



**SPORT CHALET**  
SPORTING GOODS CENTERS

**Ski & Sporting Goods**

# CLEARANCE!

**Ski Fashions! 30 to 50% Off!**  
Suits, Sweaters, Parkas, Pants.

**Ski Package!**

**Starts Today!**



**ROSSIGNOL '87S' Skis**

Reg. \$290.00 **169<sup>00</sup>**

**SALOMON '8X 61E' Mens Ski Boots**

Reg. 300.00 **199<sup>00</sup>**

**Ray-Ban 'Cats' Sunglasses w/Ambermatic Lenses**

Reg. 70.00 **25<sup>00</sup>**

**'Air Jordan' Basketball Shoes**

Reg. 84.95 **38<sup>00</sup>**

**DUNLOP 'Max 200 G' Tennis Racket**

Reg. 185.00 **94<sup>00</sup>**

**Plus Thousands Of Storewide Values Like These...**

**SKI/TS**

Reg. \$120.00 **79<sup>00</sup>**

Reg. \$150.00 **99<sup>00</sup>**

Reg. \$180.00 **129<sup>00</sup>**

Reg. \$200.00 **149<sup>00</sup>**

Reg. \$220.00 **169<sup>00</sup>**

Reg. \$240.00 **189<sup>00</sup>**

Reg. \$260.00 **209<sup>00</sup>**

Reg. \$280.00 **229<sup>00</sup>**

Reg. \$300.00 **249<sup>00</sup>**

Reg. \$320.00 **269<sup>00</sup>**

Reg. \$340.00 **289<sup>00</sup>**

Reg. \$360.00 **309<sup>00</sup>**

Reg. \$380.00 **329<sup>00</sup>**

Reg. \$400.00 **349<sup>00</sup>**

Reg. \$420.00 **369<sup>00</sup>**

Reg. \$440.00 **389<sup>00</sup>**

Reg. \$460.00 **409<sup>00</sup>**

Reg. \$480.00 **429<sup>00</sup>**

Reg. \$500.00 **449<sup>00</sup>**

Reg. \$520.00 **469<sup>00</sup>**

Reg. \$540.00 **489<sup>00</sup>**

Reg. \$560.00 **509<sup>00</sup>**

Reg. \$580.00 **529<sup>00</sup>**

Reg. \$600.00 **549<sup>00</sup>**

Reg. \$620.00 **569<sup>00</sup>**

Reg. \$640.00 **589<sup>00</sup>**

Reg. \$660.00 **609<sup>00</sup>**

Reg. \$680.00 **629<sup>00</sup>**

Reg. \$700.00 **649<sup>00</sup>**

Reg. \$720.00 **669<sup>00</sup>**

Reg. \$740.00 **689<sup>00</sup>**

Reg. \$760.00 **709<sup>00</sup>**

Reg. \$780.00 **729<sup>00</sup>**

Reg. \$800.00 **749<sup>00</sup>**

Reg. \$820.00 **769<sup>00</sup>**

Reg. \$840.00 **789<sup>00</sup>**

Reg. \$860.00 **809<sup>00</sup>**

Reg. \$880.00 **829<sup>00</sup>**

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Reg. \$940.00 **889<sup>00</sup>**

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Reg. \$1040.00 **989<sup>00</sup>**

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Reg. \$2020.00 **1969<sup>00</sup>**

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Reg. \$7480.00 **7429<sup>00</sup>**



# BUY ONE, GET ONE FREE FOR VALENTINE'S DAY

• FEB. 6 - 16 •

**BLOOMING  
AZALEA**  
PLUS FREE BASKET\*

Bursting with blood-red,  
hot pink, white, or  
lavender flowers.

**\*BUY ONE 6" AZALEA  
FOR \$5.00 AND GET A  
MATCHING BASKET FREE!**



**BLOOMING  
CINERARIA**

Cobalt blue, purple,  
white, or pink flowers.  
6" POT

Reg. \$5.00 each  
**NOW  
2/\$5.00**

**RATTAN WINE HOLDER  
AND CARRIER**

Carry a full size  
wine bottle the  
professional way.

Reg. \$4.75 each  
**NOW 2/\$4.75**



**RATTAN WALL BASKETS**

6" WALL BASKET  
Holds 6" size pot.  
Reg. \$4.50 each  
**NOW 2/\$4.50**

4" WALL BASKET  
use for matches, utensils, napkins,  
mail, notes, invoices, or 4" pot.  
Reg. \$3.50 each  
**NOW 2/\$3.50**



**HOPE CHEST**  
Tasteful Fernwood construction  
Brass hinges & hardware • 36" L x 21" T x 20" W

Not only great for  
storing linens, dishes,  
silverware, books, albums,  
etc., but a solid and  
beautiful coffee table  
as well.

Reg. \$85.00 each  
ANYPLACE  
**NOW \$50.00 each**



**BAR STOOL &  
COUNTER STOOL**  
Birch Wood

Bar stool - 42" Tall  
Seat height - 29"  
Counter stool - 37" Tall  
Seat height - 24"

Reg. \$49.00 each  
**YOUR CHOICE  
\$29.50  
EACH**



**THE  
BASKET  
CASE**

**VALENTINE'S SALE  
ENDS SUNDAY  
FEB. 16,  
6:30 P.M.**



**OPEN 9 AM-6:30 PM  
7 DAYS A WEEK**  
180 E. Washington  
(3rd & Washington in Hillcrest)  
291-0215

## Pook Takes A Beating

Concerning "Ernie Pook's Comeback" by Linda J. Barry ("My First Love," February 6), I found it offensive and slanted. Do you proofread these things? Couldn't you see it to be offensive? It might have slipped by if it came to some positive conclusion, but it's now saying all black men beat white women and they're not to be liked. Really, that's sick!

I am disappointed. I really love the Reader, enjoy reading it. I don't like seeing things printed in it that suggest such biased attitudes—comic or not. Why did you print such trash?

Barbara Murley  
Golden Hill

## Clams At Sixteen

Lubach's, one of San Diego's finer restaurants, degraded by Eleanor Widmer ("Four Hours," February 6)? My oh, my, sixteen-year-old virgin ears can't tolerate this. As a regular at Lubach's, I have found that sometimes it has less than satisfying evenings, but doesn't every restaurant have an off day? Lubach's is a fine place to dine. San Diego is plagued by too many of the same kinds of food. Everywhere you turn there's either a McDonald's or a Del Taco. It's nice to be able to sit down, eat slowly, have wonderful service, and not be rushed out the door the minute you finish your meal.

## LETTERS

The Reader welcomes letters for publication. Address them to: Letters to the Editor, Box 80803, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Any person who enjoys the comfortable atmosphere of Lubach's frequently knows that when you go there you order what they highly recommend. May I suggest that the next time Ms. Widmer decides to give up her evening at this restaurant that she consider indulging in the following: oysters Rockefeller, prime rib, French fries, and chocolate mousse. The oysters are divine. If your taste buds can't decipher the difference between a clam and an oyster, then you shouldn't be dining at such an exquisite restaurant as Lubach's. Just remember, dining is a privilege, not a right!

Alice Cutrona  
Chattanooga

## Write Up Your Allegory

A restaurant review with political ramifications? It's true, in the people's republic of San Diego! Eleanor Widmer's download review of Horton Plaza's Grand Tour ("Hatchet Job," January 30) brought home the sad result of our local version of centralized planning.

Eminent domain cleared a downtown area of thriving though "unsightly" buildings, hotels, and businesses. These properties were deemed inconsistent with the "vision" of a powerful few. Our Supreme Planners designed and built a shopping center for the use of the elite who can afford it and for the financial benefit of another group (i.e., Ernest Kahn). Tax money is poured into publicity. Whenever it takes will be spent to make the project succeed, at which point the Planners will crouch about their "success." Considerations of efficiency and customer service will be disregarded. For this is a "people's" project.

Perhaps Horton Plaza perfectly fulfills the elite vision of the People's Ministry of

Revitalization, snail darters, and nuclear waste disposal—but as Ms. Widmer's review attests, reality will rear its ugly head. On my visits to Horton, I too, have found an "uncomplicated mall" with an "eerie absence of people." Shoppers had trouble, as did Ms. Widmer, finding their way around the Horton "showcase" (which elevator button is "avocado"?). Her review provided a fine allegory for Horton Plaza itself: poor quality, though presented with "luscious rhetoric," is still bad!

The flag of Horton Plaza would not be as tragic if the "Gang of Nine" had tried this experiment with their own property and money. It's not funny, because they did it with our tax money, other people's property, and by displacing hundreds of people now dubbed "homeless."

It's time to stop the revitalization steamroller. The Gang's next vision could be for the "benefit" of your neighborhood.

Dan Kattner  
San Diego

## A Good Buzz

I think the articles (January 23 and January 30) by Steve Meyer on the Gutierrez brothers were some of the best examples of investigative reporting I have ever read. He gave us an enormous number of facts and still managed to "spin a yarn."

I know that good was mentioned by one letter writer, but it appeared to me, as I read more of their exploits, that they chose their "buzz" words very carefully and therefore appealed to one or two other motivations as well.

I must say that I am a bit perplexed by Miss Lewin's letter of February 6. She seems to take exception to an article that was not written. The duPonts' relationship with their stockholders was not addressed in the articles, therefore your readers are hardly able to identify with what she's saying. The length and bitterness of the letter brings to mind great words from Shakespeare: "The lady doth protest too much, me thinks." George Sander  
San Diego

## Body Language

Kudos to the Reader for the latest and most absorbing saga in San Diego's race for the "brass ring" as "Frank Capital." The most obvious conclusion is that there is one language understood by everyone, i.e., force. The Gutierrez brothers understood the threat of bodily pain and paid back only those who threatened their "bad." Simple as that.

D.E. Briggs  
San Diego

## Brat Packed

I just had to write in to tell Linda J. Barry would know that her "How Things Turn Out" comic strip "Ernie Pook's Comeback" (January 30) brought back an avalanche of not always nostalgic memories.

Being a bunch of Army brats, my four brothers and I attended a vast array of schools, each of us—at our own particular level—found this to be, indeed, a Fact of Life.

Franklin E. Allen, Jr.  
San Diego

## I Just Wrote To Say I Read You

While visiting (from Seattle) our daughter and her husband in San Diego, they gave us several copies of the Reader and I just wanted to drop a line to say I read every word with great interest.

Congratulations on a very informative, entertaining publication.

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<b>CONTRIBUTORS</b> Thomas E. Arnold, Rose Gordin, John D'Agostino, Jeannette DeWye, Sam Gorman, Lin Jakary, Ron Kattner, Paul Krueger, Russ Lewis, Neal Matthews, Stephen Meyer, Susan Myers, Bill Norris, Jonathan Saville, Duncan Shepherd, Gordon Smith, Jeff Smith, Steve Sorensen, Eleanor Widmer	
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<b>CREDIT MANAGERS</b> Christine Gault, Christine Lumsden	
<b>OPERATIONS DIRECTOR</b> Pamela Pomeroy	
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# City Lights

## Are We Having Fundamentalism Yet?

Studying the Bible too closely has caused some trial and tribulation for a local Scripture scholar who has resigned from Point Loma Nazarene College because of what he claims is pressure to toe the fundamentalist line in his extracurricular research.

John Low, a professor of religion and philosophy at the Christian liberal arts college for the last fifteen years, is part of a group of seventy-five theologians and scholars who meet twice a year to examine the New Testament. The Jesus Seminar, as the project is called, compares the words of Jesus Christ found in the Gospels to those found in early Christian literature and history. The group then decides, by ballot, whether specific Biblical quotes were in fact the words of Christ or were written instead by the Gospels' authors or other, later religious scholars and attributed to him.

Low, an expert in Greco-Roman literature, was invited to join the then-thirteen member group when it started its five-year study last March. He is considered to be one of two religious conservatives on the original multidisciplinary team.

## Although I Know It's Strictly Taboo

Those who come to Reverend Pamela in La Mesa for advice may get it from any one of four people: Onaya, an Egyptian who lived in Pamela's body 3500 years ago; Ryan, an outspoken beam of light who started borrowing Pamela in July; Chief Still Waters, an Indian who likes to chant, using Pamela's mouth; or the reverend herself. They charge "anywhere from twenty dollars to \$200 million" for psychic counseling, depending on what the clients want to pay. Up until last August, they all could have been arrested for fortune-telling. But now Pamela and her personalities can safely put out their "Temple of the Masters" sign in any of the seven cities in San Diego County that have changed their ordinances since last summer to allow professional mediums to tell their wares.

The flurry of psychic activity stems from an August decision by the California



John Low at Point Loma Nazarene College.

panel. But on the campus of Point Loma Nazarene College, Low is known as one of the more liberal professors. He's already and some disagreements with the current and past administrations, which lean toward the fundamentalist, literal interpretation of the Bible, he says. The last dispute, which ended with Low's letter of resignation two weeks ago, began with a November 11 article in the *Los Angeles Times* on the Jesus Seminar. Low's name and the school's name were in the article.

were mentioned in the article and in a subsequent story that was carried throughout the nation by wire service. Low received letters from fundamentalists across the country, telling him to repent. Some members of the Church of the Nazarene, an Evangelical denomination that supports the school, were distressed at seeing one of their professors and colleagues begin with such a modernistic view of the Bible. Letters were mailed and phone calls were made to Jim Bond, the college president.

Bond became distressed, too, when he thought about the possible impact on the school's enrollment and fundraising efforts. "We're doing everything we can to build bridges to the [Nazarene] community," Bond says. "We dare not shoot ourselves in the foot." According to Bond, many Evangelicals believe that the Jesus Seminar, which periodically publishes its findings, will undermine the authority of the Scripture and become "an ally with the old liberalism that reduced the words of Jesus to the words of

a mere man." In an effort to keep the college "close to its primary marketing base" and out of the limelight, Bond says he talked to Low for almost two hours on January 29, trying to find a way to downplay Low's involvement in the seminar without treading on the tenured professor's academic freedom. Bond asked Low to come up with a solution that everyone, including the college's unhappy board of trustees, could live with.

Low resigned the next day. He claims that Bond pressured him to quit the seminar for the sake of the school, stating that the board of trustees was almost unanimously opposed to his continued participation. Low blames the board's concern on a growing fundamentalist camp in the Nazarene church that oversteps church doctrine, he says, by insisting on a literal interpretation of the Bible. "What we have is the tail wagging the dog," says Low, who will finish teaching the semester but won't renew his contract.

Bond maintains that neither he nor the trustees pressured Low into quitting the seminar or the school; he infers that Low might be more concerned with pursuing other interests, such as his teaching position at National University. (continued on page 46)



Reverend Pamela.

range from eight dollars in Poway to \$500 in Lemon Grove and El Cajon. Reading tea leaves or tarot cards as a profession will cost, in yearly fees, twenty-five dollars in Coronado and the City of San Diego, \$31.50 in Chula Vista, and thirty-five dollars in La Mesa; feeling the shape of people's heads for clues about their personality (palm-ology) can be licensed for fifty dollars in Carlsbad, seventy-five dollars in Escondido, and one hundred dollars in National City. To protect against consumer fraud, some cities require new seerships to post bonds for \$1000 (El Cajon, Poway, and National City) or \$5000 (Lemon

Grove). Background checks by police are conducted in some cities (Carlsbad charges an additional \$150 for the investigation), and permits can be denied to those with prior convictions.

Stories about storefront palm readers preying on the lonely and the gullible have circulated for years. Even Reverend Pamela knew one about a man who was bilked out of \$200,000 by a San Diego fortune teller who said the man was suffering from a curse. "She took him for everything he had," recalls the reverend, who spoke to the man after he lost his house and his job of thirty years at General Dynamics. Lieutenant Charles Grimm, who investigates fraud allegations for the San Diego Police Department, says he hasn't received any complaints

—B.C.



Geoff Anderson.

## Looks Bad On Paper

A year ago last January, Geoff Anderson, advisor to the Grossmont High School Football Echoes, met with the District's eight other student newspaper advisors. The subject was possible ways of saving money. Unlike their counterparts in the San Diego Unified School District, the nine Grossmont union high school papers receive no subsidies from district funds; instead, they have to rely on money from each school's Associated Student Body, advertising sales, and an assortment of fundraising ventures to cover production expenses. And even though it is a cost-cutting measure most of the newspapers had over the past couple of years scaled back their publishing schedules from once every three weeks to once a month, they were still having a tough time meeting those expenses.

Printing bills, which were costing each high school \$15 for 2000 copies of a four-page newspaper tabloid, represented a large portion of those expenses. After much talk, Anderson says, he and his fellow advisors finally hit upon what they saw as an ideal solution: printing costs could be cut in half if the district would purchase its own press and take over printing chores itself instead of farming them out to private firms such as Pomerado Publishing and Printing in Poway, which prints most of the high school papers. The plan was almost immediately approved by district officials in January, and last summer a rotary printing press was purchased for nearly \$27,000, with the district planning to start printing high school papers at the start of the new school year the following September. Due to a shuffling of the personnel in its printing

department, however, the district failed to meet its scheduled start-up date. But in the meantime, the district asked the nine advisors to change the formats of their papers from a four-page tabloid to an eight-page "flea," printed on heavier, more expensive book-stock paper and with a page size half the size of the tabloid's, to prepare for the imminent switch to the district press (which couldn't handle the tabloid format).

Pomerado's fee for the new format was \$40, twenty-five dollars higher than it had been for the tabloid. As a result, only three of the nine high school papers, Anderson's included, made the requested switch — considered by Anderson money well spent. "I thought it would be better to spend more money and have the students grow accustomed to the new format," Anderson says, "rather than continue with the tabloid and then abruptly have to make the change once the district press was ready. Besides, I thought it would be only one or two issues before the district press would be ready."

As it turns out, because of personnel changes in the printing department, the district wasn't ready to begin printing the papers until just this month. And when he was told what the printing cost would be, Anderson recalls, he was chagrined to learn that instead of the fifty or sixty dollars the district had led him to expect, it would be \$96 — considerably higher than what he's been charged by Pomerado and nearly twice what he had previously been paying for the four-page tabloid.

As a result, says district (continued on page 46)

## Under The Bounding Main

The normally placid waters of San Diego Bay have recently been the site of a war of words between enthusiasts of sailboarding, or windsurfing, and the San Diego Harbor Police. The sailboarders have steadfastly maintained that their twelve-foot vessels, topped with a sail, are boats. The harbor police, however, claim that sailboards are actually surfboards — and as a result are prohibited from the eight navigational channels throughout the bay that are designated by port district ordinance solely for boat traffic.

For the last three years, says harbor police captain Marty Hight, his officers have issued hundreds of warnings to first-time violators and forty-six-dollar citations to a dozen repeat offenders. But unlike most sailboarders, who grudgingly heeded the warnings or paid their fines, Betty Sherman decided to fight the law — and this time, it wasn't the law that won.

Last November 9 Sherman and three companions were sailboarding in the Shelter Island channel, at the foot of Kellogg Street near the southern tip of Shelter Island. Upon their return to shore, Sherman says, all four were met by a grim-faced harbor policeman and were issued citations. "None of us had ever been out there before,"



Illustration by Debbie Hilkey.

Sherman recalls, "and besides, the sign on the shore said only that it was illegal to fish, swim, surfboard, or water-ski in the channel. But when I told that to the officer, he said the sailboard was considered a surfboard — something I just don't agree with."

Sherman vowed to take the matter to court, and over the ensuing weeks she trekked all over the bayside shore, snapping pictures of sailboards, sailboarders, and other sailing vessels such as Sabots and Lasers. "I wanted to show that sailboards are closer to sailboats than they are to surfboards," Sherman says. "And I think I made my point, especially with my pictures of the Laser, which is roughly the same length as a sailboard and which also has the same size sail." Municipal Court Judge William Mudd felt Sherman made her point, too, because on January 10 he dismissed her citation and

instructed harbor police either to revise the wording of the ordinance to specifically include sailboards or else reclassify the vessels as boats and allow them in the bay's eight boating channels.

So for the last month, says Captain Hight, his officers have stopped issuing warnings and citations to sailboarders pending a "reassessment of the whole situation" — in other words, deciding once and for all whether sailboards are boats or simply surfboards with sails. "But even if we don't end up rewriting the ordinance to specifically include sailboards," Hight says, "we still feel sailboarders should stay out of the channels, if for no other reason than their own safety. There are a lot of boats out there, both power and sail, and sailboarding between them is like playing in the middle of the freeway."

—T.K.A.



Paulette Horner.

## Duplicity Deemed In Del Mar

Del Mar is a little city with some big problems: sand erosion and winter waves threaten its million-dollar beachfront houses, summer traffic chokes its main thoroughfares, the "village" atmosphere is threatened by a proposed new midtown shopping center. So how does Del Mar's planning director find the time to assume a phony name, pose as a homeless apartment hunter, and snoop through the

windows of an unoccupied building in search of evidence that will prove a zoning violation?

Paulette Horner was the answer to that and other intriguing questions. She also was an apology from the planning director and the Del Mar City Council, and if she doesn't get it soon she might sue the city for \$750,000 in emotional damages.

Horner owns the residence in question, a rambling six-room house on Hoska Lane.

She says provokers began snooping around the home shortly after she purchased it in 1971, so Horner, who is single and works days, brought in a renter to help keep the place occupied. She then sealed the door that divides the home's two living quarters, which have separate entrances and bathrooms. Del Mar's zoning laws strictly prohibit duplexes in her neighborhood, so complaints by nearby homeowners prompted an inspection of Horner's property by a city planner in 1983. Horner says the planner assured her that she wasn't technically violating any city ordinances and even told her that a refrigerator could be installed in the rental unit without breaking the city's rules. But when Horner added a microwave oven last year, all bureaucratic hell broke loose.

Horner claims a neighbor again complained to Del Mar city officials, who in October ordered planning director Lisa Strandgaard to investigate the matter. Strandgaard learned the rental unit was vacant and called the Del Mar renter who handles the property. Using the assumed name of "Lisa Smith," she posed as an

(continued on page 46)

## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:  
I am a relatively new transplant to San Diego, and one of my most favorite things to do in this fair city is go down to the various marinas and look at the boats. I've noticed on a number of sailboats there are plastic owls attached to the rigging, apparently to keep the sea gulls from landing and leaving behind little droppies on the boat. This sounds reasonable enough. But what bothers me is, why owls? When do sea gulls even see owls, to be afraid of them? Why not eagles, or hawks, or even monkeys, for that matter? I asked a sea gull once if he's even seen an owl, but he just said, "See gulls." Please help me!  
Ann Black  
Chittenden

Come now, Ann, everyone knows gulls have no sense of humor, even of the lowly punning kind. You must have misinterpreted that gull's response. Or perhaps he realized you are a gullible newcomer to these parts and decided to pull your leg. The truth is, gulls and most other species of birds recognize instinctively that owls are not their friends—many owls eat other birds, after all—and the mere appearance of an owl is enough to send their blood pressures soaring.

What happens is that when an owl is spotted by other birds—in the woods, out in a field, or even on a sailboat's mast—those birds will either flee or will gather together and "mob" the owl. They squawk at him, dive at him, peck him, castigate him, and in general make his life miserable. It's instinctive behavior; five-week-old pied jays will mob an owl, even though they've never seen an owl and their parents never mentioned owls to them. So strong is this feeling against the enemy that birds will group with other species to mob the owl. The results are not often to the owl's liking, who was probably minding his own business in the first place. Usually

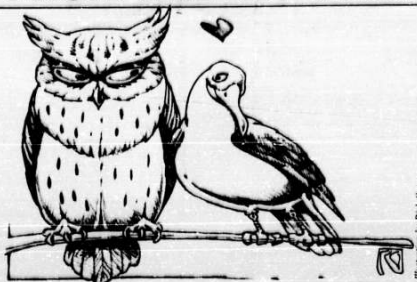


Illustration by Rick Grady

he'll just fly away to some peaceful tree somewhere else, but there are records of snowy owls being attacked and killed by arctic terns (a bird one-tenth the size of the owl), and an ornithologist once saw a barn owl murdered by a flock of herring gulls.

No, owls don't have an easy time of it. Some enterprising human, recognizing the rocky relationship between owls and the rest of the feathered world, and knowing how many people don't care much for birds or the messes they can leave behind, saw a chance to make some money. Now you can go into a marine supply store and buy a rubber owl to put on your mast, and—I am told—the gulls won't land on your boat and defecate the deck. Of course, an occasional gull, either very dumb or very smart, will ignore the effigy and take up residence aboard.

Most birds are slow on the uptake, though, and because of their limited mental abilities, and because they have a lot of enemies, you can fool them with other kinds of rubber figures. Some time back

I wrote about the office building downtown that used rubber snakes to scare off the pigeons. Hawks are also avian non gratae among the bird populace, and so it's possible to buy rubber hawks to scare away nuisance birds. In fact, it's not just boaters who use the rubber birds. Most of the fake owls and hawks are sold for use on office buildings and private homes. I've even heard of a ham radio operator who attached a pair of hawks to his antenna to keep little bird feet from interfering with his signal.

There were more winners than losers in the 1985 Matthew Alice Word Quiz, proving that (a) the readers of this column are pretty sharp, (b) the questions were too easy, (c) my standards are too low, or (d) you all cheated. The questions I asked in the year-in-review column last December 12 were, what English word can mean one thing and that thing's opposite, and what word means the same as its opposite (i.e., with a prefix such as "un-"). A dozen of

you pounced on the words "flammable" and "inflammable"—an easy choice, as shown by the fact that most of these people didn't even venture a guess at the other, more difficult question. Several of these flammable entries came in with the same postmark or with no postmark at all, so I can't declare who was first. Therefore, in the interest of being fair, I'll list them all: C. Clemens, J. Butler, B. Barr, P. DuBois, M. May, R. Burke, M. Engelberg, L. Griggs, M. Gleason, B. Smolens, A. Smith, and L. Bernstein.

But I don't consider these the real winners (and I make the rules, don't I?). Those whose vocabularies took them further afield were Conway Sans and Marilyn May, who knew that "loose" and "unloose" have the same meaning; and Laurel Bernstein and Lois Johnson, who suggested "ravel" and "unravel." The word "ravel" is a double winner, actually, since it denotes two opposing concepts at the same time. Three word lovers knew that "cleave" means two decidedly different things: P. DuBois, Bob Smolens, and Frank Mickadeit. Mike Gleason was unique in suggesting "sanction" as a word with two opposing definitions.

Finally there is the would-be philologist who eagerly nominated "boned" and "deboned." I'd like to "defenestrate" this misguided person (who shall remain nameless). First, "deboned" hasn't yet earned legitimacy in most dictionaries. Secondly, Dear Abby wrote about this word not too long ago, and the mere act of a reader's trying to get Dear Abby material into my column is grounds for immediately expelling that person from these pages.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

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## THE INSIDE STORY

BY PAUL KRUEGER

A CONSUMER REPORT SEGMENT SCHEDULED for tonight's Channel 39 evening news will look very familiar to the station's regular viewers. The story will compare two ways to buy a new car: the traditional method of bargaining with a local car dealer and the alternative offered by automobile brokers who, for a hundred-dollar fee, perform statewide comparison shopping for the buyer. Indeed, a similar story, produced by Channel 39 reporter Gina Lew and heavily promoted on Super Bowl Sunday, aired on the station's January 27 newscast.

Tonight's version of the story is a result of an organized protest by the Motor Car Dealers Association of San Diego County, which represents more than one hundred San Diego new-car dealerships. Five association members met January 29 with Channel 39 general manager Bill Fox, who viewed the segment and listened to the dealers' complaints that it unfairly promoted competing auto brokers and demeaned new-car dealers by referring to them as "high pressure" and "fast talking." After the meeting, Fox wrote a three-page memo to the station's news director criticizing the story and ordering that a second segment on the subject be taped and broadcast. Reporter Lew won't comment on Fox's action and says only that "I approached this story like any other, and I presented both sides."

Fox's involvement in the dispute has angered some reporters and producers in the Channel 39 news room. They believe the original story was fair and balanced and feel that decisions about controversial stories should be made by news executives, not station managers who may be overly concerned about angering businessmen and losing important advertising dollars.

This isn't the first time Channel 39 executives have told a reporter to produce a follow-up story. They reacted to complaints by auto dealers

about a 1984 automobile-leasing story by ordering that the segment be redone despite the protests of reporter Sarah Wallace, now with WABC, New York. Wallace says station executives ignored her plea that any follow-up story should include an interview with a local accountant, who, in the original segment, cautioned that leasing isn't always financially beneficial. "I didn't think there should have been another story, and if we did one we should have interviewed the expert," Wallace recalled last week. "The response was, 'This is the way it is.'"

Channel 39 employees also know that protests from car dealers about an October, 1984 Channel 10 story on auto brokers were handled by Channel 10 news director Paul Sands, with no involvement from that station's management. Sands says he "let the complaining new-car dealers vent their concerns" during a later meeting but didn't discuss producing a second segment. He promised to entertain story suggestions from the dealers about their contributions to community charities but says he never heard back from them.

Fox was responding to more than just complaints when he met with the auto dealers last month to discuss the controversial segment. Several dealers had contemplated pulling their advertisements from the station in protest of the segment. The owners of Rancho Oldsmobile/AMC say they had successfully lobbied Detroit-based American Motors to halt its advertising on the station.

Wes Hinkle, owner of San Diego Volvo and current president of the local car dealers' association, says he came away from the meeting with Fox feeling that "he was very responsive to us. He did listen, as we are business people, and he's a very good businessman." Hinkle, who is scheduled to appear on tonight's segment, says he considered yanking his advertising dollars from the station but decided against



Gina Lew, Channel 39, January 27, 1986

doing so before the meeting with Fox. Dave Erratty of El Cajon Mazda/Jaguar describes the meeting as "a very calm business meeting without threats. We told him we'd like equal time... that we also have something to say that will benefit the consumer."

Erratty, who is the "media liaison" of the car dealers' association, says he understands how Channel 39 reporters might view the protests and meeting as an attempt to put economic pressure on Fox. For that reason, Erratty says he tried to contact station news director Bill Peterson before calling Fox, but Peterson was on vacation. Still, a news executive at a competing station expressed concern that any station management would become so directly involved in such an issue and would write a memo ordering that a second segment be taped. "You have to do the segments as you see them," says Channel 10 news director Sands. "If it's unfair, you offer a way to make it fair... a sidebar or a follow-up story. But [news directors] have to be the ones to make that decision."

Fox this week declined any comment on the controversy, saying, "I never discuss matters of a business nature in the press."

As the media concentrated on fascinating revelations of possible jury tampering in Roger Hedgecock's criminal

trial last November, routine city council votes were given little attention. Among the unreported votes was the approval of an intriguing lease agreement with the San Diego Padres baseball club. The Padres wanted to add 950 square feet to their plaza-level gift shop/ticket office at taxpayer-owned San Diego Jack Murphy Stadium and were willing to spend \$100,000 on construction costs and architects' fees to do the job.

In return, the city property department drew up a contract that gives the ball club nine years' free rent on the gift shop expansion. That free rent is valued at \$95,000 and will effectively reimburse the Padres for all their construction expenses, minus the building contractor's profit.

Though the city property department has routinely granted similar rent credits for other stadium tenants, property department head Jim Sports says that such generous rent credits have been awarded less frequently in recent years. And Councilman Ed Struikama wanted to ask city staffers a few questions about the deal when it came before the council for approval November 12. "We're talking about valuable space," says Struikama. "Rather than giving it to somebody, why not ask the Padres for the market [rental] rate or rent it to [another stadium tenant]?" Struikama wonders. But the

councilman never had the opportunity to ask his question publicly because his routine request for delay due to illness was denied by then-Mayor Hedgecock.

The mayor instead told fellow council members how "the deal seems pretty routine to me." Councilman Bill Cleator chimed in with his endorsement of the rental agreement, mentioning his membership on the Padres' advisory committee. But neither Hedgecock nor Cleator pointed out his association with Padres' president Ballard Smith, chief beneficiary of the deal. Smith is a long-time, generous supporter of Hedgecock's and was involved in plea-bargain negotiations with the district attorney. Smith currently serves as a co-chairman of Cleator's mayoral campaign committee.

Hedgecock wasn't available for comment on the issue, but Cleator spokesman Don Harrison discounted any conflict of interest in Cleator's vote. City property managers stress that the Padres' free rent will be offset by the value of the improvements to the expanded gift shop space, which reverts to the city in 1993 and can then be rented again to the team or to another stadium tenant. The property managers note, too, that they refused the Padres' request that the city pay the ball club interest on the \$100,000 it is spending to improve the new space.



