton's *fantasyland* geography, are responsible for planning and carry-

ing-off the separate holidays on the calendar, until one year the Halloween mastermind gets it into his head to abduct Santa Claus and usurp Christmas. There is some dark-toned fun (not darker than TV's *The Simpsons* or than Charles Addams's *New Yorker* cartoons, and not more fun, either) when the revised Christmas plans begin to go awry: little Johnny is not

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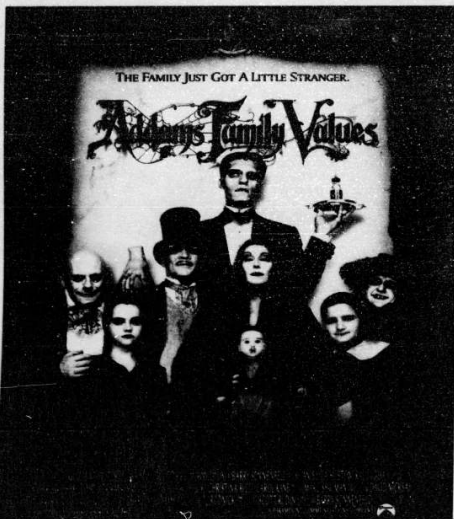
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Thanksgiving Goodies at My Favorite Places

I can see myself standing at the counter in my kitchen digging out bits of wild rice from deep inside the turkey carcass...

I started cooking Thanksgiving Day dinner when I was 12, first for my original family, then for my own, later for an extended group of relatives. By the time I was 20, I had advanced to gourmet cooking, and my favorite stuffing was wild rice with mushrooms. In those days we didn't worry about cholesterol, so my second dressing consisted of very good whole-wheat bread dried in the oven, shredded, and then dredged with at least a quarter-pound of butter. If you doubled the recipe, you were using close to a half-pound of butter to a loaf of bread. The mixture was baked in the oven and served as a side dish.

I was very fond of imported French green beans tossed with pine nuts. I would also serve a cold green bean salad with mashed garlic and tons of fresh dill. Although I do not agree with Hillary Clinton about peas, I never served them at Thanksgiving, nor did I ever reach for mashed potatoes. Pearl onions came to the table in sweet cream to which a dash of nutmeg had been added.

We frequently had a pumpkin soufflé along with a Southern-style sweet potato pie. My cranberry sauce was prepared with sugar and port

wine with thin slices of orange, and the gravy was little more than red wine studded with mushrooms. Dessert was always persimmon pudding — as recently as last year a friend telephoned from Rome for its recipe.

REVIEW

ELEANOR WIDMER

My family always referred to this repast as "Ellie's killer meal," and I confess I can see myself through years of midnight standing at the counter in my kitchen turkey carcass and believing myself to be in heaven.

All at once, my children were grown; my elder son, who is married, decided to have Thanksgiving at his house. As any parent can testify, you're at tremendous risk if you dine in your children's house and raise as much as an eyebrow about the food. But I was in complete culture shock that first Thanksgiving with my son. The turkey was fine — no complaints there — but he used a boxed mix for the dressing. I've been eating it through the years, and it has not improved; it's always mushy and tasteless. The gravy that accompanies it could come out of the most nondescript cafeteria — it's so thick with flour that

a spoon will stand upright without any assistance. There are no surprises at my son's Thanksgiving dinners.

One year my younger son made some purchases to enliven our meal. He'd heard of a young baker who made breads in flower pots. The breads looked gorgeous, but when we cut into them they contained so much salt they were inedible. Further, the crusts on the fruit pies could have sunk

Calendar RESTAURANTS



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to the bottom of the ocean without a trace. My sons have tried numerous recipes for cranberry sauce; one was saturated with maple syrup, the other with various liqueurs. What do I do at these festivities? I try my best to eat what's offered with enthusiasm, but a sense of humor helps. Last year we had a rollicking time because after dinner we watched Charles Barkley of the Phoenix Suns play basketball (and I hardly qualify as an ardent sports

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fan), and then, to satisfy my grandchildren, we viewed *Bonny and the Beast*. What got us through the evening was a desire to make it work: the food was quickly forgotten.

I really enjoy Thanksgiving Day food the next day, when I'm at home and local purveyors still have enough goodies to satisfy my personal tastes. The following list is not meant to be inclusive; we simply have too many restaurants and food stores to make a complete account possible. However, you will find goodies at my favorite places that are sure to please. I hope you enjoy them as much as I do.

Peppers, 7420 Girard Ave., La Jolla, 454-7163. Huntingturkeys are available here. They are free-range and may be purchased for \$1.99 a pound raw or \$3.49 a pound smoked or roasted. You may purchase as little as an individual order or a 10- to 20-pound turkey. Bread or fruit stuffing, gravy, broccoli-and-corn casserole, grilled vegetables, and raspberry mold are also prepared. Sixty-eight pies and cakes and 30 different types of breads will be offered. Please note: Peppers is open on Thanksgiving Day, and all orders for turkey will be cooked that very morning until noon — they close at approximately 1:00 pm.

Daily's, 8915 Towne Center Drive, Renaissance Towne Center, Golden Triangle, 453-1112. If you're looking for very light fare, you can buy nonfat pumpkin muffins and sweet potato soup, both to go. Call about hours.

