

SCIENCE FICTION IS A FACT



Book reader at the ConQuisidor sci-fi convention

The two young men were dressed in Gestapolike uniforms, complete with military hats, boots, and black-leather pistol holsters. They introduced a resolution that favored Die Weltbund—their home planet. The representative from the Legion of Dynamic Discord, who was wearing a bright blue silk outfit, a blue cape, and a green felt hat with an enormous green feather in it, helped to vote the resolution down. A dark-haired woman in a red chiffon robe and red leotard smiled enigmatically through the proceedings, while another young man, ostensibly dressed like a normal human being in a sport shirt and blue jeans, tried to speak in a computer voice and referred to himself as BOHB

from Alpha Complex. But that, too, was okay, according to the moderator. "You can represent any planet or universe as long as it's real or from a published work," she explained. "We just don't want people making up their own universes."

This was the Outer Space Model United Nations, one of the more colorful events at the recent ConQuisidor science-fiction convention at the Italia Hotel, which also featured seminars on extraterrestrial creatures and interstellar civilization. The model U.N. was held the same day that Dennis Conner and the America's Cup returned triumphantly to San Diego, but the minds of those who attended were about as far

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By Gordon Smith

Photographs by Craig Carlson

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Strike Up The Bandwagon

As I left work last night, I overheard two of my coworkers discussing the January 29 *Reader* article titled "Death in Oceanside," concerning the beating death of a fifty-five-year-old homosexual. The discussion ended when I made the following remark: "I would have given the marine money for killing the homo. He should have been snuffed out years ago, when his tendencies first appeared." "X," I thought out my response. "X," I think your response reveals deeply suppressed homosexual tendencies that have caused you severe psychological problems. This suppression of your true nature has produced in you a hatred (which is really jealousy) of practicing homosexuals as severe as that you have degenerated into a spiteful, racist reptile. Unfortunately, a college education at the pitiful school for technicians which you attended was incapable of turning you into a human being. Garbage in, garbage out." Those words were easier thought than said, however, and I remained off into the weekend, feeling guilty for not having defended an increasingly endangered minority. The beginning stages of a human-rights movement are the most difficult, for it takes courage to be one of the few who speak up for what is right. Hopefully, in a more enlightened time, even Anita Bryant will jump on the bandwagon.
David Hooper
Mission Beach

LETTERS

The *Reader* welcomes letters for publication. Address them to *Letters to the Editor*, Box 68083, San Diego, 92128. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

A Sad Diservice

I was sorry to see that an otherwise interesting and apparently factual report on the number of Oceanside homicides involving gay victims was sullied by the gratuitous inclusion of one brazenly cheap shot and one misleading quotation attributed to a prosecutor.

The cheap shot: You scream at the top of one page that in the corridors of the D.A.'s office, prosecutors "snickered" and referred to the brutal homicide case as an "ecological killing." The term "ecological killing," while perhaps intelligent and unfortunate, is not unknown to police, prosecutors, and the press. I am informed, however, that it simply was not used by any prosecutor with respect to this case, a case which your very story demonstrates was vigorously pursued and aggressively prosecuted. The lurid remark carries with it the implication that prosecutors don't take the murders of homosexuals seriously, and that is simply untrue. Indeed, every one has been taken to the limit of our evidence and the law, and any suggestion to the contrary, even if unintended, is most unfortunate.

The misleading quote: Your reporter quotes Chief North County prosecutor Paul Walden at the defendant's bail review hearing as making a "startling revelation" that "unnamed public officials who had been involved with the case" (your words) had said "this wasn't really that big a deal because the victim was a homosexual." The clear implication is that some meddling public officials or officers in San Diego influenced bail setting.

Not true. As your reporter shows or should have shown, the "unnamed public officials" were from Georgia — a sheriff and a senator from the defendant's home state, who didn't know the facts of this case from a pickle. Walden then went on to state to the court our vehement opposition to their callous comment.

Prosecutors in this county work very hard to bring to justice all persons who unlawfully kill their fellow man, no matter what walk of life the victim chose to tread. Any country attorney is a sad disservice to those prosecutors and to those victims.
Steve Coory
Special Assistant to the District Attorney
County of San Diego

Very Depressing

I do not need your paper on a regular basis, but I do enjoy it when I can. I just finished reading your cover story in the January 29 issue, "Death in Oceanside." It has left me wondering, Why? Why print a story about a sad event that happened almost four years ago? My only explanation can be you're doing a series on deaths or homicides, and I missed a few articles. I have no prejudices against homosexuals or minorities, but what about current events in San Diego? Surely you could have found a better cover story. What a tragic waste of David Smith's life and a waste of my time spent reading his story.

If not for the fact I'm a native San Diego and have read your paper for many years, I might not pick up another copy!
Dorrie Lane
Mini Mesa

The True Perpetrators

I was struck with horror after reading your cover story "Death in Oceanside." It is with profound gloom and concern that we witness in our time various officials representing state and religious offices who condone violence and preach the kind of intolerance that breeds hatred, all in the guise of righteousness. These people are the true perpetrators of injustice.
Alan Bittner
Ocean Beach

Perchaps

Excellent article by Bob McPhail ("Death in Oceanside"). Keep up the good work. Perhaps it is time to go after the real hate mongers who preach from every pulpit. I dare you to attack organized religion!
Bud Dean
Oceanside

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CITY LIGHTS

IS THAT A PROUST IN YOUR POCKET?

BY PAUL KRUGER

"Theft or mutilation of library material will result in criminal prosecution," warns the large yellow sign at the exits of San Diego State University's Malcolm Love Library. But a succinct caveat like "Use a backpack, go to jail" might be a more accurate and effective deterrent to library thievery. Since October 1985, at least two SDSU students have spent a night in county jail, paid fines, and been put on probation for trying to smuggle books and magazines from the campus. More than eighty other SDSU library users arrested on book theft or mutilation charges in the past sixteen months have already appeared or received notice to appear in San Diego

municipal court, where a conviction or guilty plea generally brings three years probation and a \$250 fine. Those violators also face a one-year disciplinary probation levied by SDSU's office of judicial procedures.

The crackdown was instituted when SDSU administrators decided that lenient penalties — including warnings and campus probation — simply weren't stopping library abuses. Complaints from students who discovered that the journal or magazine articles or the crucial pages of books they needed had been ripped from the bindings were averaging thirty a week, and librarians were logging fifty reports of stolen books weekly. "The problem of theft and mutilation was so bad that we simply were forced to take more drastic action," recalls Beverly Berry, the library's circulation desk supervisor.

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GROUPS

BY BRAE CANLEN

San Diego County has at least 253 self-help groups in which people meet regularly to discuss common problems and experiences. Below is a partial list of local groups on file with the San Diego Mental Health Association and the Self-Help Center in Los Angeles.

Disabled Gay Men's Support Group
Second Self (transsexuals)
Sexually Compulsive Men (San Diego AIDS Project)
Gay Youth Alliance
Sage of California (elderly gay men)
Parents and Friends of Lesbians & Gays
Moms of Toddlers
Mothers of Twins Club
Empty Cradle (miscarriages and infant death)
Parents of Williams Syndrome (elephantine facial features)
Hydrocephalus Parents Support Group (enlargement of the skull)
Prader-Willi Foundation Parent Group (insatiable appetite caused by faulty metabolism)
Tough Love (teen-agers and parents who don't get along)
Parents of Murdered Children SLAM (parents of molested children)
Parents, Daughters, Sons United (perpetrators and victims of incest)
Stepfamily Association
Divorced, Separated Catholics
Expressions Singles Discussion Group (stresses of single life)
H.E.I.F. (herpes)
Single Classical Music Lovers Over 40
Alopecia Aareta Foundation (hair loss)
Ileitis/Colitis Foundation (intestinal disorders)
Women for Sobriety



Head Injury Foundation
Make Today Count (life-threatening illness)
Candida Albicans Study Group (yeast infections)
Undeclared Club (interaction between the disabled and nondisabled)
Wheelchair (wheelchair dancing group)
Amputees in Motion
Braille Social Club of Escondido
Multi-Handicapped Blind Foundation
Vet Center Rap Groups
Vets Stop Smoking Program
Vietnam Veterans of San Diego
Triple Threat Group (drugs, alcohol, and readjustment)
Nurse to Nurse (alcohol and drug abuse among nurses)
Alcoholics for Christ
Male Rape Victim Support

Group
Women Seduced by their Therapists
Caregivers-Respite Care (caring for the elderly or disabled)
Daughters of Prostitutes
DES Action (children of mothers who took the drug DES during pregnancy)
Premenstrual Syndrome (PMS) Support Group
Environmental Illness Association (environmental or chemical sensitivities)
Neurofibromatosis Foundation (skin bumps caused by benign tumors)
Sexualities Anonymous
Overeaters Anonymous
Pill Addicts Anonymous
Emotions Anonymous
Parents Anonymous
Families Anonymous
Suddenly Alone Anonymous

auxiliary's founder and mother figure. Some women reportedly cried over the death of the symphony, and others asked if the Oscar de la Renta spring collection would still be appearing.

Auxiliary president Shirley Rubel admits that the famous designer should get partial credit for the big draw: 740 women (some with husbands in tow) came to the luncheon/show at the Hotel Inter-Continental. But she points out that half the attendants bought seventy-five-

dollar "patron" tickets, when they could have paid the regular admission of thirty-five dollars. The money raised by the auxiliary goes into the budget of the symphony association, which likewise has not disbanded. The auxiliary, which began in 1949 as the Women's Committee of the San Diego Symphony, now has ten chapters throughout the county. Rancho Bernardo, Rancho

(continued on page 34)



Fashion, fundraising, and a defiant orchestra

CITY LIGHTS

NAME THOSE BOYS

BY BOB MCCHILL

It has been more than three months since three teen-agers from the Encinitas area, clad in military-style garments, opened fire with pellet pistols, a rifle, and a handgun on a group of six Mexicans eating lunch behind the San Diego United Methodist Church on Encinitas Boulevard. Since the November 18 incident, in which one man was slightly injured when a .22-caliber bullet grazed his shoe, the three seventeen-year-old boys, all students at San Diego High School, have been brought to justice for their crime. Each member of the youthful trio pleaded guilty to assault with a deadly weapon, and each received an eight-month sentence to be served at a juvenile detention center in Campo.

Case closed? Not by a long shot. The Citizens, a 25,000-circulation weekly that serves Encinitas, Solana Beach, and Del Mar, wants to know the identities of the youthful commandos — information that, so far, has been barred from release to the public by the juvenile court. It is the position of the Citizen that state law makes the youths' identities a



Panela Wilson: "There is a lot of anonymity."

matter of public record because of the nature of their crime. Citizen reporter Pamela Wilson, who has covered the case from the beginning, entered a section of the California Welfare and Institutions Code that she as well as her editor believes requires disclosure of

the names. The section, added to the law in 1981, removes from the protection of anonymity the names of juveniles who commit certain serious felonies, including murder, attempted murder, rape, and violent assaults using dangerous weapons.

Wilson brought the law to the attention of the district attorney, who in turn brought it to the attention of San Diego juvenile court presiding judge Judith McConnell. McConnell concluded that a standing juvenile court order prohibiting the release of all juvenile

A JUNGLE OUT THERE

BY THOMAS E. ARNOLD

From the back yard of his home on Via Carancho, Hal Arnold can look out over one of the many finger canyons in Tecolote Canyon, Natural Park. But instead of native chaparral and coastal sage scrub that should be on the canyon's opposite, his eyes take in a creeping jungle of Korean watercress and chive plants that constitute the vegetable gardens of the Sun Chang family, who live across the canyon on Via Belio.

Sun Chang, a Korean immigrant, opened the Zion Oriental Market on Convey Street seven years ago and began specializing in fresh produce from his homeland. October of 1985, he says, the Changs' vegetable garden, covered with sheets of opaque plastic, was confined to their back yard. But since then, Arnold says, he has watched the Changs' produce farm steadily expand down the canyon to where he estimates it now encroaches upon roughly one hundred feet of city property. "I spoke with some of my neighbors, and all of them were aware of the situation," Arnold says. "In fact, the joke around here is that pretty soon the vegetable garden will spread all the way up to our own back yards." His neighbor, Fred Miller, agrees. "About nine months ago, they [the Changs] began bringing in fill dirt and



A Korean garden spreads into Tecolote Canyon

clearing away brush just below their property line," Miller says. "Since then, their garden has been creeping down the canyon, slowly but surely. They just keep on filling and planting, and we're all wondering where it's finally going to stop." Last summer, Arnold contacted Elsie Battle, who chairs the Tecolote Canyon Citizens Advisory Committee, and asked for help. An initial look at a property map of the area, Battle says, confirms Arnold's suspicions that the garden now exceeds the boundaries of the Changs' property.