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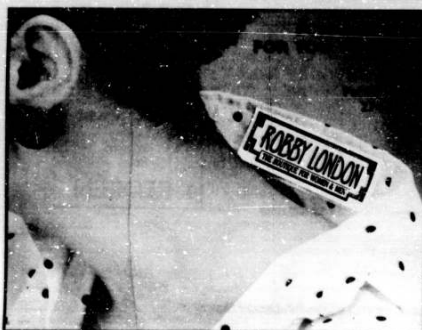
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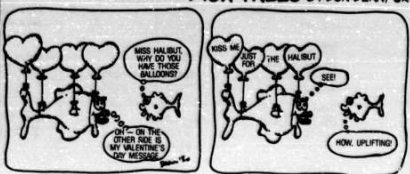
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# Riggs

(continued from page 1)

father's shameless manipulations. How do you tell your own father to mellow out and be a good sport? he seemed to be thinking.

Finally, to get the match under way, Tilton and Honda grudgingly conceded the elder Riggs the advantages he wanted. After all, he was almost as old as the total of both their ages. Then, once that was settled, Riggs immediately launched another attack. "Bet me fifteen bucks!" he demanded.

"No," Tilton flatly refused. "I don't wanna bet."

"I didn't wanna bet last match! But I did!" Riggs howled.

"Three dollars," Honda offered. "You know I don't like to bet less than five," Riggs pouted. And that was an understatement. He generally doesn't like to bet less than twenty-five dollars on a match—and that's with his friends. For strangers, it goes up to fifty, or a hundred, or a helluva lot more.

Once again, to get the match under

way, Honda agreed to meet Riggs's demands. "He lost this morning," Honda explained to spectators on the sidelines, "so he has to redeem himself. We're talking about a guy who was Wimbledon champion, on the cover of *Newsweek* when he was twenty-one, U.S. singles champion twice, and has been champion in his age bracket almost every year since. But if he doesn't get a win today, he's likely to go without dinner tonight. I guess that's why he's a winner."

"He hates to lose," son Larry Riggs agreed. "It doesn't matter if it's for five dollars, or for \$5000. If he loses, he gets real quiet and won't talk to anybody."

Maybe it's sad that a sixty-seven-year-old man is still so obsessed with pursuing the elusive image of a "winner," particularly if he's already known such success in his youth. Or maybe his determination is inspiring, maybe Bobby Riggs is the champion of the golden years, bravely refusing to age gracefully. At any rate, that desire to be known as a winner is Bobby Riggs, and he seems incapable of accepting anything less. His family and friends understand and tolerate this, the way one might find

amusement in the actions of a precocious child.

"Serve 'em up!" Bobby shouted, suddenly looking twenty years younger, magically rejuvenated by the possibility of winning hard cash. He pawed at the court with one foot, like a bulldog scratching for a fight.

As the doubles match got under way, it became clear that the old hustler in his sponsor's togs—Trump Hotel sweats and a Sugar Daddy baseball cap—had lost any power he may have once had. He can't hit the ball hard anymore, not even on his serve. He moves laterally with the grace of a crab, and his stamina is gone. He looked as though he would be doing well just to finish the set without throwing his back out. Still, he seemed to glow with confidence.

Even when he was in his prime, Bobby Riggs never looked like the champion of anything. He was too short, too skinny, maybe too slow. And for a champion of the Thirties, he was too brash, too rough around the edges, and too willing to defy the stodgy old officials of what had always been known as a gentleman's sport. But

he always found a way to win, and during a time when even the best tennis players in the world could barely eke out a living, he made a fortune on the difference between what his athletic abilities appeared to be (not much, according to the sports writers of the time) and what they actually were (good enough to beat the best of his generation).

"What you gotta understand about Bobby," Honda explained, "is that he's going to take your money no matter what. You can't win. If you beat him on the court, he'll get you at backgammon, Ping-Pong, poker, or pitching cards in a hat. If two dogs are crossing the street, he'll bet you which one gets to the other side first. And he'll probably win. People come from all over the country to lose money to him. He's absolutely ruthless about it. He'll take money from his own son, and probably even his grandson, if he was old enough to bet."

For the last eight years, Riggs has lived at the Sea Bluff condominiums near Old Highway 101 and La Costa Avenue in Leucadia. Shortly after Sea Bluff was built, the developers offered

(continued on page 12)

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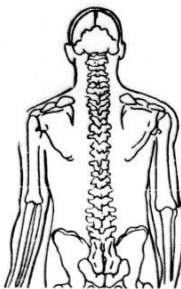
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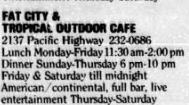
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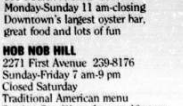
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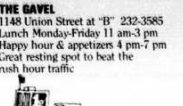
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# Riggs

(continued from page 10)

Riggs free use of a condo for a year if he would live there. He agreed, then liked the condo so much he chose to buy it. They gave it to him for \$85,000, and it's probably worth three times that today.

Though Bobby says he liked Leucadia because he could sit on his porch and watch the waves break below him, other people say he chose Leucadia because of its proximity to La Costa, where there is a constant supply of wealthy guests willing to drop \$200 or \$300 for the chance to tell their friends back home they got outbusted by Bobby Riggs. "Instead of saying, 'Oh, here comes Bobby working his hustle again,'" a friend explained, "there are always new faces at La Costa willing to play him." Last year the management at La Costa fired one of their club pros after he was arrested on bookmaking charges (which were later dismissed), and it is said that they asked Bobby to keep his betting at La Costa

under control. No one at La Costa would confirm this story, though they admitted Riggs's reputation as a gambler is well known. Regardless, lately Riggs has been playing his tennis just down the road from La Costa at the Olympic Resort Hotel, at El Camino Real and Palomar Airport Road, where he has a free membership.

Because San Diego County has so many tennis courts and tennis players, it's like a gold mine to Riggs, and he works it like a hard-rock miner. His son, Larry, who lives in La Costa, recalls days when his father would start at Point Loma Tennis Club and work his way north through La Jolla and Del Mar. He would play for ten, twenty, or maybe fifty dollars a set, sometimes dropping a set or two just to sucker a player in, then doubling the bet. By the time he finished, under the lights at La Costa, he had played maybe sixteen sets of tennis and left a trail of plucked pigeons behind him. For payment, he had a pocketful of cash, IOUs, and even automobile pink slips.

Some people say Riggs might be the best handicapper in the history of tennis. He has a talent for assessing the skills of his opponents, then arranging

various gimmicks to make the game seem to be equal (though actually in his favor). He might ask for, or give, points going into a match. Who gets first serve is negotiable, too. Or he might think up some stunt such as placing chains on the court as obstacles for him to play around. Sometimes his handicaps have a more theatrical flair: in Las Vegas he once played two lesser-skilled opponents at the same time, while he held a sack full of silver dollars in one hand. The winner in that match (Bobby, naturally) got to keep the silver. Another time he played with a leashed poodle on his wrist.

Lately, though, Bobby's age is enough of a handicap in itself, and as the doubles match at the Olympic developed, it became clear that he and his son were going to have to come up with a miracle to pull it out. Bobby still had most of his shots: a good backhand, an overhead, and a lob. He had good hand control and a fine touch. Even more importantly, he had that merciless ability to spot his opponent's weakness, then pick away at it. But today that wasn't enough. "What's the score?" he growled.

"Five-two," Larry Riggs answered.

"Christ, they're killin' us," Bobby moaned.

Just off the court, Bobby's girlfriend, Miriam, sat bouncing Bobby's year-old grandson, Robby, on her knee. For a diversion, while he caught his breath, Bobby walked over and made goo-goo eyes at the boy. It was very touching, but nobody on the court was fooled by the ruse. "He'll try every trick in the book," Honda sighed, shaking his head.

Miriam, a blond, athletic tennis player of thirty-three, met Bobby about four years ago in Hawaii, where she worked as a club pro. "Of course I knew who he was a long time before that," she said. "I had watched him play in the Billy Jean King match back in 1973, not long after I was out of high school." They share the condominium in Leucadia now. When her parents come to visit them, Bobby finds it amusing to call her father "Dad," even though Riggs is several years older than he.

Riggs has been married twice, divorced twice, and has fathered six children. The life of a professional tennis player meant being away from home most of the time, and even today Riggs:

(continued on page 14)

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# MARINA VILLAGE

52 FEBRUARY 13, 1986

FEBRUARY 13, 1986 13



Bobby Riggs, circa 1940

## Riggs

(continued from page 12)  
can recite the string of tournaments that were on the pro circuit of the 1940s like the scenes of a recurring dream. "The grass-court circuit started at the Nassau Bowl on Long Island, then we went to Boston for the Longwood Bowl, then to Seabright, then to Southampton, then to Rye, then to Newport, then the national doubles at Forest Hills—these were all grass-court tournaments, and they're all done away with now." Later, when he quit professional tennis and took up the life of a hotel promoter, gambler, and hustler, his second wife, Priscilla, sent him to a psychiatrist to

try to cure him of his gambling habits, which she considered undignified and a poor example for their children. But after the third session, Bobby had the shrink pitching cards in a hat with him, and Bobby's second divorce soon followed.

**A**fter Bobby and his son had lost the doubles set, 6-4, he grabbed Honda by the shirt and said, "I'll play you one set, double or nothin'—but I got a bad wrist, so you gotta give me first serve."  
"Okay," Honda shrugged. "Let's play."

At first Bobby had the younger man running all over the court retrieving his perfectly placed shots, sweating, cursing, struggling to pull his game together. After a while, though, the

strength of youth began to prevail. Between serves Bobby walked back to the service line slowly, with his hands on the small of his back. An older man can play this game, no doubt about it, but if he wants to win, he has to suffer.

On the sidelines, everyone else was soaking up the sunshine, reading the sports pages, talking about the upcoming football play-off games. But Bobby was out there struggling to redeem himself. "Hey, Nosen!" Art Tilton called out to his partner. "You're ruthless beating up on an old man like that."

"When did you ever see him give me a break?" Honda replied. "Every point I ever won from him I had to earn."

Soon Bobby saw there was no way he could win this set, so he walked to the net and motioned for Honda to join

him. He put one fatherly hand on Honda's shoulder, winked, and whispered, with sincerity to spare, "I'll forfeit this match on one condition."

"What's that?" Honda asked suspiciously, but curious, too, to see what the con artist had up his sleeve.

"That you play my son, double-or-nothing."

Honda laughed at Riggs's resourcefulness. "Sure," he said. "I'll do that."

Bobby, tired and stiff, apparently defeated, gave his son a stern warning as he walked off the court, sounding exactly like Burgess Meredith playing Rocky's trainer. "You can't beat this guy by being lazy and trying to cheat. That's what I found out. You gotta outplay him!" Then he limped into the lounge, ordered a Beck's beer, and sat down to lick his wounds.

When Bobby Riggs won at

won, let it ride on the mixed doubles, and won again. When I cashed in, that hundred pounds had turned into more than \$100,000. That was my first, and best, hustle of all time."

At age twenty-one, when the rest of the world was trying to slog its way out of a depression, Bobby Riggs was financially independent. One of the reasons he was so successful as a tennis player and gambler later on was that he never had to do anything desperate. He could afford to wait for the right situation, the right odds, because he already had the security he needed.

It's the kind of story that can make compulsive gamblers out of people who already have those inclinations—the long shot that sets you up for life. But what would-be gamblers have to understand is that Bobby Riggs isn't so much a gambler as a professional athlete who has almost limitless con-



Bobby Riggs, Jimmy Connors

Wimbledon back in 1939, most of the big tournaments, including Wimbledon, were still amateur, and prize money was, at least technically, against the rules. "If you were a top player like I was, you could make a little money under the table. But not much," Riggs explained. Not even the few professional tennis players were making much money at the game. "The way it worked was, the top amateur of the year signed a contract with the top professional to play a series of matches around the world—and they were the only two people who made any money at the game. We had endorsements, but nothing like today. We might get \$5000 from Wilson's [sporting goods]. Now the players get three or four hundred thousand dollars for an endorsement. There's so many millionaire tennis players it's ridiculous. Last year Ivan Lendl won a tournament, and they gave him a solid gold tennis racket worth \$750,000! Even the top woman is making six, seven, eight million a year!"

Riggs's official prize for winning Wimbledon in 1939 was a silver trophy and a \$150 gift certificate to shop at Izzy's in London. That was all fine, in a way, except that silver trophies and gift certificates don't pay your hotel bills. So it was no doubt an indication of the direction Bobby Riggs's career would take—both as a tennis player and hustler extraordinaire—that he left Wimbledon that year with \$100,000 in his pocket. How he wangled that is one of his favorite stories. "In 1939 nobody had ever won all three matches at Wimbledon—the singles, the doubles, and the mixed doubles. The bookies said it couldn't be done. Betting was legal at Wimbledon, and there were hundreds of bookies there. So I put a hundred pounds on myself to win the singles, won, let it ride on the doubles,

and won again. He doesn't get the same pleasure out of betting on horses that he gets from betting on himself, because he can't make the horse run faster. He didn't get rich by beating the odds; he got rich by affecting the odds. Also, while it may seem as if he has spent his whole life playing games, he takes his games more seriously than most people take their work, and if it's true he has been a winner all his life, the price for that has been that he has spent his life obsessed with winning.

**U**nlike most boys, the young Bobby Riggs had an unchildlike, almost abnormal determination to win at everything. He was born in Los Angeles on February 25, 1918. His father was a Church of Christ minister who disapproved of gambling, as well as playing sports on Sunday. Bobby had five older brothers, all of them athletes, and like most boys, he grew up playing sports of all kinds. "When I first picked up a tennis racket, at age twelve," Riggs said, "I already had a background in baseball, basketball, football, and track. I almost felt like a pro athlete at age twelve. So what chance did any other twelve-year-old have to beat me, even if he had been taking lessons at the country club? He didn't have my determination, my experience at being a winner. I knew I was supposed to be a winner, and I still feel that way today. Looking back, I sometimes wonder where I got that kind of self-confidence. My inner self just knew I was going to be a champion. I never had to wonder what I would do if I didn't make it in tennis. There was never any question that I was going to make it."

Riggs won his first tennis tournament



With Rosta Gault





# Riggs

(continued from page 13)  
the same year he took up the game. Then, in four years of high school, he never lost a match, and for three years in a row he was the California state champion in his age group.

Of all the games Riggs could have taken up, tennis was probably the best suited to his abilities. "I was never very big or very powerful," he said. "But tennis happens to be the one sport where you aren't penalized for not being big, and tall, and strong. Tennis is a game of agility, quick reactions, and technique."

Even more than that, tennis is a game of intangibles — of mental toughness, of will power, and of the ability to exclude everything from your mind except the game. Riggs was a natural at this because, truly, nothing else mattered to him except the game. "I was always able to make sacrifices other guys

couldn't make. When I was in school, I didn't have to have a job to buy a car. I didn't have to go to dances with the girls. I didn't care about the girls. I had tunnel vision. I only wanted to be the champion. I didn't want to be distracted. I didn't have to have a pretty girl to fall in love with and who would always be waiting me to take her to the movies — and all those other things which can easily distract any young man." If people sometimes have to make a choice between love and success, Bobby never had any doubts about which one he'd take.

But the career of a professional tennis player is a short one, and when Riggs' career ended in the mid-Forties, he worked as a club pro at the Dunes in Las Vegas, and later at the Tropicana. His duties were more to promote the casino than to teach tennis. He hung around with the big spenders and charmed, cajoled, and dared them in, to living more dangerously than their instincts told them they should. In a way, he was like a walking billboard for the sporting life. Out of the millions of

gamblers who flock to Las Vegas looking for that one lucky break in their lives so they can call themselves a winner, here was one man who seemed to have the ability to affect events by the sheer force of his will. Even if he lost, he had an uncanny ability to capitalize on that, too. And compulsive gamblers will hook their kids' savings bonds just to breathe the same air as somebody with those qualities.

Naturally, running with the high rollers turned out to be very lucrative for Riggs. Once, playing golf in West Virginia, he won \$180,000 from an oil millionaire. "This guy had a reputation for being a big gambler," Riggs recalled. "He'd bet a million dollars every weekend on football and baseball. We'd been playing golf together all winter long, until he had to go home to take care of some business for a couple of weeks. When he came back, his game was way off. But he wasn't an athlete, and he didn't understand it was because he was out of practice. He kept playing more and more, and the harder he tried, the worse his game got. He kept

doubling up his bets, hoping to get back what he'd lost, and by the end of the week he'd lost more than a million dollars. I only got \$180,000 of it, but that was still the best I ever did at golf."

The memories of past victories seemed to stir Riggs' juices as he sat forward in his chair in the lounge of the Olympic Resort, ordered another beer, and got down to some serious storytelling. "The strangest bet I ever had was when Evel Knievel bet me \$25,000 that I couldn't ride a motorcycle from Las Vegas to Twin Falls, Idaho. It was right before Evel made his jump across the Snake River (in September of 1974). He held a news conference, and I happened to be there. He asked me if I'd ever ridden a motorcycle, and I said I'd hardly ever been on one. So he said it was harder than it looks and bet me I couldn't do it."

Knievel arranged for the Harley-Davidson Company to donate two motorcycles — one for Riggs to ride, and one for his crew to tow along behind in case Riggs cracked up the

(continued on page 18)

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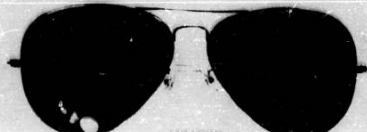
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# Riggs

(continued from page 15)

try's imagination. Before the match, he was on the cover of *Time*, *Newsweek*, and *Sports Illustrated* and appeared on *The Tonight Show*. At a time when most men in the country seemed uncertain about how to react to the women's movement, Riggs went on the attack. "A woman's place," he said, "is in the bedroom and in the kitchen, in that order." Jimmy the Greek gave Riggs 5-2 odds in the match while Riggs trained in San Diego. ABC paid \$750,000 for the TV rights, even though Wimbledon only brought \$50,000 that year. On the day of the match at the Houston Astrodome, with Howard Cosell serving as announcer, 30,472 people—the largest crowd ever to attend a tennis match—watched him get soundly defeated by Billy Jean King, 6-4, 6-3, 6-3. But even though he had lost, the match had made Riggs a national media star and a kind of hero to men over fifty-five. One sports writer went so far as to call him the Muhammad Ali of

the Geriatric set. Most women still thought of him as the arrogant little jerk with the big mouth. Riggs seemed to love the attention, good or bad.

More recently, in August of 1985, Riggs tried again. He set up a doubles match in which he and Vitas Gerulaitis played Martina Navratilova and her partner, Pam Shriver, at the Trump Hotel and Casino in Atlantic City. Now it was Gerulaitis who shot off his mouth, saying that the top-rated woman tennis player couldn't beat the hundredth-ranked man. But this time nobody cared. The best pre-match publicity Riggs could get was appearing on the *Merv Griffin Show* wearing his tennis shoes. Merv made fun of his knobby knees. The national media had grown tired of Riggs's promo-hype, and sports writers all over the country wrote cynical stories ridiculing the match. What it amounted to was a promotional stunt for the Trump Hotel and Casino, where Riggs is under contract to appear four days out of every month as their "Ambassador of Goodwill"—his duties include holding parties in the slot machine room, where he encourages the little old ladies of Atlantic City to go for broke. Not even Riggs thought

he and Gerulaitis could beat the women. "We had to say we could win to promote the match," he admitted later. The sorry spectacle was carried on pay-cable TV to an indifferent audience. The men lost. "I thought Vitas would be able to intimidate them," Riggs said. "But that didn't happen. I must have looked weak to him, and he tried to take all the shots, trying to do the impossible."

After the match, Navratilova congratulated Riggs by saying, "I hope I'm running around as well as you when I'm your age." Riggs and Gerulaitis divided the \$200,000 losers' prize, while the women split \$300,000. Win or lose, no other sixty-seven-year-old tennis player has ever made that kind of money. Once again, Riggs had managed to turn defeat into victory.

Shortly after that match, Riggs went to Little Rock, Arkansas, where he salvaged his dignity by winning the sixty-and-over national championship on clay, a title he has held five times, proving once again, at least to himself, what he has been proving ever since he was a teen-ager: that for his age, he is the best tennis player in the country. He may be nearly deaf, but he was always

a better talker than a listener anyway, so the deafness only formalized what had always been so. He may be stiff, and slow, and short on stamina, but only compared to a man half his age. For sixty-seven, he's still a remarkable athlete.

After Riggs had finished his second beer, his son Larry and Honda came staggering into the lounge, still sweating, and sat down next to Bobby. "Did you win or lose?" Bobby immediately asked his son.

"Well," Larry said, proudly, "he had me four-one, add out."

"And you pulled it out?" Bobby shouted.

Larry nodded, trying to hide the obvious pleasure he took in bringing this small victory to his father.

Bobby had lost every match he had played that day, forfeited another after his body (but not his spirit) quit on him, and spent most of the afternoon in the lounge sipping beer. Yet he had still managed to squeeze twenty bucks from his opponent. Every day is a payday when you're born to win.

"Now, who wants to play backgammon?" Riggs asked, happy as a kid on a pogo stick. □

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# The Birth of Memory

A local psychotherapist believes that hypnosis can draw forth memories of the instant you were born

BY JEANNETTE DeWYZE



Katie Marini knew a few things about her own birth. She had heard about how false labor pains sent her mother to the UC San Francisco Medical Center too early. Of course Katie also knew the date on which she eventually was born, October 14, 1964. She had been told that her mother breast-fed her sometime not long after the birth. But Katie is certain no one ever told her what hairstyle her mother wore to the delivery room, or how many people were there, or what were the first words anyone spoke to her. So when Hilfest psychologist David Chamberlain hypnotized the young woman and asked those questions, she was shocked to hear herself giving detailed answers.

Katie started without hesitation, for example, that her mother's hair was "wrapped up, like in curlers or something.... She wasn't crying, but something like that. She was the first one that talked to me. She said, 'Hi!'" Under hypnosis, Katie also described how the delivery room contained four or five people, how she was removed from that room before her mother, how she was brought home in a gown decorated with little pink flowers and then placed in a crib with a mobile attached to it. As Chamberlain put the questions to her, she recalls, "I thought I was just kind of making up the stuff! I was telling him, 'It seemed like I must be lying, 'cause how would I know this stuff?' I was just saying what sort of came to mind." She feared that her answers were wildly incorrect. Yet when Chamberlain separately interviewed Katie's mother Madeline under hypnosis and compared the two accounts, he found they contained no serious contradictions and they dovetailed in twenty-four separate points. Katie's mother reported, for example, "I think they had a white cap over my hair." As skeptical as Katie was initially, she says she had to accept that somehow, when she was just minutes old, she was taking in all the details of her

surroundings and permanently storing them in her memory.

David Chamberlain has come to believe that all of us have a very sophisticated awareness of what's happening at our own birth—and that on some level, we never forget that experience. Of course that common sense, but Chamberlain says a variety of tools such as hypnosis consistently call forth such memories from people. More importantly, Chamberlain has done work here in San Diego that he believes establishes that those birth memories are accurate—that they contain information the people could only have known if they had been sharply conscious at their own births. If that is so, if babies being born fully understand what's going on around them and will remember it all their lives, then, Chamberlain says, parents are going to have to force the medical community to change obstetrics so that it becomes less psychologically destructive.

Although Chamberlain has two children of his own, he says it was his hypnotized patients, rather than his own offspring, who gave him a fascination with knowing more about what human beings experience psychologically at (and before) birth and with knowing how those different experiences affect people's lives. About eleven years ago Chamberlain became interested in hypnosis as a tool for helping some of his clients here in San Diego explore the roots of certain fears. He trained in the technique and began using it with selected clients during the summer of 1975, but he says at first he never thought of asking anyone about his or her own birth. The first time one of his clients launched into such an account, unsolicited, Chamberlain was astonished. "I wasn't prepared for it, and I didn't ask for it." As the months went by, however, similar recollections came from other hypnotized clients. By the end of 1975, Chamberlain had heard ten of the fascinating narratives, and he had gotten into the habit of tape-recording them.

One typical recording comes from a session Chamberlain had with a fifty-eight-year-old client named Kristine, and it conveys the eerie quality of this type of memory. "My head is down, and my shoulders are like stuck. Oh God, it's strange. It's cold." Kristine's tape-recorded voice sounds slurry with relaxation. "Oh my God, it's strange. It's really strange. It's weird. It's like somebody has a hand on my waist. And I'm so tiny. I'm just a little tiny thing about six or seven pounds." Limb by limb, she describes her emergence from the birth canal. "Now they're holding me now, and there's a big ugly cord hanging out of me. I'm a mess. But it's really exciting. The walls are all a lot of windows, big windows. It's like it's daylight. That's crazy. Sounds really crazy."

"Why is that?" Chamberlain asks her.

"Because I can see it so clear." She continues, "Oh, it's so light in that room. And I'm getting ready to get slapped. I feel it. I'm just hanging there, like this. I'm just hanging there and this ugly cord is going in somewhere. I'm a mess. Feel all sweaty and dirty—yuck! And I feel really excited. And there's a lot of noise going on, a lot of people screaming. This is the strangest thing 'cause they've all got accents, like they live in the Bronx. And that's where this is taking place. Someone is saying 'Put her down, put her down. It's okay.' Oh, I'm screaming. Waaaaah—real loud! Here I am, world. That's the strangest thing."

"What's strange about it?"

Chamberlain asks again. "Wow! Who's supposed to know about anything like that? I never even thought about it in my whole



David Chamberlain

life! ... This is weird, it's strange. I can feel it, though, I can feel it happening to me."

From the very beginning, Chamberlain says he was inclined to accept accounts like this as being some sort of valid memory of real events because, he says, "What they were saying just had the mark of authenticity about it." The birth memories sounded indistinguishable from other early memories derived under hypnosis. Yet when he began telling professional colleagues about what his hypnotized clients were saying, Chamberlain says they told him such "memories" (reports of which have popped up in hypnosis for years) in fact were fantasies. Colleagues more familiar with human brain physiology told Chamberlain that the brain is not fully developed in humans at birth, and thus memory could not be functioning and events could not be experienced.

Chamberlain found there also is some psychological research that might lead one to believe that so-called birth memories are in fact fictions. Almost twenty-five years ago researchers first demonstrated how readily hypnotic subjects will fabricate things to please a hypnotist, and further research on



# Memory

(continued from page 27)

memory has steadily confirmed that human memory is a fragile, unreliable thing.

Yet along with these scientific studies, which showed how easily people can misremember some things, Chamberlain also came upon other research that seemed to demonstrate that humans do accurately recollect other things of which no one would have expected them even to be conscious. He cites, for example, one experiment conducted in the department of anesthesiology at the UC Davis medical center in 1981 in which patients who were under general anesthesia while undergoing gallbladder surgery were exposed to tape-recorded suggestions. More than eighty percent of the patients acted upon the suggestion (which was to tug on one of their ears during a follow-up interview), even though they were unaware of what they were doing or why. "This shows how information can be lodged in the memory systems and

can control or influence people later," Chamberlain says. He also discovered the work of a northern California obstetrician who claimed to have traced a variety of physical ailments in adults to various birth traumas that the people recalled under hypnosis: headaches seemingly rooted in the rough use of forceps; digestive problems stemming from the mother's failure to breast-feed; asthma associated with panic during the delivery; neurosis initiated by damaging remarks made in the delivery room. In other research, a Russian psychologist hypnotically regressed subjects to infancy and demonstrated that their neurological behavior—uncoordinated eye movements, tearless crying, startling, and a variety of other reflexes—perfectly mimicked newborn behavior, whereas professional actors who had these behaviors suggested to them could not duplicate them authentically when they were hypnotized but not regressed.

So in 1979, after several years of hearing the birth memories, the San Diego psychologist designed a study aimed at ascertaining whether such

birth accounts could be verified. He found ten mothers ranging in age from thirty-two through forty-six who asserted that they had never shared detailed accounts of their children's birth experiences with those children. The children of these women who were included in the survey ranged in age from nine through twenty-three, and all stated they had no conscious birth memories. All ten children and their mothers were further preselected to include only people who were capable of "hypermnnesia," a stage of hypnosis in which memories are recalled in detail. "You just have to try it out and see how they do," Chamberlain explains. "Some people are not very good at responding to hypnotic suggestions.... It took a while for me to get ten full pairs."

Chamberlain hypnotized the mothers and children; he says it usually took two to three hours to extract a full birth report from each of them. Then he closely compared each child's account of his or her own birth with what the child's mother remembered of it. Immediately it was obvious that the reports contained various errors:

"Was the place Wilmington or Bloomington; the sheet cotton or paper? Aunts were mistaken for grandmothers, and some events, otherwise matching, appeared out of sequence." One major contradiction showed up in each of five of the pairs' accounts: one child, for instance, claimed to remember being breast-fed in the delivery room while the child's mother reported with considerable frustration that "this moment had been delayed by the hospital staff for a full twelve hours." Only one pair, however, showed what Chamberlain considered to be "a pattern of fantasy," with four contradictions.

And overwhelmingly more common than the contradictions were all the points of agreement Chamberlain found between the mothers' and children's memories, from eight to twenty-four such "dovetails" per couple. "Details of time of day, locale, persons present, instruments used [suction, forceps, incubators], type of delivery [head-first, breech], and feeding of water or formula were usually correct. Sequences were usually accurate—

(continued on page 26)

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# Memory

(continued from page 24)  
moving in and out of rooms, on and off beds or equipment, nursing from bottle or breast in correct order, and the appearance and disappearance of fathers."

Chamberlain found: "Their separate stories were coherent with each other, many facts were consistent and connected, the settings, characters, and sequences similar—one story told from two points of view."

One mother remembered picking up her daughter and smelling her. "I smell her head. I look at her toes and say, 'Oh God! She has deformed toes.'" This mother then remembered calling the nurse and being reassured that her daughter's toes were normal. The daughter recalled her mother holding her up and examining her. "She's smelling me!" the daughter exclaimed. "And she asked the nurse why my toes were so funny.... The nurse said that's just the way my toes are and that they weren't deformed."

Another daughter remembered

that her mother was in her bedroom resting when the contractions began about 1:10 in the afternoon, whereupon the mother called her husband and doctor and was advised to wait. When asked about this same sequence of events, the mother said she had been at home in bed until 11:30 a.m. "About one o'clock I knew I was in labor and called my husband to come home. I telephoned the doctor; he advised waiting."

This same daughter correctly remembered the make of car in which the family drove home from the hospital, a detail the mother had forgotten and could only verify by calling a relative back East. Perhaps the most dramatic memory elicited from both the mother and daughter was of an angry dispute over money between the mother and father—about one week before the daughter was born. Today the mother says, "Some of what she [her daughter] remembered of the conversation was almost verbatim." This woman subsequently divorced her husband and says she herself had forgotten the argument, so she is certain she never told her daughter about it. An interesting

footnote is that this mother adds that of all her three children, this daughter is the only one who is extremely conscientious about managing money.

When the results were tallied, Chamberlain found ready explanations for the errors. "Some errors are probably misperceptions to begin with, others the result of guesswork or an attempt to please the hypnotist.... True and congruent memory, when and if it is achieved, is not an all-or-nothing phenomenon covering experience in toto. Accuracy does occur, but people can be right about some things and not right about others."

And what explains all the seeming accuracy of the children's birth memories? One possibility is that Chamberlain was leading the subjects with his questions, subconsciously drawing the same responses from them. This criticism has been voiced about the study, but Chamberlain believes the transcripts of his interviews demonstrate that this did not occur. He concedes that another possibility is that the mothers had in fact given detailed accounts of the births to their children, but that

both mothers and children forgot (at least on a conscious level) that such exchanges had transpired. Today Chamberlain says he would like to do another study using mother-child pairs separated since birth to exclude any such possibility of these hidden "mother memories." But Chamberlain obviously doesn't take the mother-memory theory too seriously. It doesn't explain "how sometimes the child's memory is found to be correct, while the mother's is incorrect, or how the child's birth memories are reported from the child's point of view and contain things the mother could not know in the first place."