Saffron, 3731 India Street, 574-0177. On Wednesdays until Thanksgiving, Saffron will sell pumpkin curry, served over rice with a side dish of chutney and cucumber salad. Saffron will also prepare turkey sausage seasoned with lemon grass, garlic, ginger, and hot chilies. These sausages, which cost 90 cents a link, may be added to your dressing or served as a side dish.

Baked-by-Etta, 7523 Fay Avenue, La Jolla (adjacent to the Balthazar Bagel Company), 551-8107. Pumpkin, apple, and pecan pies, apple-cranberry cobbler, and banana cake are featured. My two favorite things here are pear and apple dumplings and a free-standing yellow cake, baked in the form of a turkey and decorated in orange, yellow, and brown. The pear and apple dumplings are made by wrapping the fruit in a very light dough and then baking them until crusty. The dumplings don't have to be seen as dessert but as an accompaniment to your turkey. As for the turkey cake, I can just see myself sleeping one for my grandchildren.

This year I mention only three restaurants out of the hundreds that are serving turkey dinners because each offers a unique service.

The Belgian Lion, 2865 Bacon Street, Ocean Beach, 223-2700. For the first time in

its 16-year history, the Belgian Lion will be offering Thanksgiving Day dinner. This famous first should be taken seriously. Dinner will consist of beef consommé with julienne of vegetables or salad, roast turkey with American gravy, chestnut stuffing, potato croquettes, ginger green beans, candied yams, and fresh cranberry sauce. If you are not a turkey lover, you may select roasted rack of lamb in a red wine sauce or broiled salmon with a white butter sauce. Dessert consists of a choice of fresh pumpkin pie or chocolate pecan cake. Meals will be served from noon to 8:00 p.m., but you must make a reservation for seating. The price is \$27.50 for adults, children under 12, \$15.00. In the old days, the restaurant was closed on Thanksgiving and reserved for family only. Because the Belgian Lion is only open Thursday, Friday, and Saturday, the owners decided this year to make Thanksgiving dinner public. This is an opportunity to enjoy what Don and Arlene have been providing for their children for years.

Triangles, 1370 La Jolla Village Drive, La Jolla, 453-6650. If you're searching for a low-fat, low-calorie Thanksgiving Day dinner, this is it. Harris Golden, the executive chef, will prepare a Thanksgiving Day feast with less than 30 percent of the calories derived from fat. The dinner starts with consommé, a clear broth with shredded carrots, spinach, and wild mushrooms. The main course includes roast turkey with cornbread-chestnut stuffing, oven-roasted yams with honey-glazed pineapple, mixed grilled vegetables with crushed cherry pepper (mixed grilled vegetables are very high on everyone's list this year), and fresh cranberries cooked in organic apple juice. Bread pudding with cinnamon rum ice milk and a holiday fruit platter of fresh fruits, dates, and nuts will be served for dessert. Non-alcoholic beverages such as fresh fruit drinks, herbal tea, decaffeinated tea, and coffee are included with the meal. The price is \$24.00 for adults, \$12.00 for children 12 years and younger. Hours are 2:00 p.m. to 8:00 p.m. Vegetarian dishes are also available upon request.

Maitre D's, 2521 La Jolla Village Drive, La Jolla, 454-2111. This is one of the few dining rooms that serves an entire turkey at your table. There is still room for reservations of parties of four or more. Dinner consists of soup, salad, an entire turkey carved at your table, Maitre D's renowned stuffing, bourbon sweet potatoes, a unique cranberry sauce whose recipe remains a family secret, and for dessert, bananas Foster (bananas) or pumpkin pie. Any leftovers can be packaged and taken home. The price is \$25.00 for each adult; call about prices for children. Hours, 5:00 p.m. to 7:30 p.m.

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Calendar RESTAURANTS

RESTAURANT LISTINGS

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of restaurants in San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. Lower prices \$8 moderate \$10 to \$15; expensive more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH COASTAL

CHEZ HENRI 1555 Camino Del Mar, Del Mar Plaza, Market level, 761-0867. Everything old is new again. This tradi-

tional French provincial restaurant is invariably crowded because of the presence of Chef Henri working the room in his white hat and because of the food prepared in a traditional manner. If you are on a budget, try the fish or onion soup, plus a salad. But don't overlook the whole fish prepared for two, the fillet with fish gaug (goose liver), or any of the appetizers. Complimentary for regular appetizers, and leaves of french bread. Orders arrive now feature freshly made crepes from 11:00 a.m. to 2:00 p.m. Crepes prepared on the terrace daily — some sweet, some filled with chicken or seafood. Makes pleasant and unusual breakfast or brunch. (Call about the hours they serve crepes.) Open daily. Moderate to expensive.

DEL MAR PIZZA 211 15th Street, Del Mar, 481-8088. If you've heard about, dreamed about, or were merely curious about New York pizza, the best practitioner is now in Del Mar complete with New York manner. The hand-sliced slices are good, but the pizza is in a league by itself. The secret lies in the crust. Laughe and stuffed eggplant also available. Open daily, weekdays to 9:00 p.m., Friday and Saturday to approximately 10:00 p.m. Low to moderate.

EPAZOTE'S 1555 Camino Del Mar, Del Mar, 299-9966. Epazote's is the sister restaurant of Cilantro's, so if you've enjoyed the latter, you'll love to enjoy the latter.

high intensity, noise, a young professional crowd, a terrace with a view. You can make a meal from the Mexican appetizer list, all of them \$6.00 or under. Or try spit-roasted chicken, Sunday brunch is a carte. Open daily lunch and dinner. Low to moderate.