But before Battle's group can ask the city council to force the Changs to remove at least a portion of the garden and restore the native vegetation, she says, "We need to actually measure it to find out exactly how much encroachment there is... Hopefully, we will have that data in time for our March [18] meeting."

Arnold isn't very optimistic about getting the information in time. For nearly a year, he says, he has been trying to get representatives from the city's planning, property, and park and recreation departments to take a look at the Chang garden to perform the required measurements, but with no luck. "I've heard every excuse you could imagine," Arnold says. "One lady from zoning [a

division of the planning department] told me she has tried to contact the Changs but could find no one who speaks English. And the park and recreation people have been telling me since July that they're going to come out here, but each time I call back, they tell me they haven't been able to find the time."

A recent telephone call to the Chang residence found no one able to speak English. Kum Hwang, who now runs the Zion Oriental Market, says she is unaware of any problem. Arnold

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
In the event of a disaster, such as an earthquake, what would happen to financial records, legal records, et cetera? If XYZ Bank were destroyed, would records of my bank balance be destroyed along with it? What about records of my home mortgage or a lawsuit in progress?
Chicken Little

San Diego
Come on, Ms. Little, admit it. Didn't you ever secretly wish that one night some moderate-size disaster would hit your office and sort of crumple your file cabinets and trash your desk so you could just chuck all that paper and start over? Kind of a Mad Matter's tea party approach to workflow management. Personally, I make that secret wish at least once a week. As I imagine it, a little earthquake centered right under the M. Alice desk swallows up all those half-answered questions stuffed in the backs of the drawers, the obscure puzzlers I can't answer at all, the indecipherable research notes useful only as much for my languishing philodendron... All that's left when I come in the next day is my coffee cup.

If you're serious about wanting to reconstruct all this nuttiness after the big one hits — and why anyone would want to certainly eludes me — I have some good news and some bad news. It's safe to say that even as you're digging out from under the rubble, dusting off the kids, and checking the Beemer for body damage, your letter carrier will be sliding a fully up-to-date MasterCharge bill through what's left of your mail slot. Banks and others that deal with electronic money seem capable of going on no matter what. When the world finally ends, you can be sure that the only survivors will be cockroaches and records of our unpaid bank loans.

If the one large San Diego bank I contacted can be considered a prototype for all, records of your bank balance and other financial transactions should be fairly safe.



The bank transmits a copy of daily activity to a branch in Northern California, safe from any local mishap. Any paper records with nonrecapturable information (mortgage records or other legal documents bearing signatures) are stored locally in a large vault with two-foot-thick walls. So your mortgage may be under a pile of concrete and structural steel, but probably retrievable. Eventually.

City or county records are at more risk, although the City of San Diego is now making plans to change that. The city has a staggering 10,000 cubic feet of public documents in its records center. At the moment, it has a triage plan for recovery of documents that might be damaged in a disaster. The plan specifies those documents of most vital importance to be attended to first, methods of handling and restoration depending on the type of damage sustained; the plan even stipulates the sources of supplies and technical assistance in the restoration process.

The city's records-management staff has recently completed a preliminary study of a loss-prevention plan that, if successful, should make the triage system unnecessary.

But the task is so new and so complex, we probably won't have any citywide loss-prevention system in place for years.

At the county level, each department is responsible for protecting and recovering its own documents. The county recorder's current records of property, births, deaths, and marriages are microfilmed and stored in a vault in San Jose. In the county clerk's office, which handles records of the superior court, they may already subscribe to my Mad Tea Party theory. Court cases are microfilmed about ten years after filing, and a duplicate film is stored in a special vault somewhere in the county, but the records of current cases would have to be reconstructed from records held by attorneys or others outside the clerk's office.

I hope you're comforted to know that not tape is slowly becoming disaster-proof. You may not be able to visit a gallery or a museum post-holocaust, but you can still make a house payment.

Dear Matthew Alice:
If a huge meteor hit the top of the tallest mountain in the world and over the years rainwater formed a huge lake, would there

ever be fish in the lake? How would they get there, if not introduced by humans?
Mort Schwartz
San Diego

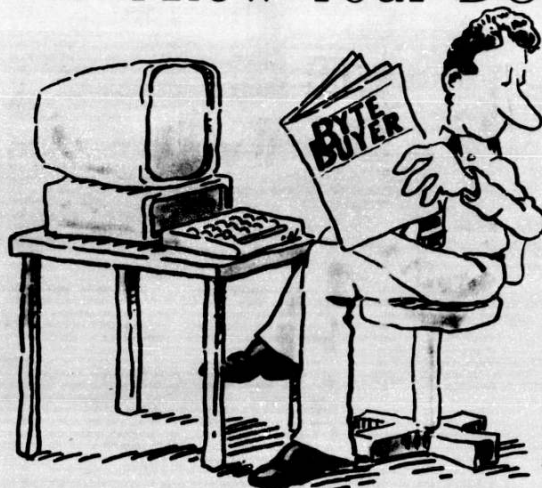
Since the top of the tallest mountain in the world (Mt. Everest) is 29,000 feet above sea level, frozen fish sticks are the only aquatic life you're likely to encounter there. If you're asking if it's possible for a lake to become naturally stocked with fish, theoretically at least, it is. My favorite explanation has to do with windfalls.

Do you know it has rained live shrimp in Los Angeles, crayfish in Florida, and freshwater crabs in San Francisco? The reasoning is that waterpots or other strong winds that accompany storm fronts pick up small objects, carry them some distance, and scatter them again as the winds decrease in speed and power. It may stretch probabilities to their breaking point, but it is possible for some small fish or eggs to be carried from one pond to another and thus re-establish themselves in our theoretical Lake Schwartz. The low air pressure inside a full-fledged tornado would likely cause our flying fish to explode. But if wind conditions were just right, some might survive.

As long as we're on the subject, let me recommend an especially nice volume from the Matthew Alice bookshelf, *Heaven's Breath: A Natural History of the Wind* by Lyall Watson. The naturalist covers very poetically every aspect of the wind, from history and geography to mythology and psychology. Several pages are devoted to windfalls. I had always hoped that my own windfall would be of the monetary sort. It never occurred to me that it might be minnows.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90893, San Diego, California 92163.

Know Your DOS . . .



From a Hole In The Ground.

Computer terms, such as DOS, byte, RAM and Baud, were invented to confuse people. In San Diego there is a magazine dedicated to clearing up this computer confusion.

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THE INSIDE STORY

BY PAUL KRUPFER

WHEN SAN DIEGO CITY COUNCIL MEMBERS

approved construction of a new \$43 million police headquarters in April of 1984, they stressed that the seven-story building on Broadway and Fourteenth Street would help boost property values and spur development in downtown's decaying eastern fringe. At least one high-ranking police official agreed with the council's prediction and decided to reap the potential financial benefits of property ownership near the new headquarters. Public documents show that Police Commander Kenneth Fortier—who lobbied for the Broadway site, helped arrange the finance package that built it, and successfully promoted the idea to the city council—is part owner of three land parcels located within one block of the police building.

In November of 1984, two months before construction crews broke ground on the new headquarters, Fortier, his wife, and two partners purchased an apartment building and a retail storefront near Fourteenth Avenue and C Street, a block north of the police building. In April of 1985, Fortier and his fellow investors bought a seven-unit apartment house closer to the headquarters, at 1028 Fourteenth Street, between Broadway and C Street. Real-estate records show the group paid at least \$600,000 for the three properties, all of which are within view of Fortier's seventh-floor penthouse office at police headquarters.

Fortier's boss, Police Chief Bill Kolender, says he was unaware of Fortier's purchase of the properties until Fortier notified him of the holdings last week. But one city employee says Kolender has known about Fortier's holdings for at least three weeks. A spokesman for Kolender says the chief has begun an informal investigation of the purchases that should be completed soon and will probably clear Fortier of any possible conflict of interest.

"Since Commander Fortier purchased the properties after the headquarters project began, it doesn't look like there's any impropriety," says the spokesman. "But Chief Kolender is checking it out

further and would like to talk more with Commander Fortier."

In an interview last week, Fortier declined to discuss his downtown property interests. "My real-estate dealings are my business and nobody's business but mine," he said. Fortier noted that his property purchases are "all public record, and I have nothing to hide. I've been very scrupulous about this."

Because the purchases were made more than a year after the city council publicly approved the Broadway location of the police headquarters, it doesn't appear that Fortier violated the police department's conflict-of-interest code. That document, adopted in 1977, states that "the trust of the citizenry demands that an employee take no action which would constitute the use of city employment to advance personal or private interests."

It also requires police officials to "avoid situations which present the possibility or the appearance that his or her official position might be used to private advantage."

As head of the police department's Special Projects and Long Range Planning Division, Fortier is privy to detailed information on the size, location, and construction timetable for all major police department building projects. In addition to his important role in building the new headquarters, he is currently directing the site selection and construction of new police substations and the relocation of the department's pistol range. Despite his integral involvement in such important decision making, the police department's conflict-of-interest code guidelines specifically exempt Fortier from disclosing his personal property holdings. While Chief Kolender, Assistant Chief Bob Buregee, and the department's four deputy police chiefs must make yearly disclosures of their real-estate holdings and financial interests in any company that does business with the city, lower-ranking police commanders and other department officials need only report investments in or income from companies that have city contracts. Thus, none of the seven local



Police Commander Fortier has part-ownership in these properties

properties throughout the city owned by Fortier and his wife are listed on his annual conflict-of-interest disclosure forms.

Still, Fortier's property holdings have been the subject of considerable rumormongering since the lack of adequate parking at the new police headquarters became a hotly debated issue last December. Officials who were forced to park on the street or in nearby pay lots were gossiping that he owned land near the headquarters and was planning to convert those parcels into parking lots.

Fortier heard the false accusations, which led him to raise the issue at a January meeting held with directors of the San Diego Police Officers Association. At the meeting, they discussed ways of alleviating the parking shortage, and among the suggested solutions to the parking problem was a controversial proposal that officers should join mandatory car pools. Police Officers Association president Anthony "Skip" DiCeschio says the comments "were a joke really, we were just shooting the breeze," but last week, Fortier said he didn't find the talk amusing. "I've heard the gossip, and I don't like it. That's why I wanted to put the issue to rest."

Mayor Maureen O'Connor's aides make a point of telling reporters how busy she is at the city hall, but the mayor's top priority. When she jetted off to Washington, D.C., last September on her seventh trip since assuming office in July,

her press secretary stressed that O'Connor had timed the travels so she wouldn't miss any council meetings. When she kicked off a second round of travel last month, a well-placed item in Tom Blair's Union column reassured voters that "the Mayor isn't ignoring the home front" and told how O'Connor had turned down an invitation from NBC News because it conflicted with a council meeting.

But the mayor missed a week's worth of city business when she traveled to Washington, D.C. January 18-23 to seek money for a new sewage system. And her trip to New York last week kept her out of the council chambers for a slew of important actions. While O'Connor was riding down Manhattan's Fifth Avenue in the America's Cup parade and lunching at Billy's restaurant with New York City Mayor Ed Koch, yachtman Dennis Conner, and millionaire developer Donald Trump, the council members were discussing their 1988 city budget priorities, debating a \$1 billion sewer-system overhaul, and wondering if voters would approve a multimillion-dollar bond issue to clean up Mission Bay and renovate Balboa Park's museum buildings.

The endless debate on divestment of city retirement funds from South African businesses was delayed yet again because of O'Connor's absence. Environmentalists also missed the mayor's presence during the crucial vote on a developer's request for increased density for a controversial Rancho Penasquitos housing project.

O'Connor has opposed such density increases and might have persuaded her colleagues to withhold approval, but the measure was passed by a seven-to-one vote in her absence. She also talked tough about refusing any Sail America requests for taxpayer money, but she wasn't here to oppose Councilman Bill Cleaver's successful request for a \$50,000 donation to the Cup effort.

O'Connor's travel also deprived her of the opportunity to take credit for the new construction bids on the convention center project. When reporters scrambled for comments on the potential savings from the bids, released February 11, O'Connor's press secretary could provide only a formal written statement from the mayor. (The Union's front-page story, however, gave no indication that the mayor was out of town and noted that O'Connor had "spearheaded the move to rebuild the project," even though that credit rightfully belongs to Councilman Ed Strulovici.)

O'Connor's press secretary stresses that the mayor pays her own business travel expenses, in keeping with a policy she established upon taking office last year. But taxpayers are picking up the tab for air fare, meals, and \$445-per-night hotel rooms occupied by the two aides who accompanied her on last month's week-long Washington trip. O'Connor was joined by one staff member on last week's New York visit. The mayor traveled unaccompanied to Sacramento today, Thursday, for a day's work in the capital.