Chamberlain reported on his study at a meeting of the American Society of Clinical Hypnosis in 1980, where he encountered a spectrum of reactions. Some colleagues who had also heard detailed birth reports from their clients felt that the memories were real and valid, while others—convinced that newborn babies lack the mental equipment for perceiving and remembering such complex experiences—rejected them as fantasy. Because this question of the

(continued on page 28)

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# Memory

(continued from page 30)  
cognitive status of newborns was beginning to haunt Chamberlain, he launched into an exhaustive review of recent neonatal research. In 1983 he published a review of some 200 studies of fetuses and newborns that looked into four basic questions: What basic sensory equipment do newborns have? How do they behave? What can they learn and remember? And what do hypnotized adults later remember about their births? His conclusion was that we now have ample scientific evidence demonstrating that even before birth, unborn babies are conscious, sophisticated beings.

Studies have been done, Chamberlain says, that show that human taste buds are working by the third to fourth month after conception, and that six-month fetuses have all the hearing

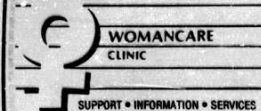
equipment of adults and in fact respond vigorously to sounds from outside the uterus. Instead of being virtually blind, as was assumed just a few decades ago, newborn babies now are widely acknowledged to be able to see a variety of forms and to have preferences for certain sights—human faces, for example, or colored patterns. Perhaps even more impressive is the evidence about their interactive and learning abilities. In one study done at the University of North Carolina in Greensboro, a group of infants who were all less than three days old demonstrated that they recognized and preferred the sounds of their own mothers' voices. (Researchers had set up tape recordings of Doctor Seuss stories being read by the mothers and by other women, by sucking on a nonnutritive nipple at two different rates, the babies could call forth both recordings, and it took less than twenty minutes on average for each baby to call up its mother's voice more frequently.)

In another study, a group of one-day-old newborns were taught within thirty minutes to turn their heads to the left at the sound of a bell or to the right at the sound of a buzzer. It is a substantial body of evidence. But Chamberlain today concedes that all that has been learned about newborns in the last twenty years still doesn't completely explain the birth memories yielded in the hypnotic sessions. The fact that those hypnotized describe their experiences in adult language doesn't disturb Chamberlain. "A birth report is a report of birth put into the best language currently available," says Chamberlain. But other things are more bothersome. For example, although studies have demonstrated that babies can see as soon as they are born, the latest research indicates that newborn sight is quite myopic, functioning best within a foot or so. Yet people recalling their births under hypnosis

commonly describe objects clearly seen across the room. Occasionally they even describe sights they could not physically have seen. "I'm still inside but it seems I can see the room right now," is one typical such recollection, which continues, "My mother's really, really nervous... She doesn't seem awake or have her eyes open." Then there's the disturbing question of how people can remember, as Chamberlain's subjects do, things that were said in their presence at a time when they obviously had not yet learned language. These memories of delivery room conversation "baffle everyone," Chamberlain concedes. "We have to say that it's mysterious. But communication itself is mysterious, and language is only a small part of communication." In his 1983 review of the empirical evidence for consciousness at birth, Chamberlain suggests a partial explanation of the mystery: "Much

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4. Romantic love is a must in order for me to be happy.
5. When I'm upset, I'd rather work things out alone.
6. By today's standards I'm considered to be old-fashioned.
7. I get bored pretty quickly.
8. I dislike public displays of affection.
9. It is easy for me to make the acquaintance of strangers.
10. I'm not particularly concerned with what other people think.
11. I sleep very soundly.
12. Sex is more exciting when connected with deep feelings.
13. I'm often asked to take the lead at social functions.
14. I enjoy doing unconventional things.
15. If I get angry at someone, I tell that person off.
16. During courtship it's a good idea for someone to bring flowers.
17. I'd like a job that requires dealing with the public.
18. I believe that society's traditions usually make a lot of sense.
19. I seldom suffer from nervous tension.
20. I am in favor of any sexual activity that brings pleasure.
21. I am pretty comfortable in any social situation.
22. I am what pleases me, regardless of whether it's in style.
23. I hardly ever suffer from indignation.
24. I believe in the existence of a supreme being.
25. On an airplane, I am likely to start a conversation with a passenger.
26. The morality of my parents' generation makes a lot of sense.
27. It's difficult for me to wait my turn in a conversation.
28. It is easy for me to show affection.
29. From time to time, I'm likely to join clubs or organizations.
30. Working for a conservative company would make me feel restricted.
31. It's hard for me to get excited.
32. I tend to get very deeply involved in a relationship.
33. Most people consider me to be very friendly and outgoing.
34. I would vote for a candidate not affiliated with either party.
35. I am usually calm, cool and collected.
36. When I fall in love, there is no holding back.
37. I would be no problem to spend a week by myself.
38. I would make many sweeping changes in our society.
39. My needs tend to change pretty quickly.
40. I would be embarrassed to teach my children about sex.

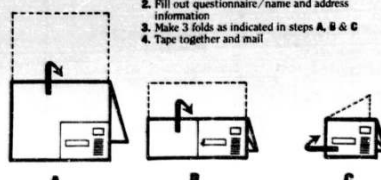
Multiple Choice: Circle the letter representing the best answer.

1. Meeting more people and expanding my social life is important because (a) I'm new to the area, (b) I don't like the way some people act, (c) I'm not finding the kind of people I'd like to date, (d) I don't have much time to look because of work, (e) I've recently divorced or have ended a primary relationship.
2. If I were to meet the person who satisfied my requirements, (a) I would definitely like to get married in the near future, (b) I would definitely like to get married but not within the next two years, (c) I'm not sure whether I would want to get married or not, (d) I would probably not want to marry, though I'm not ruling it out altogether, (e) I would never consider marrying.
3. My approximate annual income this year will be (a) under \$15,000, (b) \$15,000-\$25,000, (c) \$25,000-\$35,000, (d) \$35,000-\$50,000, (e) above \$50,000.
4. Are you interested in meeting people who have dependent children living with them? (a) Yes, (b) Possibly, (c) I would prefer not to.
5. Do you have any dependent children living with you? (a) Yes, (b) No.
6. Are you interested in meeting a person who smokes? (a) Yes, (b) It depends, (c) I would prefer not to.
7. Do you smoke? (a) Yes, (b) No.
8. Are you interested in meeting a person who drinks? (a) Yes, (b) It's okay if they take an occasional social drink, (c) I would prefer not to.
9. Do you drink? (a) Yes, (b) I take an occasional social drink, (c) No.

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# Memory

(continued from page 25)  
communication is wordless, telepathic. Children may actually be better at this more psychic aspect of communication than adults because they are not yet distracted by the formality of language or perhaps because they have such an urgent need to know. Communication also flows from action (we see, and understand) and from emotion (we feel, and understand). In various

ways we 'get the message' before it comes to us in words. And children may be especially good at this. Understanding the importance and the basic meaning of certain words that are spoken, perhaps the baby's mind retains a literal memory of those words.  
Perhaps, but Chamberlain admits that he believes another explanation is correct. It is an explanation that challenges one of the most fundamental premises of modern science's view of man—namely, that what we call "mind" is an inextricable aspect of the physical

brain, that the two are merely two aspects, physical and functional, of the same entity. Chamberlain instead sees mind as something separate, something that is "all there" at birth and that continues after death. If the concept sounds religious, Chamberlain confesses that religion has been one of his lifelong interests; along with his credentials in psychology (which include a Ph.D. from Boston University), he holds a master's degree in theology, and he says, "I always accepted the Christian idea that there is an afterlife."

It wasn't until after he had heard numerous birth memories, however, that Chamberlain began taking much interest in a similar phenomenon: alleged memories of "past lives," also elicited in hypnosis. He learned of the work of a medical professor at one of his School named Ian Stevenson, who for the past twenty years has coordinated teams of researchers worldwide in an attempt to verify or disprove thousands of cases of reported past lives. Chamberlain says this work (sixty cases of which

are documented in six volumes published by the University Press of Virginia), along with other research, has convinced him that reincarnation does in fact occur. And he says both the birth memories and the past life memories resemble "near-death" experiences, which have received wide popular attention in recent years, experiences in which those who come close to death report moving temporarily out of their bodies.

All these things convince Chamberlain that mind is "a

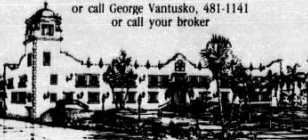
nonphysical part of every person that is ongoing—it doesn't get lost." It is with their "minds" that newborn babies comprehend what is happening to them at birth, even though their physical brains and all their senses may not have reached full development.  
Early in 1982 Chamberlain met another man who shared his fascination with these complex, quasi-mystical aspects of birth, a Toronto obstetrician named Thomas Verry. Verry had just published a book called *The Secret Life of the Unborn Child*, which develops in

some detail the thesis that even in the womb, humans are capable of learning and being affected by things in the outside world. He had heard about Chamberlain's study of mother and child birth memories, and the two men eagerly compared notes, forging a lasting friendship. That year they tried to persuade the prestigious American Psychological Association to include a symposium on "prenatal psychology" at the group's annual meeting, but "none of the several divisions of the APA could see it as a part of their field," Chamberlain says. Undaunted, the

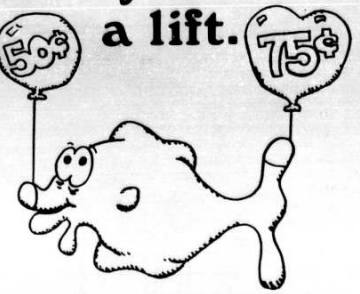

Toronto obstetrician and the San Diego psychologist founded their own organization, the Pre and Perinatal Psychology Association of North America.  
Chamberlain is vice president of the organization, and last summer he organized a meeting of the group that drew 500 people to hear fifty-six speakers from twelve different countries at the Town and Country Convention Center here. The participants included everyone from medical doctors and Freudian psychoanalysts to nurses, social

(continued on page 32)

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## Memory

(continued from page 11)  
workers, childbirth educators, and midwives. Their topics ranged from the biochemistry of bonding to the benefits of mothers squatting during delivery. One common thread pulling together all the varied topics, however, was of the need for a more change in the way that modern babies come into the world. Chamberlain is a mild-mannered, off-spoken individual, but he becomes vehement when this topic

arises. "Through no fault of its own, obstetrics grew up and developed at a time when babies were not well understood. If the patient is deaf, dumb, and blind, what does it matter how you treat them?" Obstetrics was based on "the psychology that no one was there." But with all the new information that has been learned about newborns in the past twenty years, "obstetricians have lost their patient in a sense. They have a whole different patient than they have been designed to serve." Chamberlain asserts that all of the instruments, the furnishings, the

very architecture of medicine is inappropriate to babies as we now know them to be. Delivery rooms are chilly and noisy; the lights within them are bright. All too often babies are parted from their mothers quite abruptly and subjected to a variety of unpleasant experiences: being wiped off and weighed, having drops squirted into their eyes, being given hypodermic injections. "When the baby is screaming, it's not just having a reflex. It's having an experience... a very real, full-spectrum experience. Memory is intact and personality is affected."

Chamberlain says that for any given event, one cannot say that every person will react the same way, developing the same problems. Human beings are too individualistic for that to happen. But many babies genuinely suffer from birth traumas, and some of them sustain long-term psychological harm—everything from developing psychosomatic ailments to having their overall personality affected. Now, Chamberlain asserts, babies are exposing the system. "The babies grow up and... in hypnosis the babies are testifying."

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## SPORTS

**Big-game  
spearfishermen are  
becoming as rare  
as the quarry they  
hunt.**

BY NEAL MATTHEWS

Loc Vetter and Terry Maas had been in the water for almost four hours, swimming steadily against the stiff current, and they had yet to see the fish they were looking for: a world-record-size yellow fin tuna. It was January 18 of this year, and the two spearfishermen were free diving off the windward side of Clarion Island, a forty-hour, 396-mile boat ride southwest of Cabo San Lucas. They'd lie flat on the surface, which was choppy with five- to eight-foot seas, breathing deeply through their snorkels and relaxing for one minute; then they'd fill their lungs (they don't use scuba tanks), bend at the waist, and drop down to a depth of about twenty feet, holding their big-game spear guns and trying to remain as quiet and motionless as possible for about two minutes. Up current of the *Majestic*, their sixty-foot charter boat, they could see dozens of fish cruising in the clear, seventy-eight-degree water—a jack craville, grouper, grunts, trigger fish, all



Illustration by David Diaz

flashing in the shafts of tropical sun. But no yellow fin tuna.

Then, at the height of boredom and frustration, for the spearfishermen had spent months planning this trip and would have only one more day of diving. Vetter saw a big yellow fin fifty feet down. But by the time he dove toward it, the fish had moved out of range. As Vetter ascended he saw Maas kick down fast on a rendezvous course with the fish. Maas hit thirty feet and took aim with his six-foot-long, four-banded spear gun. Vetter could see that the hulking fish was obviously world-record size, well

over 200 pounds (the previous world record yellow fin shot by spear gun was only thirty-seven pounds), and it was beautiful in a way that only divers can truly know: the serrated swimmerettes near its tail seemed to vibrate, the long yellow sicklelike fins swept out gracefully from its rounded silver body, and there was a bright yellow slash down its side. This is what the men had spent countless hours and dollars pursuing.

Maas pulled the trigger as the fish was turning away. Vetter thought it was an impossibly long shot, but the six-foot shaft struck

the fish in the side, well back of the outstretched pectoral fins, almost a gut shot. The shaft disconnected from the "slip-tip" spear point, whose barbs caught deep flesh, and the tuna swiveled and glanced back quickly, then peeled down into the blue oblivion. Along with it went Maas's spear gun, which was attached to 125 feet of floating line, and with the line went the two orange lifeguard floats that were supposed to stop or at least slow the fish's descent. All of it disappeared. "I've lost my gear," Maas said, dejected, as he kicked past Vetter toward the boat.

Yes, spearfishermen do still comb the Pacific in the hopes of going *mano a mano* with big fishes in their own element. And if spearfishermen seem somewhat anachronistic in these conservation-conscious days, it is because their greedy predecessors gave the sport such a bad name. Spearfishing contests used to be common, and in their wake they left denuded reefs and piles of rotting fish on the beach. In the old days, big white sea bass, jewfish, and grouper were common just off Boomer Beach near La Jolla Cove. Four-hundred-pound black sea bass once congregated around the Coronado Islands, and big sharks returned every year to the caves area east of La Jolla Cove. Serious and responsible spearfishermen, such as the original members of San Diego's Bottom Scramblers diving club, erased one another's world records throughout the 1940s and 1950s. But a combination of gill netters and the hordes of glory-hungry spearfishermen who began hitting the water in the Sixties soon

(continued on page 34)



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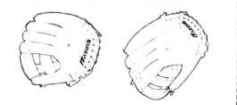
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(continued from page 22)

wiped out all of the big fish. White sea bass have all but disappeared from local waters, black sea bass are extremely rare, and spearfishermen themselves are almost extinct.

Fewer than two dozen big-game spearfishermen remain in Southern California. And they are not dabblers. "The guys trying to kill big fish are serious about it," explains Loc Vetter, a thirty-five-year-old orthopedic surgeon who lives in Coronado. Any doubt about this statement dissolves as Vetter opens his garage door to reveal his spear gun workshop. It includes a machinist's lathe, a mill, a drill press, a band saw, an acetylene torch, and numerous other precision tools.

Serious spearfishermen are craftsmen now, since no major manufacturer of diving equipment can build the highly specialized guns and related equipment

necessary for landing world-record fish. Vetter is an enthusiastic about the fine details of making a spear point as he is about the intricacies of hand injury repair, one of his surgical specialties. "Everybody is trying to gain that little edge on the fish," he explains. "We're all trying to get more accurate, at a longer range, with a harder punch. One of the appeals of this is that it's sequentially faced: you have to plan what you want to hunt; build the equipment for that particular fish; get out to wherever the fish are; spend the time in the water; and then you turn the corner and there's that white sea bass. You make your dive. How close can you get? When's he going to spook? Is the shot right? You hit him, play him, keep him out of the kelp, and you finally get your hands on him. And then it's a very satisfying feeling."

Down at Clarion Island, Terry Maas, who is a forty-three-year-old

oral surgeon in Ventura, a former national spearfishing champion, holder of the world record for spearing a blue fin tuna (398 pounds), and a legend among free divers (those who don't use scuba gear), searched the horizon in hopes that the orange floats attached to the line that was imbedded in the yellow fin tuna would pop to the surface. Vetter and two other spearfishermen remained in the water, hoping to get their own yellow fin, or some wahoo, the other main goal of the trip. In all, they shot eleven fish in three days: two yellow fin and nine wahoo. And if they didn't eat the fish right on the boat, they took it home to eat it. That's part of the code of the serious spearfisherman: you eat what you shoot. You also never use scuba gear, which is considered unsporting. And you do not use pneumatic-powered guns, which are popular in Europe. California spearfishermen use thick,

specialized rubber bands, which when stretched can deliver 500 pounds of thrust.

Then they suddenly appeared—the orange floats, heaving on the surface. Maas, along with a deck hand, jumped into the inflatable and sped toward the floats. The inflatable was taking no chances because of the presence of sharks around the island. One of the spearfishing brethren, Al Schnepferhoff, had been killed by a shark at Guadalupe Island in 1977, and this group was taking no chances. They carried bag sticks with explosive heads for protection and worked out a series of signals to use the inflatable for rescue in case of shark trouble.

When Maas reached the floats, he jumped back into the water to land his fish. It is considered bad form to haul in a speared fish while standing in a boat. Using another spear gun, he fired a kill shot into the tuna and brought it alongside

the inflatable. Back at the *Majestic*, its weight was determined to be 225 pounds, the new world record for speared yellow fin tuna. The main goal of the trip had been achieved. The men decided they would return to Clarion Island next January to try to top the record.

"None of us are real enthused about Guadalupe anymore," says Vetter, referring to the island 200 miles west of central Baja. Last summer Vetter speared two white sea bass and two forty-seven-pound yellowtail at Guadalupe. The island is the haven for large blue fin tuna, and until recently it was popular with spearfishermen. "For one thing," Vetter explains, "with all the seals and sea lions out there, great white sharks are common. And secondly, nobody is going to break Maas's record [398 pounds]

for a blue fin anyway."

For many spearfishermen, diving provides a series of milestones. Vetter got his 300-pound black sea bass ten years ago, and he doesn't want another one. He was a diving instructor, which helped pay his way through UCLA. He's dabbled in underwater photography but saw that he'd "have to make the same kind of commitment to photography that I've made to spearfishing in order to get the results I'd be satisfied with. I don't do things halfway." He's done the wreck diving on the sunken World War II Japanese fleet in Micronesia's Truk Lagoon. He's descended the spectacular vertical walls of Palau and the Cayman Islands. For a committed diver, these are the hallowed grounds that one must experience. But he remains a

confirmed "meat diver."

On this last trip, Vetter had his chance to achieve another diving milestone: he could have shot a marlin, which has been accomplished only once by a spearfisherman. The *Majestic* was about twelve miles off Cabo San Lucas on the way back in, when the divers spotted marlin fins slicing the water near the boat. Vetter suited up and went over the side with his mahogany spear gun, and after he got it cocked, one of the big blue billfish came within his range. He had the trigger half-pulled, but he hesitated for a moment; the magnitude of the fish gave him pause. Its eye focused on the diver, and Vetter was faced with the complicated dilemma all serious spearfishermen wrestle with. The fish was large and

therefore seemed a wily, clever being, for it had survived a long time in a hostile sea. To kill such a fish with a spear gun is quite a different proposition from landing one with hook and line. You must look the fish in the eye and tell yourself that what you're about to do is not murder. You are an intruder, unbalancing an ancient world, and it is not a decision to take lightly. This is one of the main reasons why spearfishermen have become so selective and have directed their efforts toward shooting small numbers of larger and larger fish, rather than shooting for volume. As Vetter took aim and allowed himself to hesitate, the shot was lost. The marlin's eye rolled and gazed at the diver, and the spearfisherman gazed back and let the moment pass.

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## Plays with the Truth



Gabrielle Sinclair, Timothy Donaghy, Tom Reagin, Joe Dahman

JONATHAN SAVILLE

Two plays I have seen recently Steven Metcalfe's *Vikings* at North Coast Rep (Solana Beach), which I reviewed last week, and Patrick Smith's *Driving Around the House* at South Coast Rep's Second Stage (Costa Mesa) — have made me think seriously about what sentimentality is in the theater and about what constitutes a theatrical cliché. I do not mean to imply that these are sentimental or

cliché-ridden plays. On the contrary, what is noteworthy about both of them is that, although they deal with material extremely susceptible to sentimental treatment, they miraculously succeed in avoiding that vice. How they do so is what bears analysis.

What do we mean by sentimentality? It is, basically, the calling up of the tenderest and more tearful emotions (love, pity, sorrow) for their own sake rather than as concomitants to a truthful perception of life. Typical theatrical situations arousing

these emotions are the loss of a loved one, through parting or (optionally) death; the suffering of the vulnerable and helpless, such as invalids, children, or animals (preferably small); and the demonstration of warm affection (preferably self-sacrificing, and, if possible, painful) among close members of a family. Yet everything lies in the treatment, for the same situations may appear in dramas of the greatest profundity, without a trace of sentimentality. There is nothing sentimental about *King Lear*, because there the sorrow and the pity arise from a sober recognition of the suffering human beings have to endure; in a sentimental play, in contrast, the audience enjoys its empathetic weeping as a pleasurable release and as a way of avoiding confrontation with the grimness or poignant transiency of reality.

As for theatrical clichés, they are situations used by the playwright only because the past history of the theater has shown them to be guaranteed successes in evoking desirable audience responses; they are modeled not on life but on previously painted (or stereotyped) effigies. Nevertheless, it is a notorious fact that theatrical clichés are fundamentally true to human experience, even if they are trotted out without any authentic thought or feeling.

Clichés could not endure as they do if they had not at one time arisen in response to a real perception of truth. The loss of a beloved relative — to take an example found in both *Vikings* and *Driving Around the House* — does indeed cause grief. That is no recent discovery, and in fact it has been experienced so often in the history of the world and depicted so often in poetry, fiction, and theater that there is nothing new to say about it. Yet every time it happens in life it strikes with a power undiminished by the billions of such griefs that have preceded it since the first human being mourned a parent or a child. In the theater, the question is whether the representation of this loss and mourning can achieve the same quality of newness-within-oldness, making

what might easily function as a theatrical cliché seem instead a specific experience of unique human beings in a situation never to be repeated in precisely that way.

The line between sentimental cliché and theatrical authenticity can be a fine one, and whether a play lies on one side or the other depends not only on the playwright but also on the quality of the acting and direction. In the closely knit, intensely loving family of *Vikings*, a son has lost his beloved mother; a husband has lost his beloved wife, and in the course of the play a beloved father and grandfather die. How easily these situations could be sentimentalized! But Metcalfe has given the family members such persuasive individuality, and the splendid actors in the North Coast Rep production have reproduced their emotions with such power and inner truth, that the effect of that staging on the audience is insight rather than emotional self-indulgence, however many tears are shed (onstage and off) along the way.

In certain respects, *Driving Around the House* is remarkably similar. Openly autobiographical (not even the names have been changed), it depicts in forty brief, seemingly casual, rapidly paced scenes the playwright's life in Middletown, Ohio in 1963, when he was five years old. We are shown his little sister, his parents, his uncle, and his grandfather and are made acquainted with the day-to-day activities, the underlying values, and the emotional conflicts of this middle-class, Midwest Catholic family. Nothing is emphatic, no scene is given an overtly dramatic shape; the playwright's reminiscence eye ranges with equal interest over small events and large, the small crises of the child's life and the large crises of the family that impinge on his growing consciousness. The small crises include such amusing scenes as the one in which little Paddy's father, not quite in response to the child's desperate prayers to God, discovers a way to help him with a kindergarten project; the large crises include the father's drunkenness and marital infidelity, the parents'

divorce, and (as in *Vikings*) the death of the grandfather. Throughout, the emotion-arousing situations of sentimental drama are enacted before us: family love, family death, the suffering of innocent children. Yet the result is not emotional wallowing but a clear-eyed vision of the mixed joys and sorrows of childhood, the delight of fulfilled desires for love, security, growth, and fun, and the inevitable anxieties and disappointments as the child encounters intractable, disagreeable realities that his most ardent wishes cannot alter.

This effect is due in part to the playwright's affectionate objectivity in regard to the happy and painful events of his fifth year, an attitude reflected in the aesthetic form of his play. An actor playing Smith's adult self — "Grown-up Paddy" — narrates the story, introducing each scene, occasionally describing in simple and vivid language the inner sensations and emotions of the child he once was and sometimes lightly interacting with the actors who play the figures of his childhood, including the one portraying his younger self. We are thus given a double perspective on all the events, whether important or trivial: the immediate, passionate laughter and tears of young Paddy, and the more distanced smiles and melancholy of grown-up Paddy as he recalls his childhood in the light of his later knowledge of human strength and frailty. It is the attitude of grown-up Paddy, circumscribing the events of the play with the resigned wisdom of one who has long ago absorbed his childhood suffering and made it a productive part of his character, that again and again pulls *Driving Around the House* back from the threat of sentimentality: for the five-year-old, the departure of his grandfather and the divorce of his parents are overwhelming tragedies, while the adult he grows up to be knows that these misfortunes, and the grief they caused his younger self, are merely the way of the world, a world that, in his disinterested and impersonal way, makes us pay in the sorrow of loss for

every happiness it offhandedly grants us.

The success of *Driving Around the House* is equally due to the wonderful cast. Martin Benson has assembled at South Coast Rep and to this fine director's own tact and delicacy in staging the play. In the nature of things, middle-class American childhoods tend to resemble each other, and in their lighter moments — such as the crisis over young Paddy's kindergarten project (an abacus that his inspired Daddy constructs out of wires strung with Cheerios) — they tend to resemble *Leave It to Beaver*. To put it another way, paraphrasing Tolstoy, all happy childhoods are alike, and portrayals of them run the great risk of falling into cliché. A bit of intentional cuteness on the part of any of the actors would transport that abacus scene directly to Beaverland, where the only purpose of any event is to evoke whimsical laughter in the onlookers. But the SCR actors are so true to the human reality of the characters they are playing, their emotions have such authenticity and such a suggestion of depth and complexity, and their comical mannerisms are so free of exaggeration and audience-conscious theatricality, that even though virtually every element in this scene could have been found in an episode of *Beaver* or of its numerous TV look-alikes, we are compelled to react to the same elements in *Driving Around the House* as though they reflected something that actually happened in the real life of real persons, something significant because of its personal reality rather than because of its cleverness in exploiting the clichés of family comedy.

Like *Vikings*, this is a sweet little play, unpretentious, honest, and with an unexpected artistry exactly appropriate to its human content. Like *Vikings*, it is beautifully acted and staged. And, to complete the similarities, both plays will be closing this weekend, giving you just a few more days to enjoy their demonstrations of the difference between sentimentality and sentiment, between lifeless cliché and life-filled truth.

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ELEANOR WIDMER

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**The Location:** 4613 Convey Street, Kearny Mesa (277-4499)  
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**Price Range:** Individual dishes, sixty cents to \$5.50  
**Hours:** Closed Sunday. Open Monday through Saturday, 11:00 a.m. to 6:00 p.m.

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"When Dickie Mounbatten was killed," my young friend tells me, "we cried for days. My mother and I cried a lot, we couldn't stop crying, but my grandmother cried the most. My grandmother and Dickie were close friends, and he was at the house in India all the time for parties. If you watched *Lord Mounbatten on Masterpiece Theatre*, you saw my grandmother. I mean, you saw an actress playing my grandmother."

The speaker, Jyoti, is the grandniece of the late Jawaharlal Nehru, the first prime minister of India; her maternal grandmother, still active at the age of eighty-six, is Nehru's sister. My Indian friend aspirates the "h" when she says Nehru, and the "u" seems to vanish, so that the name is pronounced "Neh-e."

Though we are close friends, I rarely cite of listening to her stories, and today she is about to fulfill one of my fantasies—to have as my companion for an Indian dinner a highly cosmopolitan native of India, who can advise me about the food.

When I express this to her, Jyoti laughs infectious. "You may not believe this, but at home we didn't have Indian food every meal. We came from Kashmir where the food is broiled—I guess in this country you would say barbecued. But father couldn't handle heavily spiced food or hot pepper, and he was partial to Continental food, which we had all the time. He also liked English breakfasts."

We are at the intersection of Balboa Avenue and Convey Street, at 4:30 p.m. the traffic is heavy, and we are uncertain whether to turn right or left on Convey in order to reach our restaurant. We turn right, but it proves to be a false move, and we inch back along Convey Street, with its undifferentiated shopping centers, its ethnic restaurants, and its small businesses, the while talking of past Indian grandeur.

"You wouldn't believe our English lunch breakfasts," my friend continues. "I know Americans don't like the idea of hunting, and even now in India we are conservationists, but we did have venison for breakfasts, sometimes hare. We'd have that, plus sausage, bacon, eggs, marvelous fruit. I can tell you those breakfasts were a wonderful experience, and dinners at my grandmother's were elegant."

I have been searching for the number on Convey Street, and finally we see it, to the rear of a shopping center called Mishel's Convey Villa. The restaurant itself is named Little India, and the sign proclaims, "Managed by Desmond's Cuisine of India, Ocean-side." Momentarily, I am in another world, not in the real India, which I've never visited, but in the one portrayed on film, in *Passage to India*, *The Jewel in the Crown*, and most recently in *Lord Mounbatten: The Last Viceroy*. So I am brought up slightly short when I enter Little India, with its half-

visible kitchen at one end and its dozen or so tables covered with plastic cloths imprinted with a lacy design. To enliven the room, which bears no other decorative touches, one wall has been painted with scenes of Indian life, including the inevitable rendering of the Taj Mahal. But the room is immaculate and we are starving.

Actually, I had put off visiting Little India because of its odd hours, 11:00 a.m. to 6:00 p.m. This restaurant is basically a lunch house, and it offers a different daily special Monday through Saturday. But these specials are available only until 2:30 p.m., after which time you have to order from a menu limited to about a dozen items that include *dhal* (lentils), *samosa* (deep fried stuffed patties), potato cakes, various kabobs, and what's listed as chicken *andouille*. When you attempt to order the chicken, you discover that the *andouille* oven hasn't been installed, and you have to settle for broiled chicken. Also to my great disappointment, *basmati* rice is served only on Saturday.

What this means is that the diner has to be concerned with too many details: the hours, the days on which your favorite dishes may be served, and what is or is not available on the day you go there. Possibly, Desmond's of Ocean-side may have had in mind a limited enterprise with minimal offerings; this concept rarely works. Although I called several hours before going there, I couldn't believe lamb was prepared for the Saturday special only, and even then you had to be at Little India before 2:30 p.m. I had made my arrangements with Jyoti for a week-day and couldn't cancel. This prevented us from ordering with expansiveness; we couldn't be wanton in our choices because, except for appetizers and side dishes, we didn't have a wide selection of entrees from which to choose. We finally settled on lamb *samosa* ap-

petizer (\$3.35), *kafra* Punjabi (\$5.00), and on the variation of *andouille* chicken *ikka* (\$4.99). With these entrees we were served saffron rice and vegetables. Bread and wafers are always à la carte in Indian restaurants, and we ordered one *pappu* (lentil wafer, seventy cents) and one *paratha*, an unleavened whole wheat bread (\$1.15).

In theory, this cooking should duplicate that of Desmond's in Ocean-side. In fact, Desmond's brother Conrad and his wife operate Little India, and they put their individual stamp on the preparation. At Desmond's, if you ask him to go easy on the spices, he will. At Little India the food is made up in batches in advance, and everyone gets the same degree of spiciness or fierceness. The cuisine at Little India, as compared to Desmond's, is saltier, heavier, and uses too much red pepper and turmeric, too much *asafoetida* and cumin. If you haven't had the food at Desmond's, and if you enjoy having your tongue, roof of your mouth, and esophagus burning from spices, then Little India is your cup of fire. But if you are seeking refinement, subtleties, spice without heat, then you should be forewarned.

Jyoti had her eyebrows raised most of the time because she didn't think the combination of spices was well balanced and because the style of preparation confounded her.