JAVA DEPOT 211 Highway 161, Solana Beach, 299-0308. A variety of non-alcoholic drinks are served here and the sandwiches and salads are fine. The cakes could use improvement. Pleasant outdoor seating area as well as large interior room. Sunday to Thursday, 6:30 a.m. to midnight. Friday and Saturday to 1:00 a.m.

KIM'S RESTAURANT 741 First Street, Lumberhead Shopping Center, Encinitas, 942-4818. For low cost and high quality, Kim's is the best Vietnamese restaurant in North County. From the overwhelming, extensive menu, try spring rolls, stuffed grape leaves, stuffed crabs, whole roasted cornish hen, brown grass chicken, steamed fish. The food is fresh, beautifully prepared, and highly satisfying. Open daily lunch and dinner. Continuous service. Low to moderate.

PACIFIC DEL MAR 1555 Pacific Coast Highway, Del Mar Plaza, Del Mar, 762-0676. Select the fresh fish prepared in the simplest manner and you'll do fine here. The setting and view remain delightful and the service is excellent. Suggest dinner during the week as an incentive to dine early. Open daily. Lunch Monday through Saturday, 11 a.m. to 2:00 p.m.; Friday and Saturday to 3:00 p.m. Moderate to expensive.

LE RAMBOU 2634 Del Mar Heights Road, Del Mar, 299-8138. Nouvelle Vietnamese cuisine is prepared here that's fresh, light, delicate. But the portions are small and two people should order three entrees for a satisfactory experience.

PETER CHANG'S 1441 Encinitas Boulevard, Encinitas, 932-5159. You have to look carefully to discover the location, but the natural-style Chinese cooking took 100 years to reach the success you request has a French influence and is uniformly splendid. The all-you-can-eat lunch buffet (Monday through Friday) is one of the few worth recommending. For dinner, try sautéed shrimp, chicken in plum sauce, string beans, and vegetable. Mr. Chang will prepare dishes on request. Open daily. Lunch (buffet weekdays, regular menu on Saturday and Sunday) and dinner. Low to moderate.

PISCES DELICACIES OF THE SEA La Costa Spa, 2000 Costa Del Mar Road, Carlsbad, 483-9111. This long-established and still excellent restaurant is now located at the spa itself, in a gorgeous room one flight down from the lobby. If you've been to Pisco at its old location you will remember its extensive fish and seafood menu which hasn't changed in two decades. You can still find fresh Maine lobster, lobster Thermidor, Maryland soft shell crabs, shadow, and Dover sole on the five nights that this restaurant is open. The restaurant still offers sidewalk service. Many dishes, such as the Caesar and stuffed spinach salads, are prepared only for two. Please call for directions and remember that it is closed Sunday and Wednesday. Dinner only. Expensive.

PIZZA BOZZA 429 Encinitas Boulevard, Town and Country Shopping Center, 436-4864. The cuisine is from the Abruzzo, the mountainous region of Italy. The bread and pizza dough is prepared on the premises. The pizza are outstanding but they don't use tomato sauce on the Abruzzo-style pizza. Try the pizza rustica with dried fresh tomatoes and mushrooms. The pasta is like black-wirelike almost similar to Greek. Be sure to indicate if you don't care for anchovies. The pasta primavera is wonderful. Don't miss this one, but remember, it may not be the kind of pizza or pasta to which you are accustomed. Serve menu lunch and dinner. Low to moderate.

BRASSERIE AND WINSTON 939 W. Highway 161, 439-9576. This restaurant has been voted one of the 25 best in the United States. The chef, Douglas Dign, does a remarkable job in contemporary French cooking and the food is visually exciting and a delight to the palate. The Sunday night fish dinner is an especially good value at \$17.95. It includes soup or salad, an appetizer, entree with vegetables, and dessert. Late, Wednesday through Friday. No smoking on the weekends. The

NORTH INLAND
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Reservations no longer serves lunch and is open for dinner only, Tuesday through Sunday. Expensive. Must call for instructions to get there.

CALVIN CONNECTION 740 Northfield Road (off Highway 78), San Marcos, 741-5466. If you're planning a visit to the Wild Animal Park, try this impressive New Orleans-style cafe. The menu is most extensive weekends when crawfish, rice, jambalaya and shrimp creole are available. Don't leave without trying the bread pudding. Lunch daily, dinner Tuesday through Sunday. Moderate.

CANTON GRILL 9823 Caroll Canyon Road, Scripps Ranch, 271-4052. You'll be pleasantly surprised by the attractive setting, which includes a glassed-in patio that's open to the sky and a new lounge area. The food is delightful. All pasta dishes as well as entrees arrive with a salad and when they are on the menu, do try the shrimp to achieve sauce, prime with salmon and any of the fresh grilled fish entrees. For anyone who loves the "kick-ass ribs" as well as the fantastic pizza. The owners and staff are very loving, which is a major plus. Lunch and dinner, continuous service. Monday through Saturday, 11 a.m. to 10 p.m.; Sunday 11 a.m. to 9 p.m. Low to average moderate.

FISH HOUSE VERA CRUZ Suite 124 148 California Ave. Shopping Center, 1020 San Marcos Boulevard, San Marcos, 744-0800. Located in a shopping center that houses restaurants and food stores only, this family-style restaurant serves fresh fish that changes daily and seafood. Simple but honest preparation, good value. Open daily, lunch and dinner. Monday through Saturday, dinner nightly. Moderate to expensive.