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Writers

(Continued from page 1)

from celebrating sailboats or civic pride as the Crab Nebula is from Earth. Like other science-fiction conventions, ConQuistorador is the offspring of fan clubs and magazines, and it unfolds in an atmosphere of relatively focused but not quite-controlled craziness hinted at both by the costumes at the model U.N. and by the note inside this year's convention program: "You do not have to peace-bond your weapons at ConQuistorador, but please do not carry real guns or unsheathed sharpened swords... and avoid displaying weapons so that they point at bystanders."

Nationwide, conventions such as

ConQuistorador have increased in number to about one hundred in recent years, with attendance varying from a few hundred to several thousand; one of the largest, WesterCon, was held in San Diego last July and drew more than 2000 people. ConQuistorador has been held annually since 1984, and its attendance has risen steadily from 100 to about 350 this year. The conventions create an opportunity for writers of science fiction to promote their books and hobnob with their fans, and they offer fans a chance to meet authors, socialize, and look over displays of the latest in comic books, costumes, and make-believe weaponry.

Whatever else they are, though, the conventions are also a measure of the growing popularity of science fiction. As never before, the public is hunger-

ing for fantasies about the future—often a future in which civilization has been destroyed, saved, overrun, or otherwise transformed by extraordinarily sophisticated technology. As recently as twenty years ago, science fiction appealed primarily to gangly teen-agers with thick glasses; now it has blossomed into one of the major trends in popular American culture.

Consider the boom in science-fiction movies: The box-office receipts for such films as *Star Wars*, *Dune*, *Blade Runner*, *Outland*, *Alien*, *The Terminator*, *E.T.*, *2001* and *2010*, and *Star Trek I, II, III, and IV* would support the government of a mid-sized republic. Meanwhile, TV is catering to the public's appetite for adventure stories spiced liberally with exotic technology by churning out serialized versions of some of these same movies, along with a host of animated science-fiction shows for children, including *Mutak*, *Thundercats*, *LaserTag*, and others.

But books have always been the most popular medium for creators and consumers of futuristic fantasies, and science-fiction novels are currently reaching a wider audience than ever.

Lou Aronica, publishing director for Bantam Spectra Books, points out that the popularity of science fiction "has increased dramatically in the last few years. On a category level, it's still less popular than romance, but far more popular than mystery." Two science-fiction novels, L. Ron Hubbard's *Death Quest* and Margaret Atwood's *The Handmaid's Tale*, are currently among the best-selling books in the United States. And Charles Sheffield, past president of the Science Fiction Writers of America, adds that "it is a golden age for science fiction.... Some people are becoming millionaires writing it, which was unthinkable ten or fifteen

years ago." What effect this flowering is having on the collective conscious of America is a subject of some debate. Supporters insist that science fiction is educational and thought-provoking; critics dismiss it as unimaginative but ultimately boring fluff. But there are also those who see a darker side to the flood of stories about intergalactic travel and future wars, and the fascination with exotic weapons and technologies it seems to promote. It is certainly true that science fiction tends to be popular not only among scientists but military personnel, a fact that has helped Southern California, with its numerous military installations, become the second largest market in the nation for science-fiction books (the largest is northern California). And the nation's community of science-fiction authors currently is deeply divided over the advisability of the Reagan administration's proposed "Star Wars" missile-defense system and what science fiction is doing, inadvertently or intentionally, to support it. One writer, Jerry Pournelle, has actively promoted the Star Wars system in his books and has won the personal congratulations of the president for doing it.

These are heady times for writers of science fiction. They are celebrated at conferences and invited to speak on radio talk shows. Some of their books are sold around the world and are read by hundreds of thousands of people. Not all science-fiction authors enjoy that kind of popularity, of course, and those who do have backgrounds and viewpoints that differ widely. But through some quick coincidence, three writers who currently rank among the most successful in the nation have a number of traits in common. All are men between the age of thirty-five and

forty-one, and all have come by their success recently. Even more remarkably, all three are San Diegans—David Brin, Ray Feist, and Greg Bear.

Greg Bear's rented home on Nate Way in Santee looks strikingly like a Sixties "Swing Tract": small yard, flat stucco walls, a few shrubs, attached garage. The living room just inside the front door is a comfortable clutter of furniture, newspapers, and baby toys intended for Erik, the six-month-old son of Bear and his second wife, Astrid. The place has the feel of an average suburban couple's house, but it is not; Bear's works of science fiction can be found in bookstores from Horton Plaza to Charing Cross Road, London, and his income this year will approach \$200,000.

"The writing business has not always been so easy for Bear, thirty-five, a tall man with glasses, a small mustache, and thinning brown hair. A native San Diegoan and a graduate of Crawford High School (class of '68), he published his first science-fiction story in *Famous Science Fiction Magazine* in 1967. Bear was paid ten dollars for that story, but it was six years before he sold any of his writing again and twelve before he sold his first novel.

"In my head, I was a writer since I was about eight years old. I started out reading Tom Swift books, and by the age of eleven or twelve, I was reading Heinlein, Doc Smith, and Edgar Rice Burroughs. I was fairly well adjusted socially in high school, but I wrote on my own whenever I could—afternoons, evenings, over the summer."

In 1973 Bear graduated from San Diego State University with a degree

in English literature. The following year he finished his first novel, *Hegira*, a story about an expedition of discovery on a huge artificial world. He mailed it out to a publisher himself, and he kept mailing it in the face of rejection slip after rejection slip for the next four years. In the meantime, he supported himself by working as a sales clerk in local bookstores, including B. Dalton in Fashion Valley and the long-defunct Mitras Books in La Jolla. In 1975 he moved to Los Angeles and made an agreement with his first wife: she would provide income for living expenses, and he would provide savings and vacation money. The arrangement enabled him to write full time, although he still took part-time jobs as a free-lance artist and teacher to make ends meet. During this period of his life, "I felt I was making progress as a writer, because my short stories were getting good reviews and even appeared in a few prominent anthologies," Bear says. "But it was frustrating from time to time because it seemed like it would be forever before my first novel would come out."

Hegira was finally purchased for \$3000 by Dell Books in 1977. Over the next five years, Bear sold four more novels and numerous shorter works, but his stock as a writer rose significantly in 1983 with the publication of the novelette *Blood Music* in *Analog* magazine. *Blood Music* is an entertaining and scientifically plausible story about a genetic scientist named Vergil Ulam who accidentally creates highly intelligent cells while working with DNA for a private lab in La Jolla. The book is infused with details about the San Diego area, from Vergil's girlfriend, who is an advertising representative for the *La Jolla Light*, down to the secretive attitude cultivated by the high-tech corporations on La

"My first choice of profession was to be Godzilla, then a physicist. I'd still trade a best-seller for one impressive paper in mathematics."

Jolla's North Torrey Pines Road. "The reason the companies are so secretive in the book," Bear explains, "is because I contacted a bunch of these local companies when I was doing research for the novel, and no one would let me in to see their labs. So I figured the book should reflect that."

"I contacted UCSD and Scripps, too, and they were very helpful. Eventually I wound up with a couple of oceanographers in a lab at Scripps, where all the equipment was similar to what you'd find in a microbiology laboratory. I told them I was a science-fiction writer and what sort of idea I was working on, and one of the guys looked at me with this gleam in his eye and said, 'Give me a few days and I could figure out a way to do that....' Anyway, I sat there for three or four hours watching them work, and they showed me all the equipment and told me the names.... so I got a feel for the laboratory environment, which I lifted piecemeal and gussied up a bit and

stuck into Genetron," the company Vergil Ulam works for in *Blood Music*.

The novelette version of *Blood Music* won the Nebula and Hugo awards in 1983, which are awarded by the Science Fiction Writers of America and the World Science Fiction Convention, respectively. Neither award includes a cash prize, but the prestige they confer on an author helps to sell his books, much as medals won at a county fair help to sell wines, and the paperback version of *Blood Music* went on to sell more than 80,000 copies. That makes it Bear's second best-selling novel; *Em*, published last April, has sold some 200,000 copies. "Em" has just about everything in it," Bear says, "by which I mean a giant asteroid starship, World War III, a Russian invasion in space, an infinitely long artificial world, alien beings, and travel to the end of time. I had to do a lot of research for it, mostly in the area of Russian military history, and the local history certainly

(Continued on page 12)

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Finding the answers to these questions can be difficult because the information is not readily available. Experts agree there are many real differences between CD players. In the March issue of Digital Audio Magazine, Contributing Editor Ken Pohlmann wrote an article entitled "How To Choose A CD Player." Here are several excerpts from that article:

"Player designs are not alike."
"Design fundamentals offer a lot of choices: analog or digital filtering, number of digital-to-analog (D/A) converters, synchronous clocking, single or triple-beam lasers, and 14 or 16-bit quantization word length."
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"Ultimately, it all boils down to sound. It surprises me that some people espouse the opinion, 'all CD players sound alike'.... I'll go on record to the contrary—I can hear a difference."
In conclusion Mr. Pohlmann comments on several CD players which he likes, including the Denon DCD-1500.

"The Denon DCD-1500 tops my list. It's the player I recommend most highly. It has oversampling, dual D/A converters, remote controller, formidable specifications. Full features and Denon sound. The Denon DCD-1500 is what I'd like to own."

Ken Feldman of Audio Magazine reviewed the Denon DCD-1500 in the June, 1986 issue: "To me the sound of the DCD-1500 seemed a shade better than what I had been hearing of late from several CD players whose measurements haven't been quite as good as this one's. To avoid prejudice I called in two friends who own CD players and asked them to bring their players along to my listening room. Both of these friends preferred the sound of the DCD-1500 over that of their own."

"If (the DCD-1500) not only performed well on the bench and was easy to use but it sounded as good as my CD player I have tested so far. What's more, its price is a good deal lower than that of some of my other favorite CD players."

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STARTIDE RISING DAVID BRIN

Writers

(continued from page 21)

helped. It's tough to come up with Russian names, for instance, if you don't have the Moscow phone book handy... so I ended up going back to some of the letters of Nikolai Gogol [a nineteenth-century Russian writer] and dug up some names from them."

Largely because of the success of *Eon*, Warner Books (a subsidiary of Warner Communications, Inc.) recently offered Brin a \$150,000 contract to produce four more novels, including a sequel to *Eon*. He signed that contract and another one with an English publisher that pays him an additional \$115,000 for the rights to publish the upcoming books in England. Add to that the royalties coming in from his nine previous novels, and Brin figures he'll make as much or more money in 1987 as he did during the previous ten years.

One immediate consequence of that, Brin acknowledges with a smile, is that he'll be buying a house this year, as a tax shelter if nothing else. But for the time being, he works in a spare bedroom of the rented house in Santee, on a broad desk that is a kind of redoubt surrounded by tall, imposing shelves crammed with books. Brin is a voracious reader and book collector, and the 12,000 to 15,000 volumes at his house include works by Plato and Shakespeare as well as more eclectic titles such as *Trojan and the Trojans*, *The Norse Myths*, and *Geology of the USSR*. The desk itself is dominated by an IBM personal computer on which he writes, and near it is an easel supporting a half-finished painting — a piece Brin is working on for the cover of a new edition of one of his novels, *Psychone*.

"I've always enjoyed San Diego. It's a pleasant-enough place to live," says Brin, who returned here from Los Angeles in 1978. "But it's also a good

location for a science-fiction writer because you have access to people working in a lot of different subjects — space flight, defense systems, and engineering, among others. So it's a stimulating environment, and you're close to L.A., which has major universities and research libraries, the motion picture and television industries... He is friends with both Feist and Brin, and although the three San Diegans aren't constant companions, they do socialize from time to time; for example, Feist visited the Bears on Christmas Day. "We don't meet regularly to talk over business or

switches off his computer and the exotic beings vanish instantly. "I cannot think of a more insidious profession than writing science fiction," he tells a visitor the following day. "I sleep late, I proselytize about my ideas and beliefs, and as long as I keep it entertaining, they pay me."

Brin, until recently a long-time resident of San Diego, is currently living in London, having given up his room in a shared house on Baxter Street in Clarendon for a one-bedroom flat in Hampstead. His occasional visits to the Family Fitness Center on Balboa Avenue have been replaced by even more occasional jogs in Hampstead



Greg Bear

anything like that," says Bear, "but we are a group in the sense that we're all here and we all know each other."

David Brin sits at a desk in his living room. He is wearing a sweater and slacks and has a splash of cold coffee left in it and an Apple Macintosh personal computer. It is late at night. Brin peers at the computer screen, and his fingers intermittently tap the keys of the keyboard in front of him. As he does, a Tandu spaceship bearing its insectlike builders streaks over the books and papers scattered on his living-room floor. Next to a photograph of a Jovian moon that Brin has fixed to a wall, a female Krat materializes, gluing down at him with her mating claw fully extended. Laser holograms of dolphins light up the room as the animals communicate with each other in English about their damaged, water-filled spacecraft.