For example, the lamb *samosa*, a deep-fried stuffed patty, is usually prepared with dough that is rolled out and flattened

by hand. At Little India the dough was akin to that used in egg rolls and in fact, except for its crescent shape, the *samosa* did resemble an egg roll. Moreover, the stuffing was so spicy that we couldn't enjoy the flavor of the meat. We didn't know whether we were eating lamb or ground beef because of the intensity of the spices. The *pappu* wafers, which arrived fine as lace, were elegant in appearance, one of them in a camel hump, the other one flat. The texture of the wafers was lovely, but the wafers themselves proved salty. By contrast, the *paratha* bread, soft as Ethiopian *injira*, seemed a relief because it did not assault the taste buds.

The major difficulty lay with our entrees. The chicken had been dusted with lots of spices and then broiled. We did get a half chicken, but it was both fiery and dry. Conrad had the *kafra* prepared especially for us because we had arrived past the hour of the daily specials. We were expecting cylinders of broiled ground beef, such as you get in most Middle Eastern restaurants. Instead, we had heavy meatballs in a somewhat oily, reddish, very hot sauce. Jyoti, who has greater tolerance for hot dishes than I, cried out, "I can't eat this. My mouth is on fire." We ate all the bread, the vegetables, and saffron rice, though the amount of saffron in the rice was minuscule. The chicken had been served with *caccu*, chutney, and *raita* (yogurt with cucumbers and green onions), but to quell the spiciness, we asked for plain yogurt. Jyoti

took most of the food home to her American husband, who eats the hottest chilis without flinching.

In the interest of honesty, the people at the other tables, who had come for an early dinner before Little India closed, seemed to be enjoying their meals and were not placating their palates with cool yogurt or sips of Kingfisher beer, a really good Indian beer, as we did. Moreover, the ingredients are fresh and the prices low—the top price for any item that day was \$5.00, and on Saturday, when lamb is served (before 2:30 p.m.), it's \$6.50. Conrad, Desmond's brother, is eager to please his diners, but the restaurant does not seem to be set up for flexibility.

At the Ocean-side restaurant, Desmond will make endless accommodations for individual taste, or he will prepare a dish that you request on short notice. Conrad did try to satisfy us by offering us the *kafra* meatballs late in the day. This added to our guilt when we couldn't eat them. It's unrealistic to have the daily specials end at 2:30 p.m. For the diner there's no rationale to this policy, and we didn't enjoy feeling that we were putting the management to additional trouble by asking for their special "after hours," which is this case 5:00 p.m. We left an enormous tip because we had asked for additional service. In my opinion, this should have been ours to start with.

Little India has been in operation only a short time, and it can surely change and have daily specials from opening to closing, as well as expand the number of offerings. But the crucial thing is not to have assembly-line preparation. Any Asian restaurant that serves hot and spicy dishes will vary the spices from mild to hot, according to individual taste. Little India should do the same.

As we drove home, Jyoti and I chatted about good Indian food, which should encourage you to eat one dish after another because the palate is stimulated, not stunned. Of course, we averted our heads from one another because we both had furry tongues and embarrassing dragon's breath. The next day she phoned politely to thank me for the outing. I was still nursing a heartburn and drinking Maalox.

\*\*\*

When in Lemon Grove, do seek out Antonietta's. The homemade bread and the pizza are knockouts. We had the pizza with pepperoni and mushrooms (\$7.95), and the medium size was so large that I took most of it home. The next day I heated it up, and it proved to be one of those rare pizzas that will heat well even twenty-four hours later and not give you heartburn. We enjoyed the manicotti (just like your Italian mother used to make, \$5.95), and the Italian ricotta cheese cake with its hint of lemon will remind you of Italy (\$1.25). Most of the home-style dinners, served with salad and bread, range in price from \$3.50 to \$6.95. Put Antonietta's in your memory bank. It's worth keeping there.

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# The New Woody



DUNCAN SHEPHERD

*Hannah and Her Sisters* runs an hour and forty-six minutes, rather long for a Woody Allen film, in fact the first of his films, if I'm not mistaken, whose running time has stretched all the way to three figures. One might hope going "on" it that this would be a reflection of the

larger population of *dramatis personae* and/or the greater depth of the relationships between them. But *A Midsummer Night's Sex Comedy*, which also treated of multiple couples rather than the more customary single couple or half-couple or possibly triangle, needed only eighty-eight minutes. And even *Manhattan*, his previous record-holder in length, used up just ninety-six. The latter, in other areas as well, is the one other film of Woody

Allen's which *Hannah* is apt to be seen as most like, a view in which I would take part as long as it is understood I don't mean it as high praise. The prime area of innovation in this one, beyond it being generally more diffused in focus, is that while Woody Allen himself is in it, he is not the center of it. No one is.

Hannah (Mia Farrow), a part-time actress and most-time mother, used to be married to Mickey (Woody Allen), a TV producer of something in the nature of *Saturday Night Live*. She is now married to Elliot (Michael Caine), a Wall Street type who has been turning up the flame on a secret torch he carries for his wife's sister, Lee (Barbara Hershey). Lee in turn has been living for five years, out of wedlock and increasingly discontentedly, with a morose and reclusive painter, Frederick (Max von Sydow). There is a third sister, Holly (Dianne Wiest), a would-be actress who fills up her considerable waiting time with very faint dalliance to catering. Their parents (Lloyd Nolan and — one of Mia Farrow's actual ones — Maureen O'Sullivan) are a couple of old-time trouperes themselves, and the busy hub of a close-knit family.

All of this sounds more complicated than it plays. The opening Thanksgiving Day gathering of the clan, minus the antisocial Frederick and of course the cast-off Mickey, sets the stage for the baldest sort of voice-over exposition from the point of view of Elliot: "What am I going to do?" and "Easy, you're a dignified financial adviser" and so forth. This method is carried over into the next episode too, but this time from the point of view of Lee: "I wonder if he and Hannah are happy." The dialogue is no less prone to make a beeline, or arrow trajectory, to the heart of the matter, although, at the party at least, it tries to hide its bluntness, not very successfully, behind a smoke screen of offhandness and overlappingness. The lack of any real conversation, the hectic collage of biographical highlights instead, allows the intended lessons to come through loud and clear: "God,

Mickey's such a hypochondriac!" And Mickey himself, providing yet another first-person narrator in the film's third episode, is soon to elaborate the point: "Christ, the show is ruining my health" and "What am I going to do with my life?" and so on. Title cards of tidy white lettering on black backgrounds chip in with key phrases for each episode: "God, she's beautiful." "We all had a terrific time." "The hypochondriac," etc.

The larger-than-usual (or than-ever) size of the cast in *Hannah* succeeds, if in nothing else, in emphasizing the fact that everyone in a Woody Allen film tends to talk like him, with his rhythms, his rhetoric, his whatever. Of course his absence from the screen for much of the time here lessens the burden on him as scriptwriter to write witty lines. But I think I said something very much like that last year about his script for *The Purple Rose of Cairo*, where he was absent all the time, and the usefulness of this apology seems to me nonrenegable. And anyway it is negated here by his intermittent presence. As in *Manhattan*, Allen's character seems to be the only member of the group who is capable of, or is permitted to be, capable of, a joke. (Could his current low sperm count be a result of past excessive masturbation? "You gonna start knocking my hobbies?" — that sort of thing.) It isn't so much that Allen's own lines are inherently funnier than anyone else's; it's more that he dispatches them with a professional comedian's polished delivery, even if that delivery now seems to have reached new levels of pain and plaintiveness, like a comedian who has long grown used to anticipating not much in the way of response, a Henry Youngman or a Jackie Mason. In any case, his comedian's deportment inevitably hogs the spotlight and overshadows the "straight" or "stiffs." Or maybe I just mean that the audience I saw the film with, and me included, perked up conspicuously whenever Allen was on screen and slumped whenever he was off.

Whatever nice thing this may say about

Allen as a performer, it says something not so nice about him as a total filmmaker. His on-screen persona has the effect of lightning and thinning the texture of the piece, making it slide down easier, making it consumable through a straw. And while he in the flesh is inarguably a commercial asset to the film, a potential agent, what else is he? It is a small hint of how ill-assimilated he is in the flow of action that several of his scenes have to be wedged in as flashbacks. Admittedly his post-divorce date with Dianne Wiest (who has here her meatiest screen role since the battered wife in *Independence Day*, and snaps it up like a husky) is one of the best bits in the movie: clashes of taste and temperament, such as him liking Bobby Short and her liking some punk group called The 39 Steps, are pretty much can't-miss. A slight caveat: it doesn't ring quite true that in a family as tight as the three sisters' he wouldn't already know what one of his ex-sisters-in-law was like, or that he would have to ask her whether she remembers him when he again runs into her years later in a record store.

It is a small hint of something rather

more dire, however, that several other unassimilated, albeit present-tense, bits are also among the movie's best: the whirlwind tour of Manhattan's architectural high points under the tutelage of an actual architect (a nice idea tossed off too quickly); or the interview between the surly painter and a potential buyer, a rock star, who is looking for something to blend in with his Warhol, his Stella, and his — please, not so fast, too ottoman ("It's weird!" You stare at that Stella too long and the colors just seem to float. Weird!). Same thing, too, with Allen's contemplated conversion from Judaism — well, atheism, actually — to Catholicism, then Krishnism. This doesn't ring true either, but a lot of tinny-falsity is made up for in that one shot of Allen outside a Catholic religious articles display window, rocking from foot to foot as the optical-trick poster of Jesus opens and closes its eyes.

Of course I am not oblivious of Allen's function in the film as the conscious seeker of meaning, and I can see by tilting my head that there is a sort of methodical full-circle about his ultimate remarriage. But the first function is

greatly undercut by the actual answers that come to him at the end of his searches, namely in the theater balcony at a revival screening of *Duck Soup*: sit back, enjoy yourself, you only go round once, etc. These are sentiments which the feel-gooders in the audience, along with any beer or soft-drink advertiser, will be only too happy to applaud. The Marx Brothers will command a large enclaves as gurus. But sophisticated answers somehow always sound so much more sophomoric than do sophomoric questions. Answers are perhaps not meant to come at the undergraduate level: questions that occur then are often good for a lifetime.

Allen has always wanted to have it both ways in his movies, to juggle two balls at once: the highbrow and the philistine. The highbrow ball is well represented here, as it was in *Manhattan* by interchangeable names, by passing references — rarely *intertitling* references — to Nietzsche, Socrates, Johnny, Freud, E.E. Cummings, Caravaggio, Verdi, Cole Porter, et al. Some, including critics, glom on to these allusions to recognize one of their own. But Allen as a comedian

proposition has always depended on a larger segment of the audience willing just to play catch with the philistine ball, to take no notice of the other ball, at most to ridicule it as something for sissies. They will go straight to the Marx Brothers, thank you, and skip E.E. Cummings altogether. But of course the philistine ball gains a certain something — a certain weight, a certain breadth of mind through Allen's ability to keep both balls in the air at once. So it comes as something of a disappointment when he lets the other ball drop and kicks it aside, like the fellow who is through with reading poetry once he is out of school. This gambit, or audience-sop, isn't new to Allen's films, but the almost dementedly happy and optimistic ending is. There is not only the matter of his remarriage and the seemingly miraculous recovery of his lost fertility, but also, on another front, tacit collaboration of the popular male myth that a bit of undetected adultery, even if it is with one's wife's sister and even over a period of several months, is just the thing to revitalize the marriage. This is a new Woody, all right. Call him Lazy.

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## Past Forward



The Bears

JOHN D'AGOSTINO

If you consider the prejudice many people have against being introduced to new material in a concert situation and the double jeopardy that faces a new band performing new songs, you'll have some appreciation of the fact the Bears pulled

off at the Bacchanal last Tuesday. Flying in the face of one of rock and roll's most rigid, albeit unwritten rules, the Cincinnati-based pop-rock quartet kept a vacuum-packed audience in a constant state of agitation with a ninety-minute set that consisted mostly of songs never heard before by those in attendance. That in itself would be a noteworthy accom-

plishment for a new band, but the rabid response of the capacity house to the Bears' new music had added significance for a group that has chosen to pursue the rock and roll graffiti in a rather unusual way.

Most rock aspirants who seek a recording contract as the ultimate goal will rehearse and record usually inexpensive demo tapes with which to woo record companies and attempt to secure regional gigs until they either land a record deal or disband. A national tour is out of the question for most unsigned bands since such tours generally are undertaken to promote sales of albums recorded after a band is under contract; the prohibitive touring expenses are then at least in part underwritten by the record label. The Bears, however, see things a little differently, preferring first to establish a nationwide reputation as a great live band and then to ride the hoped-for ground swell of popular support to the payoff of a record contract tailored to the needs of a group whose acceptance is a fait accompli.

Under normal circumstances, such a strategy could be perceived as wishful or, at worst, the brainchild of someone suffering from self-delusion and terminal chutzpah. But the Bears have an ace in their paw in the person of Adrian Belew, for whom the band represents the opportunity to fulfill a lifelong ambition. Belew is the thirty-three-year-old pianist whose uncommon talents have in the past been commissioned by the likes of Frank Zappa, David Bowie, Talking Heads, and, most recently and most extensively, King Crimson. As that artist roll call would suggest, Belew's skills tend toward the esoteric hues of the pop spectrum. Indeed, rock cognoscenti recognize Belew as one of the talent in a line of visionary guitarists that includes Quicksilver's John Cipollina, Jeff Beck, Jimi Hendrix, and Crimson's Robert Fripp — musicians for whom the electric guitar's tonal tool kit of distortion, feedback, fractured overtones,

and keen edges is not the culmination of, but the starting point for, rock experimentation. Although Belew's reputation as an avant rocker could reasonably be attributed to his employment by such iconoclasts as Zappa, Fripp, and Talking Heads' David Byrne, he has done little to alter that perception on his two solo outings. 1982's *Lone Rhino* and 1983's *Twang Bar King* (a third solo effort, *Deafive Caught by the Tail*, is scheduled for release this spring). If anything, Belew's solo albums showcase his experimental inclinations even more than does his work with others, first by establishing a trans-oceanic link among American rock and roll, African polyrhythms, and Oriental tonalities and then by taking the listener on a zoological expedition through a preserve of guitar-generated animal sounds — among them growling big cats, trumpeting elephants, and charging rhinos.

But left unfulfilled by his sundry arsy endeavors was Belew's long-time dream of one day leading a band that could tether an adventurous spirit to the staples of catchy pop-rock. With the disbanding of King Crimson in 1984, Belew was free to form just such a group, and he found the necessary components in the remnants of the Raisins, a band with whose members he had enjoyed a long-lasting friendship and mutual musical interest. Belew had met the Raisins in 1976 in Nashville when he was a member of a band called Sweetheart. Although the musicians had hit it off from the start, Belew's imminent success as a guitar-for-hire delayed their sharing any but the most distant of professional relationships until 1983, when the guitarist produced the Raisins' independent, self-titled album. Last spring Belew and the Raisins' Chris Arduer (drums), Bob Nyswonger (bass), and Rob Peters (guitar/vocals) laid the foundation for the Bears' sound, one that would draw both on the universal principles of pop and on the exotic flavors of various ethnic musics.

Mostly due to Belew's fame, the Bears

have routinely sold out venues wherever they've played during a series of mini-tours that began last November. Belew's popularity with more progressive-minded rock fans and particularly with guitarists also could be credited for the loud reception that greeted the Bears Tuesday night as they prepared to play their first-ever concert in California. But the solid reputation of one member alone could not have sustained the kind of enthusiasm that swept through the Bacchanal during the Bears' nineteen-song set. The crowd's response to the Bears instead must be attributed to the immediate appeal of songs such as "Meet Me in the Dark," "Trust," "Ariachoke," and "None of the Above," which crackled with the freshness of lauded liner. With the purposefulness of revisionists and the exuberance of innocents, the Bears borrowed the time-tested framework of catchy pop and inserted innovation where one normally expects convention. True, the guitar-vocal tandem of Belew and Peters produced some familiar-sounding harmonies on some rather Beatlesque refrains, and the front-line duo also orchestrated their guitar parts so as to re-create the colorful electronic embroidery one associates with the Beatles' mid-Sixties psych-pop. But this was no mere stylistic retrospective featuring ripped-off riffs and Carnaby Street posturing.

The Bears have not so much dusted off a fondly remembered pop style as recharged their own rock and roll batteries with the current of musical adventure that coursed through the Beatles music of 1966. In many ways that year was pivotal in the development of contemporary rock, mainly due to the release of the Beatles' *Revolver*. With that album the Beatles established the first beachhead in

rock's struggle to be weighed on the same scales with more "serious" forms of music. Beatles songs recorded in 1966 introduced a number of "firsts" that made official the quartet's status as the weather vane that indexed where the winds of change would take rock and roll. Among those innovations were the first full implementation of Asian music in a pop context (the Indian-raga-influenced "Love You To"); the intentional use of avant-sounding dissonance ("I Want to Tell You"); the marriage of rock to the sort of experimental "tape" music associated with such futurist composers as Edgar Varèse ("Tomorrow Never Knows"); the chorusing of melodic guitar lines as a motive device ("And Your Bird Can Sing"); the use of music played backwards electronically ("I'm Only Sleeping"); and the use of droning, modal instrumental harmonies ("Rain").

Those *Revolver*-period songs were special because even as they incorporated exotic ideas into their music, the Beatles never lost sight of the fact that they were rock and rollers and pop tunesmiths. With *Revolver*, the Beatles proved that you could experiment and still rock, that you could introduce to rock the sounds and devices of "art music" and ethnic music without sacrificing the immediacy and pure fun of pop. As the Beatles became more self-consciously progressive on later albums (and eventually self-consciously regressive), they moved beyond the innocent discoveries of the *Revolver* period, thus abandoning a rich vein of pop creativity before they were able to exhaust its possibilities. Twenty years later the Bears have shown up with picks and shovels, eager to mine whatever remains of that mother lode, and the results of their efforts are very pleasing

indeed. "Man Behind the Curtain" is a *Revolver*-ish romp that Belew froths with a back-wards-sounding guitar bridge. "Wavelength" is a song written for Belew's eight-month-old daughter, Iris, and boasts the quirky sentimentality of middle-period Lennon/McCartney. "Raining" is a reverberant, reflecting pool in which one hears the modalities of the Beatles' "Rain." These and other Bears songs are studded with shiny, barbed hooks that in concert defied the odds and imbedded themselves in the listener's subconscious as they flew by in quick succession. Continuing with "Kiss It Goodbye" (on which Belew played a guitar hand-painted for him by avant-gardist Laurie Anderson), "Robobo's Beef," "Wiser Idiots," and "Honey Bee" (spiritually linked to the Beatles' 1963 "Mystery"), the Bears held a clinic on how to tap the rich source of Sixties pop without draining it of color through artless imitation.

It's one thing to re-create "period" music in the manner of many neo-psych-pop bands enjoying a current vogue. It's quite another thing to bring the sounds of Beatles-influenced psych-pop, as Peter the Great might have put it: "Kicking and screaming into the modern world." Belew and the Bears seemingly have accomplished this in stages. First, they've taken the most infectious components of pop, accentuated them until they stand in high relief, and compressed them into a dense, locomotive sound anchored by the big beat of Eighties dance-rock. Then they've spiked that basic stock with strains of Oriental tonalities and African rhythms. Last, Belew has garnished that thick sound with a sprig of his high-tech guitar wizardry (with its bestial elements somewhat tamed). The product of all this lami-

nating is a rocking sound that basically is unpretentious pop, but that has the layered richness of a pop language. It's a style that nods to mid-Sixties pop but bows deeply to the new technology and to the expectations both of Eighties-rock fans and of older listeners whose tastes have broadened in the last two decades.

Most significant, the Bears' music apparently is able to pass the acid test of live performance. The response of the standing-room-only crowd to renditions of tunes from Belew's solo albums — "Another Time" and "The Rail Song" from *Twang Bar King*; "Big Electric Cat" and "The Momus" from *Lone Rhino* — was only slightly more demonstrative than that to previously unheard Bears originals. Belew, especially, seemed delighted to the point of giddiness by the overwhelming acceptance of his shiny-new music. The fact that the audience couldn't have known what to expect from the Bears probably was an advantage since it precluded the complacency that can set in when fans sit and wait for their buttons to be pushed by a band slogging through a shopping list of hits. Supplanting such complacency was a frayed-wire anticipation born of the awareness of both the band and the audience that the performing of new music in a live context begs for an Olympian leap of faith on the part of listeners. In this one, rare instance, that faith was rewarded time and again. The only negative I can think of with regard to the Bears' unusual campaign and Tuesday's concert is the fact that until the band is signed and recorded, those of us fortunate enough to have heard the Bears must content ourselves with the fragments of songs that continue to roll around inside our heads like chrome ball bearings.

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## LETTERS

(continued from page 3)  
Particularly enjoyable were the results of your writing contest winners — they were great! Such an interesting variety, from humor to pathos. Kudos to you for giving

local writers such a wonderful opportunity.  
Mary Hilbert  
Desert Blue Springs

## The Five Buts Letter

This is one of those "I loved your story but..." letters. Regarding your San Diego Historical Society "Picture Story"

feature of January 30:  
1) It's Central Tower, not Century Savings Tower.  
2) The re-created Bradley Building isn't one hundred percent built on its old site. It sits a bit further south, alongside Robinson's.  
3) How about updating the U.S. Grant Hotel? It's remodeled now and contains 282 rooms (versus its original 430; 350 had baths) with

sixty-one of them in the luxury class. \$135 and up.  
4) The Knights of Pythias Building has one hundred percent disappeared. A re-created Knights of Pythias building facade sits alongside (east of the front of the Broadway store on Broadway Circle).  
5) The portion of Third Avenue where the autos are parked in your photo — isn't Third Avenue anymore. It's part of a U- or horseshoe-shaped street renamed Broadway Circle. It's one-way and swings around the Central Tower. I'm a history nut and think your historical feature is a welcome addition to your already interesting, newsworthy paper.  
Sam W. Minkler  
San Diego

## City Lights

### Fundamentalism

(continued from page 4)  
or a side business in financial planning. Lown claims he left on principle. "You can't pander to ignorance," says the professor, who has become a bit of a martyr around campus, judging from the flyers distributed in his support. Although the approximately 1900 students at Point Loma Nazarene are considered to be conservative, Lown was a well-liked liberal, according to Howard Owens, editor of a campus newspaper called *The Point*. "He calls things the color they are, which is always popular with students," says Owens, adding that "even the conservatives believe in academic freedom." Owens, who co-authored a lengthy article about Lown's resignation in *The Point*, plans to keep hosting the issues of academic freedom and examination of faith in the school paper, even though Lown says he has no desire to teach at Point Loma Nazarene after the semester ends in June. The administration has not asked the professor to change his mind.

—R.C.

### On Paper

(continued from page 5)  
printing department head Ray Standbury, the district's publishing attempt, scheduled to start in March, will be confined to two of the three papers that have already made

the required switch to the smaller format. Grossmont High School's football, *Exhorts* and El Cajon Valley High's *SmokeSignal*. The printing bill for each, Standbury says, will be \$140 — the same as Pomeroy's fee — with the district itself absorbing the additional costs.

Where the autos are parked in your photo — isn't Third Avenue anymore. It's part of a U- or horseshoe-shaped street renamed Broadway Circle. It's one-way and swings around the Central Tower. I'm a history nut and think your historical feature is a welcome addition to your already interesting, newsworthy paper.  
Sam W. Minkler  
San Diego

Advisors to the six other high school papers that remained with the tabloid format against district wishes, meanwhile, are now quite smug with their decision. "At the time, we couldn't afford the switch," says Jessie Patton, advisor to the Helix High School *Highland Fling*. "And now we're glad we didn't. If they [the district] can eventually beat the price we're paying now, we'll be happy to let them print our paper. But until then, we're going to keep on doing what we've been doing all along — and continue to try to think of other cost-saving measures." —T.K.A.

### Duplicity

(continued from page 5)  
interested potential renter and made an October 22 appointment to view the property. The realtor, Drea Schultze, says she took Strandgaard-Smith to see the rental unit, but when Strandgaard-Smith asked to see the other half of the house, realtor Schultze refused, saying it would be a "violation of [landlord Horner's] privacy." City planner

Strandgaard managed to peek in the windows anyway, and she saw a second, separate kitchen in the house. After hearing her report on the house at its January 6 meeting, the Del Mar City Council voted three-to-two that Horner was in fact keeping two separate units and thus breaking the city law.

Horner says the council is wrong. "I was previously told [by city planners] that what makes a kitchen is a stove, not a microwave," she argues. "I don't have two separate 'kitchens,' so I don't have two units." Semantics aside, Horner is furious that Strandgaard assumed a phony name and cased her property. "I was dumbfounded," she says. "I couldn't believe a city planner would do something like that... I've had

nightmares of Strandgaard peering in my windows." Worse, Horner says, is the fact that "the city council laughed" when she complained about planner Strandgaard's tactics. "That's the really repulsive part of this."

Horner says the "emotional upset" of the experience has caused her weight to drop by forty pounds, and she recently filed a \$750,000 claim against the city, the first step toward filing a lawsuit.

Planning director Strandgaard says she can't comment on the specifics of her investigation of the Horner property because of the Horner threat of a lawsuit, though she does say that the circumstances of her "normal inspection of a house where the owner is not cooperative"

are "irrelevant." Strandgaard says her department has been concerned about Horner's property since at least 1983 and that the most recent action was prompted by complaints that cars parked on the Horner property were blocking an

adjoining alley. Strandgaard says that such zoning violations are rare but stresses that it is important to enforce the prohibition on the rental units in a residential neighborhood. "She's doing what a lot of home owners

would like to do but is illegal: renting out units for more income."

—P.K.

—Paul Krueger,  
Thomas K. Arnold,  
and Bruce Canlen

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## Section 2 Events, Theater, Music, Film

### Celtic Soul

When Alan Stivell was nine years old, he took up an instrument that hadn't been heard in Brittany for more than 400 years: the Celtic harp. While Breton poets had long called for the revival of this ancient instrument (which differs in both structure and tonal quality from the modern concert harp), it was Stivell's father, Jod Cochevelou, who, after a decade of research, actually gave life to their dream and built one of these instruments. It was with this harp that Stivell learned the traditional music of Brittany, and its revival inspired his fellow Bretons and extended his popularity beyond Brittany to the rest of France and Europe.

To appreciate the significance of this, understand that though Brittany is a province in the northwest corner of France, Bretons are not "French." They trace their language and customs back to the ancient Celts, a warlike people who spread their dominance over the European continent and eventually the British Isles some 2,500 years ago. Their rule was short-lived: within 500 years, the Celts had lost most of their conquests to encroaching Germanic tribes and were no longer a distinct racial group, having intermarried with the tribes they had conquered. Today what survives is the Celtic language and culture, present in parts of Ireland, Scotland, Wales, Cornwall, and Brittany, which has the largest number of Celtic-speaking people of any of these regions.

For Jean the French government repressed their culture and all attempts at separatism, even prohibiting parents from naming a child anything but a traditional French name (ironically, the penalty was loss of French citizenship). Today Bretons feel their province has been crippled economically and see political independence as the only solution to their problems. Expression of their Celtic pride has increased dramatically since World War II through the works of Breton painters, writers, poets, and musicians. Best known among these artists is musician Alan Stivell.

(continued on page 13, col. 3)



Richard Leakey

### The Way We Were

There is a certain type of person who will not let the past rest. The present, after all, exists whether we know anything about what has come before or not. But for some people it is equally important to find out, stage by stage, how the present became the present. Among these inquirers into the past, some of the most persistent have been those who have sought to uncover the early history of the human species and of our prehuman primate ancestors. And among these untiring scapers of the world's bones, none has been as passionate about their vocation as the Leakeys.

Louis Leakey was an anthropologist, the son of British missionaries in Kenya. In 1931 he began a search of fossil remains in Tanzania's Olduvai Gorge, a twenty-five-mile-long river valley in the East African Rift System, where millions of years of

sedimentation, uplift, and erosion have exposed the bones of creatures who died there long before the beginnings of what we normally call human history. Decades of work by Leakey and his wife Mary led to the discovery of *Zinanthropus boisei* (or "Dear Boy," as the Leakeys called this 1.8 million-year-old fossil), and *Homo habilis*, the first species of the new hominid genus to which we ourselves belong. The Leakeys' son Richard has continued these researches on the prehistoric shore of Kenya's Lake Turkana, in association with the National Museums of Kenya, of which he has been director since 1974. "The name Leakey," it has been remarked, "is synonymous with the study of human origins; it is the Leakeys who... have given modern paleontology its place among the sciences."

What does this science consist of? There is, first of all, the painstaking search in caves and gullies and dried river beds for the concrete bits of evidence on which the entire investigation rests: fragments of bone, a few teeth, part of a jaw or a forearm.

(continued on page 13, col. 3)



### A Touch O' The Irish

It is no accident that popular and traditional music is kept separate in record stores, on concert bills, and in people's minds. As much as popular music might owe to and draw upon various forms of traditional music, the reverse is rarely true. Traditional music, especially when it is cordoned off in an ethnic subcategory, is perceived by most people as an arcane art form characterized by quaint sounds and expressing outmoded, non-covered emotions and ideas. It doesn't sell tons of records, doesn't play to arena-size crowds in the United States, and isn't featured in up-close-and-personal reports on *Entertainment Tonight*—there's not too much that traditional music could be considered popular. If it has a place at all in contemporary life, it is in a

dimly corner of the collective consciousness marked "antiques and curios," summoned up only for temporary diversion. Given the widespread acceptance of this de facto segregation, one would have to view the

Chieftains as troublemakers. For the past few years the traditional Irish band has demonstrated that it doesn't know its place. Together now for twenty-three years, the Chieftains have become not only the most popular Irish band in the world but one of the most successful and acclaimed groups in all of traditional music. The line-up of Paddy Moloney (uilleann pipes, tin whistle), Derek Bell (Irish harp, bodhran, piano), Sean Keane and Martin Fay (biddles), Kevin Connolly (bodhran, or hand-held drum), and newest member Matt Molloy (uilleann) has won awards for its film scores (Beverly Hills Cop, The Untouchables), played to capacity audiences in the most prestigious venues (Madison Square Garden), and

(continued on page 14, col. 3)

## READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

### Dance

**Scottish Country Dancing** is held each Friday, 7 to 10 p.m., Pacific Beach Women's Club, 1721 Highland Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m., 7776 Fab Avenue, La Jolla. For more information, phone 454-5191.

**Over Thirty and Like to Dance?** The 24 Kant Club hosts an evening of dance (cocktail attire) every Friday night, 8:30 p.m., Kona Kai Club, 1551 Shelter Island Drive. For more details phone 459-3592.

**"Dance Jam,"** create your own dance style in an evening of freestyle expression and recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

**Ballet,** the California Ballet Company presents its "February Repertoire," featuring guest artist Joe Wyatt of Portland's Pacific Ballet Theatre at the male lead in Balanchine's *Concerto Barocco* and the pas de deux from *Sleeping Beauty*. Also on the program is *The Moor's Pavane*, created in 1949 by Jose Limon to the music of Henry Purcell and based on Shakespeare's *Othello*, featuring William George, Patrick Nallet, Kathy Auten, and Denise Dubowski. Performance times are Saturday, February 15, 2:30 p.m.

and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-1277 or 560-5676.

**Folk Dances** from around the World are taught by Vicki Maheu, on Monday, February 17, from 7:15 p.m. to 10 p.m., classes begin for beginners. On Wednesday, February 19, at the same time, intermediate and advanced dancers are invited to attend. All take place at the Folk Dance Cafe, 2927 Meade Avenue, North Park, 281-5656.

**The San Diego Swing Dance Club** meets each Sunday at Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginners' class begins at 3 p.m., followed by a dance to live music at 4 p.m. For details phone 274-3235.

**Afro-Cuban and African Dance** Class, each Sunday at 6:55 p.m., island rhythms will be hammered out on the drums. Beginners are welcome to join the free

meetings, which are held at 3554 University Avenue (above Performance World) in North Park, 265-1731.

**More Scottish Dancing** takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 203, Casa Del Prado, Balboa Park, 276-7064 or 488-2617.

**Contemporary and Ballroom** Dancing sponsored by the Healthy Set single non-smokers' club takes place every Wednesday from 5 to 8:30 p.m., at Lehr's Greenhouse, 2828 Camino del Rio South. For information on the club's weekend dance get-together, phone 292-7406.