THE FORTUNE COOKIE 16425 Bernardo Center Drive, Rancho Bernardo, 421-9008. We are fortunate to have a Chinese restaurant of such quality in North County. The chef, Henry Yang, comes from a five-star restaurant and his cooking may be characterized as Chinese with French influence. For special ordered shrimp toast, we have in wine sauce, lemon-cured soup, chef's chicken, in de (sweet and sour) pork chops, stir-fry shrimp. If you phone an hour or two in advance you may have these outstanding dishes. Or, order dishes with which you are familiar from the menu. Open daily, lunch 11:00 a.m. to 3:00 p.m.; dinner to 10:00 p.m. and to 1:00 a.m. Friday and Saturday. Low to expensive.

MING COURT 12790 Carmel Country Road (Country Plaza Shopping Center), North City West (adjacent to Del Mar), 793-2913. Eugene describes the interior of this restaurant and especially if you are seated at a view table, you'll love the setting. The Cantonese-Mandarin cuisine offers some wonderful preparations. Most especially, chicken, duck, pangloss shrimp, three mushrooms, delight and tangy beef. All the items on the Ming Court Specialty list are noteworthy. Service is first-rate. Open daily, lunch, Monday through Saturday, dinner nightly. Moderate to expensive.

THE QUAIL'S INN 1055 La Bonita Drive, San Marcos, 436-2445 or 744-2445. It's worth the ride to dine in this charming location on a picturesque natural lake. Invariably crowded and for good reason, the Inn offers fresh American fare, seafood, prime rib, steak. Dinner entrees include an all-you-can-eat salad bar. The copious Sunday buffet includes the seafood bar. Dine here as early as possible for all meals, but especially for the Sunday brunch. Lunch, Monday through Friday, 11:00 a.m. to 2:00 p.m.; dinner nightly. Lunch, low; dinner, moderate to expensive.

LA JOLLA
AVAILON 9641 La Jolla Boulevard, La Jolla, 436-2535. How many restaurants where you really get your money's worth for fresh fish, prime rib, and seafood. On Monday night, there is a "monster prime rib dinner" with soup or salad and dessert for \$18.95. Other special complete meals served during the week may be \$6 to \$8. Nice atmosphere, excellent service, good value. Open daily, lunch and dinner. Low to moderate.

BERNINI'S 7580 Fire Avenue, 434-3813. This place is immaculate, elegant, and offers magnificent views.

Eleanor Widmer recommends restaurants by telephone day or night!

Whether you're longing for a small inexpensive cafe, a splashy restaurant, or a tip on where to take your date or friends on Saturday night, Eleanor Widmer's Restaurant Line is the best source for HONEST information. No restaurant has paid to be included on this line. Key in the category codes indicated below and start listening. At any time you can skip forward to the next review by pressing "1," repeat the review by pressing "2" or select another category by pressing "0." Because restaurant hours may change and reservations are often necessary, we encourage you always to call the restaurant before heading out your door.

Call 1-900-844-8600, 24 hours a day.
Only 49 cents per minute. A touch-tone phone is required.

Restaurants by type of food
Once you've pressed 10 to select this category, enter the two-digit code for the specific type of food that interests you.

New and notable
Enter 17 on your touch-tone phone and you'll learn about the newest restaurants, those that are under new management, or places where the menu has changed drastically.

Bargain restaurants
If you're in search of great food at low prices, press 13 to hear Eleanor's recommendations.

Early-bird restaurants
The perfect category for those of you who like to eat dinner early and save money. Press 14 to hear the early-bird line-up.

Restaurants with a view
To discover a room with a view and food to match, press 15.

Late-night restaurants
Looking for a place to do a little late night noshing after the theater or a concert? Eleanor recommends these places for complete meals, light snacks or desserts that will quell your appetite. Press 16.

Tijuana-area restaurants
Press 11 if you want to satisfy your hunger around the corner or on the other side of town. Choose your region below.

Breakfasts and brunches
Whether you're seeking a spot for a business breakfast, a place to take your visitor, or a cafe where you may have a leisurely breakfast or brunch, press 18. When requested, press 1 for breakfast or 2 for brunch.

Pizzas with pizzazz!
Almost everyone has a favorite pizza parlor, but if you want to try individual gourmet pizzas, or those with outrageous toppings, or pizza take-outs available late at night, press 19.

Coffeehouses, breweries, takeout
Select category 26, then for coffeehouses, press 1; for breweries, press 2; for takeout and bakeries, press 3.

"One of the most notable is *simboulas* casa Romeo, a party still filled with rigatoni, an dried tomato, capers, and porcini mushrooms, covered with marinara and melted mozzarella. It's baked in a clay oven, as it would be in the old country."

—Eleanor Widmer, 10/31/93

Experience the most exciting
Southern Italian Cuisine

Award-Winning Bakery

Happy Hour 5-7 pm Mon.-Fri.
Complimentary Italian hors d'oeuvres

LIVE ENTERTAINMENT
Thurs., Fri. & Sat.

Romeo

SAN DIEGO COLUMBIA ST. 619-234-1777
LAGUNA BEACH 249 Broadway St. (over beach from Pacific) (714) 497-6627
Evening Reservations Only
Free off parking @ patio

NEW CRAB FIESTA

Every Wednesday Night Starting at 7 pm.
A full plate of Alaskan King Crab served Mexican style with rice, beans and tortillas.