After several hours, a weary Brin

Heath. "San Diego is paradise, but I had lived in Southern California all my life and always wanted to travel," he explains. "For a long time, I couldn't because of commitments, and then all of a sudden everything cleared up. My career is a movable feast — I can ply my trade wherever there's electricity — and since I'm a bachelor, and Warner Brothers just paid me nicely for the film rights to one of my books, why the hell not try London? Next year I may be back in California or in the south of France. All I can say is that I still consider California my home."

He was born in Glendale, California, and developed an interest in writing at an early age. But Brin never really expected to do it for a living. "Mind you, I've only achieved my third choice as a profession in life," he notes. "My first choice was to be Godzilla. My number-two choice was to be a first-rate physicist. And I'd still trade a million-book best-seller," he notes wistfully, "for one paper in mathematical physics" that would impress the best scientific minds in the country.

For years, Brin actively pursued his second career choice. After graduating from Los Angeles High School, he went on to study physics at Caltech in Pasadena. "Believe me, it was a bitch. I had qualified for the school only marginally in science, and I was not as bright as most of the guys there. But I had this romantic notion that

physicists were the people talking to God in the language in which he made the universe."

Brin obtained his B.S. in physics from Caltech in 1973 and went to work as an electrical engineer for Hughes Aircraft in Orange County. When Hughes transferred him to its plant in Carlsbad, he began attending graduate classes at UCSD, and he eventually quit Hughes altogether to pursue his academic career. He received his Ph.D. in space physics from UCSD in 1981.

During his final few years as a science student, Brin worked on a science-fiction novel called *Sandiver*, which he describes as "a murder

crewed by humans and dolphins — the latter having been genetically altered to have intelligence and the ability to speak English — who draw the attention and wrath of a host of bizarre alien species, including the Tandu, Tymbrim, Thenanin, Paha, Forsiki, Sorn, and Krat. It is also full of Brin's dry wit. When a genetically altered chimpanzee is accused by a human of harboring racist sentiment toward dolphins, the chimp protests, "Some of my best friends are dolphins." And a dolphin crew member suffering from insomnia resorts to counting sonar clicks to fall asleep.

"For *Sandiver* I did about as much research as one would in a semester-

it's not your true calling," he says. "With writing, it wasn't a matter of thinking I could write fiction, it was a matter of being absolutely convinced I could do it. I knew I had talent, and I knew it was fun for me. And I knew there was a market for science fiction. I had a repulsively smug attitude that sooner or later, I'd succeed. It did happen a little sooner than I expected."

"I'm still involved with science, though. I expect to teach physics again in the future, and I'm working on a non-fiction book for Cambridge University Press about the search for extraterrestrial intelligence. So I'm still keeping my hand in science. But look — fic-



David Brin

mystery that takes place on the sun." As the manuscript neared completion, he gave it to some of his friends to read and critique, and he was horrified to discover that one of them had forwarded it to Bantam Books. "She thought I had asked her to submit it for me. It was the first work of fiction I had ever submitted to anybody, and I didn't even submit it," Brin says ruefully. "It was in terrible condition — all marked up, an absolutely atrocious-looking manuscript. But the publisher bought it for about \$7500, which is three times what they were paying most first-timers."

"David has a unique combination of an extraordinary imagination and a sense of what gets people excited and draws them into a book," says Lou Aronica, the Bantam editor who first read and purchased *Sandiver* in 1980. "It's very common for scientists to write this stuff, but most of them aren't very good at it. Science and writing are controlled by two very different parts of the brain, and it's extremely uncommon to get people who are good at both. It just so happens that David is."

Brin's rapid success continued with his second novel, *Starline Rising*, which was published in 1983 and won both the Nebula and Hugo awards for the best science-fiction novel of the year. It is a wildly imaginative epic about an intergalactic space flight hundreds of years in the future. The ship itself is

long graduate seminar into things like dolphin physiology and sound systems and how they project sound through a lenslike structure in their heads," Brin explains. "To come up with all the names, I just sit at my computer and let something sort of fizz out of my subconscious." But as for how he came up with a mechanism by which the spaceships in the book can travel faster than the speed of light — a phenomenon that crassly violates nearly every principle of modern physics — he laughs and says, "You got me. Sometimes, for an interesting story, you just need faster-than-light travel."

At thirty-six, Brin is a pale, bearded man of average height. His voice turns passionate and his eyes gleam perceptibly when he talks of subjects that stir his imagination, and many do — politics, feminism, literature, teaching, the future. Even after the publication of *Starline Rising*, he worked at UCSD as a postdoctoral fellow at the California Space Institute, and he subsequently taught physics at San Diego State University. But for the last two years or so, he has given up most of his scientific work to write full time, and though he is supremely confident in his writing ability, he seems at times almost guilty about not having been a better scientist. "I studied comets and asteroids and did some scientific work that was quite creditable, but science has always been hard work for me, and if it's hard work,

tion pays better, I'm better at it, it's more fun, and I get a hell of a lot more ego strokes doing it." Studying physics has informed his writing and given him insight into the beauty of the universe and the way it functions, he adds, and "if I can communicate some of that grandeur to my readers, then maybe I'm still useful after all."

With sales of *Starline Rising* currently hovering around 300,000 copies, and sales of his most recent novel, *The Postman*, closer to 400,000, it's safe to say Brin is communicating rather successfully with science-fiction fans. Who are they? Judging from those attending the recent ConQuest convention here in San Diego, they are predominantly white males under forty with a passion for comic books, dragons, and space exploration. They are outspoken but friendly, and they combine active intellects with a kind of New Age exuberance. They favor jeans and tennis shoes, and T-shirts adorned with buttons proclaiming obscure slogans from their favorite books.

According to Aronica, sixty percent of the reading audience for science fiction is male. Adolescents "are still a very significant portion of the audience," he adds, "but there are also more casual readers of science fiction



Ray Feist

"You can fake fantasy, and you can even fake something like Star Wars, but you cannot fake hard science fiction — you have to know science fiction to do it."

Writers

(continued from page 13)

now. I think it has to do with the generation buying paperbacks these days. They have grown up their entire lives with science fiction as a reading option. They're used to it and accept it, instead of looking at it as something that only nerds read.

"It's tougher to sell science fiction in New York than in Southern California," Aronica continues, "because the New York literary establishment has not gotten over its snobishness in regard to science fiction. Little of it is reviewed in the *New York Times Book Review*, and it is never reviewed in the *New York Review of Books*, which are major arbiters of literary taste in the New York area. On the other hand, the largest market for science fiction is northern California, which has traditionally been more open-minded than any other place

in the country — and to a certain extent it takes an open mind to get into science fiction. There are also a lot of New Age types in northern California, and science fiction is the voice of the New Age."

Beth Meacham, editor-in-chief of Tor Books, one of the largest publishers of science-fiction books in the United States, notes that the audience for science fiction has been widening gradually for about ten years. "There have always been a lot of people who read a little science fiction, but with the advent of the big science-fiction movies like *2001* and *Star Wars*, it has become a tad more respectable." Jane Yolen, current president of the Science Fiction Writers of America, adds that "science fiction and fantasy writers are old-fashioned storytellers. A lot of people still like reading adventure rather than modern novels about dull people leading boring lives."

In other words, they are readers who want a strong plot and some action. But

it is a quirk of science fiction that its readers also demand a lot of exotic ideas — junk food for thought — and one reason for the success of both Bear and Brin is their ability to introduce a succession of extraordinary concepts in the course of their stories. For sheer numbers, it would be hard to top *Starline Rising*, in which Brin introduces English-speaking, genetically engineered dolphins who must take oxygen pills to supplement their oxygen intake inside a water-filled spacecraft; a distant ocean planet where trees have metal-tipped roots; a mysterious fleet of giant spaceships the size of moons; a compendium of all knowledge in the universe called the Library; and several distinctly different alien species, all by page twenty-five. In *Enn*, Bear writes in detail about an asteroid-size spaceship and its self-contained ecosystem; an infinitely long corridor with an infinite number of entries into other planets and universes; future humans who can choose any body shape they desire, and so forth.

But Bear, who says he "thinks as a painter" — I see the scenes in my mind and then try to work them out on paper," is also working to bring higher literary standards to a genre that has traditionally been more concerned with adolescent war fantasies and elaborate hardware than such things as plot and character development. Bear's characters are, for the most part, finely drawn and believable; they live in houses with carved teak statues, they have annoying allergies, and when they cry, they wind up with dried snot on their noses. "Until recently, good characterizations were not even a pre-requisite" for writing a science-fiction novel, Bear points out. "You could have fairly standard characters, and as long as the ideas were wonderful, you could

get by with them. But the audience is getting more sophisticated.

"I'm working very hard to get my characterizations as good as the very best that have ever been done in any kind of fiction. It'll take me five or ten years to reach that point. ... I love James Joyce, and I would love to have his eye for language — and I'm working on that, too. I want to do for the science-fiction story what Joseph Conrad did for the sea story. But the one thing that is absolutely essential in science fiction is that it not be dull, because the audience is not a bunch of literary critics; they're average Joe's who want a good book to read. You don't necessarily need a lot of shoot-em-up action, but you need a lot of intellectual action — a lot of ideas flying around. In every book I write, I want to leave the reader asking, 'How does he know all this?'"

Brin also tries to do more than simply satisfy the genre's requirements for ideas, action, and adventure. "My goal is to write literature — literature that has a lot of scientific pizzazz and exploration to it. *Starline Rising* is in part a story about a war in space, ... but in that book I also tried to deal with what I think are important questions, like the moral issues we'll face when genetic engineering really hits — when we start modifying the animals around us and are tempted to modify ourselves. And there are issues of ecology, and the implications of how one might run a galactic-wide civilization. While dealing with these issues, I also wanted to have strong characters and also write a tip-smorting good read."

"Both Greg and I believe that we are journeyman writers, in spite of all the attention we've been getting," Brin continues. "We're both also flaming egotists. ... You've got to have more than enough ego to think that people will pay

to read your drivel. But I have all the respect in the world for Greg. We party together, and I circulate my manuscripts to him and some of the other writers in San Diego ... to find out where my writing drags a little, among other things. I'm absolutely paranoid of boring the reader, which is why I tend to be a little less descriptive than Greg. Sometimes I emphasize the action too much. But I'm working on that."

No matter how imaginative or well written, though, it seems doubtful that any story set, say, 50 million years in the future, or one that resolves global political conflicts through the intervention of extraterrestrials, will ever touch human readers as deeply as the writings of Chekhov or Dickens or even Sir Arthur Conan Doyle. Today more than ever, science fiction has succeeded primarily as entertainment; people find it attractive to leave behind everyday concerns such as their children's illnesses or the demands of their jobs (not to mention fears that strife in Africa or the Middle East will escalate into World War III) and set their minds afloat instead in a sea of laser battles, weird creatures, and high-tech engineering marvels.

But Bear and Brin vigorously reject the notion that their stories are simply escapist fantasies. Both men excel at a category of science fiction known as "hard" science fiction, in which sound scientific principles are woven into the plot, making it seem more plausible and heightening its dramatic effect. "Plausibility is the sine qua non of good science fiction," Brin insists.

Bear points out that many science-fiction stories are simply glibly allegorical. "What they do is look at society through a skewed mirror. You

can talk about large issues like life and death, the future of the human race, economics — and at the same time, they're designing an alien species. The big issues are all wrapped up in what you could call symbolism, but the symbolism is fairly transparent."

"Even in the most standard fare of science fiction — *Star Wars*, for example — the underlying themes are tolerance, freedom, and the necessity to undergo training and grow up. Or take another example — the movie *Alien*. On one level, it's about a mother who brings home a boyfriend who then rapes and murders all the children. If you recall, the name of the computer in the spaceship is Mother, and the name of the crewman who is raped and impregnated by the "boyfriend" is Caine. Not all science fiction is that direct [in its allegory], but it's usually strong enough that a literary critic could see the parallels."

Bear is not nearly so kind in his assessment of fantasy, however. Fantasy shares readers, publishers, bookstore shelf space, and even writers with science fiction — Bear himself has written fantasy novels — but it eschews high technology for elves, unicorns, and other magical beings. As critic Luc Sante has noted, fantasy is not really science fiction at all but "a species of medieval western."

"For me, fantasy is a little easier to write," Bear says. "You can fake fantasy, and you can even fake something like *Star Wars*, but you cannot fake hard science fiction. You have to know science to do it."

"The standard fare of fantasy is ... limited and not very stimulating. A lot of it will take you off into territory that will do nothing to increase your maturity or even give you new ideas. But it does provide a good breather,

"I ain't Tolstoy. I'm a yarn spinner. My dad used to tell me, 'Give the readers someone to root for and a plot. All the rest is window dressing.'"

rather like a good television show does, for the reader out there who may have an entirely too serious life. It relieves his burden for a few hours."