**International Folk Dancing** is held each Wednesday, 7 p.m., no experience and no partners are necessary for the classes, held at the Balboa Club Building in Balboa Park. For details phone 569-4975 or 422-5540.

### Music

**Symphony,** conductor David Atherton returns to San Diego (and a grateful orchestra, no doubt) to lead the symphony in a program that features guest Israeli violinist Shlomo Mintz in Mendelssohn's Violin Concerto in E Minor. Also on the program are Tchaikovsky's Overture to *Hamlet* (theater version) and Beethoven's Symphony No. 4. Performance times are Friday, February 14 and Saturday, February 15, 8 p.m., Symphony Hall, 1245 Seventh Avenue, downtown, 699-4205.

**Local Jazz saxophonist Hollis** Crenry performs with his combo, in conjunction with the ongoing "Textures in Black America" exhibit, Sunday, February 15, 5 p.m., in the music room of Villa Morenna, 1925 K Street, Calhoun Hill. Seating is limited, 239-2211.

## TO LOCAL EVENTS

**Music on the Mighty Wurlitzer,** organist Jim Rugg performs pop tunes from the Thirties, Saturday, February 15, 7:30 p.m., (box office opens at 6:30 p.m.), California Theatre, at Fourth Avenue and C Street, downtown, 236-0532.

**French Choral Works** by Francis Poulenc, Gabriel Faure, Maurice Durufle, and Jean-Philippe Rameau highlight the performance by the La Jolla Civic-University Orchestra and Chorus, Saturday, February 15, 8 p.m. and Sunday, February 16, 3 p.m., Mandeville Auditorium, UCSD, 452-4377.

**Songwriter Fred Small,** whose musical repertoire includes songs about peace, war, working people, and other social issues, will perform Saturday, February 15, 8 p.m., First Unitarian Church, 4190 Front Street, Hillcrest, 298-9978 or 702-4479.

**More Symphony in Tijuana,** music director David Atherton and the orchestra perform a noon

concert this Sunday, February 16 in the new auditorium of the Tijuana Cultural Center, located just a mile beyond the border crossing. The program differs slightly from the regularly scheduled San Diego program (guest violinist Shlomo Mintz is replaced by the orchestra's principal flutist, Damian Bunill-Hall, who is featured in Mozart's Flute Concerto No. 1).

**Tchaikovsky's Overture to *Hamlet*** and Beethoven's Symphony No. 4 constitute the remainder of the program. Ticket prices are greatly reduced for the Tijuana performance series, which continues throughout the spring. They may be purchased at the cultural center, located on Paseo de los Heroes in the Zona del Rio. For more information phone the symphony office at 699-4200.

**Quartet Debut,** the Mirabel Piano Quartet features San Diego Symphony concertmaster Andres Candenes, the orchestra's acting

principal violist Cynthia Phelps, cellist Jeffrey Levensen, and pianist Karen Follingstad in this premiere performance; the program includes the *Pasacaglia* for Violin and Viola by Handel-Halvorsen, Mozart's Piano Quartet in G Minor; and the Brahms Piano Quartet in C Minor, Sunday, February 16, 7 p.m., Smith Recital Hall, SDSU, 265-6947.

**"St. James Music Series,"** the Pacific Chamber Ensemble, with music director Erhan Dulky and guest organist Christopher King (music director of St. James-by-the-Sea Episcopal Church), performs J.S. Bach's Brandenburg Concerto No. 1, Mozart's Organ Concerto No. 29, Rheinberger's Symphonies Nos. 1, Holst's *The Planets*, and the Carillon de Westminster by Vieme. The concert will be held Sunday, February 16, 7:30 p.m., at the church, 743 Prospect Street, La Jolla, 459-3421.

**Seven Musicians from Beijing's** Central Conservatory of Music are featured in a program of traditional ancient Chinese music, Monday, February 17, 8 p.m., Mandeville Auditorium, UCSD, 452-3229.

**"Spring Chamber Music Series,"** the annual series continues with a recital of J.S. Bach's *Goldberg Variations* by Nicolas Reveles, assistant professor of music at UCSD, Tuesday, February 18, 7:30 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown, Free, 696-3927.

**Traditional Irish Music,** performed by the internationally acclaimed Chieftains, is featured this coming Tuesday, February 18, 8 p.m., ManJeville Auditorium, UCSD, 452-3120.

**"Atomicafe,"** the graduate forum for new composers (and curious listeners) meets again on Wednesday, February 19, 8 p.m.,

Mandeville Recital Hall, UCSD, Free, 459-3229.

**More Jazz,** the North Coast Jazz Society presents a concert of jazz standards by Charlie Parker, Duke Ellington, Miles Davis, and Horace Silver, Wednesday, February 19, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad, Free, 436-5614.

### Film

**"The Faces of Egypt,"** in conjunction with its ongoing exhibition, International Gallery presents this film of life in ancient and modern Egypt. In addition, a video entitled *Rameses II*, about the major exhibition at BYU, will screen. The films will be shown Friday, February 14, 7 p.m., at the gallery, 643 G Street, downtown. For reservations phone 235-8255.

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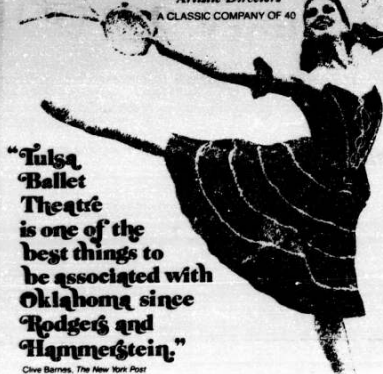
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San Diego—1735 Hancock St. (corner of I-5 & Washington)  
Phone 291-9920  
La Mesa—Jackson-Grossmont Center, 8410 Center Dr.  
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**Announcing:**

- Support Group for Men, beginning Feb. 25
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## Cookie Flights

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# READER'S GUIDE TO LOCAL EVENTS

**Festival of Animation**, the seventh annual animated film fest continues with its fifth weekend of internationally acclaimed shorts; this weekend's featured artist at the presentations is Paul Driessen, creator of the Blue Mennies in Yellow Submarine. Show times are Friday, February 14, 7 p.m. and 9:30 p.m.; Saturday, February 15, same times; and Sunday, February 16, 2 p.m., 4 p.m., 7 p.m., and 9 p.m. The works will screen in Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 92037. 454-7594.

**"Political Film Series,"** two films about anti-apartheid movements in South Africa will be featured: *Spot of the Nation* was directed by Cuban filmmaker Ruyter Lopez; *Last Chase at Imbuzuzi* is an underground film depicting resistance movements. The two-hour-long works will be shown Friday, February 14, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-2016.

**Museum Films**, two films, *Polar Ecology: Predator and Prey* and *Group Hunting on the Spring Ice*, both of which explore life in the Arctic and the Antarctic, will be shown Saturday, February 15 and Sunday, February 16, 1 and 2:30

p.m., Natural History Museum, Balboa Park. Free with museum admission. 232-1821.

**Films Commemorating Black History Month** will be shown during February at the San Diego Museum of Man, this Saturday, February 15, Jose Owens Returns to Berlin is the featured work, a study of Owens's triumphs. The film will be shown at 10:30 a.m., 2 p.m., and 5:30 p.m. in the museum's Hewett Hall classroom, Balboa Park. Free with museum admission. 239-2201.

**"The Lady Vanishes,"** the Alfred Hitchcock thriller, starring Dame May Whitty as a teacher who mysteriously disappears on a train trip across Europe — an incident whose ramifications seem to implicate everyone on the train — will be shown Tuesday, February 18, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 527-7100.

**"How Tasty Was My Little Frenchman,"** Brazilian filmmaker Derezin dos Santos made this sex comedy about the dark subjects of imperialism and cannibalism, which will be shown Tuesday, February 18 and Wednesday, February 19, 7 p.m., room 102, Peterson Hall, UCSD. Free.

**"Contemporary Latin American Film Series,"** the next film in the "Ventana Latina" series is the 1979 Yonaski work about the slow demoralization of a Japanese woman who immigrates to Brazil in hopes of bettering her life. The film is shown in Portuguese with English subtitles, Tuesday, February 18, 7:30 p.m., room 130, Herper Hall, SDSU. Free. 265-6685.

**Library Film**, *Democratizing a Wilderness*, a look at the completion of the transcontinental railroad and the Battle of Wounded Knee, will be shown Wednesday, February 19, 1 p.m., National City Public Library, 230 East 14th Street, National City. Free. 474-8211.

**"The Films of Carlos Saura,"** next in the ongoing "International Film Series" of works by the Spanish director is *Blood Wedding*, Wednesday, February 19, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

**"Rights at Risk,"** an attorney from the American Civil Liberties Union's Washington office will speak on voting rights; and a panel that includes local representatives from the United Domestic Workers of America, the San Diego Latino Association, an attorney, and a consultant discusses Reagan's affirmative action stance in this open forum, today, Thursday, February 13, 7 p.m., Neighborhood House Association, 841 South Forty-first Street, Southeast San Diego. Free. 232-2121.

**The Pre-Inca Ceremonial Site of Pascatam, Peru** will be discussed in a lecture by San Diego Museum of Man curator Alana Condy-Collins and UCLA grad student John Verano, today, Thursday, February 13, 7 p.m., San Diego Museum of Man, Balboa Park. For reservation phone 239-2001.

**Travel Program**, Helix Showmasters present this slide program by Bill Black entitled "Caracas: A Citadel for 2000 Years," today, Thursday, February 13, 7 p.m. and 8:30 p.m., Ben Polak Fine Arts Center (next to the library), 853 University Avenue, La Mesa. 277-3625.

**"An Evening with Royal Robbins,"** the rock climber and

Laker will present a slide presentation of his exploits today, Thursday, February 13, 7:30 p.m., Adventure 16, 4620 Avenida Canyon Road, San Diego. Free. 463-5172.

**"The Grey Wolves of Baja California,"** Marjorie Community College biologist Margie Stinson, who has led nearly one hundred expeditions to Baja, will present a slide-illustrated lecture, sponsored by the American Cetacean Society, Friday, February 14, 7 p.m., Natural History Museum auditorium, Balboa Park. Free. 452-4907.

**Fifth-Century Chinese Bells** are featured in a video presentation by UCLA scholar composer Ren-Ling Wong, who will be speaking on Chinese music and depictions of musical performances found in Chinese cave murals. The talk video is held Friday, February 14, 8 p.m., Mondeville Recital Hall, UCSD. Free. 452-3229.

**"Fifteen at the Fair,"** Robert Browning's poem will be discussed at the next open meeting of the Browning Society by Mary Lou Simpson, Sunday, February 16, 2:30 p.m., in the (continued on page 6)

## Lectures



**La Jolla Chamber Music Society & the East County Performing Arts Center are proud to present the Los Angeles Chamber Orchestra conducted by Ken Jean in an all baroque program with acclaimed counter-tenor Paul Esswood**

"[Esswood] is a miracle of voice control, musicality and artistic phrasing." — *Die Kurier, Vienna*

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East County Performing Arts Center  
210 East Main Street, El Cajon  
Tickets \$13.50 & 11.00  
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(Entertainment coupons for LJCMS and ECPAC will be accepted)**

Tickets available at: The East County Performing Arts Center box office 440-2277 Monday-Saturday from 11:00 am-4:00 pm and the La Jolla Chamber Music Society Office 459-3724



**THE FRIENDS OF THE CAMBRIDGE BUSKERS** are proud to present

**Friday, February 28, 1986 at 8:00 pm  
All Hallow's Hall  
6602 La Jolla Scenic Dr. South, La Jolla  
Tickets: \$17.50 for regular seating,  
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For tickets, please call the La Jolla Chamber Music Society at 459-3724 or stop by at 7946 Ivanhoe St., Suite 320, La Jolla

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Learn Breast Self-Examination (BSE)

By learning the proper methods of BSE, women of all ages can protect themselves against breast cancer. Scripps Memorial Hospital Cancer Center is offering two programs which will teach BSE and allay many common fears about breast cancer. The programs are entitled "We Can Conquer." One program is open to all women; another is designed specifically for mothers and their daughters.

**For All Women**  
Tuesdays —  
Feb. 18 to March 4, 1986  
March 11 to March 25, 1986  
2:00 p.m. to 3:30 p.m.  
The Well Being University Towne Centre  
**Mothers and Daughters**  
Thursdays —  
Feb. 13 to Feb. 27, 1986  
March 13 to March 27, 1986  
6:30 p.m. to 8:00 p.m.  
Scripps Memorial Hospital  
La Jolla

Advance registration requested  
For more information call  
Patricia Adler-Boult, R.N., M.S.N.  
at Scripps Memorial Hospital  
Cancer Center — 457-6756



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San Diego, Tele. 232-4855

(limited menu at the Seaport Village location of Quiche, Desserts, Pastries and Coffee Drinks)

# READER'S GUIDE TO LOCAL EVENTS

(continued from page 4)

lounge of St. Paul's Manor, 2635 Second Avenue, Hillcrest. Free. 224-7163.

**Candidates' Forum**, each mayoral candidate will be given four minutes for an opening statement, a two-minute closing statement, and, of course, time to respond to audience queries in this forum sponsored by the League of Women Voters, Monday, February 17, 7:30 p.m., Scottish Rite Temple, 1895 Camino del Rio South, Mission Valley. Free. 235-VOTE.

**"Waging Peace through World Law: Six Ways to Settle Disputes among Nations,"** Tom Hudgens, vice president of the American Movement for World Government, former treasurer of

the World Constitution and Parliamentary Association, and former president of the Colorado chapter of the World Federalist Association, will speak on his theories for global adjudication procedures, sponsored by the Humane Fellowship and the World Federalist Association, Monday, February 17, 7:30 p.m., La Jolla Friends meeting house, 7380 Eads Avenue, La Jolla. Free. 481-5838.

**"Earthquakes, Landslides, and Floods,"** the four-part geological board seminar continues, led by various area educators and researchers, who examine some of the potentially dangerous phenomena that exist under your very feet. Part three, led by Mike Hart of Secon, who will discuss area landslides and property

damage, and UC Santa Cruz professor Gary Rago, who will speculate on shoreline and sea-cliff erosion, will be held Wednesday, February 19, 7 p.m., in the auditorium of the Natural History Museum in Balboa Park. Series and individual tickets are available. 232-3821.

**"Life in the Soviet Union,"** the UCSD International Club continues its series of "Fire-side Lecture" presentations, with UCSD assistant professor of sociology and author Timothy McDaniel speaking on his recent travels, Wednesday, February 19, 7 p.m., International Center Lounge, Hutchinson Way. UCSD Free. 452-3730.

**Did He Point by Numbers?** Computer scientist Dr. James

Alexander will discuss (with the aid of slide projections) the mathematical symmetry of the works of M.C. Escher, as well as geometric symmetry in such far-flung fields as cosmology, horticulture, music, economics, and, yes, computer science. Wednesday, February 19, 7:30 p.m., room 111-A, Chancellor's Complex, UCSD. Free. 454-5236 or 459-5748.

## Special

**A Bird Walk and wetland bird identification workshop** will be held at Famosa Slough on Saturday, February 15, 9 a.m.; meet at the corner of West Point

Loma and Famosa Boulevard. 224-0261.

**Birder Claude Edwards** will lead you on a walk through the coastal chaparral at Cabrillo National Monument this Saturday, February 15, 9:30 a.m. and 1:30 p.m. For reservations phone 293-8450.

**Project Wildlife** is preparing now for spring and the hundreds of baby birds and small mammals that turn up in your back yards and in area parks. For the first year since its founding, the organization is conducting classes to teach you how to care for and transport injured animals, as well as ways you can help Project Wildlife give lost and injured wild animals a second chance.

(continued on page 8)

## JOE WYATT

Former principal dancer with Dance Theatre of Harlem

Saturday, February 15  
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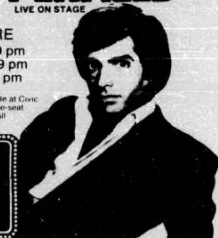


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## READER'S GUIDE

(continued from page 6)  
For information phone  
725-5110.

**Logo Competition.** Artwork, which began last year as an effort among downtown galleries to promote public tours of their own by the sponsorship of day-long walking tours to gallery open houses, needs an identifying logo. Entry deadline is Friday, February 14. For details phone 544-0203 or 232-9915.

### In Person

Poetry, black poet Irvine Carter, who has five collections of works and three recordings and who has

read her poetry throughout the Caribbean, West Africa, Europe, and the U.S., will be featured in the SFSU "Living Writers Series," today, Thursday, February 13, 7 p.m., Council Chambers on campus. Free. 265-5443.

**Tart-Tongued Comic Richard Belter** headlines (and Carol Siskind also performs) today, Thursday, February 13 through Sunday, February 16 at the Improv, with show times at 8:30 p.m. on week nights and at 8 p.m. and 10:30 p.m. on Fridays and Saturdays. Monday nights are "audition nights." For reservations phone the Improv at 812 Garnet Avenue in Pacific Beach. 483-4520.

**Author Alice McDermott** will read from her book *A Rigorous*

Daughter, today, Thursday, February 13, 8 p.m., Multicultural Arts Center, 1947 Market Street, downtown. 235-8092.

**Headlines at the Comedy Store** this week include Jackson Pendar and Charlie Hill, appearing today, Thursday, February 13 through Sunday, February 16, with shows at 9 p.m. tonight and Sunday and at 8 p.m. and 10:30 p.m. on weekends. They will be joined on Friday and Saturday nights by impressionist Pam Marteson. The Comedy Store is located at 916 Pearl Street in La Jolla. For reservations phone 454-9178.

**Feminist Comedy** is what Linda Moskos does best. She'll tackle Susan B. Anthony and Valentine's Day, sneakers, and pearls at her performances Friday,

February 14 and Saturday, February 15, 7:30 p.m., Grass Roots Cultural Center, 1947 Market Street, Golden Hill. For ticket information phone 282-6688.

**Poetry.** JoAnn Reeves and Tavis Ross, from the San Diego Repertory Theatre, will read romantic poetry selections, and Lois Wheeler and Rosalind Roberts-Richards will perform flute and piano duets in this Valentine's Day program, Friday, February 14, 8 p.m., the BookWorks, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 755-3735.

**Standup Comic Kevan Wynans**, who has appeared in *U2 R's*, *Cheers*, and *For Love and Honor*, takes the stage at the Improv Tuesday, February 18 through February 23. Show times are 8:30 p.m. week nights and 8 p.m. and 10:30 p.m. on Friday and Saturday. The Improv is located at 812 Garnet Avenue in Pacific Beach. 483-4520.

"Living Writers Series," the SFSU department of English and comparative literature sponsors this ongoing series of readings, which continues Wednesday, February 12, 2 p.m., with Bill Zeiger, Joseph Suenner, and others in a "Pacific Review Reading." The event, held at Scripps Cottage on campus, is free. 265-5443.

"New Writing Series," Paul Auster will read from his recent works in the next free meeting, sponsored by the Archive for New Poetry, the literature department, and the department of Third World studies, Wednesday, February 19, 4:30 p.m., Revelle Formal Lounge, UCSD. 452-6766.

### Radio/TV

**Local and National Comedians** are featured each Tuesday and Thursday, 9:48 a.m. and 12:48 p.m. on the KPBS-FM (89.3) Radio Comedy Spot.

"Japan: The Changing Tradition," a new series debuts that traces Japan's history from the 1500s to the present, the first segment will air Sunday, February 16, 4:30 p.m., KPBS-TV, Channel 15.

"Bishop Turi at UCSD," the Nobel laureate's recent campaign address will be broadcast twice: Sunday, February 16, 9:30 p.m. and again on Thursday, February 22, 6:30 p.m., over Southwestern Cable TV, Channel 15.

"Old Globe Theatre Reborn," David Caplan Stiers takes on through some recent Globe history, beginning with the 1978 fire and the theater's rebuilding (somebody when the Festival Stage was only going to be a temporary fixture). Monday, February 17, 10 p.m., KPBS-TV, Channel 15.

"The Strain Man," Peter O'Toole stars in this biopic film, scenes for which were filmed at the Hotel Del; the movie will be televised on Tuesday, February 18, 9 p.m., XETV, Channel 6.

### Sports

**Jugglers and Unicyclists** are invited to join the International Jugglers Association for free workshops, held each Thursday,

## To Local Events

6:30 p.m. to 8:30 p.m., Federal Building, Balboa Park. Beginners are especially welcome. 291-3482.

**Rugby.** the fifteenth annual CMLAC-Michalek Invitational Rugby Tournament, featuring forty-four teams, is held Saturday, February 15 and Sunday, February 16, going from 7 a.m. to dusk on Saturday, with the final match starting Sunday at 2 p.m., Robb Field, Ocean Beach. 483-3313.

**Orientierung** is the art of navigation across unknown terrain, using a map and compass only; beginners are welcome to join in the sport this Saturday, February 15, 10 a.m. as the group heads off to the edge of the Camp Pendleton. For details phone 578-9456 or 453-9174.

**Salsa Refresher Courses** are conducted every Saturday at 2

p.m. at the newly opened Water Education Training (WET) facility, 2044 Miramar Road, San Diego. Free. 578-3483.

**Fourth Annual Black's Beach Winter Crystal Ultimate Frisbee Tournament.** sorry, all you women, the competition takes place Saturday, February 15, beginning at 1 p.m. (men's semifinal) at UCSD's Miramar Field. Women's finals follow, then at 7 p.m., men's finals begin.

Competition continues on Sunday morning as well. For details phone 259-9223 or 461-6616.

**The Second Annual Cuervo Mardi Gras 10K Run and Eight-Mile Walk** starts this Sunday, February 16 at 7:30 a.m. sharp from East Mission Bay Drive (south of the Hilton Head). Prizes for costumes, five musical

entertainment, dancers, and more activities highlight the event, which benefits the San Diego County Safety Council. For registration information (day of race registration begins at 7:45 a.m.) phone 236-0842 or 223-2657.

**Dart Tournery.** the third annual Blaney Stone Pub tournament, with blind draw doubles and double elimination, will be held to benefit the Muscular Dystrophy Association, Sunday, February 16, 1 p.m. The pub is located at 2059 El Cajon Boulevard, East San Diego. For registration information on phone 584-2484 or 463-2263.

**Frisees.** the International Flying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.

### For Kids

The San Diego Girls' Chorus invites new members to enroll and is looking for young girls between eight and thirteen. They meet each Thursday night at 7 p.m. in the Puppet Theater on Presidents Way in Balboa Park. 565-8776.

**Puppet Show.** Marie Hinchcock, San Diego's official "Puppet Lady," presents *A Minorette Valentine Party*, Friday, February 14, 10:30 a.m. and Saturday, February 15 and Sunday, February 16, at 11 a.m., 1 p.m. and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park. 466-7128.

**Dance.** as part of SDSU's Black History Month programming, children are invited to a

performance by the Malaka Dance Troupe, Friday, February 14, 11 a.m. to 1 p.m., Council Chambers, Arts Center, SDSU. Free. 265-6531.

**Theater.** *The Adventures of Nylm de Spry*, an adventure tale that finds Nylm saving the sun from the Aztec sun-eater, is performed; songs, games and other entertainments are also featured Saturday, February 15, 11 a.m., Mangus Public Theater, 3717 Inda Street, downtown. 286-8992.

**Art Tour.** the Children's Museum of San Diego is sponsoring a tour for children and their parents at the studio art complex on Kettner Avenue, downtown, this Saturday, February 15, from 1 p.m. to 4 p.m. More than forty studio

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**San Diego Symphony**  
Feb. 14-15, David Atherton, Conductor; Shilomo Mintz, Violin; Feb. 20-23, David Atherton, Conductor; Shirley Chase, Mezzosoprano; Mar. 1-2, David Atherton, Conductor; Peter Role, Double Bass; Mar. 6-9, David Atherton, Conductor; All Mozart

**Flesh For Lulu**  
Feb. 14, 8:00 pm, North Park Lions Club

**San Diego Opera**  
Feb. 14, 16 "Otello"

**Gilbert and Sullivan's "Iolanthe"**  
Feb. 14-16, 21-23, Casa del Prado, Balboa Park

**Monteverdi Chamber Orchestra**  
Feb. 17, 8:00 pm, Old Globe Theatre

**Blue Water Odyssey**  
Feb. 22, 8:00 pm, Civic Theatre  
Feb. 27, 6:00 & 8:30 pm, La Paloma Theatre  
Feb. 28, 6:00 & 8:30 pm, East County Performing Arts Center

**Music Tech '86**  
Feb. 22, 12:00 - 8:00 pm  
Feb. 23, 10:00 am-6:00 pm, Plaza International

**Ronnie Montrose**  
Feb. 25, 8:00 pm, Bacchanal

**The Magic of David Copperfield**  
Feb. 28, 6:00 & 9:00 pm  
Mar. 1, 6:00 & 9:00 pm  
Mar. 2, 3:00 & 7:00 pm, Civic Theatre

**The Music Man**  
Mar. 7-9, 14-16, 21-23, San Diego Junior Theatre

**Tafelmusik Quartet**  
Mar. 8, 8:00 pm, Sherwood Auditorium

**Evening with Friends**  
Mar. 10, 7:00 pm, Civic Theatre

**Stryper**  
Mar. 14, 8:00 pm, California Theatre

**TELESEAT** 283-SEAT

Se habla español 283-7328

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UCSD, Box Office  
S.D. Stadium  
Civic Center Box Office  
22nd St. Naval Station  
S.D.S.U. Arts Center  
Oceanside Inver World  
Power P.O.S. Music  
Balboa Park Hall of Champions

# READER'S GUIDE

spaces will be visited, and young people will have a chance to create their own souvenirs that day. For more information on this art appreciation collaboration, phone 450-0768.

**Puppet Show,** Mindy Donner will re-create the tale of *The Snow Maiden* for children between the ages of five and nine, Saturday, February 15, 1 p.m., Multicultural Arts Gallery, 425 Market Street, downtown. 235-8092.

**Young Writers** between the ages of eleven and sixteen may register for a six-week workshop, directed by Edee Suslick at Writers' Bookstore and Haven (3337 Adams Avenue in Normal Heights), beginning Saturday, February 15. For details phone the bookstore at 282-3363.

**Participatory Games** highlight the Sunday roller skating sessions for children ages eighteen months and older and their parents at Skateworld; classes meet from 9 a.m. to 10:15 a.m. weekly. 6907 Linda Vista Road, San Diego. 560-9278.

**Preschoolers** are invited to bring an adult for the half-hour storytime session, **Wednesday, February 19, 10 a.m.**, **National City Public Library, 200 East Twelfth Street, National City.** Free. **474-8211.**

**"Story Time,"** children ages three through six are invited to the White Rabbit Book Store for tales, this coming Wednesday, February 19, 10:30 a.m. The store is located at 7777 Girard Avenue, La Jolla. 454-3518.

**Theater**, the New Image Teen Theatre presents a public performance on Wednesday, February 19, 7 p.m., Mar Vista Middle School, 1267 Seventeenth Street, Imperial Beach. Free. For more details phone 231-6820.

## Galleries

Gallery and Studio, housing five studio spaces and a gallery in its converted warehouse setting, holds its inaugural reception and open house this Friday, February 14, 5:30 p.m. to 9 p.m., 903 K Street, downtown.

**Landscape Artist Astrid Preston** will exhibit recent works through March 29, with an opening reception slated for Saturday, February 15, 6 p.m., Patty Aande Gallery, 660 Ninth Avenue, downtown. Gallery hours are Wednesday through Saturday, 1 p.m. to 5 p.m. 233-9242.

**Photographs** by Jeffrey Houser, which constitute an exhibit entitled "Water Works and Other Works," are featured alongside those of Deann Hawkins, grouped under the title "Somewhere in Paradise." Seewald's Photography Gallery, 1114 North Highway 101, Leucadia. A reception will be held Saturday, February 18, 6 p.m., and the works continue through March 14. 942-5671.

**"What Are You Doing Now?"** a reception this Saturday, February 15, from 7 p.m. to 9 p.m., celebrates the opening of an exhibition of mail art, collected from some 150 contributors around the world by John Tostado. Works range from a mountain of junk mail to poetry.

more, created by a range of people, from an eight-year-old from Uruguay to New York's Ray Johnson, the "grandfather of mail art." SUSHI Gallery, 852 Eighth Avenue, downtown. Gallery hours for the show, which continues through March 1, are Fridays and Saturdays, noon to 4 p.m. 235-8466.

**More Than 300 Terra Cotta**  
forms from India are included in  
this exhibit entitled "Forms in

## TO LOCAL EVENTS

Mother Earth," which opens Saturday, February 15 and continues through June 15, Mingie International Museum of World Folk Art, 4405 La Jolla Village Drive, La Jolla. 453-5300

"Screen Prints," silkscreen artist Chet Wooding and Will McHenry exhibit their works from Wednesday, February 19 through March 1, Grove Gallery, UCSD. A reception for the artists will be held next Friday, February 21, 6 p.m. Gallery hours are Tuesday through Saturday, 10

"Figures," works in watercolor, pencil, and oil by five artists are featured from Wednesday, February 19 through March 5, with a reception planned for next Friday, February 21, 6 p.m., Santa

Fe West Galleries, 622 Fifth Avenue, downtown. Hours: Tuesday through Saturday, 11 a.m. to 5 p.m. 231-1673.

"Painted Works," Victor Arnautoff and Yoshiko Kanai are featured in this exhibition that opens next Thursday, February 20, with a 6:30 p.m. reception. The show continues through March 13, at Mesa College Art Gallery, room D-104, 7250 Mesa College Drive, San Diego. Gallery hours are 9 a.m. to 2 p.m. Monday through Friday. 560-2829.

"Mettle in Metal," contemporary jewelry design and metalwork by Caria Folek, a campus senior, are on view through Friday, February 14, Flor y Canto Gallery, Old Art Building, SDSU.

**"Africa: Selections from the Kimbrough Collection and the San Diego Museum of Art."** wooden sculptures, masks, amulets, ivory and bronze objects — some dating back 2000 years — remain on view through Friday, February 14 in the SDSU Masters Gallery. Hours of operation are Monday through Friday, 10 a.m. to 4 p.m. 265-6531.

**"Art and Artist,"** works by forty San Diego artists are on view at Seacoast Square, 4473 Mission Boulevard, Pacific Beach. Included are ceramics, photographs, cel animations, silk screens, paper collages, computer art, sculpture, and more. Hours are Tuesday through Sunday, noon to 10 p.m. 224-5300.

**"Blocks and Boards,"** sculpture by Ross Stockwell is featured in this show, which continues through Friday, February 14, Mesa College's Art Gallery (D-104), 7250 Mesa College Drive. Regular hours are Monday through Friday, 9 a.m. to 2 p.m. 560-2829.

**Drawings, Paintings, and Sculptures** by Italian artist Giacomo Mantu are now on view through Saturday, February 15. Tasende Gallery, 820 Prospect Street, La Jolla. Gallery hours are Tuesday through Saturday, 10

**"Contemporary Folk Art of New Guinea,"** ceremonial masks and other objects from the collection of Jim Geisler are featured in this exhibition, which

continues through Saturday, February 15, Grove Gallery, UCSD. Regular hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 452-2637.

**"Fault Line,"** an installation with music, created by Kharlene Borenbaum and Michael Hoenig continues on view at Installation Gallery through February 22. Gallery hours are Wednesday through Saturday, noon to 5 p.m.; the gallery is located at 44 Fifth Avenue, downtown. 232-9915.

**New Works** by Gary Hansmann and Lilly Rosa, entitled "From Paris and Venice," remain on view until February 22, Acevedo Gallery, 4010 Goldfinch, Mission Hill. 706.874.8188

**OPENING**

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Reservations required

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**EAST COUNTY PERFORMING ARTS CENTER • EL CAJON**  
210 E. Main • 4/40-2/27 • Feb. 28  
6:00 pm and 8:30 pm


**VILLAGE THEATRE • CORONAADO**  
435-61/1 • March 1 • 2:00, 6:00 pm and 8:30 pm  
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## READER'S GUIDE

"The Construction of Kwan-Yin Lake (Part IV): Study of a Creature Storage Shed," this installation by John Conneli continues through February 25. Conneli Gallery, 527 Fourth Avenue, downtown. Gallery hours as Tuesday through Sunday, 11 a.m. to 6 p.m. 236-0138.