MOONDOGGIES

LA JOLLA'S ONLY SPORTS GRILL
909 PROSPECT ST. • 454-9664

Happy Hour: M-F, 4-6 p.m.

Califino's

the seashore, and seafood, show yourself someplace new.

one market place on the boardwalk, next to the Hyatt Regency, at Seaport Village.

687-6080

Calendar RESTAURANTS

pages, a light lunch menu, dinner, and a full bar. The food is delicious, the service is attentive, and the atmosphere is just what you need. The restaurant is located at 1111 Sports Arena Blvd. in San Diego. Open daily, 11 a.m. to 10 p.m.

CAFE BUDAPEST 5656 La Jolla Village Drive, La Jolla, 436-2979. The chicken paprikash, the stuffed cabbage, and the Hungarian goulash are good here. Nothing is in the manner that your Hungarian grandmother cooked, but this is the only purveyor of Hungarian food in the city. Open for dinner nightly, 4:00 p.m. to 10:00 p.m. Moderate.

CAFE BUDAPEST 5656 La Jolla Village Drive, La Jolla, 436-2979. The chicken paprikash, the stuffed cabbage, and the Hungarian goulash are good here. Nothing is in the manner that your Hungarian grandmother cooked, but this is the only purveyor of Hungarian food in the city. Open for dinner nightly, 4:00 p.m. to 10:00 p.m. Moderate.

DAILY 2915 Towne Centre Drive, Riverside, 941-1112. The chicken paprikash, the stuffed cabbage, and the Hungarian goulash are good here. Nothing is in the manner that your Hungarian grandmother cooked, but this is the only purveyor of Hungarian food in the city. Open for dinner nightly, 4:00 p.m. to 10:00 p.m. Moderate.

HOPS RESTAURANT 4353 La Jolla Village Drive (south of Broadway), 527-6677. Hops serves the best food of any brewer in San Diego. Even if you don't drink, you will appreciate the room with its exposed ceiling and the tasty food. The same menu is served continuously from lunch to closing. Among the best dishes are spit roasted chicken, prime with salmon and shrimp, and smoked prime rib with twice baked potatoes. All beers are brewed on the premises and include a raspberry lager, a buck that brews through the brewing process to intensity in flavor, Scotch ale, and several more varieties. Open daily, 11:00 a.m. to 10:30 p.m., Sunday through Thursday and 11:30 p.m. on Friday and Saturday. Low to moderate.

MATRE D' 5523 La Jolla Boulevard, La Jolla, 436-2113. Two separate dining rooms (one for non-smokers), an elegant atmosphere, and the presence of the owner himself (formerly with the Plaza Hotel in New York) contribute to a fine dining experience with facilities service. The lobster tail appetizer is a house specialty, and the rack of lamb or fresh fish are always outstanding. But don't miss the smoked or fresh sturgeon flown in from Seattle. It's an experience having them. Closed Sunday and Monday. Dinner only, Tuesday through Saturday. Expensive.

THE PANKINER CAFE 7467 Grand Avenue, 434-5453. The outdoor seating area is almost always crowded with tea and coffee drinkers who sun themselves, read, or chat. Light meals — eggs, soup, salads, sandwiches — are served only 10:2 a.m. After that it's beverages and sweets. Open daily from 10:0 a.m. to 10:30 p.m., 10 a.m. to 11:00 p.m. on weekends and 10:30 a.m. to 11:00 p.m. on Friday and Saturday. Low to moderate.

PEPPER'S FINE FOODS 7420 Grand Avenue, La Jolla, 434-7163. Superb gourmet dining room is located on the tenth floor of the hotel. It offers a sweeping view of the coast, elegant atmosphere and if you're entertaining an out-of-town visitor, this room will impress your guests. Lunch is really a wonderful day here because for approximately \$10.00 you may enjoy a view and splendid food. At dinner the menu is a la carte and has such items as fresh fish, shrimp, lobster and scallops in a beautiful sauce. Best steaks, Count on about \$35.00 for dinner. Sky Room is closed Sunday, Lunch, Monday through Saturday. Expensive. La Valencia serves a good lunch, Monday through Friday, in the lobby for \$10.00.

SKY ROOM La Valencia Hotel, 1132 Prospect Street, La Jolla, 434-0771. This gourmet dining room is located on the tenth floor of the hotel. It offers a sweeping view of the coast, elegant atmosphere and if you're entertaining an out-of-town visitor, this room will impress your guests. Lunch is really a wonderful day here because for approximately \$10.00 you may enjoy a view and splendid food. At dinner the menu is a la carte and has such items as fresh fish, shrimp, lobster and scallops in a beautiful sauce. Best steaks, Count on about \$35.00 for dinner. Sky Room is closed Sunday, Lunch, Monday through Saturday. Expensive. La Valencia serves a good lunch, Monday through Friday, in the lobby for \$10.00.

CLAIREMONT & KEARNEY MESA
PONG PONG CHINESE CAFE 3735 Mariposa Canyon Road, Kearney Mesa, 541-0728. The best items at this Cantonese restaurant, operated by a delightful family, are Peking duck, chicken 13 lettuce cups, and Peking style roll. All three have the traditional 2 hours in advance. From the menu, select pork chops, shrimp in garlic sauce, mixed vegetables, family dinner for six or more cost \$6.95 each. Good food, but healthy and tasty. Lunch and dinner, Monday through Saturday. Sunday, dinner only. Low to moderate.