Fellow author Ray Feist agrees. "I think a lot of fantasy fans will tell you, 'I just got home from a hard day at the office, my boss is an asshole, and I just want to put my feet up and go somewhere else,'" he says.

For the last nine years, Feist has lived on Clairemont Mesa Boulevard in a standard two-bedroom apartment that he shares with his mother. A glib talker with jet-black hair and a beard, he jokes that his mother "is the best roommate I've ever had. Sometimes with mothers it's a problem, but I've got a rare one — she hasn't been afraid to let me grow up."

After graduating from UCSD in 1977 with a B.A. in communication arts, Feist worked for a time as a social worker on the Campo Indian Reservation, gathering information on the vital statistics of the residents and their

health needs. That job ended in the wake of Proposition 13, and Feist began writing a fantasy novel called *Magician* while looking for a new job. He was down to applying to Burger King for a job as a management trainee when a few of his friends told him they'd loan him some money to finish the book. The loans dribbled in: \$50, \$200, whatever he needed to pay the rent or buy some groceries. Feist finished the novel, sold it the following year — 1980 — and has gone on to become one of the rising stars in the field of fantasy fiction. The fourth book in his *Magician* series, *A Darkness at Sethanon*, recently climbed onto the *New York Times* paperback best-seller list, and Feist, whose income was, about \$80,000 last year, says he is "rapidly approaching solvency on the way to affluence."

Feist, forty-one, works at an Apple IIC personal computer that sits on a desk on one side of his unkempt

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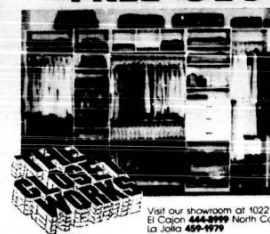
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"Greg is a kid who from his earliest days wanted to be a science-fiction writer and grew up to be what he wanted to be. He's a gifted speculator;

that fantasy novels attract readers partly because of their medieval code of behavior. "Our society has no cohesive mythology any more, so people are

One thing many fantasy and science-fiction novels have in common is an affinity for a kind of pseudo-medieval social order. But nearly all works of science fiction also share a vision of the future in

Bear signed and contributed to the

But Bear takes issue with Disch's "standard liberal viewpoint, which is that all militarization of space is bad. I don't fall into that camp. I support the

Brin agrees that the community of science-fiction authors tends to be politically polarized, about SDI as well as other issues. The conservative group, he says, "exists in part because of the demography of science-fiction readers. It's impossible to typify it today because it crosses all demographics, but the core readership is still adolescent boys. These young men tend to buy, in large quantities, books about war in space,

"We are on the verge of a revolution so substantial that no one can conceive

"Science-fiction writers are saying, 'Look at this stuff and think about it.' Some of these ideas are quite possible. But few science-fiction writers would say they are trying to construct a

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Writers

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cohesive vision of the future. We don't take ourselves too seriously. We're visionaries, perhaps, but not prophets. We expect our ideas to be given serious consideration, but we don't expect them to be swallowed whole.

"But that doesn't mean science fiction is a meaningless exercise," Bear is quick to add. "If there are people who believe that, they're idiots. They don't understand how science and technology has advanced, they don't understand how the universe works, they don't understand that the world is changing around them. Whether these changes are going to be good or bad is irrelevant. It's like a teen-ager asking whether being an adult is going to be

good or bad. Changes are inevitable, and there's no way we can stop the process.

"But in a peculiar way, I'm an optimist at the same time I'm describing nightmares. Because the nightmares I'm describing are the down side of change. The up side is incredibly powerful, and chances are we will survive long enough so that the up side will come into play."

Brin, whose latest novel *The Postman* documents a shattered American society trying to pull itself together after a worldwide nuclear conflagration, is also optimistic. "We're in a race between sanity and power," he says, "but I think we have a sixty-percent chance of surviving and having a marvelous civilization."

"I wrote *The Postman* partly because I was sick and tired of two types of post-apocalyptic science-fiction novels: one,

the kind that feature Rambo-type survivalists; and two, all these sappy stories about how we're all going to die and look how horrible it will be. To me, that really sort of peddles the real horror—that life will be worse for the survivors. Not the people dying from radiation, but the real survivors. The most painful tragedy of all would be remembering how close we came to a sane, decent world."

"But I believe very strongly that we're in a renaissance," Brin continues. Partly because the discoveries of modern science "have humbled us, we are addicted to doubt, to self-criticism, to exploring the territory we're heading toward before we sink into quicksand. No other civilization has done this.... And the very fact that we're a people that worries fills me with optimism. Like Greg, I really feel that within forty years we'll have a civilization almost

unrecognizable from what we have today."

But even in the midst of that glorious technological flowering, some things will probably remain the same. According to *For Books* editor in chief Beth Meacham, "Science-fiction novels sell continuously over long periods of time, as opposed to general-fiction titles, which have a shelf life of six months and then fade into oblivion. Science fiction is the single most consistently profitable area of publishing. It's not unusual for a science-fiction book to be in print continuously for forty years." Which means that even as babies are given drugs to eliminate murderous thoughts from their brains, and adventurous workers probe for precious metals on asteroids, the masses are likely to be reading books such as *Eon* and *Starline Rising* for entertainment. □

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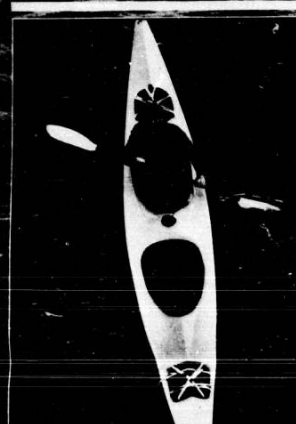
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Ed Gillett is just about ready to do a little kayaking

This isn't story for anyone who's ever pointed a floogie board into the waves, paddled a few yards offshore, and daydreamed about continuing on to Hawaii. A San Diego resident named Ed Gillett is planning very soon to paddle across the Pacific in a craft not much larger than a surfer's toy. Like this rest of us, Gillett sees the romance in such a project. But unlike the rest of us, he is willing to do a great deal to transform reverie into reality.

Gillett will be paddling a twenty-one-foot kayak. This vessel is scarcely two and a half feet wide, which means that it occupies ten tip it over just by leaning too far to one side. Gillett, of course, is fully accustomed to his craft's potential instability. He says kayakers are like bicyclists; it doesn't take long to learn what it takes to keep them upright, and once that's learned, the rider or paddler maintains his balance effortlessly. Instead, the tough problems of paddling across the Pacific are such things as: What do you take with you in the cramped space? How do you rest or sleep in such a one-man craft? How do you beat the mental strain of being so alone, knowing you won't get anywhere unless your muscles propel you?

Other challenges of the journey, such as finding the Hawaiian islands in the vastness of the Pacific, don't particularly daunt Gillett. At thirty-five, he'd look right at home in one of those cigarette ads featuring handsome, rugged young men relaxing on sailboats. Gillett in fact started sailing at the age of six, and since then he's logged thousands of miles, commanding large and small sailing craft. He says the small-boat experience enabled him to feel comfortable from the first moment he stepped into a kayak, just five years ago.

His introduction to kayaking was nothing if not ambitious. When a friend invited him to share the 700-mile trip down the inner coast of Baja from San Felipe to La Paz, Gillett had never set foot in one of the boats. He nonetheless said yes and bought the fourteen-foot kayak he would use for that journey just one day before the two men took off. Gillett had always named the

sailboats he had owned, but he refrained from christening his first kayak, and although he did envision a later boat, he found that he discarded the name within a week. He says almost immediately kayaks come to seem like an appendage to one's own body, rather than separate entities meriting their own names. "It's a little like naming a shoe," he explains.

Gillett was thoroughly charmed by that first trip. "Kayaking is a little like hiking — except there's someone else carrying your bags." So almost immediately he began planning an even grander voyage, and in July of 1982, he set off alone to paddle the 1200 miles from Glacier Bay, Alaska to Seattle, Washington. That trip exposed him to many more types of kayakers, since the sport is more developed in the Pacific Northwest than in Southern California. But Gillett says he still accepted the conventional wisdom about kayaks — namely, that they belonged in calm, protected waters. His thinking changed dramatically when a renowned kayaker named Steve Landick invited Gillett later in 1982 to travel the 1000 miles of unprotected Pacific Ocean stretching from San Diego to Cabo San Lucas.

"My God, what a magnificent thing to do!" Gillett today exclaims of that voyage. "It was very hard for me to do that trip. I was a week when we ultimately got to Cabo. The trip took thirty-five days, but he says along the way the crucial lesson he learned from Landick was that "you didn't have to get into the beach every four or five hours. You could sit in that kayak and paddle for twenty-four or forty-eight hours or whatever it took." Gillett says Landick's style was to look at a map and decide what the next stop should be, say, fifty miles down the coast. But if he then arrived at that point and judged it unsafe for a landing, he would press on another fifty miles. In this fashion, the two men paddled a bruising fifty-five hours, nonstop, along the final stretch of the Baja peninsula. "It was that steely attitude that I learned," Gillett says with admiration. And he adds that it hardened him for what he then thought would be the ultimate kayaking trip — up the 5000 miles

of South American coastline stretching from Patagonia, in southernmost Chile, to Panama.

Gillett devoted virtually all of 1984 to the solo South American expedition, along the way chalking up enough adventures to fill a book. Since then he's been writing the narrative (which a small Seattle press has agreed to publish, probably later this year) and working to pay off bills that accumulated during his adventuring. (He has been working as a diver, cleaning and repairing boat hulls, but next month Gillett and his fiancée will be opening San Diego's first kayak shop.) Even as he was paying off the last trip, Gillett's thoughts turned to the idea of a trans-Pacific kayak passage — something Gillett believes would be a first in recorded history.

A thoughtful, articulate person who first came to San Diego twelve years ago to undertake graduate studies in linguistic philosophy at UCSD, Gillett tends to downplay the record-breaking aspects of his upcoming voyage. He points out that the history of kayaks goes back some 5000 years, and more than a hundred years ago, Eskimos routinely made phenomenal kayak journeys, including some cases of nineteenth-century Eskimos being blown off course across the North Atlantic and winding up near the River Thames in England. Modern man has come to forget such achievements, says Gillett, but he argues with quiet persuasiveness that kayaks rank among the most seaworthy of oceangoing vessels. "They don't seem seaworthy, but once one develops paddling skill, the stability comes from the skill," Gillett compares the resilient little kayak to another virtually foolproof vessel, the life raft. "Both have the kind of scale that human beings can take care of," Gillett contends.

Nonetheless, he admits that he wanted a fairly special kayak in which to cross the Pacific, and he even had begun work on production of a boat of his own design when he saw a new, commercially available model — that to his Platonic archetype of what the Pacific boat should be like. So Gillett bought one of those and has been

concentrating on modifying it to fit his special needs.

For example, the twenty-one-foot boat was designed to accommodate two paddlers, each seated in one of the two cockpits cut into the enclosed hull. But Gillett will remove the forward seat and set up that cockpit as a way of gaining more storage space for his gear. The rear half of the kayak will constitute his principal living quarters. In this coffinlike space, Gillett expects to be confined for an absolute minimum of ninety days, and he thinks the trip more likely will take about six weeks — the exact time will depend upon the weather he encounters.

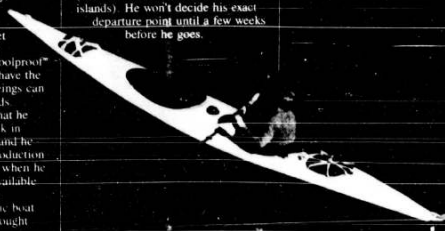
Gillett is already intimately familiar with the winds and currents common in the northern Pacific in early summer, the time when he plans to depart. Spreading out a big nautical chart on the floor of his Point Loma apartment, he stabs at a spot of ocean less than half the distance from San Diego to the islands. "This is where I want to get," Gillett says, "cause right here it's downwind all the way to Hawaii." At that spot, the charts show, the combination of wind and currents could add an extra twenty-four miles a day to Gillett's progress. But the wind and currents are part of a broader weather pattern known as the Pacific High, a pattern that shifts north or south depending upon the season and the year. Gillett says its location this spring will determine exactly where he leaves from — anywhere from San Diego (which is 2400 miles from Hawaii) to San Francisco (located about 2150 miles from the islands). He won't decide his exact departure point until a few weeks before he goes.