"Day of an Artist in Waterloo," Lorna Yarbo's works continue on view through March 1. Spectrum Gallery, 744 G Street, downtown. Gallery hours as Wednesday through Saturday, 11 a.m. to 5 p.m. 232-9743.

**PSYCHIC FAIR**  
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284-6536

New Gallery, the Church of Architecture, at the corner of Nineteenth and Market in Golden Hill, opens its doors with an eclectic show, featuring painting, sculpture, drawings, furniture, "architectural" assemblages, which continues on view through March 2. Mandeville Gallery, UCSD. Hours are Tuesday through Saturday, noon to 5 p.m. 452-2861.

"The New Testament," works by Worlitz remain on view through March 1. Spectrum Gallery, 744 G Street, downtown. Gallery hours as Wednesday through Saturday, 11 a.m. to 5 p.m. 232-9743.

Recent Pastel Drawings by Ernest Silva are on exhibit through March 5. Quist Gallery. Gallery hours are Wednesday through Saturday, 10 a.m. to 4 p.m. 664 Ninth Avenue, downtown. 239-8592.

"Young American Artists IV," five emerging artists — Rod Baer, Squeak Carnwath, James Patrick Finnegan, David Klamon, and Alison Saar — are represented in this exhibit of sculpture, paintings, and mixed-media assemblages, which continues on view through March 2. Mandeville Gallery, UCSD. Hours are Tuesday through Saturday, noon to 5 p.m. 452-2861.

Recent Pastel Drawings by Ernest Silva are on exhibit through March 5. Quist Gallery. Gallery hours are Wednesday through Saturday, 10 a.m. to 4 p.m. 664 Ninth Avenue, downtown. 239-8592.

"Pacific Connections," works in clay by ten Japanese and ten American artists continue on exhibit through March 5. SDSU Art Gallery, Hours are Tuesday through Saturday, noon to 4 p.m. 265-4941.

"Assemblages," works by Randolph Sommer that comprise found objects, words, and oil remain on view through March 8 at Natalie Bush Gallery, 928 E. Street, downtown. Gallery hours are Wednesday through Saturday, noon to 5 p.m. 444-3203.

Photographer George Azar's photographs depict the daily lives of members of a band of Borat guerrilla fighters, the works, many of which have appeared in AP and UPI releases, remain on view through March 21. Founders Gallery, USD. 260-4600.

"Chinese Export Silver: A Legacy of Luxury," sixty-nine silver objects dating from the 1700s to the early 1900s remain on view Sunday, March 23, San Diego Museum of Art, Balboa Park. 232-7931.

area artists remain on view through March 30 at Villa Montezuma, 1925 K Street, Golden Hill. The exhibit is sponsored by the San Diego Historical Society and will feature lectures and musical events in the coming weeks. 239-2211.

"El Mundo Magico," retrospective works of Fernando Perrenito, who won the 1964 national prize for painting in Italy, the 1983 grand prize of Gabardo (also in Italy), and the grand prize in 1980 for editorial art in Mexico, are featured in an exhibit that continues through March at Galeria Dimensio Continua, Avenida de los Heroes in Tijuana's Plaza Oh.

Two Solo Exhibitions at MOPA, photographer Judith Golden's "Masks and Masquerades" retrospective includes eighty-five images of women that incorporate collages, applique, and pigmentation applications in a study of cultural stereotypes. The forty-five photographs of Japanese artist Masao Sudo in the exhibit "Rancho (Indigo Body)" depict tattooed bodies "as autonomous works of art." The duo shows continue through April 6 at the Museum of Photographic Arts in Balboa Park. 239-5262.

"Textures of Black America," works in oil, watercolor, pencil, and ink, as well as photographs and sculpted works by twenty-five

## TO LOCAL EVENTS

**San Diego Chamber Orchestra**

"This is, as I have remarked before, the best local chamber orchestra San Diego has had."  
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**Donald Barra**  
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La Jolla Museum of Contemporary Art

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"An artistic personality that vitalizes everything she plays!"  
—New York Times

**Celtic**  
(continued from page 1)

In the 1960s he added elements of jazz and rock to his arrangements using guitars, bass, and drums. His earliest recordings were only on French labels, making them difficult to come by, but have become so popular that Rounder Records in the U.S. now distributes them, and a solo harp album has been recently released. Stivell, now forty-two years old, continues to experiment with a variety of instrumental arrangements — not only folk instrumentations from around the world but full orchestras.

There remains, nonetheless, a strong link to his Celtic roots, and his songs evoke a timelessness, due not only to the structure of the melodies, which are based upon traditional folk songs and dance tunes, but his voice, which emanates an enchanting quality that seems to embody the soul of the Celtic culture. Listeners may very well feel they are hearing the voice of an ancient Celt resuscitating through the centuries.

Alan Stivell will perform at the La Paloma Theater, 471 First Street in Encinitas, this Saturday, February 15, at 7:30 p.m. In addition to playing the Celtic harp the symbol of the Celtic culture, he will sing songs in Gaelic, Irish, Welsh, Cornish, and Breton dialects of the Celtic language.

Reservations and ticket information may be obtained by calling 436-4030.

—Patrick Gordon

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**The Way**  
(continued from page 1)

This is followed by the careful reassembling of the fossil, to whatever degree possible, fitting the pieces together like a jigsaw puzzle. But it is only at this point that true scientific intelligence and imagination are tested, for now it is necessary to bring the fossil to life — not literally, of course, but in the sense of understanding what kind of life a creature like that would have lived, with its large jaw, small braincase, powerful limbs, jutting neck, and erect posture. What kinds of muscles clothed those bones? What sort of food did those teeth grind? What climatic and ecological conditions made this particular species adaptive to the environment or, eventually, nonadaptive?

The paleontologists can even surmise, on the basis of anatomy and physical environment, what the social organization of the species may have been.

These precise, imaginative studies of individual prehuman fossils are ultimately in the service of a more ambitious and comprehensive project: the informed, speculative reconstruction of the entire prehistory of the species Homo sapiens, its near ancestors, its cousins that have disappeared down evolutionary blind alleys, its remote forebears distinguishable only to the discerning anatomist from the ancient animals without the pretense of Man in them. It is a history some five million years old, much of it still uncertain, some of it as yet unexplored, waiting upon some unexpected discovery in an African valley that will suddenly throw light on millennia of darkness.

Richard Leakey himself will throw light on that darkness in

**San Diego Opera**

**OTELLO**

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**Two Shows: February 19-20, 1986 at 8 pm**  
Friday Feb. 19, 1986 at 8 pm  
Saturday Feb. 20, 1986 at 2 pm

Single tickets now on sale at the Civic Theatre Box Office, 202 S. St. Charge your tickets by telephone: 692-16-6100. Call Teleorder 692-2813 for ticket orders. Tickets \$12, \$11, \$7, \$5, \$3. Performances at Civic Theatre.

**La Jolla CIVIC UNIVERSITY**

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FRENCH CHORAL MUSIC CONCERT

Maurice Durufle  
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Messe en sol majeur

Gabriel Faure  
Requiem

**DAVID CHASE, CONDUCTOR**

Photo: Chuck Kimball

Saturday, February 15, 1986, 8:00 pm  
Sunday, February 16, 1986, 3:00 pm  
Mandeville Auditorium, UCSD  
Tickets \$5 & \$3  
452-4637

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classical variations with **Ann Hart**  
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OPEN THIS MONDAY





## READER'S GUIDE TO THE THEATER

would take for Bella to confront her husband. She also indicates that, as a tragic result of this confrontation, Bella's mental deterioration may now be complete. (Sm.)

**THE GIRLS' PARTY**  
Judy Romberg could not have asked for a better production of her first full-length play. Galsamp Quarter Theatre director Will Simpson assembled three of San

Diego's finest actresses — D Ann Patton, Gail West, and Kit Goldman (who, because of her other duties as the Galsamp's artistic director, performs only a few scenes). Simpson and his cast, along with another line set by Robert Earl and Matthew Curbish consistently solid lighting designs, give the play every chance to succeed. But it doesn't. All aspects of the script, which is about the annual Christmas meeting of Pasadena housewives, are a puzzle. The speeches move in fits and starts. They shift subjects and gears almost whimsically — one minute discuss

almost sociological, the next up close and cutting, as if the play were a sequel to a Jane Austen novel. This uneven flow, punctuated by a few Pinter-esque pauses, indicates that revisions have been made on the original and also that many more are needed. Especially for the play's conclusion. In the end, after the woman named Gen has bled through the lives of her two "friends," the three decide to rebound, by the fireplace. The move is not only abrupt, it also invalidates all of the play's previous conflicts, among which are intramural affairs and —

one that arrives in the play like a late hit by a rogue timekeeper — anti-Semitism. That they don't know each other better, after thirty years, and that they are so little moved by the revelations doubly accuses these women — and this fidelity play — of shallowness. (Sm.)

**IOLANTHE**  
The San Diego Gilbert and Sullivan Company presents the comic opera about Iolanthe, most

beloved of all the fairies, who was banished from immortality because she married a man who was not only mortal but also a lawyer. Now her son wants to marry a ward of the Chancery, whom his father and every bachelor in town covets. Welton Jones, theater reviewer for the San Diego Union, directs the production. Holace Komari is both musical director and conductor. (Sm.)

Case del Prado Theatre, Balboa Park, Friday, February 14 through February 23, Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:30 p.m.

## READER'S GUIDE TO THE THEATER

**MILES TO GO AND AS A MATTER OF FACT**  
The San Diego AIDS Project, commissioned by the Student Health Advisory Board of SDSU, presents the world premiere of a two-act play concerned with the AIDS crisis. Miles to Go, by Mark Patchell, is about the psychological and social impact the epidemic has on Garrett, a poet counselor for people with AIDS, and Jackson, a person with AIDS. Susan Leigh directs the production. Robert Stone's *As a Matter of Fact*, directed by Thomas Hagg, is a political satire that conveys the facts, figures, fallacies, and demographics of the AIDS crisis. Cast members for both shows include Keith Dornier, Fred Salvesen, Carol McCue, Olin Alexander, Tom Riley, Mike Camahan, Douglas Plummer, and Kevin Day. Robert Earl is the scenic designer. Tim Rieve is the lighting designer, and Andrea Singer the costume designer. Discussions will follow each performance. (Sm.)

Experimental Theatre, Dramatic Arts Building, SDSU, through February 16; Thursday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 255-5281.

## ON THE VERGE, OR THE GEOGRAPHY OF YEARNING

Eric Overmyer's fantasy play, currently at the Casula Center, is an absolutely silly drama that gets dumb as it goes along. In the most purple language imaginable, it tells the story of three Victorian women who, for unexplained reasons, can travel forward in time. Like Alice, or Wonderland fame, they boldly go where no one has gone before, emerging freely in 1995, a year that, also for unexplained reasons, comes to represent a "brave new world" to the women. The play does have some funny moments, but such instances are few, and there are duds too numerous to criticize (the last phrase, by the way, sounds like Overmyer's language, which throughout has soaked too long in a measure of parody). Like answers to a game of Trivial Pursuit, what the women discover briefly evokes memories of inconsequential things, but little else. The play never reveals anything new 1995, or female Victorian travelers, or us. And the overall goodness of the enterprise, in which none of the perils are real, suggests that *On the Verge* was written as a Saturday morning TV cartoon for the preadolescent.

At the Old Globe, director Craig Noel and his cast and crew have made an honest effort to stage the play. But the production has been unable to solve, or even to make, the script's many problems. The Old Globe Theatre is to be commended for staging new plays. Mounting a "work in progress" is every bit as risky as pounding around the Punjab on an elephant. But the biggest problem with *On the Verge* is that it doesn't progress at all. It may move forward in time, but in actuality it goes nowhere. (Sm.)

Casula Center Theatre Stage, Simon Edison Center for the Performing Arts, through March 9, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

## LAMB'S PLAYERS THEATRE, Friday, February 14 through March 22

Friday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

**SPOKESONG**  
The Old Globe Theatre presents Stewart Parker's play with music by Jimmy Kennedy) about Frank, owner of a bicycle shop in Belfast, Ireland, who believes that the world's problems would be solved if people rode bikes exclusively. Warner Shock directs the production. Members of the cast include Charles Hultman (last seen in *Vilages* at the Carter), Thomas Ogleby, Matt McGinnis, Annabella Price (last seen in *San Diego*), Gregory Ikin, and Christine Healy. Robert Blackman is the scenic and costume designer. John B. Forster is the lighting designer, and Larry Delinger is the musical director. (Sm.)

Old Globe Theatre, Simon Edison Center for the Performing Arts, through March 9, Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

**A STREETCAR NAMED DESIRE**  
The Lamplighters present Tennessee Williams's compelling drama about Blanche DuBois, who has undervalued her own life with romantic illusions and has thus caused herself to reject what is really as best she can. When she goes to live with her sister (and her husband) in New Orleans, the pressures of their "normal" lives lead to a revelation of her tragic self-delusion. Pat Smith directs the production. (Sm.)

The Lamplighters, through February 23; Friday and Saturday (and Thursday, February 20) at 8:00 p.m. Matinee Sunday, February 23 at 2:00 p.m.

**TO GILLIAN ON HER 37TH BIRTHDAY**  
Michael Brady's warm and upbeat (and light) comedy is about overcoming the loss of a loved one, or "letting go" in the language of psychoanalysis. The play offers few solutions to the problem, other than an enjoyable evening of theater. But to its credit, it is also free of buzz words. Thus, instead of the rhetoric of encounter groups, which depersonalize grief, the play gives its protagonist a gentle nudge to make his peace with the departed and to rejoin the living. The occasion is what would have been his wife Gillian's thirty-seventh birthday, had she not died in a boating accident two years before. Since then her husband David has dutifully recorded the passage of each day — the movements of the weather and the stars — but has kept his own life frozen in time. Gillian's birthday prompts members of his family, including Gillian's ghost, to do something about that. Well directed by Joseph

## HARREDDY, the San Diego Repertory Theatre's production of this play

avoids the extremes of sentimentality and excessive gibberish that lie dormant in the script. Those most responsible for keeping an attack of the cutes at bay are Barbara Murray and James C. Marley, who play David's sister-in-law (a brassy psychiatrist) and her husband (a strange, lovable man for whom life is really a good thing). Both are excellent, sharp and true. They keep the play honest and the production alive. Rep regulars William Anton, Kate Frank, and Darla Calk turn in capable performances, and though Marjorie Mae Hall and Melissa Hart are less successful, so David's teen-age daughter and her friend, the overall quality of the acting more than makes up for individual lapses. (Sm.)

San Diego Repertory Theatre, Sixth Avenue Playhouse, through March 16; Thursday through Sunday at 8:00 p.m. Matinee Sunday, March 9 at 2:30 p.m.

**VIKINGS**  
The late Alan Schneider used to say that ninety percent of the function of a director was casting, and that is certainly true of the North Coast Repertory Theatre's production of *Vikings*. By choosing four of San Diego's finest community actors, director Olive Blakstone has guaranteed that the play's essential power — its truth to human

## character — would be fully realized

This is simply a wonderful cast. Robert Morgan, Bill Durman, Douglas Roberts (who gave a brilliantly virtuosic performance in the NCR's recent *Billy Bishop Goes to War*), and Rebecca Natchson all display a mastery of the realistic style of the play. Both the play and the production have defects. But as in the case of Stephen Metcalfe's script, the weaknesses of the production are far outweighed by its strengths. (S+)

North Coast Repertory Theatre, through February 16; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday, March 9 at 2:30 p.m.

**WHODUNNIT**  
The North County Community Theatre is staging the popular suspense drama, by Anthony Shaffer. John Douglas directs the production. Members of the cast include Bob Paschek, Jim Dehm, Dennis Turner, Robert Nannings, and Gail Carver. Whodunnit will run in repertory at the NCCCT with *Equus*, which was written by Anthony Shaffer's twin brother, Peter. (Sm.)

North County Community Theatre, through March 16; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. (Call the theatre at 724-3421, for the specific dates of each show.)



## the La Jolla Stage Company presents A Day in Hollywood A Night in the Ukraine (a musical double feature)

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# READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

It's possible that someday many centuries in the future, an enterprising individual will stumble upon photos of a rock guitarist of the Twentieth Century, and the experience will change his life. Intrigued by the musician's strange instrument, the man will begin research into "Early American" music and discover that the primitive electric guitar not only was the most popular instrument of its time but a talismanic symbol for several generations of young people. Wanting to reconstruct the odd implement but unable to find any obsolete electrical cords or guitar strings, the man will improvise, shaping from various synthetic materials a reasonable facsimile of the instrument that once had been a countercultural icon. The budding archivist then will study yellowed manuscripts, visit the Sound Museum to listen to faint recordings of a bizarre form of ancient music called rock and roll, and read the works of an internationally acclaimed popular music critic who had written for a weekly newspaper in what in those days had been called San Diego. Thus self-educated, the man will perform the music of the ancients for small groups of people, who will



ALAN STIVELL

find the somewhat distorted sound of the quaint "guitar" reaching deep into their subconscious minds to trigger primal impulses believed to be long dead.

It's difficult to conceive of a time when the instruments with which we've made music for so long are but dim memories—artifacts cataloged, filed away, and largely forgotten in some data bank. Similarly, it must have seemed a ludicrous notion

to the ancient Celtic peoples that their number one musical instrument, the Celtic harp, might almost cease to exist. A somewhat refined, strengthened descendant of the primitive harps of the Middle East (circa 3000 B.C.), the Celtic harp and its cousins, the Scottish and Irish harps, were extremely popular with musicians, missionaries, and bards, as well as with "men and women of quality" in Celtic lands from the

Fifth through the Eighteenth centuries. Maybe a little too popular. As the instrument most identified with the history, customs, language, and art of the ancient Celtic nations (Scotland, Ireland, Wales, Cornwall, and Brittany), the harp came under fire as a symbol of regional pride when England's rampaging Oliver Cromwell sought to subdue Ireland and Scotland in the mid-Seventeenth Century. For a time

it appeared that for reasons of political expedience, the harp would be all but eradicated from those two countries (beginners and the blind were allowed to continue playing the harp in the solicitation of alms. It wasn't faring much better in Brittany.

A peninsula on the northwest coast of France, Brittany had been settled by Celts fleeing the Anglo-Saxon invasion of Britain in the Fifth and Sixth centuries. The Bretons, as the immigrants would come to be called, kept alive the tradition of Celtic music, and Breton harpists became so well known for their exceptional musicianship that in 1189, England's Richard the Lion-Hearted imported a number of them to perform at his coronation. But when Brittany officially became a part of France in the Sixteenth Century, the Breton aristocrats adopted the culture and fashions of the French court, abandoning their own, and the Breton harp fell into disfavor and virtually vanished from Breton life. Although modified versions of the Celtic harp would enjoy popularity for short periods of time in the Eighteenth and Nineteenth centuries, the authentic Breton harp would not resurface until midway into World War II.

In 1942 a Breton named Joré Cochevelou researched the ancient Breton-Celtic harp for the purpose of re-creating the instrument. Inspired by the Romantic-period poetry of Bretons who dreamed of using

the Celtic harp as an instrument in the revival of ancient Breton culture, Cochevelou studied depictions of the Breton harp in carvings in centuries-old churches, then applied modern knowledge of acoustics and instrument making to arrive at a functional design. Cochevelou would not complete his work for nearly a decade. Finally in 1953, his prototype Breton harp was ready for performance and was played in public for the first time on November 28 by Cochevelou's nine-year-old son, Alan Stivell Cochevelou. Since that day, Alan Stivell, as he is known, has become a principal figure in the worldwide folk movement to revive interest in the music and culture of the Celtic people.

Although he plays a Breton harp that is only cosmetically different from the ancient model and is himself steeped in the traditions of ancient Celtic forms, Stivell prefers to perform Celtic music as it might have sounded had it never ceased to evolve. Beginning in the mid-Sixties, Stivell incorporated elements of rock, jazz, and Third World styles into otherwise authentic Breton music, thus inspiring the development of the British folk-rock that flowered in the late Sixties in the forms of such groups as Pentangle, Fairport Convention, and Steeleye Span. To this day, Stivell juxtaposes contemporary rhythms and tonalities with those of folk tunes that are many centuries

old. Even in terms of technical execution, Stivell's is a combination of classical and traditional techniques; he uses his fingertips in the classical style but occasionally plucks the strings with his sharpened fingernails in the manner of the ancient harpists. The variety of rich, delicate sounds produced in these ways—as heard on Stivell's recent *Renaissance of the Celtic Harp* (Rounder Records)—evokes the sense of enchantment associated with ancient Celtic music and lore, even as it bridges the gap between that idiom and the New Age music of contemporary acoustic artists. Although he sings in the French-sounding Breton tongue, as well as in Welsh, Irish, and Cornish,

Stivell believes that this music reaches into the American subconscious because of our own cultural ties to the ancient Celtic tribes. That contention would seem to be supported by the enthusiastic audiences that attend Stivell's shows. This week, Stivell—who also plays pennywhistle, Irish flute, bagpipes, and a shrill-sounding wind instrument known as the bombarde—will visit town for a single concert Saturday night at Encinitas's La Paloma Theater.

In other concerts this week, Jack Wagner will be at La Paloma Theater Sunday night for two shows. Wagner, for those of you who don't watch daytime television, plays Frisco Jones on the soap *General Hospital*. I think I see a trend developing

here. First we had Rick Springfield, who starred on daytime soaps before becoming a successful pop act. Now this guy I took one look at Wagner's mug, realized that he's got the looks of a male model and probably generates the revenue of a small emerging nation, and I wanted to hate his new album. No such luck. *Lighting Up the Night* is quite good, a rock-for-all-ages effort with well-crafted tunes, better-than-average singing by Wagner and plush, tufted production values that fully exploit the session skills of such studio heavies as percussionist Paulinho da Costa, keyboardist Greg Phillinganes, and fusion stalwart Jeff Lorber. Like its predecessor, (continued on page 20)

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(continued from page 19)  
 All? Next, this end should do very well, especially with Wagner currently touring to promote it. Oh, and Wagner was nominated for an Emmy for his acting on *General Hospital*. It just isn't fair.

Tonight, Thursday, **Elvin Bishop** will be joined by the **Paladins** for a show at the Belly Up Tavern; while south in the La Jolla **Papa John Creach** will be cranking up the fiddle for a weekend stint at Elario's that ends on Sunday night. **Eric Anderson** returns to the Old Time Cafe Friday night, while **England's Flesh for Lulu**, **Gary Heffern**, and **Hair Theatre** bass it around at the North Park Lion's Club. Mom and Dad oughtta be happy to hear that **Twisted Sister** is coming to town. One of the most successful of the recent string of take-the-teens-money-and-run bands, the Sis will be joined by **Dukken** and **Tarzan** for a gig

Sunday night at the Sports Arena, while the **Gregg Allman Band** is sleeping on-stage at the Belly Up Tavern. Once a pretty fair musician, Allman's much-publicized dalliance with Cher and current money problems make him too easy a target for cruel jokes: suffice to say that I don't hold out much hope for this one. Then again, you never know. Maybe the lethargy of the last few years has been tossed aside by a new hunger to succeed all over again. We'll see. Last but far from least, the **Chieftains** return to UCSB's Mandeville Auditorium Tuesday night. If there are any tickets left, he thee herce to the box office and plunk down a few greenbacks. Traditional music — Irish or otherwise — doesn't come any better than this. For a closer look at the lads from the Emerald Isle, see the "Events" highlight on the front page of this section.

## CONCERTS

**Elvin Bishop and the Paladins:** Belly Up Tavern, tonight, Thursday 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

**Papa John Creach:** Elario's, tonight, Thursday, through Sunday, February 16, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

**Eric Anderson, Old Time Cafe:** Friday, February 14, call for time, 1464 North Highway 101, Leucadia. 436-4030.

**Elvis Excitement with Aaron Heart and Memphis Gold:** Happy Days Car Hop, Friday, February 14, call for time, 9664 Camino Road, Casa De Oro. 463-4757.

**Flesh for Lulu, Gary Heffern, and Hair Theatre:** North Park Lion's Club, Friday, February 14, time to be announced, 3927 Utah Street.

**Alan Stittell:** La Paloma Theatre, Saturday, February 15, 7:30 p.m.

First and D streets, Encinitas. 436-4030.

**Final Conflict, the Insolents, and special guests:** Jackie Robinson's YMCA, Saturday, February 15, call for time, 151 North Forty-fifth Street, 264-0144.

**Twisted Sister, Dukken, and Tarzan:** Sports Arena, Sunday, February 16, 7:30 p.m., 224-4176.

**Jack Wagner:** La Paloma Theatre, Sunday, February 16, 7 and 9:30 p.m., First and D streets, Encinitas. 436-SHOW.

**The Gregg Allman Band:** Belly Up Tavern, Sunday, February 16, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

**The Chieftains:** UCSB's Mandeville Auditorium, Tuesday, February 18, 8 p.m., University of California at San Diego campus, La Jolla. 452-4060.

**The Blasters:** Belly Up Tavern, Thursday, February 20, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

**The Beat Farmers:** SDSU's Hackberry, Friday, February 21,

9 p.m., Artec Center, San Diego University campus. 265-6562.

**The Pandoras, the Tell-Tale Hearts, the Things, and the Untold Fables:** Triton Pub, Saturday, February 22, 7 p.m., Student Center on the UCSB campus, Gilman Drive and La Jolla Shores Drive, La Jolla. 452-4090.

**Legal Weapon, Fightwrig, and Black Tango Spirit:** Saturday, February 22, 9 p.m., 1130 Buena Vista, 276-3993.

**Jack Mack and the Heart Attack:** Belly Up Tavern, Thursday, February 27, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

**Oingo Boingo:** O'Brien Pavilion, Friday, February 28, 7:30 p.m., Del Mar Fairgrounds, 15 at Via de la Valle, Del Mar. 483-6339.

**Egberto Giamonti and Nando Carneiro:** UCSB's Mandeville Auditorium, Friday, February 28, 8 p.m., UCSB campus, La Jolla. 452-4060.

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**ASDSU**



Broken Bones and Peter and the  
Tent-Tube Babes: Jackie Robinson  
YMCA, Saturday, March 8, 8 p.m.,  
151 Forty-fifth Street. 565-9947.

Strippers: California Theatre, Friday,  
March 14, 8 p.m., 1122 Fourth  
Avenue, downtown.

Johnny Thunders: Spirit,  
Thursday, March 20, 9 p.m., 1130  
Buena Vista. 276-2993.

## CLUBS

Club listings are compiled by Ron  
Jennings. If you wish to be  
included, please call 265-9382  
Thursday afternoon or Friday  
before 5:00 p.m. The listings are  
free.

### North County

Barr-X Ranch House, 110 East  
Broadway, Vista. 724-0510: The  
Blue Canyon Band, country and  
oldies, Friday and Saturday.

Belly Up Tavern, 143 South  
Cedros Avenue, Solana Beach.  
481-9022: Elvin Bishop, rock and  
blues, Thursday; Preston  
Smith and the Crocodiles, ska,  
blues, and rock, Friday; the Mar  
Dels, vintage rock, Saturday; the  
Gregg Allman Band, rock, Sunday;

the Mar Dels, vintage rock, Sunday;  
the Gregg Allman Band, rock, Sunday;

Monday: Talk Back, reggae,  
Tuesday; Hollis Gentry and  
Fairburger, jazz, Wednesday.  
Afternoon concerts (5:30-8 p.m.):  
The Chicago Six, instrumental jazz,  
Friday; the Chicago Fibers, hot  
band swing, Sunday; Tobacco  
Road, vintage jazz and boogie-  
woogie, Wednesday; The Chicago  
Six also perform from 2-5 p.m.,  
Sunday.

Bookworks/Panaleis  
Coffeehouse, Flower Hill Center,  
5670 Via de la Valle, Del Mar.  
755-3735: Lou Wheeler and  
Rosaland Roberts-Richards, piano  
and flute duets, Friday.

Borrelli's Back Room, 2677 Vista  
Way, Oceanside. 721-5400:  
Midnight Delight, contemporary,  
Tuesday through Saturday; Dr.  
Slim Penn and the North County  
All-Stars, rock, jazz, rhythm and  
blues, and contemporary, Sunday  
and Monday.

Coffee-by-the-Sea, 1953 San  
Elito, Cardiff-by-the-Sea. 436-1231:  
Peggy Shannon, folk, Saturday;  
Rebecca Roberts, classical guitar,  
Sunday brunch; Dan Libertino,  
classical and jazz guitar, Sunday  
evening.

The Country Side Restaurant  
and Lounge, 450 Douglas Drive,  
Oceanside. 757-0960: New  
Country, country, Wednesday  
through Sunday; Outlaw Country,  
country, Monday and Tuesday.

El Comal, 12845 Poway Road,  
Poway. 486-1010: Tony Carmen,  
contemporary, Wednesday through  
Saturday.

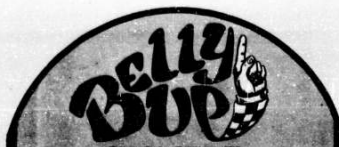
Fireside Lounge, 439 West  
Washington, Escondido. 745-1501:  
The Agents, rock, Thursday  
through Saturday; Robyn Barr,  
rock, Wednesday.

The Flying Bridge, 1103 North  
Hill Street, Oceanside. 722-1904:  
Don Tension, country and  
contemporary, Monday through  
Saturday; with Karen Kennedy,  
Wednesday through Saturday.

Gilbey's Cocktail Lounge, 945  
West Vista, Parkview, Escondido.  
464-4929: Call and Linda,  
contemporary, Tuesday through  
Saturday; live music, Monday, call  
club for information.

Henry's, 704 Ellis Street,  
Carlsbad. 728-9244: Tim Sordal  
and Co., contemporary, Tuesday  
through Saturday; the Belair Boys,  
vintage rock, Sunday and Monday.

Hotel Escondido, Scott's Pub,  
2500 South Escondido Boulevard,  
Escondido. 747-5900: Bones,  
jazz and contemporary,  
Wednesday through Sunday;  
Double Trouble, contemporary,  
Monday and Tuesday.



PROUDLY PRESENTS

TONIGHT, Thursday, February 13 9 p.m.  
Tickets available at Belly Up & Ticketmaster

**ELVIN BISHOP GROUP**

featuring  
Mike Finnigan  
with guests  
**THE PALADINS**

Friday, February 14 9:15 p.m.

**PRESTON SMITH & THE CROCODILES**

Saturday, February 15  
5-8 p.m. 40-Style Big Band Swing  
**THE CHICAGO 15**

9 p.m. Nostalgic Rock  
**THE MAR DELS**

Sunday, February 16 9 p.m.  
Tickets available at Belly Up & Ticketmaster

Travelin' Man  
**GREGG ALLMAN BAND**

Everyone knows the Allman Brothers Band. Gregg was the big voice. Together with his brother Dickey, they  
created the sound of the 70s and 80s. Gregg is still a rock and roll icon and he's coming back to the beach  
for a rock. Great songs, great band, great show. — Don't miss it.

Monday, February 17 9 p.m.

**THE MAR DELS**

Tuesday, February 18 9:30 p.m.  
Stuypino

**TALK BACK**

Wednesday, February 19 9 p.m.