HIDAYO JAPANESE RESTAURANT 1111 Sports Arena Blvd., San Diego, 232-1010. A delightful restaurant tucked away at the far end of a small shopping center is operated by two women whose products are fresh, sprightly, and generous. In addition to the low sushi bar, try the unusual appetizers. For entrees, select yakitori, broiled salmon, or sashimi. The chicken katsu, or the trout named "Takeshi special," for more variety. Visually and gastronomically a treat. Closed Sunday, Lunch and dinner, Monday through Saturday. Low to expensive.

LORNA'S ITALIAN KITCHEN 2945 Governor Drive, Vista Shopping Center, University City, 432-8661. Twenty pasta dishes are prepared here, all from scratch, as well as hot sandwiches, pizza, calzone. The food is good but the prices for tables in often long. Arrive early or late to avoid crowds. Open daily, Lunch, Monday through Friday, dinner nightly. Reservations not accepted. Low to moderate.

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BEER BY THE YARD
Served 12 noon - 12 midnight
\$4.95 - \$7.25
Call for special offers
(Week ends included) (11/10/91)

Any 2 Entrees \$8.95
Casperville, Ind. Exp. 11/10/91
SECOND NATURE
VEGETARIAN CAFE
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VEGETARIAN DINING
1st floor
warm, peaceful atmosphere
\$1 off anytime
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301 Alhambra Blvd., San Jose, CA 95128
Tel: 282-4116

LIVE SEAFOOD
8 Dungeness Cove, Rock Beach
Clams, oysters, mussels, lobster
Call for special offers
CRAB-CO
1001 La Jolla Village Drive, San Diego, CA 92037
Tel: 524-1111

El Tecolote Mexican Restaurant
NO Fajitas, NO Nachos, NO Black Olives, NO Ground Beef, NO Canned Chiles, NO Cheddar Cheese.
Only True Traditional Food from Mexico
610 El Estero Rd., Brownsville, TX 78021
Tel: 295-1087

Cross The Bridge To A World Of Delicious Dining.

In the time you normally spend looking for a parking space downtown, you can cross the Coronado Bridge, park your car and surround yourself in European elegance.

Sunday Champagne Brunch \$28 per person
Start the day off right with brunch at L'Escale. Enjoy made-to-order crepes, seafood, salads, carved meats, fabulous pastries, and live musical entertainment. Sunday, 10:30 a.m. to 2:00 p.m. \$13.50 children 12 and under, plus tax and gratuity.

Le Tour De France \$49 per person
Thursdays at Marins (starting December 2). French specialties to delight the most discriminating palates. 6:00 p.m. to 10:00 p.m. \$49 with wine, plus tax and gratuity.

Italian Night \$19 per person
Thursdays at L'Escale. A savory buffet featuring a selection of antipasti, made-to-order pastas, and pizzas. 6:30 p.m. to 10:00 p.m. \$19.95 children 12 and under, plus tax and gratuity.

A New Tradition: Family Night \$2 for \$25
Sundays at L'Escale (starting November 14). Special menus and pricing. Call for information. Each additional person \$10.

L'Escale RESTAURANT
2000 Second Street, Coronado, CA 92118
(619) 435-3000

Re-acquaint with friends at...
THE OLD ocean beach CAFE
Serving Ocean Beach since 1980.
FREE DINNER
Watch for your night's special!
Join the Beer Drinkers Hall of Fame
4967 Newport Ave., O.R.
223-2521

LOOK Guava Beach

Bar & Grill
introduces the
NEW \$1 MENU

- Spicy Fish Tacos
- Mini Quesadillas
- Ground Corn Chips & Fresh Salsa
- Brimstone & Hellfire Wings
- House-Made Garlic Bread
- Mini Peel-n-Eat Shrimp

Every Weekday during our 5-7 Happy Hour
Saturdays and Sundays from 1-5 PM!!!
SUPER BAR SPECIALS
\$2 U-Call-It, Daily 5-7 PM
3714 Mission Blvd.
488-6688

THE BEACHES

CHATEAU ORLEANS 925 Torrey Pines Road, Pacific Beach, 488-6744. The food, swimming pool and the general management carry the day here. Although it's still one of the leading purveyors of Cajun food and prepared blackened beef, pork, and fish, it's a pleasant place to have fresh fish and seafood. Diners include a hot appetizer salad, freshly baked popcorn, and an excellent assortment of vegetables served with the entree. Open daily for lunch. Moderate to expensive.

KONO'S 704 Carmel (end of street to beach ocean, Pacific Beach, 483-1000. If you want an inexpensive but hearty breakfast, you can't go here. The Big Breakfast comes with eggs, pancakes, pork, corn and fruit. Monday to Sunday, 7:00 a.m. to 10:00 p.m. Pacific plates and mussels are served. On weekends, arrive early to avoid a wait. A lunch menu with sandwiches is also available and hamburgers are cooked from meat to cooking, although the dish is minimal, the owners are charming, and the service is excellent.