Though he expects the crossing to take about forty days, he's planning to carry enough food to last him thirty: some eighty pounds of such dehydratedchow as macaroni and cheese, beef stroganoff, soups, and powdered milk. To make that more palatable, he'll carry a small propane stove and twenty cartridges of fuel, to be jettisoned as the gas is used up. Even more crucial than the food supplies (which Gillett figures he can supplement with fish) will be an adequate stock of water. He'll carry ten gallons as an emergency reserve, but Gillett has resigned himself to spending some \$3000 for a reverse-osmosis water maker and a backup unit. This device contains a hand pump that Gillett will have to operate every day during his moments away from paddling. With it, he should be able to remove the salt from a gallon and a half of seawater in about an hour. "I'll probably use a gallon a day, maybe a gallon and a half. Unless it rains, I don't think I'll bathe. I think I'll try and stay as dry as possible to keep salt sores from forming."

As further prevention against such sores, Gillett is in the process of sculpting his own custom-made seat to replace the one that came with the boat. He faces an even more challenging project in the

By Jeannette DeWye

Photographs by Robert Herrington



Kayaking

(continued from page 21)

installation of two flotation devices he wants to attach to either side of his cockpit. Every night, Gillet plans to inflate these and thus transform the kayak into something a bit more raftlike. With the floats inflated, the craft should be stable enough to allow Gillet to stand with ease, an action vital to obtaining the clear view of the horizon that he needs to use his sextant and navigate the boat.

At the end of each day, after an anticipated ten hours of paddling, Gillet says he'll set up a sea anchor. This looks something like an underwater parachute, and its function is to force the kayak to point into the wind and to reduce sharply the extent to which the boat drifts. Gillet will be able to remove his seat and lash it to the flotation bags, freeing up enough space within the rear of the hull to accommodate a sleeping bag that will be protected by a waterproof covering. He's still mulling over the best overhead shelter for the nights; he says he'll build a hatch with a Plexiglas bubble in it, so he can lift his head and look around, and he may even try to contrive some kind of tent to cover the cockpit.

Claustrophobia ranks among his lesser worries. Perhaps the greatest menace is the danger of some larger ship running into and sinking the slender kayak bobbing around in the immense sea. Even though large vessels crossing the Pacific are virtually certain to be using radar, Gillet says radar can't detect a Fiberglass boat such as his kayak. So every night he'll erect a

commercially purchased device called a radar reflector, a narrow canister about two and a half feet long that is filled with a latticework of aluminum, which offers the radar from other boats something to bounce against. Gillet also will string up a small navigation light (powered by batteries that will be charged by a small solar panel on the kayak), and as a last defense, he'll carry a radar detector just like those borne by motorists hoping to avoid speeding tickets. Gillet is hoping that the sound of the alarm from the detector would give him enough time to wake up and paddle out of the way of any oncoming vessels.

In the long, skinny bow of the kayak, Gillet will stuff those supplies that he doesn't expect to use on a daily basis: a spare sextant, extra clothes, first aid supplies, and other such goods. He'll also carry several paraflex kits, which he says can help pull him through the water whenever the winds range between fifteen and twenty-two knots. (Gillet says kites are an accepted part of kayak technology. They don't in any way replace oars; instead they merely assist paddling.) He'll store everything in waterproof boxes and bags. "They're really good! I'm confident I'm not going to have any problems. I just have to get the misery factor out," Gillet says. He recalls one time he was paddling off the coast of Chile and met some vacationing Chileans who invited him to tea on their fishing boat. But while Gillet was on board, they unwittingly backed their boat over his kayak. "Nobody knew, but when I came out I just saw a rope

"It's all mental when you're out there. You know you've got twenty miles to go, and the only way you're going to get there is to paddle."

going over the transom of the boat," he says. "And I just pulled my boat out and it was fine. Everything was still in it, and I just jumped in it and took off."

That harmless incident notwithstanding, Gillet ranks collisions with other boats as being the most catastrophic danger he'll face. Almost as devastating would be for him to fall off the kayak, so to protect against that happening, he says he'll be tied to the boat at all times with a safety harness. He doesn't express much concern about storms. Early summer is a good time to cross the Pacific, he says. "The weather's stable. There's a small chance an early-season hurricane could get out there, but it's a small chance." Although Gillet doesn't know if his kayak could ride out the hundred-knot winds of a hurricane, he acquired confidence in his ability to survive

some fairly savage storms while kayaking up the coast of Chile. It was there that he learned what fifty knots of wind does to the ocean.

"The sea's white. It's frothy everywhere... With that kind of wind, you feel just incredibly unstable. It blows you right over." Caught one time in such a gale, Gillet says he laid his chest and head down on the deck and "I used my paddle as a sail. Every now and then I would just tweak up the paddle blade and that was all I needed. I was going faster than I really wanted to. It was all I could do to just sit there. I was really scared, because the water was freezing cold." Finally, he maneuvered the kayak behind a large rock, on which he was able to take shelter. (In fact he was stuck on the rock for three days).

The other most serious storm that he has weathered struck off south-



Ed Gillet

central Chile. "There I was able to paddle in forty knots of wind off a place called Lebu." It was night, and though a full moon was out, Gillet says he couldn't see the waves that rose up and periodically smashed down across his hull. "I just had to react instinctively." He couldn't see the navigation lights off the town he was seeking, and he made it to shore only after having to surf over a river mouth. He had been in the kayak for eighteen consecutive hours by the time he finally crawled onto the beach, and he was barely able to erect his tent and force his shivering body inside. He says he awoke in the morning to find the seafaring townspeople gathered around his tent, staring in awe. "They were so amazed that I had arrived on that night, they couldn't believe it. They thought I was an apparition. And I felt like one."

For the Pacific voyage, Gillet is building a lid that he'll be able to fasten over the cockpit. In the center of it will be a splashproof air vent, so in the worst sort of storm, the kayaker thinks he'll be able to seal himself up inside the boat and still continue to breathe. It's a fairly hellish vision, but one Gillet thinks he stands a good chance of avoiding. He sounds a lot more certain that he'll face yet another danger: that of losing his good judgment in the face of the prolonged stress and isolation.

"It's all mental when you're out there. You know you've got twenty miles to go, and the only way you're going to get there is to paddle... And you always have doubts. But you have to separate the depressed moments, the self-doubt and the painful fears, from the real intimations of danger. That's what some people can't do. They think it all seems dangerous. It all seems like it's crazy. And sometimes the subjective threats and the subjective fears are hard to separate from the true objective threats: What's really out there? What are the real possibilities, and what am I just imagining? I think in solo kayaking, that's the hardest thing to master." Gillet recalls one really rough day when he was sailing with Steve Landick down the Pacific coast to Cabo San Lucas. "And I was feeling very unstable... My boat was surfing unpredictably on waves, and I was feeling really nervous about it. I just wanted to get out of the boat. And at the point when I really felt, 'We shouldn't be here,' and I was looking around and the coast was really horrible and imposing and the surf was big, Landick was over there and he

looked over at me and gave this great big yawn. And I thought, 'God, it must not be that bad.' And the rest of the day was fine. I always think about that. Sometimes you can get yourself worked into a state, and there's nothing really going on."

Gillet has given some thought to maintaining his mental equilibrium. He says he's not worried about the tedium of spending thirty or forty or sixty days doing nothing but paddling at sea. "I expect to have dolphins playing around the boat from time to time. I expect to see schools of pilot whales. I should see ocean sunfish, and there should be lots of birds." Experience has already taught him that when the mind has little on which to concentrate, it quickly becomes attuned to dozens of subtleties like the color of the water, the swell patterns, slight wind shifts. Gillet is an avid reader, but for the trip he says the only literature he'll take will be a volume of poetry, probably an anthology of works published since 1951. In the past, he's found it pleasant to work on memorizing various verses. He won't carry a transmitting radio because it would take up too much of the kayak's precious room and the batteries would weigh too much, but Gillet will carry a shortwave radio that should pick up everything from BBC Radio to Radio Moscow to the Voice of America. He seems to look forward with particular eagerness to the irony of being hundreds of miles from another human being yet able to tune in the public radio program *All Things Considered*.

These days Gillet says when he talks to people about crossing the

Pacific in his kayak, "I see looks that vacillate between terror and anxiety and awe. But I get very anxious when I look at a boat loaded with highly explosive fuel heading out to sea... One of the reasons yachts or ships get into trouble is that they try to go fast through big water, and in those conditions, any boat is unstable. A supertanker can tip over. Stability and seaworthiness don't come from size. The larger the ship and the more complex the systems are, the most potential you have for something going wrong. In fact, a fire aboard or some sort of disaster such as a disabled engine or losing a rudder can sink the ship. Whereas with a simple kayak, you're very short, so you can never get suspended between waves. If you roll over, you just pop the boat back up. What really can go wrong?"

There's a note of self-reassurance in Gillet's question, and a moment later, he admits that any sea voyage carries risks. He's just betting he'll be able to master them. "To me this kind of trip is the same as conceptual art, in the sense that there's an idea, and then there's an execution. And there's some kind of planning and intelligence and perception that goes into the idea. There's a vision that this kayak, with certain modifications and a certain amount of gear, can cross an ocean and go to Hawaii. It's improbable, but it can be done. It's like a twelve-meter campaign. It takes on its own logic and its own dimension. Plus, I like being out there. And I've never done it. I've done a couple of days in a kayak, thirty-mile crossings to islands. And now I'd like to be fifteen days offshore, heading for Hawaii." □

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Bill Getzinger, Elizabeth Russo

JONATHAN SAVILLE

"I was in love, see," says May, in Sam Shepard's *Fool for Love*. "... All I could think of was him. ... And all he could think of was me. Isn't that right, Eddie? We couldn't take a breath without thinking of each other. We couldn't eat if we weren't together. We couldn't sleep. We got sick at night when we were apart. Violently sick. And my mother even took me to see a doctor. And Eddie's mother took him to see the same doctor, but the doctor had no idea

what was wrong with us. He thought it was the flu or something. And Eddie's mother had no idea what was wrong with him. But my mother — my mother knew exactly what was wrong. She knew it clear down to her bones. She recognized every symptom."

Those, like May's mother, who have experienced this overwhelming, obsessive, irresistible, agonizing erotic passion will recognize what the disease really is — far more dangerous and far more long-lasting than the flu (in the case of Eddie and May, it has lasted, together and apart, with

violent breakups and violent reconciliations, for fifteen years). Studied of literature will also recognize the disease, for it has a long literary history. Perhaps its most famous victims are Tristan and Isolt, these medieval aristocratic lovers whose fatal illicit passion was due to a love potion — instead of a death potion — mistakenly administered to them. The union of love and death, magically (or magically-narcotically) established in the romances of Thomas of Britain, Bérout, and Gottfried von Strassburg, comes about in a more naturalistic way in *Fool for Love*, where Eddie and May fall in love at first sight, beginning what will evidently be a life-long relationship of love and hate, an unappeasable appetite for each other that is indistinguishable from mutual destructiveness. Even in his naturalistic world and naturalistic style, however, Shepard feels compelled to introduce an element so shocking to universal human sensibilities that it carries the weight of unconsciousness borne by the potion in the medieval tale: Eddie and May are children of the same father. The completely naturalistic plot device of incest, reinforcing the naturalistic vision of life as determined by biological inheritance, is treated as the equivalent of magic, and it grips the audience's imagination in the same way. Similarly, the typically naturalistic setting and action — the lovers quarrelling, clinging, fighting, shouting, weeping in a shabby motel room on the edge of the Mojave Desert — is inordinately transformed into a landscape of the mind, in which the father, sitting visibly invisibly at the side of the stage, can speak to his children, urge them, admonish them, and tell them about his own fatal love passions, for both their mothers equally and for other women to whom he is married in his imagination, the true setting of such relationships for both Shepard and his medieval and romantic predecessors. So, along with its familiar retrospective revelation of plot in the manner of Ibsen (the culminating point of the action is the revelation of the incest, just as in *Ghosts* the climax is the revelation of how the hero's father contracted syphilis, long

before the action of the play began), this supposedly naturalistic drama at the same time partakes of the magical and surrealistic techniques of a style of narrative and theater antithetical to naturalism. And so, too, through the drab, unpoetic, everyday Southwest atmosphere of that ugly motel room, we can see stalking the romantic ghosts not only of Tristan and his Celtic beloved but also of Lord Byron and his half-sister Augusta, and of Emily Brontë's Heathcliff and Cathy, locked forever in an embrace of love and death, in a storm-swept early-nineteenth-century Yorkshire in which there are no motels. *Fool for Love* belongs to a great and ancient tradition of the heart and of the pen, and much of its stunning power derives from its adherence to that tradition, along with its pose of belonging only to the world of totally nonliterary, totally personal observation of the real contemporary world.