San Diego Jazz  
**FATTBURGER**

Coming Thursday, February 20  
Tickets available at Belly Up & Ticketmaster

The long awaited  
return of  
**THE BLASTERS**

with guests  
**PRESTON SMITH & THE CROCODILES**

Friday, February 21 9 p.m. — **THE MAR DELS**

Saturday, February 22 9 p.m. — **THE BEAT FARMERS**

Sunday, February 23 9 p.m. — **LITTLE AMERICA**

Wednesday, February 26 — **BONE DADDYS**

Thursday, February 27 — **JACK PACE & THE HEART ATTACK**

Friday, February 28 — **BELLY YERA & THE BEATERS**

Saturday, March 1 — **ROBERTO BUFFALO**

Sunday, March 2 — **TALK BACK and the RAVE UPS**

Sunday, March 9 — **KEVIN BANKIN**

Monday, March 10 — **ROMANTICS**

Tuesday, March 11 — **ASLEEP AT THE WHEEL**

Wednesday, March 12 — **LIVINGSTON TAYLOR**

Thursday, March 13 — **BUFFALO SPRINGFIELD REVISITED**

Friday, March 14 — **DIANE EDDY**

Coming: **FREE AFTERNOONERS**

Friday, 2:30-5 p.m. — **Country Jazz** — **CHICAGO SIX**

Wednesday, 6:30-9 p.m. — **Boogie Woogie** — **TOBACCO ROAD**

**CAFE • GREAT LUNCHEES**

SPECIALS • MONDAY 6-9 PM • \$1.99 SPAGHETTI DINNER

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**FOR INFORMATION CALL 481-9022**

143 SOUTH CEDROS AVE • SOLANA BEACH, CA 92075

# CLUB MIX OF SOLANA BEACH

Tonight, and every Thursday  
**CLUB I-D**

Friday  
**VALENTINE'S DANCE**  
Friday, February 14, 1986 at 8 p.m.  
From 8 to 9 p.m. there will be 75¢ drinks  
and complimentary hors d'oeuvres  
Attire for the evening is black and white  
Win a trip to Palm Springs for 2

Every Friday & Saturday  
Dance to the fun beat with D.J. Jorge



Saturday  
Champagne Express Giveaway

Every Sunday  
North County employees come  
pick up your card



Wednesday  
D.J. Jorge  
Fashion Show  
\$1.00 margaritas all night long

Dress with finesse

Open Wednesday-Sunday 8 p.m.  
Cocktail hour 8-9 p.m. • Drinks are 75¢  
No cover until 9 p.m.

140 S. Sierra Ave. 755-6733

We do have an appearance code  
We have the right to refuse anyone • Please show 21 ID

Hungry Hunter/Oceanside, 1221  
Vista Way, Oceanside. 433-2633:  
Mike Stone, adult rock, Wednesday  
through Saturday.

Hungry Hunter/Rancho  
Bernardo, 10400 Bernardo Plaza  
Drive, Rancho Bernardo.  
565-2491: Crystal Wings, rock,  
Friday and Saturday.

Hunter's Inn, 9850 Carmel  
Mountain Road, Los Peñasquitos.  
578-3762: Swanky Modes,  
contemporary, Tuesday through  
Saturday.

Ireland's Own, 656 First Street,  
Encinitas. 944-0233: Sean  
McVicker, Irish and contemporary,  
Thursday through Saturday with  
Barbara McCarty, Thursday, and  
Paul Dunn, Friday and Saturday;  
the Paradise Street Band, Irish  
music, Sunday.

Japanese Restaurant Yae, 11616  
Iberia Place, Rancho Bernardo  
Town Center, Rancho Bernardo.  
485-0390: Larry Moore,  
contemporary, soft pop, and jazz  
on the piano, 5:30-9:45 p.m.,  
Friday and Saturday.

Jolly Roger/Oceanside, 1900  
North Harbor Drive, Oceanside.  
722-1831: Chuck Shwalter,  
contemporary, Wednesday through  
Saturday.

Jolly Roger/Solana Beach, 937  
Lomas Santa Fe Drive, Solana  
Beach. 755-0117: Rockin' Beatles  
music and oldies, Thursday  
through Saturday; live music,  
Wednesday; call club for  
information.

Kypling's, 927 First Street (in the  
Lumberyard Shopping Mall),  
Encinitas. 942-6181: Live music,  
nightly, call club for information.

La Tapalia, 340 West Grand,  
Escondido. 747-8382: Afro, Latin  
music, Wednesday and Thursday;  
Los Zamis, Latin and oldies,  
Friday and Saturday; Los Ruffs,  
Latin music, Sunday; The Mariachi  
Tapatio perform Friday through  
Sunday beginning at 7 p.m.

Leo's Little Bit of Country, 680  
West San Marcos Boulevard, San  
Marcos. 744-4120: The Hot Shot  
with Ron Bell, country, Wednesday  
through Sunday; the Fallbrook  
Band, country, Monday and  
Tuesday; Pro chasing lessons,  
Monday, and country dance  
lessons, Tuesday through Thursday.

Les Blanchard, 16236 San  
Diego Road (in the Fairbanks  
Plaza Village Shopping Center),  
Rancho Santa Fe. 756-3058: The  
Bruce Cameron Ensemble,  
featuring Elliot Lawrence, jazz,  
Thursday through Saturday.

Le's, 1963 East Valley Parkway,  
Escondido. 746-7038: Red  
Checkers, country, Tuesday  
through Saturday.

McCabe's, 1145 South Tremont,  
Oceanside. 439-6646: Live music,  
Thursday through Saturday; call  
club for information.

Millie Fleurs, 6009 Paseo Delicias,  
Rancho Santa Fe. 756-3085: Joel  
Nash, piano show tunes,  
Wednesday through Saturday.

Mira Man, 815 North Hill Street,  
Oceanside. 439-6711: Casablanca  
with Judy Ames, contemporary Pop  
40, Tuesday through Saturday.

Mission Inn, 502 East Mission,  
San Marcos. 477-2029: The Belair  
Boys, vintage rock, Friday and  
Saturday.

Monterey Bay Cannery, 1325  
Harbor Drive, Oceanside.  
722-3824: Bob Hauls,  
contemporary, Wednesday through  
Saturday.

Mulvaney's, 340 East Grand  
Avenue, Escondido. 741-4933:  
Bing Coney and Hollywood Hope,  
contemporary, Thursday through  
Saturday.

The Normandy, 215 North Hill  
Street, Oceanside. 722-4721:  
Freewill, rock, Thursday through  
Saturday; the Models, rock,  
Sunday through Tuesday; The Eric  
rock, Wednesday.

Oakvale Lodge, 14900 Oakvale  
Road, Escondido. 749-3191: North

# LEHR'S GREENHOUSE

TONIGHT

Thursday, February 13  
**KGB-FM 101 NIGHT**  
with guest VJ Mike Berger  
Drink specials & surprises — \$1.25 Vodka drinks  
1/2-price admission with KGB-FM card

**STREET CHOIR**

ROCKIN' WEEKEND

Friday, February 14  
**JAZZ HAPPY HOUR**  
With guest host Art Good • 5:00-7:30 pm  
Complimentary hors d'oeuvres  
99¢ Champagne & Chablis

featuring  
**Fattburger**

Friday & Saturday, February 14 & 15  
**STREET CHOIR**  
plus ipso facto

Two bands • Two dance floors  
Three bars • Three video big screens  
with music videos mixed by Lehr's VJs

**\$3**

SUNDAY

Sunday, February 16 • 11:00 am-1:30 pm  
**CAJUN BUFFET BRUNCH & LIVE JAZZ**  
featuring MOST VALUABLE PLAYERS

In Lehr's cabaret  
**CAT TRACKS** • • •  
Margaritas \$1.25

MONDAY

Monday, February 17  
**Europa**  
Music • Video • Atmosphere • with VJ Rick Denton

TUESDAY

Tuesday, February 18  
**NURSES' NIGHT**  
Hospital employees admitted free

**ipso facto**  
\$1.25 Tequila drinks • \$1.25 Strawberry Smoothies

WEDNESDAY

Wednesday, February 19  
**CAMPUS NIGHT**  
Free admission with student I.D.

**ipso facto**  
\$1.25 Iced Teas • \$1.25 Peach Smoothies

CABARET DRINK SPECIALS  
Thursdays — Vodka drinks \$1.25  
Sundays — Margaritas \$1.25  
Tuesdays — Tequila drinks \$1.25  
Wednesdays — Iced Teas \$1.25

2828 Camino del Rio South, Mission Valley 299-2828





Good jazz piano, Tuesday through Saturday.

**Rusty Pelican**, 4340 La Jolla Village Drive, La Jolla, 587-1886. Jan Trick, contemporary. Tuesday through Saturday. Folk, jazz and rhythm and blues, Sunday and Monday.

**The Salmon House**, 1970 Quivira Road, Marina Village, 223-2234. Floyd Gaines, contemporary. Thursday through Saturday.

**Sandtrap Lounge**, 2702 North Mission Bay Drive, Mission Bay, 274-3314. Ed Ellis and Tapestry, jazz, nostalgic blues and contemporary. Thursday through Saturday and early evening Sunday.

**Shore's Restaurant/Sea Lodge Hotel**, 5110 Camino del Oro, La Jolla, 456-0000. The Duo, Top 40, standards, and show tunes. Thursday through Saturday.

**Silver Fox Lounge**, 1833 Garnet

Avenue, Pacific Beach, 274-9100. Dan Connor, early music and originals. Friday and Saturday.

**Spice Rock Restaurant**, 1315 Mission Boulevard, Pacific Beach, 485-7666. Robert Welch, classical guitar, Wednesday through Saturday.

**Stamer's**, 6165 Garnet Avenue, Pacific Beach, 274-2123. Jerry Melnick, standards, movie themes, originals, contemporary and jazz music on the piano, Tuesday through Sunday.

**Tablao Flamenco Nightclub and Restaurant**, 3567 Del Rey Street, Pacific Beach, 485-2703. Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday and Sunday, 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

**Teas Trabhouse**, 4970 Valiente Street, Ocean Beach, 222-6865. Tim "Cat" Courtney, blues, Thursday.

**Top of the Cove**, 1216 Prospect Street, La Jolla, 434-7779. Bob Corwin, pop classics on the piano, Wednesday through Sunday.

**Triton Pub**, Student Center/CSD Campus, Culman Drive and La Jolla, 432-7221. Notice to appear, rock, 6:30 p.m., Thursday. Comedy Night with Harry Sowl, Paul Clay, and special guest, Wednesday.

**Upstart Crow and Co.**, Seacrest Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990. Live jazz and folk music, Thursday, Saturday and Sunday brunch, call club for information.

**Vacation Village Hotel**, Bay Lounge, Vacation Isle, Mission Bay, 274-4610. Shire II On, contemporary, Tuesday through Saturday.

**Victor's**, 1403 Rosecrans Street, Point Loma, 276-1871. Downstairs, Norman Clifford and Frankie

Forlin, contemporary, Wednesday through Saturday.

## San Diego North

**The Abilene Country Saloon**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Itanium, country, Tuesday through Saturday. Country dance lessons, Tuesday through Thursday.

**Bachanal**, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022. Automatics, rock, Thursday through Saturday. Flywheel, rock, Wednesday.

**Blarney Stone Pub**, 5617 Balboa Avenue, Clairemont, 279-2033. Brian Connolly, Irish music, Wednesday through Saturday. Floyd Gaines, eddies from the Forties to Sixties, Sunday.

**The Blue Bayou Lounge**, 2537 Clairemont Drive, Clairemont, 276-0965. Callahan and Callahan,

Best of Friends, contemporary, Thursday through Saturday.

**Bunbury's**, 9806 Mira Mesa Boulevard, Mira Mesa, 578-8666. Headband, rock, Thursday through Saturday.

**Carriage House**, 7915 Balboa Avenue, Clairemont, 278-2597. Betty Hyde, contemporary, Friday and Saturday.

**Gourmet Lounge/Town and Country Hotel**, 500 Hotel Circle North, Mission Valley, 291-7131. Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday.

**Hajji Baba**, 104 Mission Valley Center West, Mission Valley, 298-2010. Live Arabic music and entertainment, Wednesday through Sunday.

**Holiday Inn**, Cricket's Lounge, 395 Hotel Circle South, Mission Valley, 291-5728. Heart and Soul,

contemporary, Tuesday through Saturday.

**Islands Lounge**, Handel Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. The California Transfers, contemporary, Tuesday through Saturday. Bobby OTG, contemporary, Sunday and Monday.

**King Lute Inn**, 5125 Linda Vista Road, Linda Vista, 291-4279. The Bobby Gordon Trio, jazz, Friday and Saturday.

**La Hacienda Cantina**, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-8281. L.A., rock, Wednesday through Saturday.

**Lehr's Greenhouse**, 2828 Camino del Rio South, Mission Valley, 299-2828. Street Choir, rock, Thursday through Saturday, with Igno Facts, rock, Friday and Saturday. Igno Facts, rock, Sunday. Europa, music video presentation, Monday. Igno Facts,

rock, Tuesday and Wednesday. New Shoor perform jazz and blues, 11 a.m., Sunday, and Hollis Gentry and Pathanger play jazz during the Friday happy hour.

**Monk's**, 10475 San Diego Mission Road, Mission Valley, 563-0060. Farand Motion, Top 40 dance music, Thursday through Saturday. Street Pajama, contemporary, Wednesday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley, 291-4638. Chuck Perrin, contemporary, Thursday. Steve Hudson, comedy and music, Friday and Saturday.

**The Moonlight**, 4615 Clairemont Drive, Clairemont, 273-1022. Passage, contemporary, Tuesday through Saturday. Alaska, country, Sunday and Monday.

**Navajo Inn**, 8515 Navajo Road, San Carlos, 465-1730. The Force, rock, Thursday through Saturday. Headband, rock, Sunday and

Monday; the Procrustations, rock, Tuesday and Wednesday.

**Pal Joey's**, 5147 Waring Road, Allied Gardens, 286-7873. Pro Bingham's Preservation Band, Dwindle jazz, swing, and oldies, Friday and Saturday.

**Pavilion Lounge**, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Passion, contemporary, Tuesday through Saturday. Dining Room, Kathy Lloyd, contemporary harp, Friday and Saturday.

**Peter D's**, 5149 Clairemont Mesa Boulevard, 277-3217. The Rose Trio, contemporary, Thursday through Saturday.

**Smuggler's Inn**, 402 Fashion Valley Fashion Valley East, 291-7170. Fraya Villa, contemporary, Friday and Saturday.

**Speakeasy**, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0907.

Live music, Thursday through Saturday; call club for information.

**Spirit**, 1130 Buena Vista, Bay Park, 276-3901. 28th Day, rock, Clade Coma and the IVs, rock, Curve Line, rock, and Sven Erik and the E Ticket Rollers.

Thursday; the Resistance, rock, the Standard, rock, Burning Bridges, rock, Martyr, rock, and Dark Ryder, rock, Friday; Bone Head, rock, the Accessories, rock, City on Edge, rock, This rock, and Sepia, rock, Saturday; the Science, rock, Red October, rock, and Soldier of Fortune, rock, Tuesday.

Me Safari, rock, the Renegades, rock, and the D.T.s, rock, Wednesday.

**Sprinkling Wagon Works**, 5255 Kearney Villa Road, Kearney Mesa, 565-2272. A Heart, piano bar, Wednesday through Saturday.

**Standart Hotel**, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room, The Four of Us,

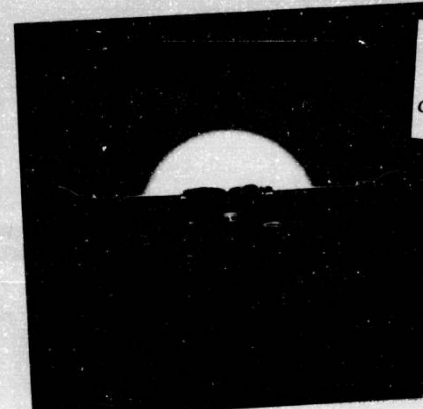
swing and group vocals, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday. Crane Room, Bert Torres, contemporary, Tuesday through Saturday.

**Tio Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa, 695-1461. Xpresso, contemporary, Thursday through Saturday; Paradise (Long Glover and Karol Kippi), keyboards and vocals performing everything from standards to contemporary, Sunday and Monday. Headband, rock, Tuesday and Wednesday.

**Tio Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge, 280-9441. Mike and Dices, contemporary, Wednesday through Saturday. Dusty best, contemporary, Sunday through Tuesday.

**The Wellhouse**, 10789 Tierrasanta Boulevard, Tierrasanta, 569-6617. Ray and

# THE DAWN OF A NEW TECHNOLOGY.



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AKG, Anvil, Audio-Technica, BAM Magazine, Beyer, BGW, BiAmp, Carver, Casio, Crown, dbx, Electro-Voice, Electronic Musician Magazine, Ensoniq, JBL, J.L. Cooper, Kurzweil, Lexicon, Mix Magazine, Otari, Passport, QSC, Roland, Samson Wireless, Sennheiser, Soundcraft, Syntech, Tascam, 360 Systems. Plus Others

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Tickets for Music Tech '86 are available at  
New World Audio and Telesat outlets.  
Tickets \$5.00 advance \$7.50 at the door.

ONE TICKET GOOD FOR BOTH DAYS.

New World  
4877 Mercury Street  
San Diego, CA 92111

Saturday, Feb. 22nd Noon to 8 p.m.  
Sunday, Feb. 23rd 10 a.m. to 6 p.m.

VISA & MasterCard Orders:  
(619) 569-1944  
or all Telesat outlets.

**bahia**  
RESORT HOTEL  
998 W. Mission Bay Dr. 488-0551

TUESDAY THROUGH SATURDAY  
**ROCK BY THE BAY**  
9:00 pm-1:30 am  
No cover, no minimum

## THE CLUE

81 Drink Specials  
8:00 pm-closing  
Tuesday: Iced Tea Shooters  
Wednesday: Heineken & Coronas  
Thursday: Margaritas

**HAPPY HOURS:**  
Monday-Saturday, 4:00 pm-8:00 pm  
Sunday 4:00 pm-6:00 pm. Best burrito bar in town

SUNDAY  
**SUNDAY BUFFET BRUNCH**  
10:00 am-2:00 pm • All you can eat  
Includes a complimentary cocktail \$10.95

**JAZZ JAM**  
featuring  
**CHEATHAM'S JAZZ QUARTET**  
6:00 pm-10:30 pm • No cover, no minimum

## BAHIA BELLE MOONLIGHT CRUISE

Sailing every Friday & Saturday night  
7:30 pm & every hour on the 1/2 hour until 12:30 am  
**COCKTAILS • DANCING**  
**LIVE MUSIC BY "MAIN STREET"**  
Passage: \$5 • Board dockside at the Bahia Hotel Mission Bay.

**Catamaran**  
RESORT HOTEL  
3999 Mission Blvd. 488-1084

EVERY WEDNESDAY  
**KIFM 98.1** ~~Live~~ **JAZZ**  
with Art Good of KIFM 98.1  
Wednesday, February 19

**MARK MEADOWS** with the **PACIFIC HIGHWAY**  
Complimentary hors d'oeuvres 6:00 pm-8:00 pm.  
Jazz begins at 8:00 pm. Trivia Contest—win a FREE album.  
First 98 people receive a FREE Bahia Belle pass.  
No cover, no minimum.

EVERY THURSDAY  
**JAZZ DANCE NIGHT**  
with Mark Watson of KIFM 98.1 & Channel 10  
Thursday, February 13

**ELLA RUTH PIGGEE**  
Complimentary hors d'oeuvres 6:00 pm-8:00 pm.  
**Gemini Fashions presents their**  
**Fashion Auction starting at 6:30 pm**  
First 300 people qualify for monthly drawing.  
Dancing begins at 9:00 pm. No cover, no minimum.

FRIDAY THROUGH TUESDAY  
Dance to live entertainment 9:00 pm-1:30 am  
No cover, no minimum  
Appearing through March 31



**The Jets**  
Featuring Kenny Monril  
**VALENTINE'S DAY DANCE PARTY**  
First 100 ladies receive a FREE rose.  
\$1.00 Strawberry Margaritas.

EVERY SUNDAY  
**SUNDAY BRUNCH**  
On our patio overlooking the bay  
10:00 am-2:00 pm • All you can eat, \$6.95



Laine Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music. Thursday through Saturday. Jo Teanor, piano variety. Sunday: Ray and Laine Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music. Monday through Wednesday.

**Wrangler's Roost**, 1608 Mission Gorge Road, Mission Gorge. 280-6263. Sizz' Crazy country. Tuesday through Saturday. Hawke, country. Sunday and Monday.

**Your Palace**, 32282 Governor Drive, University City 453-4444. Jimmy Casero with vocalist Sharon Andrews, jazz. Thursday through Saturday.

## San Diego South

**Abbey Restaurant**, 2825 Fifth Avenue, Hillcrest. 291-4779. Lounge. Stu Shamus, jazz piano. 6-8 p.m., Tuesday through Thursday. Dining Room: Noel, harpist, plays Thursday through Saturday evenings, during dinner.

**Anthony's HarborSide**, 1335



FLESH FOR LULU, Friday, North Park Lion's Club

North Harbor Drive, downtown. 232-6358. Barker and the Classics. 85, contemporary. Wednesday through Saturday. Ella Ruth Piggee, jazz and blues. Tuesday: live music. Wednesday: call club for information.

**Artec Bowl**, Turquoise Room.

4356 Thirtieth Street, North Park. 283-3135. Sandi and the Classics. 85, contemporary. Wednesday through Saturday.

**Barnacle Bill's**, 1880 Harbor Island Drive, Harborside. 297-1673. Frank Decker.

contemporary. Tuesday through Saturday.

**Book and Candle**, 1250 South Avenue, downtown. 699-6800. Richard Slater, classical guitarist. Saturday evening.

**Cafe Angelique**, 2870 Fifth

Avenue (Fifth and Palm). Hillcrest. 692-3370. Bob Hart, classical piano. Wednesday, Thursday, and Sunday brunch, and performing jazz with Third Floor late Friday night. David and Francesca Savage and Friends, classical viola duets. Friday and Saturday.

**Cafe del Rey**, 1549 El Prado, Balboa Park. 234-8511. Willy Fidel, piano variety. Wednesday through Saturday and Sunday afternoon. Keith Limberg, piano variety. Tuesday.

**Cafe Vienna**, 779 College Avenue. 265-1446. Roland Klotz, zither music. Friday and Saturday. Johnnie H., accordion music sing-along. Wednesday, Thursday, and Sunday.

**The Co-Co Club**, 4383 University Avenue. 283-8213. Johnathan the Texas Flash, honoring variety requests. Friday and Saturday.

**Duck Masters**, 2051 Shelter Island Drive, Shelter Island. 233-2572. Old Ridge, country and music. Tuesday through Saturday.

**Doodles**, 4225 El Cajon

# HUMPHREY'S JAZZ by the bay

Humphrey's presents the best of the 'Late Nite' jazz as one of San Diego's hottest local bands performs on Humphrey's indoor stage!

**SUNDAY, FEBRUARY 16**  
Hosted by Art Good  
**ELLA RUTH PIGGEE 8:00-midnight**  
**MONDAY, FEBRUARY 17**  
Hosted by Mark Walton  
**ELLA RUTH PIGGEE 8:00-midnight**

Complimentary hors d'oeuvres 6:00-8:00 pm/drink specials  
Don't miss an exciting meeting!  
**NO COVER/MUST BE 21**

**HUMPHREY'S**

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# Baccharal

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THURSDAY • FRIDAY • SATURDAY

**AUTOMATICS**



**SATURDAY, FEBRUARY 15**  
8:00-PM JAZZ NIGHT  
hosted by PAT MARTIN

EVERY THURSDAY FROM 5:00 PM TO 9:00 PM • NO COVER

**BOY LESQUE DANCERS**



**SUNDAY, FEBRUARY 23**  
**THE LONG RYDERS**  
with  
**THE UNFORGIVEN**  
**THE BROKEN HOME**  
Tickets available at Baccharal and all Ticketron outlets

**WEDNESDAY, FEBRUARY 19**



**TUESDAY, FEBRUARY 25**  
**RONNIE MONTROSE**

Tickets available at Baccharal and all Ticketron outlets



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at the MANNIKIN every MONDAY and FRIDAY 945 Garnet Ave., Pacific Beach  
at CLUB MIX every THURSDAY 140 S. Sierra Ave., Solana Beach  
CLUB i-D/REVOLT-IN-STYLE 454-0856  
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**BEACH CLUB**  
Ocean Beach, California  
**TRIXX**  
Thursday-Saturday February 13-15  
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**PADRES OPENER**  
NCAA FINALS MONDAY 500 KENTUCKY DERBY  
TWISTED SISTER/DOKKEN 2/16 LUTHER VANDROSS 3/1  
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to have a great time!  
"Come Paint the Town Red" Confetti's  
**Valentine's Day Ball**  
Friday, February 14  
Starting at 5 pm  
Free VIP limo rides, courtesy Touch of Class • Carnations to the ladies 5 to 8 pm  
• Win free ski trips • Free lift tickets • Complimentary dinner buffet 5 to 8 pm • Beverage specials • Get married for a night at Confetti's Valentine Chapel — with "real" preacher! Come early. Party with the people who have a heart!  
**Confetti's**  
San Diego's most popular and ORIGINAL Fundraiser  
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10475 San Diego Mission Road • 563-0060 (3 blocks east of the stadium)  
Tonight:  
**FORWARD MOTION**  
Thursday, February 13-  
Saturday, February 15  
Join us for a fun Valentine's Day Party on Friday, February 14.  
Great Nostalgic Rock with  
**THE WANDERERS**  
Monday & Tuesday, February 17 & 18  
**STREET PAJAMA**  
Wednesday, February 19-  
Saturday, February 22  
**MAR DELS**  
Wednesday & Thursday, February 26 & 27  
Every Monday & Tuesday is  
**DOLLAR NIGHT**  
All well, wine & beer is \$1.00. Everything else is \$1.75. 8:00 pm till closing

**REFLECTIONS REFLECTIONS**  
presents  
"Food, Glorious Food"  
Complimentary International Happy Hour  
Hors d'oeuvres from 5 to 7 pm  
Monday — Tapas  
Tuesday — Chinese  
Wednesday — Mexican  
Thursday — Italian  
Friday — Roast Beef  
**Devocean**  
Tuesday-Saturday from 8:30 pm  
Special Valentine's Day Party  
Music by  
**The Jets**  
Friday, February 14  
**Sheraton-Harbor Island East**  
1380 Harbor Island Drive, San Diego

**TIM MAZE PRESENTS** FROM ENGLAND  
**FLESH for LULU**  
WITH  
**GARY HEFFERN & FRIENDS**  
**R.S. YOUR CAT IS DEAD • HAIR THEATRE**  
**VALENTINE'S DAY**  
FRIDAY • FEB. 14 • 8 PM • NORTH PARK LION'S CLUB  
3927 UTAH ST. — MUST BE 17 WITH I.D.  
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**BLACK TANGO • DAVE'S BROTHER PHIL**  
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**PETER AND THE TEST TUBE BABIES**  
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**JACKIE ROBINSON**  
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Boulevard, East San Diego, 283-6581. Piano bar. Paul Gregg. Tuesday through Saturday, 15th Glen, Sunday and Monday.

**Drowny Maggie's**, Thirty-first and University, North Park, 298-8584. Andrew Calhoun, original songwriter and recording artist. Thursday: The Perfect Cure, traditional music of the British Isles. Friday: the Paradise Street Band, Irish music. Saturday: Pico Sevilla and Rodrigo, concert flamenco guitar in solo and duets. Sunday: Old Time Host Night. Monday: Piko Theatre, dramatic comedy with audience

participation. Tuesday: Cathy Curtis, guitar and songbook. Wednesday.

**The Escape Lounge**, 421 University Avenue, Hillcrest, 295-8262. Eddie Gold, show tunes and contemporary music on the piano. Thursday through Saturday. Christie Rickert, contemporary and torch music. Sunday and Monday. Barbara Cadet, contemporary. Tuesday and Wednesday.

**Pai City/China Camp**, 2337 Pacific Highway, downtown, 525-0886. Harvey and the 52nd Street Jive, jazz, Thursday through

Saturday.

**Hamburguesas**, 4016 Wallace Street, Old Town (in the Bazaar del Mundo), 293-0584. Charlie Morse, contemporary. Friday and Saturday.

**Holiday Inn/Embarcadero**, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861. The Denise Jeter and Bob Morss Quartet, jazz, Tuesday through Saturday.

**Hotel San Diego**, 339 West Broadway, downtown, 234-0221. Harry's Bar. Live music, Friday

and Saturday. Call club for information.

**Humphrey's**, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-1577. Bruce McKeithen, piano variety. Tuesday through Friday happy hours. Michael Roub, piano variety. Wednesday through Saturday. Indoor stage. Ella Ruth Piggee, jazz and blues. Sunday and Monday.

**Imperial House**, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525. Wayne Jure, jazz, Tuesday through Saturday.

with the Imperial House Opera Singers, Tuesday and Wednesday. Wayne Jure and Hank Young, jazz, Friday and Saturday. Judy Dopke and Deborah Foster play variety music during the Thursday and Friday happy hours.

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 298-8066. The H Street Band, contemporary, nightly.

**Jim's Hickory Wood Barbecue**, 5312 El Cajon Boulevard, 286-8220. Talent show and host night with Elliott Hay performing everything from country to folk

and contemporary, 7:30 p.m., Wednesday.

**Jelly Budget**, 807 West Harbor Drive, Seaport Village, 233-4300. The Amber Band, contemporary. Thursday through Saturday. Barker and Ore, mirth and music, Wednesday.

**La Malon/Cafeteria**, 5368 Fifth Avenue, Hillcrest, 298-0119. Live music, Saturday, call club for information.

**Lucky Lady Club**, 455 Sixteenth

Street, downtown, 233-9391. Sights, Latin and Top 40, Thursday through Sunday. Los Rufi, Latin and Top 40, Monday and Wednesday.

**Mandolin Wind**, 308 University Avenue, Hillcrest, 297-3017. Big City Blues, blues and rhythm and blues. Tuesday through Thursday. The King Hiscut Blues, blues and rhythm and blues, Friday and Saturday.

**Mr. A's Restaurant**, 2250 Fifth Avenue, downtown, 239-1377.

Peter Robberecht, pianist, Tuesday through Saturday.

**New Generation Dance Club**, 1075 Elsworth Avenue (at Broadway), downtown, 234-0505. IV and the Shadows, rock. Glory House, rock, the Titties, rock, and E-Z Access, rock, Friday. Burning Bridges, rock. Seagun Alley, rock, and Rude Yinnie, rock, Saturday.

**O'Hungry's**, 2547 San Diego Avenue, Old Town, 298-0133. Ron Wheeler, contemporary. Thursday and Saturday.

**Our Place Pub at Nikisan's**, 2424 Fifth Avenue, Hillcrest, 232-1773. Coral Throat and Steve O'Connor, jazz, Friday and Saturday. Steve O'Connor and Ron Adler, jazz, Sunday.

**Papagayo Restaurant**, 861 West Harbor Drive, Seaport Village, 232-7581. Paradise (Greg Glover with Rand Kippi, keyboardist and vocalist performing everything from standards to contemporary. Wednesday through Saturday. Patrick's II, 428 F Street,

downtown, 232-3077. Pin Highways, Preservation Band, DracLand jazz, early evening. Thursday, live music. Friday and Saturday, call club for information. RUC and the Irish Beer Basket Band hosts a jazz jam session from 7:11 p.m. and the Blonde Bruce Band performs blues and rhythm and blues earlier. Monday, call for time; the Aubrey Pave Quintet, jazz, Tuesday and Wednesday. Reel Cadin, 4105 Taylor Street, Old Town, 295-5111. Two Pieces, Saxies and Saxies hits, Friday,



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9:30 PM TO 1:00 AM  
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THE NEW CRICKET'S LOUNGE  
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Thursday-Saturday & Tuesday & Wednesday  
**BLONDE BRUCE BAND** Blues & Boogie every Sunday 4-7 pm  
featuring Johnny Vau on the sax

Tonight, February 13, and every Thursday 5-8 pm  
**OUTDOOR BBQ**  
T-Bone steak (cooked to order), corn-on-the-cob, baked potato, all for only \$6.50.  
Enjoy all of this on our outdoor deck.

Join us on **Valentine's Day**  
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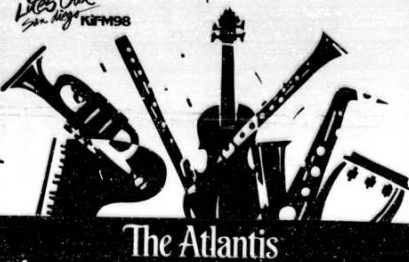
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and  
Bob Morss Quartet



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*Seafood Restaurant & Oyster Bar*

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Monday ..... Chili 'N' Fixin's  
Tuesday ..... Imported Sausage & Cheese  
Wednesday ..... Peel your Own Shrimp  
Thursday ..... Mexican Extravaganza  
Friday ..... Pizza and More Pizza

4:30 - 7:00 P.M.

**ADDED ATTRACTION:**

**"WILD ON WEDNESDAY"**

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Dancing Nightly • 8 p.m. - 2 a.m.

Free Parking



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John Anthony spins platters on Saturday.

John E. Lee's, 880 Harbor Blvd. Drive, Harbor Island, 9:15-10:30: Fortuna, Top 40 dance music, Thursday through Saturday.