QUE PASA RESTAURANT 4287 Mission Boulevard, Pacific Beach, 273-3076. As it's name implies, this

50% OFF
Buy 2 Menu Entrees, 1st Second Menu Entree, 1st Third Menu Entree, 1st Fourth Menu Entree, 1st Fifth Menu Entree, 1st Sixth Menu Entree, 1st Seventh Menu Entree, 1st Eighth Menu Entree, 1st Ninth Menu Entree, 1st Tenth Menu Entree, 1st Eleventh Menu Entree, 1st Twelfth Menu Entree, 1st Thirteenth Menu Entree, 1st Fourteenth Menu Entree, 1st Fifteenth Menu Entree, 1st Sixteenth Menu Entree, 1st Seventeenth Menu Entree, 1st Eighteenth Menu Entree, 1st Nineteenth Menu Entree, 1st Twentieth Menu Entree, 1st Twenty-first Menu Entree, 1st Twenty-second Menu Entree, 1st Twenty-third Menu Entree, 1st Twenty-fourth Menu Entree, 1st Twenty-fifth Menu Entree, 1st Twenty-sixth Menu Entree, 1st Twenty-seventh Menu Entree, 1st Twenty-eighth Menu Entree, 1st Twenty-ninth Menu Entree, 1st Thirtieth Menu Entree, 1st Thirty-first Menu Entree, 1st Thirty-second Menu Entree, 1st Thirty-third Menu Entree, 1st Thirty-fourth Menu Entree, 1st Thirty-fifth Menu Entree, 1st Thirty-sixth Menu Entree, 1st 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Local racer William "Bad Bill" Carlson and his mechanic P.M. Franzer roar across the finish line in this snapshot from the 1915 San Diego Exposition Road Race. They had powered their number 17 Maxwell to a second place finish in the Shriner sponsored event. The contest was part of the January kickoff of the 1915 Panama-California Exposition, and wended its way around Point Loma on a 6-mile course. Earl Cooper won the race, finishing a minute ahead of Msrs. Carlson and Franzer.

San Diegans risked life and limb to line the race course and cheer on such luminaries of the era as Barney Oldfield and Eddie Rickenbacker, just two of the many entrants vying for part of the \$10,000 purse. Various automobile models in the race: Maxwells like Carlson's, Peugots, Mercers, and Dusenbergs.


(From the Tiger Collection)

[illegible]

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The logo of the American Psychological Association (APA) is a circular emblem. It features a central shield with a balance scale and a caduceus. The words "AMERICAN PSYCHOLOGICAL ASSOCIATION" are written around the perimeter of the circle.

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San Diego, Calif. November 11, 1993

HELLO! FR KRISTOL, I'm a white single mother of a 17-month-old boy. I like the house, working on the beach, and having my own car. I'm looking for a single and non-smoking male, 22-27, who is kind, honest, and has a good sense of humor. (11/17) 99-0000

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BETH BLACK BLONDE, blonde, 40s, attractive, energetic, romantic, dark, big smile, loves to travel, loves to dance, loves to laugh. (11/17) 99-0010

PRETTY, WHITE, HAWK'S doggie from major university. Christian, single, marriage to upper class professional. I am kind, fun, gentle, 40, 5'10, blonde, single. (11/17) 99-0010

REINTEGRATED LADY professional seeks single partner professional for life relationship. Must have sense of humor, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

TALL, BLACK, ATTRACTIVE, 5'11", 23, fun, down to earth, college educated, honest, outgoing, open-minded, affectionate, non-smoking male. (11/17) 99-0010

TRIPLE YOUR FUN! Three attractive, honest, outgoing, fun-loving, single, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

BEAT FRIEND AND ROMANTIC person sought by widower, well-traveled, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

ADAPTIVE, PROFESSIONAL, single, 40s, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

LOOKING FOR SOMEONE to be my friend to hang out with. I am 30, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

18. SEXUAL, ELEGANT, single, 40s, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

CARINA CHRISTIAN, professional, 40s, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

WANTED: EX-BAD BOY, single, 40s, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

AFRICAN-AMERICAN professional, 40s, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

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SEEKING MENTALLY STABLE male with good sense of humor, professional, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

POWERFUL, TALL, personable, outgoing, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

TALL, BLACK, ATTRACTIVE, 5'11", 23, fun, down to earth, college educated, honest, outgoing, open-minded, affectionate, non-smoking male. (11/17) 99-0010

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BLACK GENTLEMAN wanted to share his life. Must be able to communicate. No drugs! (11/17) 99-0010

WANTED: Prince Charming! I'm attractive, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

PROFESSIONAL, PRETTY, 30s, well educated, financially secure, sophisticated, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

REASONABLY ACTIVE, fun, intelligent, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

ARTIST, LOVER, writer, engineer, kind, gentle, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

ALLURING, CLASSY, BLUE-EYED blonde, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

TRANSPLANT FROM NEW YORK, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

ATTRACTIVE, CREATIVE, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

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DO YOU LIKE COUNTRY MUSIC? 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

THE WIDE OPEN CAFE offers the finest country music, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

INTELLIGENT, CREATIVE, mid-aged, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

ONE OF US: BEAUTIFUL, SINGLE, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

BEAUTIFUL, BLUE-EYED blonde, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

YVAGNOS, SEXY, fun-loving, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

DESIRED: 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

WESTERN FILM FANATIC, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

CLASSIC MUSIC 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

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BEAUTIFUL, BLUE-EYED blonde, fun-loving, dynamic, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

UPBEAT, TOGETHER, SMART, attractive, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

ATHLETIC, EQUESTRIAN, 30-35, 5'10, blonde, no drugs, let's talk! (11/17) 99-0010

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Do you have a Phone Match?
"Success Story" to share?
If selected, we'll treat you both to a restaurant gift certificate to celebrate!
Call today at 235-8300 ext. 308

Phone Matches Success Stories:

Dan Rose and Ann Lazok

Dan: I placed my ad in January of 1991. I was looking to meet some new people. I'm a quiet person, and the bar scene just isn't my style.