What this otherwise compelling play lacks, in comparison with earlier manifestations of the tradition, is a language capable of rising to the height of its emotions and its vision. Eddie, May, their father, and May's slow-witted "dancer" Martin all speak a flat, cliché-ridden language that comes directly out of observed late-twentieth-century American reality, with the typical naturalistic refusal to enrich and heighten speech so as to convey not what people sound like but rather what they ought to sound like if the intensity of their experience could govern their style of speaking. Shepard has not always restrained his linguistic imagination this way, of course. In his earlier theater — notably in the mythical, magical, baroque *The Birth of Crime* (1972) — he was willing to abandon the flat American pen and to create an incredibly inventive and poetic language of his own, a language as potent as plot, character, and visual image in forcing the audience to absorb and share his vision of modern American life. By the time of *Fool for Love* (1983), this greatest of modern American playwrights had recognized the revelation of how the hero's father contracted syphilis, long

Even with its lack of an adequate language, however, *Fool for Love* remains our most unforgettable modern embodiment of the fatal-love-passion theme, and it is a play we need, because people of middling compromises and quiet desperation (which is to say, virtually all of us) need to be imaginatively confronted with human passions at their most extreme; we need to be reminded of what we are made of, of our vengeful of civilized behavior. The great tragic dramas and narratives of the past — Sophocles, Shakespeare, Dostoevsky — did the same thing. As a sensitive and honest writer of the spiritually directionless Twentieth Century, Shepard differs fundamentally from those earlier writers in being unable to offer a wider scheme of value within which the extreme, inevitable, destructive passions of Eddie and May might make sense: some sense of universal order and meaning, whether divine or natural. He shows us the experience, in all its intensity, notes how blazingly alive these two obsessed lovers are, notes how wrackingly they suffer, notes how the suffering is the price they pay for being so supremely, uncompromisingly alive, and then leaves us to draw our own conclusions, the way, at the end of the play, Eddie and May

separately leave the motel to set out once again on their compulsive wanderings. We may conclude that to have been given such a passion, however awful its consequences may be, is a blessing beyond all others. Or, horrified by the demonic, devouring fury of this unrestrainable passion, we may master our own resources of reason and propriety to guard ourselves from a similar fate. Whatever our reaction, a good production of *Fool for Love* will enable us to glimpse that terrifying and intoxicating reality in life and in ourselves and to respond to it with the mastery of knowledge rather than with the passivity of ignorance. That is what this play can accomplish, and it is a valuable accomplishment indeed. Whether the current production of *Fool for Love* at Costa Mesa's South Coast Repertory Theatre responds sufficiently to the demands of Shepard's script is not easy to judge unequivocally. Director Martin Benson has staged the play on the company's Second Stage with careful attention to its shapes and rhythms, and his designers (sets by Michael Devine, costumes by Dwight Richard Ode, lighting by Paulie Jenkins) have given him and Shepard exactly the minimalist seediness and the naturalistic authenticity (with touches of the

surreal) the play needs. In the performance of Hal Landon, Jr. as the good-natured, simple-minded Martin, we see the appropriate style of acting at a high level of technical polish and inner commitment. But his is the least important role, and the other three actors do not quite succeed in giving their (admittedly much more difficult) roles the truth and intensity required if the play is to make its full effect. Hal Bokar, as the father, speaks in a dry, matter-of-fact, disinterested, almost narrating tone that gives his character a consistently fascinating style though also a curious unreality — perhaps justified by the fact that he is present only in his children's imagination, but at the same time too efficiently disguising the passionate obsessiveness of the old man himself, whose career as a helpless emotional bigamist in his relationships with women we learn about only from his words, never from the emotions with which the actor speaks the words (Shepard may, of course, have intended this effect, though I do not think it works). Bill Geistinger's Eddie rings true throughout — this is an admirably engaged performance, with palpable authenticity of feeling and a convincing sense of class, place, background,

style, manner — but try as this able actor may, he cannot bring to the role the supreme frenzy of the heart a fully fleshed Eddie ought to exhibit. There is a great deal of believable passion in this acting, but somehow not quite enough. Elizabeth Russo's performance as May, in contrast, seems lacking in believable passion, and that is a fatal flaw in a role like this. Her performance is an artful one, but it is extraordinarily mannered, and every gesture, every twitch, every stagger, every pause, every intonation carries with it the quality of calculation, of a meticulously judged and prepared characterization that never seems to spring from the heart or from the moment. Yet she too has her strong points. In the amazingly simple and strong passage about her and Eddie's love when they first met, quoted above, she transcends her careful planning and at last seems truly carried away, bringing tears to the audience's eyes as authentic as the tears in her own. It is at that instant that the greatness of *Fool for Love* is fully revealed in this production, and the emotional power in this scene has such magnificent life and force that it makes the entire production, with its various strengths and weaknesses, well worth seeing. □

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Under Observation



Steve Shaffer

JOHN D'AGOSTINO

There's a Monty Python sketch in which an anxious, couch-bound woman is attended to in quick succession by a number of psychiatrists, each of whom is himself a mental patient who is escorted from the doctor's office and replaced by another while-smoked impostor oozing apologies and reassurances. I thought of that early-Seventies BBC television bit soon after Steve Shaffer came on-stage at the Improv last week. With a 45-yrn record impaled on each ear, he prowled the stage humming the theme to the mid-Sixties television sitcom *The Addams Family* and soon was inserting into the riff such nonsensical lyrics as "I'm out of my mind, or it's outta me" and "I'm bloody nutty." He did and said very little else for several minutes.

It was a strange way to open a headlining spot and seemed mostly for Shaffer's own amusement. I half-expected that at any moment a John Cleese-like character would lead him away by the arm and address the audience with, "I'm terribly sorry, but the poor chap hasn't been at all well. The real headliner will be out shortly." I had to settle for the ad-hoc diagnosis of the evening's master of ceremonies, Rene Sandow. "This guy's a nut," said the local comic from a table at the rear of the club. Indeed, Shaffer proved to have more than a couple of bricks missing, and it was a good thing. His material rarely ventured beyond the comedic "No Trespassing" sign and instead stayed on the well-traveled road of observational humor that has been worn smooth with such subjects as religion, air travel, ethnicity, and pets. But the twain given these topics by his peculiar delivery compensated somewhat for a lack of originality.

Shaffer looks like he could be the younger, slightly dissolute brother of *Wheel of Fortune's* Pat Sajak, and his speech patterns suggest Bob Newhart doing an impression of fast-talking radio personality Tom Campbell. Add to that Shaffer's habit of racing through a line only to brake dramatically before the last word — a la William Shatner — and you have a delivery that is not only entertaining but that pumps fresh air into some sagging premises.

After some offbeat impressions, including one in which Ray Charles appears to be sitting still while singing on a rocking boat, Shaffer talks about Catholic school. "We learned everything about Christ — what he did, where he went, who he was with. But nobody talked about the fact that in those times everyone drank a lot of wine, including Christ. Now, you gotta think that if Christ drank wine every day, sooner or later, he had to have a little too much, maybe get a little belligerent. Turns to the apostles one day and says, [in a voice like Peter Falk's] 'Hey! How come you guys are always *followin'* me? Don't say 'o' you guys gotta day job? I'm gonna go to the bar/room now, *zzzz* okay wil' you? What, yer hungry? Here, have some fishes, have some fishes.' Now, Moses was an interesting character. Forty years in the desert — he gets lost. He goes up the mountain and gets tablets from God — he breaks 'em. This guy was the Gerald Ford of the Bible. He didn't just lose a pair of gloves or misplace his wallet — he broke tablets from God. Moses had to have been the first guy ever to go, [incredulously] 'Oh, fu-u-u-k!' Or probably, he used a colloquialism of the day — Oh, fornicating headaches. Oh, seed-spilling ones."

Indeed, Shaffer would prove to have more than a couple of bricks missing, and it was a good thing. His material rarely ventured beyond the comedic "No Trespassing" sign and instead stayed on the well-traveled road of observational humor that has been worn smooth with such subjects as religion, air travel, ethnicity, and pets. But the twain given these topics by his peculiar delivery compensated somewhat for a lack of originality.

Shaffer, who is getting uncertain laughs from an audience that doesn't yet know how to take him, concludes his borderline blasphemy with an unnecessary disclaimer that serves as a neat segue. "Needless to say, I'm not very religious," he says needlessly. "Except, of course, when I fly, and then I'm all religious." He grips the arms of an imaginary airline seat, looks heavenward, and spews a prayerful litany

that accelerates into a loud blur. "Our Father who art in Heaven Hail Mary full of grace n'ello Allah come in Buddah yu supernatural Big Guy!"

Shaffer's favorite moment during flight is when the stewardess announces that the seat cushions become flotation devices. "They become flotation devices. They transform, go through a cellular metamorphosis — they become flotation devices. Well, why, 'cuz, doesn't the plane just become [shouting] — a boat? Why doesn't the pilot become a porpoise, the stewardess become a walrus, I'll be the Egg Man, and we'll all sing goo-goo-ga-goo as we crash into the sea!" Shaffer momentarily freaks out, then regains his composure. "I had a horrible experience at an airport recently — I saw a Moonie. Running away from a Mary Kay distributor."

After some very funny material about flying during the last pilot strike, poolside perils pitting obese women against "frightened lounge chairs," and Bible Belt evangelists, Shaffer takes his audience home with him. "I'm from South Philadelphia," he says, "where everyone has to be at least part-Italian. If you don't have an Italian mother, they send one to your door — just to make sure you have enough plastic on the furniture." The declaration that he's half-Italian/half-German elicits a loud "Yeah!" from a man in the audience. "You too!" asks the comedian. "Oh, half-Italian and half-Irish. So what do you do, get drunk and beat yourself up?" With the crowd still crackling up, Shaffer explains how the differences between the German and Italian sides of the family become most apparent at funerals.

"With the German side, it's, 'Too bad he's dead, let's go.' Meanwhile, the Italian relatives are doing backflips into the grave. And every Italian funeral has to have a parade of fat aunts following the corpse everywhere, waiting at the top of their lungs, 'Aaagh, God — why didn't you take a me?' Just once I'd like to see God come down and say, 'Okay, Aunt Rita — you got it.' [Laughter] And of course, Rita would be like, [New York cabbie dialect]

"Ey, God, I was only fuckin' around, y'know? It's a show." Shaffer/Rita does a dance step and ends with a valedictorian flourish, and the club eats it up. After explaining why the Italians' passionate nature enables them to get angry "better" than most ethnic groups, he returns to South Philly to illustrate where the center of the universe is for the Italian male.

"I had a friend who got shot in the leg, inside of the thigh, six inches from his crotch," he says. "I see him for the first time in years, he doesn't even say 'hi' to me. The first thing he says is, [sounds like John Travolta in *Saturday Night Fever*] 'Ey, Steve, I cun't b'lieve it, got shot inna leg — only three inches from my babalones.' [Laughter] Ey, an' one o' my neighbors got shot — two blocks from my babalones." Shaffer discusses the religious and cultural prejudice that existed in the Forties, when his Italian-Catholic mom and German-Lutheran dad were given a hard time by both sides. "Times have changed," he says. "I have a thirty-eight-year-old sister who's still commented, and my mom just hopes she marries within her own species."

Later in the show, after bits about different types of laughter, Shaffer tells us about stupid songs that stick in your head, predictions of the future, and a credible singing impression of fellow Philadelphia Chubby Checker. Shaffer settles into a long piece about pets. "Have you ever gotten your dog stoned?" he asks. "Y'know, you wrap your lips around his nose and blow smoke into it? The poor dog is like, [serious tone] 'Please, leave me alone. I really don't need this.' I'm working on a fur ball behind my ear. I'm walking in circles. I'm bumping your leg. I don't need this shit. I got my dog so high once, he forgot how to bark. 'Ruh... ruh... woo... uh, ree... Uh-oh, there's someone comin' up the drive! Uh, ruh! Ruh! Uh, wuh!' The audience is loving this.

"My dog is fourteen now," says Shaffer. "That's old for a dog. Now, I don't care how who you are or how much you love 'em, you gotta play tricks on smole dogs." Just the thought gets the crowd laughing. "Every so often, I'll put an empty bowl down in front of him. He'll go up to it, [shouts dog voice] 'Well, guess I already ate it.' Soen Shaffer is explaining some differences between dogs and cats. "Now, I don't like cats, I'm sorry. I'm allergic to them, they're predators, they're instinctively self-righteous, and they couldn't give a shit whether you live or die." This momentarily sets the pro-cat and anti-cat elements in the audience against each other. "Dogs, on the other hand, will stand for just about anything. You can smack a dog,

he's like, [sighs] 'Apparently, you want me to go. [Laughter] The don't right over here, I can find it, no problem. I'll either be on the top step or down at the corner, okay by you?' "

"And as long as you have a dog in the house, you'll always have a dinner partner," Shaffer continues. "You've got the roast beef sandwich, you go in the house, up two flights of steps, into the attic, lock yourself in a closet, two seconds later [Makes a sound like an opening door] Remember me? [Laughter] I'm your dog. I'm constantly starving. But nobody misses you like your dog. You go to the store, you tie him up outside, he's going, [Laughter around frantically] 'Hey, where'd he go? He was just here a minute ago.' Then you come out of the store and he goes, 'Y-y-y-y-hoo!' [Shaffer wriggles his butt in a full-on-swinging motion as he crosses the stage] Glad I see ya! What were you *doin'* in there? I wish I could get my ass to stop moving. [Laughter] There doesn't seem to be anything I can do about it. I'm just a damn happy f'ee ya!"