Jodie O'Grady's, 3402 Adams Avenue, Normal Heights, 9-10:30: Eugene Karandine, variety, Wednesday, Bryan, Irish music, Thursday, Double Take, contemporary, Friday and Saturday, Robin Henkel, blues and jazz guitar, 3:30-7:30 p.m., Sunday.

San Diego Harbor Excursion, Harbor Drive and Broadway, 9:00-11:00: David Watson and the Gathering, contemporary, Friday and Saturday.

Friday and Saturday:

Sheraton Harbor Island, reflections, 1380 Harbor Island Drive, Harbor Island, 291-2000: Jaws, Top 40 dance music, Tuesday through Saturday; the Jets, vintage rock, Friday happy hour, Shepherd's Restaurant, Vicki McMaster, standards and pop from the Thirties to the Eighties on the harp, Wednesday through Sunday; Gail Dietrich, classical harp, Tuesday.

Smiley's Baseball Inn, 502 Fifth Avenue, downtown, 233-8519: David Preston, vintage pop, contemporary, and jazz, Thursday and Friday.

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 284-8466: The Pier Group, contemporary, Tuesday through Saturday.

T's, 2041 First Avenue, downtown, 234-0787: Live rock, Friday and Saturday, call club for information.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cole, contemporary, Monday and Tuesday.

Top of the Park Lounge/Bar, 525 Spruce Street, Hillcrest, 299-9002: Top of the Park, Daniel Jackson, pianist, 5-8 p.m., Wednesday through Friday; the Daniel Jackson Ensemble, jazz-blues fusion, Friday and Saturday; Paul Reisinger, pianist, Sunday brunch, and Tuesday happy hour, Labonte's, Diego Corrente, classical guitar, 6:30 p.m., Tuesday through Sunday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Us Band, rock, Thursday through Saturday; Sergeant

Slaughter, rock, Sunday.

Tuba Man's, 2551 University Avenue, North Park, 284-8466: The Pier Group, contemporary, Tuesday through Saturday.

Uptart Crew and Company, 835 West Harbor Drive, Seaport Village, 232-4855: Live music, Thursday through Saturday, call club for information; Airwaves, reggae, Wednesday.

The Whistle Stop, 2236 Fern Street, Golden Hill, 284-2845: Zo-voider, ambient industrial avant-noise, Sunday.

Yukon, 4278 University Avenue, East San Diego, 284-8310: Live music, Thursday through Saturday, call club for information.

### East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Dusty Beat, contemporary, Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area, 463-2263: Bill Craig, Irish and folk music, Wednesday through Saturday.

The Bonoodle Restaurant, 8320 Parkway Drive, La Mesa, 463-3600: Dale Pearson, contemporary music on the piano, Tuesday through Saturday; Jim Moore, piano variety, Sunday and Monday; Craig Jones, piano, 5 to 8 p.m., Tuesday through Saturday.

Ball and Bean, 699 North Second Street, El Cajon, 440-5757: Kicks, rock, Wednesday through Saturday.

Cafe Vid, 7353 El Cajon Boulevard, La Mesa, 466-7353: Platinum, blues, rhythm and blues, and vintage rock, Wednesday.

Carlos Murphy's Crossroads Center, 5500 Grossmont Center Drive, La Mesa, 468-9757: Tommy Rocker, comedy and music, Thursday through Saturday; the Star Party, recorded music and video audience participation presentation, Sunday and Monday; Hypnotist Marshall Sypher presents the Hypnotic Revue, Tuesday night at 9 and 11 p.m.; Ukiah, comedy and music, and Wednesday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday; Coyote, country, Sunday, closing lessons, Monday and Tuesday.

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2309: Wayne Steele, piano variety, Thursday through Saturday.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258: Jerry Burchard, piano variety, Wednesday through Saturday; Carol Crawford, contemporary, Sunday through Tuesday.

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444: The Belairs, vintage rock, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533: The Classics, Fifties and Sixties rock, Tuesday through Saturday.

Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-5568: Carl Spagnone, country, Thursday through Saturday.

Happy Days Car Hop, 9644 Camino Road, Spring Valley, 461-4757: Aaron Heart and Memphis Gold, Elvis impersonator extraordinaire, Friday; the Ducktail Revue, vintage rock, Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: Paydirt, country and contemporary, Friday and Saturday.

Kelly's Pub, 6344 El Cajon Boulevard, College area, 448-7072: Live music, Thursday through Saturday.

Lakeside Club, 9400 River Street, Lakeside, 443-8501: Martin Jaki and Country Drive, country, Friday and Saturday.

Legends, 2754 Alpine Boulevard, Alpine, 445-5545: Live music, Friday and Saturday, call club for information.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba, 766-4288: Live music, Friday and Saturday, call club for information.

Lorenza's, 596 Broadway, El Cajon, 442-9606: Alibi with Gerrie Woo, contemporary, Tuesday through Saturday; Pro Brigham's Preservation Band, Dixieland jazz.

Sunday and Monday:

Magnolia Mulvaney's, 8601 Magnolia Avenue, San Diego, 448-8520: The Beat Club, rock, Friday and Saturday.

Nite Owl East, 667 North Madison Avenue, El Cajon, 447-3854: The Blue Stripes, Top 40 dance music, Thursday through Saturday; Brag, contemporary, Sunday through Wednesday.

Old Wagon Wheel, 8646 Mission Gorge Road, San Diego, 449-6240: The Gold Dust Band, country, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007: Larcia, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9016: Dan and Terry, contemporary, Tuesday through Thursday; Alibi and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: The Horses, rock, Tuesday through Saturday; the Preservationists, rock, Sunday and Monday; Comedy Night with Carl La Bove, Thursday at 10 p.m. and midnight.

Pullman Pub, 7828 Broadway, Lemon Grove, 464-9284: Rock jam session with Spread Eagle, Thursday and Sunday; live music, Friday and Saturday, call club for information; Cow Jazz, country, swing, jazz, and rock, Tuesday.

Pizza Plus, 764 Yamacha Boulevard, El Cajon, 444-3300: Gary Ramsey, contemporary, Thursday; Three Speed, vintage rock, Friday; Hickory Ridge, blues, Saturday.

Radio Room, 5300 Broadway, Lemon Grove, 469-3337: Ron Martin, country, Friday and Saturday.

TNT Lounge, 63231 Imperial Avenue, Encanto, 293-2993: Live music, Wednesday through Saturday, call club for information.

Van Winkle's, 10055 Mission Gorge Road, San Diego, 449-0960: Crossfire, contemporary and country rock, Friday and Saturday.

## TIJUANA NIGHTLIFE

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Four-band equalization, balanced inputs, LED level indicators, internal reverb, three programmable auxiliary buses, and extensive channel and master patching are just a few of the outstanding features built into each of these units.  
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**YAMAHA REV-7**  
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6-channel, 4-track professional recorder. List \$1300.00  
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Limit one per customer.  
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Coupon  
**GUITAR STANDS List \$29.95 NOW \$12.95**  
Limit one per customer.  
Expires 2/18/86

Win Cody's Saloon, 240 West Main Street, El Cajon. 449-9247. Jam session, Thursday, musicians welcome; the Nomads, rock, Friday and Saturday.

## South Bay

**Bonita Casa Restaurant and Lounge**, 4475 Bonita Road, Bonita, 267-7700. Live music, Thursday through Saturday, call club for information.

**China Five Restaurant**, 569 H Street, Chula Vista. 426-5951. Juan Robles, contemporary, Tuesday through Thursday; the Palm Trio, contemporary, Friday and Saturday; East Coast, contemporary, Sunday and Monday.

**Country Bumpkin**, 1862 Palm Avenue, Imperial Beach. 429-1161. Gail Lee and Go for Broke, country, Tuesday through Saturday; live country, Sunday and Monday, call club for information.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach. 429-1161. Juan Robles, contemporary, Tuesday through Thursday; the Palm Trio, contemporary, Friday and Saturday; East Coast, contemporary, Sunday and Monday.

**Da Vinci's**, 626 E Street, Chula Vista. 427-8880. Tito and Augustine, contemporary, Monday through Saturday.

**Dock's Cocktails**, 317 Third Avenue, Chula Vista. 422-1566. Live music, Tuesday through Thursday; call for information; Wayne Gire, country, Friday and Saturday, Friday and Saturday.

**Hungry Hunter/Imperial Beach**, 1344 Palm Avenue, Imperial Beach. 423-0453. Dave South, contemporary, Friday and Saturday.

**Hutch's**, 1463 Palm Avenue, Imperial Beach. 423-0478. Grand Central Station, country, Friday and Saturday; free country dance lessons, 7 p.m., Saturday.

**Joe's**, 415 Broadway, Chula Vista. 429-8028. Louie and Louise, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

**La Mase**, 1441 Highland Avenue, National City. 474-3222. Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

contemporary, Friday and Saturday.

**Landmark Cocktail Lounge**, 2511 Sweetwater Road, National City. 475-7131. Four Star Country, country, Friday and Saturday; The Lanterns, 1223 Third Avenue, Chula Vista. 427-4200. NYX, rock, Thursday through Saturday.

**Little Las Vegas**, 1770 Palm Avenue, Imperial Beach. 424-3754 or 424-3755. Live and recorded ballroom dance music on San Diego's largest dance floor, Friday through Sunday call club for information.

**Marisol**, 1680 Broadway (at Main Street), Chula Vista. 429-8045. Los Lupes, Mexican cowboy music (música), Thursday; Coloso, Latino music, Friday and Saturday; Mosaico, salsa and Cumbia music, Sunday evening, with Los Lupes, early evening Sunday.

**Oasis Bar**, 1121 Third Street, Chula Vista. 426-2977. Rustin's Loose, country, nightly.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita. 478-3537. The Blonde Bruce Band, blues and rhythm and blues, Thursday, the Twonotes, rock, Friday and Saturday.

**Zorilla's**, 603 Palmer Street, Chula Vista. 425-1626. La Bapula,

Latin music, Thursday through Sunday.

## PERFORMERS

Performers listings are compiled by Ron Jennings. If you wish to be included, please call 265-9362 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## Rock & Roll

**The Accessories: Spirit**  
**The Agents: Red Couch Inn**  
**The Great Allstars: Bonelli's Back Room**  
**The D.T.s: Spirit**  
**The Ducktail Beavers: Happy Days Car Hop**  
**The Echoes: Tequila Flats**  
**The Exiles: The Normandy**  
**E-Z Access: New Generation Dance Club**  
**Flywell: Backchannel**  
**The Force: Narajo Inn, Whiskey Flats**  
**Four Eyes: Joe Murphy's**  
**Francis: Many Mows, Whiskey Flats**  
**Freewill: The Normandy**  
**Gloxy House: New Generation Dance Club**  
**Headbush: Barbary's, Narajo Inn, Tequila Flats**  
**Aaron Heart and Memphis Gold:**

**Little Las Vegas: 1770 Palm Avenue, Imperial Beach. 424-3754 or 424-3755. Live and recorded ballroom dance music on San Diego's largest dance floor, Friday through Sunday call club for information.**  
**Marisol: 1680 Broadway (at Main Street), Chula Vista. 429-8045. Los Lupes, Mexican cowboy music (música), Thursday; Coloso, Latino music, Friday and Saturday; Mosaico, salsa and Cumbia music, Sunday evening, with Los Lupes, early evening Sunday.**  
**Oasis Bar: 1121 Third Street, Chula Vista. 426-2977. Rustin's Loose, country, nightly.**  
**Old Bonita Store Restaurant: 4014 Bonita Road, Bonita. 478-3537. The Blonde Bruce Band, blues and rhythm and blues, Thursday, the Twonotes, rock, Friday and Saturday.**  
**Zorilla's: 603 Palmer Street, Chula Vista. 425-1626. La Bapula,**

**Claude Coma and the Ives: Spirit**  
**The Clue: Bahia Hotel, Mow**  
**Mojo's**  
**Crystal: Dance Machine**  
**Curve Line: Spirit**  
**Dark Ryder: Spirit**  
**Dr. Slim Peru and the North County Allstars: Bonelli's Back Room**  
**The D.T.s: Spirit**  
**The Ducktail Beavers: Happy Days Car Hop**  
**The Echoes: Tequila Flats**  
**The Exiles: The Normandy**  
**E-Z Access: New Generation Dance Club**  
**Flywell: Backchannel**  
**The Force: Narajo Inn, Whiskey Flats**  
**Four Eyes: Joe Murphy's**  
**Francis: Many Mows, Whiskey Flats**  
**Freewill: The Normandy**  
**Gloxy House: New Generation Dance Club**  
**Headbush: Barbary's, Narajo Inn, Tequila Flats**  
**Aaron Heart and Memphis Gold:**

**Happy Days Car Hop**  
**The Hostess: Old Del Mar Cafe**  
**The Heroes: Park Place**  
**Ipsa Facta: Lehi's Greenhouse**  
**The Jaks: Catamaran Hotel**  
**Sharon Harbor Island**  
**Kicks: Bull and Bear**  
**La La Hachon's Cantina**  
**The Look: Dance Machine**  
**The Mar Del: Billy Up Tavern**  
**Marjorie: Spirit**  
**Miss D'Monari: Vita Entertainment Center, Mary's by the Pier**  
**Mr. Salari: Spirit**  
**The Models: Tequila Flats, the Normandy, Club Chalk**  
**The Nomads: Win Cody's**  
**Notice to Appear: Old Pacific Beach Cafe, Thon Pub**  
**NYX: The Lanterns**  
**The Paladins: Billy Up Tavern**  
**Platinum: Cafe 1st**  
**Private Domain: Paradise Ray**  
**The Procrastinators: Park Place, Narajo Inn**  
**Quest: Red Couch Inn**  
**Red October: Spirit**

**The Reunited: Spirit**  
**The Resistance: Spirit**  
**The Rhythm Method: Red Couch Inn**  
**Ruby Banz: Fireside Lounge**  
**Rockola: Jolly Roger/Soloma Beach**  
**Rude Vinsale: New Generation Dance Club**  
**RV and the Shadows: New Generation Dance Club**  
**Scarlet: Old Del Mar Cafe**  
**The Sciences: Spirit**  
**Sejors: Spirit**  
**Sergeant Slaughter: Trojan Horse**  
**The Serious: Club Chalk**  
**Prison Smith and the Crocodiles: Billy Up Tavern**  
**The Spad Brothers: Hotel Del Coronado**  
**SRO's: Vita Entertainment Center**  
**The Standards: Spirit**  
**Street Choir: Lehi's Greenhouse**  
**Sven-Erik and the E Ticket**  
**Buller's: Spirit**  
**Seagun Abbey: New Generation Dance Club**

**The Baja Strings: New Old East**

**Tech: Halcyon**  
**The Thompson Brothers: Old Del Mar Cafe**  
**Thin: Spirit**  
**Three Speed: Plaza Plus, El Cajon**  
**Trixx: Beach Club**  
**The Twentieth Day: Spirit**  
**The Twonotes: Old Bonita Store Restaurant**  
**The Us Band: Trojan Horse**  
**The Woolly Bullies: Mary's by the Pier**

**Barber and Orr: Anthony's Harboride, Jolly Roger/Support Village**  
**Bandy Beecher: Mexican Village**  
**Dusty Bear: Antonio's Hacienda, The Leo's Mission Garage**  
**Bones: Hotel Escondido**  
**Bruce Nite: Old East**  
**Jerry Burchard: Dock's Landing Lounge**  
**Callahan and Callahan, Best of Friends: Blue Bayou Lounge**  
**Tony Carman: El Corral Casablanca with Judy Ames: Mira Mar**  
**City Lights: Joe's**  
**Norman Clifford and Frankie Ferlin: Victor's**  
**Ray and Laine Correa with Bert Miller: The Wellhouse**  
**Blag Casey: Mulhoney's/Commodore and Escondido**  
**Judy Ames: Mira Mar**  
**Dean Amick and the E Ticket**  
**Buller's: Spirit**  
**Seagun Abbey: New Generation Dance Club**

**The Baja Strings: New Old East**

**The Reunited: Spirit**  
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**The Rhythm Method: Red Couch Inn**  
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**Trixx: Beach Club**  
**The Twentieth Day: Spirit**  
**The Twonotes: Old Bonita Store Restaurant**  
**The Us Band: Trojan Horse**  
**The Woolly Bullies: Mary's by the Pier**

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**Dean Amick and the E Ticket**  
**Buller's: Spirit**  
**Seagun Abbey: New Generation Dance Club**

**Barber and Orr: Anthony's Harboride, Jolly Roger/Support Village**  
**Bandy Beecher: Mexican Village**  
**Dusty Bear: Antonio's Hacienda, The Leo's Mission Garage**  
**Bones: Hotel Escondido**  
**Bruce Nite: Old East**  
**Jerry Burchard: Dock's Landing Lounge**  
**Callahan and Callahan, Best of Friends: Blue Bayou Lounge**  
**Tony Carman: El Corral Casablanca with Judy Ames: Mira Mar**  
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**Norman Clifford and Frankie Ferlin: Victor's**  
**Ray and Laine Correa with Bert Miller: The Wellhouse**  
**Blag Casey: Mulhoney's/Commodore and Escondido**  
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**Buller's: Spirit**  
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Winners determined by audience response. Call evenings for details.

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BEGINS FEBRUARY 6 THURSDAYS 10:00 p.m.

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\* Winners based on audience response

\* Seeking the Best: Comedians, Dancers, Jugglers, Magicians, Single or Duo Musicians & Singers (Dream Maker music systems available as back up)

\* Sign up any evening or call for information

\* Local Talent Agents have been notified of this contest and may be present.

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Dance to the original sounds of Crystal T's

Dance contest at 10:30 p.m.

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**Crystal T's Emporium**

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Be the best buyer on fashionable women's attire. Two shows - 10 and 11 p.m.

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Les McCann: Elario's  
Max Meadows: Catamaran Hotel  
Paul Montano: Old Pacific Beach Cafe  
New Shores: Chuck's Steak House, Old Pacific Beach Cafe, Old Lehi's Greenhouse, Del Mar Cafe  
Steve O'Connor and Ben Ogden: Our Place Pub at Miklan's  
Ella Roth Plagues: Anthony's HarborSide, Catamaran Hotel, Humphrey's  
Sta Shames: Abbey Restaurant  
Southside: Hatt Island Hotel  
The Sugar Trio: La Jolla Brouillette, Cogan House  
The Then and Now Trio: Elario's  
Third Floor: Cafe Angelique  
Coral Thuet and Steve O'Connell: Our Place Pub at Miklan's  
Tobacco Road: Belly Up Tavern, Old Time Cafe

## Everything Else

Eric Anderson: singer-songwriter, Old Time Cafe  
Johnnie B.: accordion music sing-along, Cafe Visions  
Barker and Orr: mirth and music, Jolly Roger Seafood Village, Anthony's HarborSide  
B.C. and the Irish Beer Bucket Band: hosting a jazz jam session, Patrick's II  
Andrew Calhoun: songwriter, Droug Magpie's  
Dan Connor: variety music and originals, Silver Fox Lounge  
Roy and Laine Correa with Bert Miller: swing, pop, nostalgic, and contemporary dance music, the Wellhouse  
Diego Corrales: classical guitar, Top of the Park  
Bob Corwin: pop classics on the piano, Top of the Cove  
The Red Credit Band: oldies, Rancho Bernardo Inn

The Crescendos: big band dance music, San Luis Rey Dancers  
Golf Course Country Club: Cathy Curtiss: singer-songwriter, Droug Magpie's  
Ed Ellis and Tapestry: jazz, nostalgic blues, and contemporary, Sandtrap Lounge  
Elvis Excitement with Aaron Heart and Memphis Gold: Elvis Presley impersonator extraordinaire, Happy Days Car Hop  
Catherine Espinoza: harp music, Old Time Cafe  
Pame Connections: audience participation recorded music sing-along presentation, Carlos Murphy's Quivira Basin  
Forecasts jazz and rhythm and blues, Rusty Pelican  
The Power of Us: new and group vocals, Standard Hotel  
Patti Glenn: piano bar, Dookies  
Paul Gregg: piano bar, Dookies  
Mel Hallman: classical guitar

Upstart Crow and Co.: Salome Beach  
Bob Hart: classical piano, Cafe Angelique  
Eileen Hays: hosting a talent show and host night and performing everything from country to folk and contemporary, Jim's Hickory Wood Barbecue  
Steve Hudson: comedy and music, Monterey Whaling Company  
Roland Klotz: zither music, Cafe Vinnas  
Kathy Lloyd: contemporary harp, Pavilion Lounge, Vicount Hotel  
The Dick Lopez Trio: swing, contemporary, and vocals, Standard Hotel  
Bob Madlock: piano and vocal variety, Babia Hotel, La Valencia Hotel  
Bruce McElthorn: contemporary, Top 40, and variety piano with vocals, Judson's, Humphrey's  
Vicki McEaster: standards and

pop from the Thirties to the Eighties on the harp, Sheraton Harbor Island  
Jerry Melnick: standards, movie tunes, originals, contemporary, and jazz music on the piano, Steamer's  
Moskato: salsa and cumbia music, Martini  
Joel Nash: piano show tunes, Mille Fleurs  
Norel: harpist, Abbey Restaurant  
Oki Ridge: comedy and music, Deck Masters  
Paradise (Greg Glover and Karol Kipp): keyboards and vocals performing everything from standards to contemporary, Papagayo's Seafood Village, Top Lee's New Mesa  
Dale Pearson: piano variety, Bonodicks Restaurant  
Eddie Preston: vintage pop, contemporary, and jazz, Smedley's Baseball Inn  
Peter Hobberechts: pianist, Mc. A's Restaurant  
Tommy Rocker: comedy and music, Carlos Murphy's/Crossmont Center  
David and Francesca Savage: classical music on bassoon, viola, and flute, Cafe Angelique  
Paco Sevilla and Rodrigo: concert flamenco guitar in solo and duets, Droug Magpie's  
Sharon: singing with piano accompaniment, Gourmet Lounge  
Richard Slayter: classical guitar, Cafe on the Bay, Book and Candle  
The Spud Brothers: comedy and music, Hotel Del Coronado  
Star Party: recorded music: audience participation show: Carlos Murphy's La Jolla  
Jo Treason: piano bar, Springfield Hagan Horke, the Wellhouse  
Ukiah: comedy and music, Carlos Murphy's/Crossmont Center  
Lois Wheeler and Rosalind Roberts-Richards: piano and flute duets, Bookworks/Pamplin Coffeehouse  
Zo-Volder: ambient industrial avant-noise, the Whistle Stop

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CHULA VISTA 520 Broadway Ave. manager: Denise	ENCINITAS 131 N. El Camino Real manager: Julie	PACIFIC BEACH 1321 Garnet Ave. manager: Marian	



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**BIRDS**) But at the same time there is no curb on Spielberg's rampant sentimentality and there is as always a sort of noble pouring emphasis in the storytelling. Indeed there is more emotion than story, and you can nearly lose sight of the Alice Walker narrative beneath the muscle flexing low angles, sideways-gliding tracking shots, eerily-beautiful close-ups, hundreds-mile-an-hour focal changes and other assorted technical methods of saying "hey, look at me!" With Whoopi Goldberg, Danny Glover and Margaret Tully, 1985 • Flower Hill Cinema, Uniscreen Mall, North Oceanic City 6700a (Burlingame), Rancho Bernardo 6700a (San Marcos) or LA Farenheit 7000 (Horton Plaza 7; University 7; Civic Centre)

**Day of the Dead** — Those who thought the indoor shopping mall in *Meltdown* of the DEAD was a metaphor for America might perhaps be equally happy with the underground bunker cum missile silo here. Those who thought the shopping mall was a good place to hide out from a plague of zombies, with a lot of helpful survival possibilities, will have less to be happy about. And those who thought the game was the main thing (as it was in fact) in the original NIGHT OF THE LIVING DEAD will need to be patient, because the emphasis this time is on wifling between military and civilian survivors. But still have a handy ending. DUSK OF THE DEAD smoozes Lou Castille, Terry Alexander, Richard Liberty, directed by George A. Romero 1985 • UJL Warehouse 6, 3714 and 15 midnight

**The Delta Force** — Chuck Norris isn't an actor, he's a counter-terrorist director by Minuaran Golan (Acid Drive In; Aero Drive In; Balboa Center at Cinema; Flower Hill Cinema; Horton Drive In; La Jolla Village, New Valley Drive In).

## MAKEUP COMPETITION

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Directed by MICHEL MARCELLO DAMON  
Produced by MICHEL MARCELLO DAMON  
Screenplay by MICHEL MARCELLO DAMON  
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**Down and Out in Beverly Hills** — based loosely on Renzo A. BOLDI. SAVED FROM DROWNING, this is Paul Mazursky's second attempt at a transatlantic transplant; the first was WILLIE AND PHIL from Tulliaut's JULES AND JIM! — and better luck this time. In fact, better luck than the original. The anarchic vagabond and his bourgeois home he invades and treats them more specific and less sentimental than in Renoir's. The vagabond is perhaps too much so, with too much power and impact... mysterious stranger in TOPIKA.

Gaiety, no mindless holds its own as subject matter, even upstages the vagabond as the movie's real protagonist. This is only what is expected, since Mazursky, who wrote there surely knows Beverly Hills better than he knows the homeless.

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bad news  
is they have  
18 months  
to have a baby.

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THEY FALL (as in "the bigger they come..."), which dealt directly with the subject of the	animal?" "No," responds Manny Mannheim (or, in short, Man).	With Bob Hope, you were never so sure. 1985	for
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focused and probing, and the anger of a man who has been rebuffed, blushing, uncommunicatingly sincere. Amy MacKean, as the married daughter of a man in middle crisis, makes a superbly understated impression with some unmitigated anger. And Ellen Burstyn, as the wronged wife, comes on strong in the second half — for instance when winning \$100 at bingo or being the guest at the beauty shop after her night at a male strip club. The film is a triumph of the understated that was there to be taken. With Anne Margret, Aly Sheedy, Brian Keith and Stephen Macht, directed by Bud Yorkin. 1985. (Century Turn, from 214)

**When Father Was Away on Business** — Post-World War II drama from Yugoslavia, directed by Emir Kusturica. (Cine. Int'l. 214)

**White Nights** — Taylor Hackford's *Goodbye, Mr. Tallyho*, made well outside the spirit of detente, tells of a star Soviet ballet dancer and a celebrated

[illegible]

however, by Jerzy Skolimowski, a renowned ethnograph director in his own

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- **\$10.<sup>00</sup> OFF** any office visit
- **FREE** flu vaccine (when indicated)
- **\$25.<sup>00</sup> OFF** complete physical examination

Including: E.K.G., chest x-ray,  
complete blood tests & evaluation

Initial visit only.

*Just come by or call for an appointment*

**E+TRA CARE**  
**281-8988**

Hours: 9 AM to 8 PM Mon-Sat  
*Physician on call 24 hours a day, 7 days a week.*

*Offer good at any of our four locations:*

<b>El Cajon</b> 778 Jambula Rd. 579-1383	<b>Santee</b> 9011 Mission George Rd. 448-3941	<b>National City</b> 1615 Sweetwater Rd. 475-8477	<b>San Diego</b> 3811 El Capitan Blvd. 281-8988
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*1/NA. Mastercard and Medicare. Med-Cal and most major insurance plans accepted.  
Seniors Medicare Assignment Accepted*

***Injured at Work?***



*Dr. Nancy B. Gold*

*We frequently see individuals who have been hurt on the job. We give them immediate care that includes a complete and thorough examination since our goal is to get an injured worker back on the job as quickly as possible. If members . . . covered work injury care is paid for by compensation insurance so if you're hurt don't take chances. If you fall or strain something call for immediate care.*

**Family Practice of Chiropractic • Nutrition  
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**Open evenings and Saturdays • 24-hour emergency**  
2811 Carrizno del Rio N., Suite 209, San Diego  
Across from LaBri's Luncheonette

**President's Day SPECIAL**  
4 DAYS ONLY... THURS., Feb. 13 thru MON., Feb. 17  
**ENTIRE STOCK!**  
**MARIKA Cotton Tights**... REG. \$17

**12.99**  
STRIPED AND FOOTLESS... BLACK, GREY,  
WHITE, PINK, AND OTHER FASHION COLORS.

*the new in town!*

**Ballerina Boutique**  
COLUMBIA, SOUTH CAROLINA  
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SALES LOCATIONS: Columbia (Lancaster Center), S.W. 10th Ave. • MOUNTAIN VIEW • Mountain View Center  
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COLUMBIA • Columbia (University Mall) • Columbia (University Mall) • Columbia (University Mall)



# San Diego's Mobile Electronics Giant

We've got it all in mobile electronics

Together, with such sophisticated electronics, we help create a far more enjoyable, secure and efficient driving environment for you.



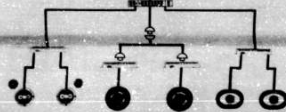
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PERFORMANCE • ADVICE • SERVICE • PRICE

Compact Disc Players



Widest Mobile Security Selection Available



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Motorola 8000s  
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5-year parts and labor warranty with professional installation

Johnson 1154  
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**THE "1985 NATIONAL DEALER OF THE YEAR"**  
(This prestigious award is a San Diego first for a locally based dealer as chosen by U.S. Business Press/Playboy)

**SERVICE DEPARTMENT**  
We offer factory authorized in or out of warranty service. For service call 563-4005.



PROFESSIONAL CAR STEREO/ALARM/CELLULAR  
PHONE INSTALLATION • 7 LOCATIONS • 7 DAYS A WEEK

## WE CUSTOM INSTALL HIGH FIDELITY

Exceptional products are only a part of the picture. Mad Jack's offers unsurpassed service support. We offer installation at all 7 locations 7 days a week backed by an installation lifetime guarantee. Our special design and installation centers test product concepts and special installation techniques, with thorough quality assurance demands on all finished systems. Mad Jack's technical facility processes repairs quickly and correctly. Call about our 1-day service on most major brands.

## WHO ELSE OFFERS A 5-YEAR GUARANTEE?

Mad Jack's gives you a 5-year parts and labor warranty on Alpine, JVC, Linear, Blaupunkt, when professionally installed by Mad Jack's.

## PROTECT YOUR SOUND INVESTMENT WITH TOTAL VEHICLE SECURITY

Mad Jack's stocks a broad range of alarms and accessories: keyed, keyless, infrared, ultrasonic, paging and so on. All designed with one thing in mind, to give you "total vehicle security." At Mad Jack's we are committed to making you, the customer, satisfied. So all back and hear the difference undistorted sound, brilliant clarity offered from Mad Jack's, the mobile fleet professionals.

## WE'VE GOT THE ULTIMATE HIGH PERFORMANCE CAR AUDIO SYSTEMS. SYSTEMS FROM \$60 TO \$4,000

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## How to Place Free Classifieds

**FREE CLASSIFIED ADS** are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party is eligible for free placement. All ads must be typed on a 3x5 card (typed inside newspaper) and placed in the classified section. Free classifieds are limited to 25 words or less. Ads of more than 25 words cost \$1.00 per additional word, and payment must be submitted with ad.

**LATE CLASSIFIEDS.** Private parties and nonprofit organizations may place classifieds over the phone or at the Reader Office at the rate of \$1.00 for 25 words or less plus \$1.00 per extra word.

**MAILING DEADLINE.** Free classifieds must be mailed to the address below and must be received by 8 a.m. Thursday, one week prior to the date of publication.

**WALK-IN DEADLINE.** Paid classifieds can be brought to the Reader Office at 1615 State Street, downtown San Diego, Monday through Friday, 9 a.m. to 5 p.m.

**PHONE DEADLINE.** Paid ads may be placed over the telephone before 9 p.m. Monday through Friday, 9 a.m. to 5 p.m. Monday through Friday.

**THE READER** reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

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**BUSINESSES** (including paid services or functions) and ongoing parties may request space in advance for classified ads. Paid classifieds may run for any consecutive number of weeks provided payment is received.

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**MasterCard, Visa**

**235-8200**

(Do not call this number regarding fee classifieds)

## For Sale

**AWESOME CLASSIC** By Chevrolet. Great looking, all-steel, low-mileage, 1965 Chevrolet. Call for more info. 235-8200.

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in mowers, kitchen utensils,

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Choose from 10 authentic Mexican combination dishes. Expires February 27, 1986 with coupon.  
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With celery stick and homemade  
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