Ann: I was the third person I went out with through the Reader. After the first two, which didn't really work out, I wanted nothing more to do with Phone Matches.

Dan: Luckily, her sister kept reading them. She found my ad and mentioned it to Ann.

Ann: She read his dimensions: six feet tall, 160 pounds. I said, "Forget it! This guy's totally fit; he won't want anything to do with me."

Dan: But she called anyway. And when I called her back, we talked for a good 45 minutes or so. I suggested Tijuana for our first date.

Ann: And I said, "Sure." But then my friends and my mom said, "Don't you dare go to Tijuana with some man you don't know!"

Dan: So what did we do, but take a long drive to Julian instead!

Ann: We drove to a lake out there, and then had lunch in town. Dan didn't talk very much, and I talked more than usual because I was nervous.

Dan: I really started to like her at that point. We had a lot in common. During lunch, she asked me if I wanted to come to dinner that night at her friend's house - with her family.

Ann: I was having fun and felt comfortable with Dan, and I was sort of daring him: Can you take this? Do you really want to meet my family and friends on our first date together?

Dan: Her parents didn't like me at first...

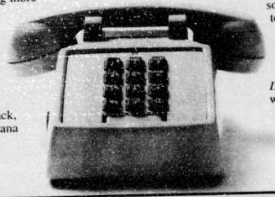
Ann: Not at all. He was so mysterious. But they like him now!

Dan: After a second date with Ann, I didn't see her for a week. I had a prior commitment with another Phone Match date, but I didn't enjoy myself. I kept wishing I was with Ann instead of the other girl.

Ann: I never imagined meeting someone like Dan through the Reader. I was just looking to make a few friends and have a good time, not for a partner. And now we're getting married.

Dan: Ann's personality attracted me from the start. She's concerned about other people, and I admire that. She's always there for me.

Ann: And Dan makes me feel so special... he loves me more than anything else in the world! He's my honey.



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San Diego

Reader November 11

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San Diego Reader November 11, 1991

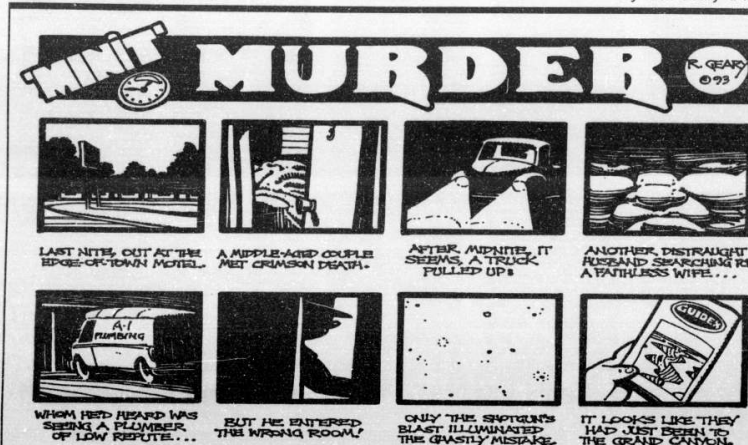
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SEEKING A PLUMBER
OF LOW REPUTE...

BUT HE ENTERED
THE WRONG ROOM!

ONLY THE SHATTERED
GLASS REVEALED
THE GASTLY MESSAGE.

IT LOOKS LIKE THEY
HAD JUST BEEN IN
THE GRAND CLOSET.

WANTED

THANKSGIVING DEADLINE CHANGING. The holiday will come out one day early on Wednesday, November 24. To Thanksgiving week. The following deadline will be shifted to the next day: Monday, November 22 at 6 pm for market classes (including all free ads). Monday, November 22 at 6 pm for market classes in ads. **CARPET CLEANING MACHINES.** Used for home use. Call 443-3668. **ARTIST WORKSHOPS WANTED.** In home, 100 sq. ft. or more. Call 443-3668. **BOOKS.** Cash paid for children's used books. Call 443-3668. **BUCKS FOR MOTORCYCLES.** Call 443-3668. **LAUNCH ALWAYS PAYS.** See dealer for your car. Call 443-3668. **CARPET CLEANING MACHINES.** Used for home use. Call 443-3668. **CAR.** Cash paid in running condition. See dealer for details. Call 443-3668. **CELLULAR PHONE.** Small folding. See dealer for details. Call 443-3668.

CHAM LYNK FENCE. Used for your collection. Call 443-3668. **CLOTHING, SHOES, BAGS, etc.** New and used. Call 443-3668. **COMPACT DISCS.** Cassette tapes. Call 443-3668. **CONCRETE DOOR.** Call 443-3668. **CURIO CABINETS.** Call 443-3668. **DONATIONS.** For new living and mental care. Call 443-3668. **WAR SOUVENIRS.** Call 443-3668. **MAGAZINES.** Call 443-3668. **WOOD STOVE.** Call 443-3668. **WINTER.** Call 443-3668.

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TRADE

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San Diego

Editor November 11, 1993



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TABLE, FRONT OR REAR SPECS
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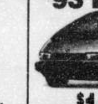
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