"Now, can aren't like that," Shaffer opines. "You leave your cat over at a friend's house for a while. Come back, pick up the cat, the cat's like, [laughing] 'You're late. I've been here for two weeks. I don't even know these people. And yet I've learned to hate them. So when we get home, I'm gonna go to *pu* — *eyyy-yeyyy*.' [Laughter] You really can't train a cat.

However, once a dog's trained, he'll stand by the door forever gone, [sighing] 'Let me come here! Somebody open the door! Please have *merry* on me — you can see me standing by the door, why aren't you letting me out? But a cat — 'What's that — chicken?' Not funny! [Cat chuckles derisively] I'm really sorry. I'm going to have over there, curious? I believe they're history. What's that, you're allergic to me? Why, I think I like you."

"Ever see a dog try to catch a fly?" Shaffer asks. "He can't believe anything can move that fast. But a cat sees a fly, [twips once at the air] Dead! If it's not dead, they spend a half-hour torturing it. [Pretends to be playing with something] 'Gotta now, pal. Let's take off a wing and see you go in circles for a while. Now let's play a little backy-sack with you. [Laughter] See if those nine million eyes can help you now!'" Abruptly, Shaffer reaches into the sleeve of a jacket draped over the Improv's piano and extracts a long plastic tube. He begins twirling the tube from one end, so that the air rushing past the opposite hole creates a flutist's note. By spinning the tube faster, he produces a higher pitch, and he repeatedly alters the tube's speed until a distinct melody takes shape. Apparently, this is Shaffer's way of signaling that his act is over. The melody is "Taps." □

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til all hours eating and talking. The reverse is true in Tijuana. I went there a few nights before the opera to visit a new restaurant called Ocho's, located in the Rio district, a few blocks away from Guadalajara Grill. Its beautifully appointed cocktail lounge has been in existence for some time. The dining room, however, was completed only recently. The room is capacious, carpeted, and luxurious in an American style. We were seated at a deep banquette, the silverware and china, as well as the table cloths, were sparkling new and attractive, and it was soothing to be there. It was also eerie. Why? Because I had foolishly used my San Diego standards of early dining, and when we arrived at Ocho's at 6:40 p.m., the place was deserted. Until we left, we were the only diners in that vast room. This wasn't due to the newness of the restaurant, but to the custom of dining late; 9:00 p.m. is considered quite civilized for dinner. In San Diego, that's when we're in our bunny suits, curling up in goosedown blankets. My first pee about dining early in Tijuana was compounded when I discovered that the chef, whose work I admire and who had attracted me to Ocho's, wasn't on the premises. Ramón Lau is of Chinese extraction and was raised in Mexico. Very early on, he became an expert in both Chinese and French cooking, and his work is marked by both delicacy and innovation. I first encountered him at Alcazar del Rio (located across the street and a few blocks north of his present place of employment), where he had come out of his kitchen to chat with us. His interest in Continental cuisine was great, and he loved to exchange recipes and to give us tips about a variety of styles of cooking. Ramón's modesty, coupled with his expertise, proved quite endearing.

And Early to Dine



ELEANOR WIDMER

The Restaurant: Ocho's
The Location: Avenida Paseo de las Héroes No. 61, Zona Rio Tijuana (near the statue of Lincoln), (706-684-1837)
Type of Food: Fish and seafood with French influence
Price Range: Complete dinners, approximately \$4.00 to \$14.50
Hours: Open daily, noon to midnight

Every city has its own dictates for the hours at which people dine out. In San Diego, we tend to dine early; few set out to eat after 8:00 p.m., and unless one arrives shortly after the dinner hour begins, certain dishes may no longer be available.

Because many ethnic restaurants tend to close by 9:00 p.m., I frequently enter dining establishments at an hour that would be considered gauche in other cities. What is even more difficult in San Diego is finding a restaurant after a cultural event where you not only can eat, but spend an hour talking. The other Sunday after the opera, many of us would have been inclined to stand outside and chat a bit. But those who were intent on having a bite to eat were walking as fast as they could to reach their cars. I, too, kept urging our party to hasten. If we delayed, those few late-night restaurants would be either too crowded to accommodate us or closed. Furthermore, the waiters and waitresses don't encourage you to dally because we don't have the tradition in San Diego of sitting around un-

til all hours eating and talking.

The reverse is true in Tijuana. I went there a few nights before the opera to visit a new restaurant called Ocho's, located in the Rio district, a few blocks away from Guadalajara Grill. Its beautifully appointed cocktail lounge has been in existence for some time. The dining room, however, was completed only recently. The room is capacious, carpeted, and luxurious in an American style. We were seated at a deep banquette, the silverware and china, as well as the table cloths, were sparkling new and attractive, and it was soothing to be there. It was also eerie. Why? Because I had foolishly used my San Diego standards of early dining, and when we arrived at Ocho's at 6:40 p.m., the place was deserted. Until we left, we were the only diners in that vast room. This wasn't due to the newness of the restaurant, but to the custom of dining late; 9:00 p.m. is considered quite civilized for dinner. In San Diego, that's when we're in our bunny suits, curling up in goosedown blankets. My first pee about dining early in Tijuana was compounded when I discovered that the chef, whose work I admire and who had attracted me to Ocho's, wasn't on the premises. Ramón Lau is of Chinese extraction and was raised in Mexico. Very early on, he became an expert in both Chinese and French cooking, and his work is marked by both delicacy and innovation. I first encountered him at Alcazar del Rio (located across the street and a few blocks north of his present place of employment), where he had come out of his kitchen to chat with us. His interest in Continental cuisine was great, and he loved to exchange recipes and to give us tips about a variety of styles of cooking. Ramón's modesty, coupled with his expertise, proved quite endearing.

My own guess (not borne out by time) was that he would be lured to the U.S. to work at some large hotel. (La Valencia, which has been serving such poor meals in its Mediterranean Room at lunch, should please take note!) In any case, my friend whom I call my "Tijuana connection"

informed me that Ramón was now at Ocho's, so we hastened down there. But Ramón had gone home for a few hours during the last after lunch and wasn't expected back until 8:00 p.m., when business picked up. We did manage to see him, but only as we were leaving. This taught me not to arrive before 7:30 p.m. at a Tijuana restaurant.

Ocho's specializes in fish and seafood, although some steaks are available. All diners can have an appetizer of fried fish nuggets, as well as a choice of a large green salad or soup. The menu should but does not have English translations, although both the owner and Ramón speak excellent English. The waiters know some English, and you can also get by if you read French, because many dishes are listed in both French and with *ménus* sauce. The basic dishes are: *pescaños* (fish), *camarones* (shrimp), *langostas* y *jaja* (lobster and crawfish), *calamars* (squid), *callos de hacha* (scallop), and *anclas de ranas* (frog legs). The peso is valued at between 950 and 1000 to the U.S. dollar. My friend, who dines in Tijuana no fewer than four times a week, feels that these are the lowest prices for the best fresh food in Tijuana. But keep in mind the chef's strong French bias. You may be disappointed if you think that you are going to be served specialties from the various provinces of Mexico.

One dish that you shouldn't miss is *sopa de mariscos* (seafood), the Mexican equivalent of bouillabaisse. It contains fish, shrimp, octopus, and lobster in a broth that is seasoned with saffron and wonderfully light. The soup costs 5500 pesos, or under \$6.00, and with the house salad and fresh tortillas or rolls, it makes a delightful meal. After we finished dinner, Ramón came in and insisted that we sample it. Another tip is to ask for the evening specials. On the day we visited, this consisted of a whole fish (red snapper) whose freshness I've rarely encountered here. Fish was listed on the menu as *filet*, or *filet*, but my two friends who ordered it feath with a different preparation were overwhelmed to receive an entire deep-fried

fish. One had fish with a Veracruz sauce (tomatoes, green peppers, and onions), and the other, fish in a white wine-garlic sauce. The presentation was stunning. The fish arrived in huge platters in the shape of fish, with silver handles. In addition to the whole fish, the accompaniments were large amounts of broccoli and a mound of beautifully prepared rice. The price for the fish, appetizer, plus salad was 700 pesos, or about four dollars. The low price is amazing, but when it's coupled with food of such high caliber, then it's an astonishment.

One of my friends ordered *calamars en su tinta*, or squid in its own ink. At Chik-Jai restaurant on Revolución, the squid

swims in a bluish ink, but at Ocho's the sauce is pale, and the squid is tiny and tender. The dish is a delight for lovers of squid.

I had a night full of shrimp: *sopa de camarón al cilantro*, or shrimp soup, which contains lots of shrimp and has a kick to it because of the chilies (5500 pesos); or frog legs, which he believes are outstanding. If you are a frog-legs fancier, by all means try them in one of four different preparations. Lulu's charges several times as much for them. At Ocho's, frog legs cost 5500 pesos, or under six dollars.

Mention should be made of the piano player, who divides his time between two

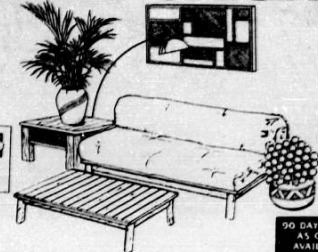
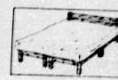
the restaurant earlier or we later, he would have suggested some of his other specialties: lobster Thermidor or Newberg, both prepared with béchamel sauce and rather rich, as well as the most expensive item on the menu (5200 pesos): *jaja*, which is crawfish (5200 pesos); scallops with mushrooms and shallots (4500 pesos); or frog legs, which he believes are outstanding. If you are a frog-legs fancier, by all means try them in one of four different preparations. Lulu's charges several times as much for them. At Ocho's, frog legs cost 5500 pesos, or under six dollars.

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News from the Front



DUNCAN SHEPHERD

The first thing that I feel the need to say about *Platoon*, if I've gauged the prevailing winds correctly, is that this is one of those movies where it is harder than usual — and consequently more interesting and important to try — to differentiate between what's on the screen and what the viewer brings with him and puts up there himself. Or to put it another way, this is very roughly the difference between a movie serving as a mere discussion-starter and serving as an active participant therein. It is in the latter capacity that the critic is pledged to take foremost interest, while the former would lead him to a No Man's Land and a potential mine-field of imponderables like the Mood of the Nation, the Collective Conscience (or Unconscious, as you prefer), and the Diagnosis and Treatment of Mass Trauma. Or so put it still another way: the very same scene, or at any rate the very same point of the scene if not the very same blood-spattering technical effects, could be transplanted from *Platoon*

into an old World War II or Korean War movie (or could be located in an existent one without the need of transplant), and what would have been seen in the earlier context as just a blunt truth about war, stomachable only by the strong and the manly, will be seen in the present context as a reason why the war ought not to have been fought in the first place. But this is just another way of saying (what you do not need me to tell you) that the Vietnam War was a different sort of war than we had been acquainted with before. And yet, for all the differences, I can't imagine that a foot soldier's sense of security in the righteousness of his cause would have made it any easier in a past war to tolerate the experience of seeing one of his comrades — to take a particular example from *Platoon* — get both arms blown off by an enemy booby trap. One tangible measurement of how different a war the Vietnam one was is to consider that on a simple time-line a Vietnam War movie made in 1966 is the strict equivalent of a World War II movie made in 1958 or 1959, a *Bitter Victory* or *Young Lions* or *Naked and the Dead*. It is plainly not the same thing at all. Where World War

II movies had to wait that interval before they could feel free to use that subject to vent anti-war sentiments (amid the hails to conquering heroes that perhaps still predominated), such sentiments would have been very proper to movies made about the Vietnam War even while it was still in progress — if, that is, there'd been any such movies to give them expression. Instead the canon of Vietnam movies still finds itself today with a lot of blank space to fill in with first-hand reports, never mind the better-digested editorial and op-ed pages further along. Fortunately — never more so than here — Hollywood is not our sole or prime source of information, merely an important enough one that no cultural experience can be considered complete until it is acknowledged there, too; and it would only be a form of cinematic provincialism to credit *Platoon*'s view of the war, and of accompaniments like use of drugs and a *la mode* four-letter words, as any sort of eye-opener. Unless one is willing at the same time to admit to never having glanced at a book on the subject or read more than the Sports and Entertainment sections of the daily paper.

It should really be surprising, then, to find something a little behind-times about a front-line Vietnam movie of 1986, just as one would have done about a tub-thumping World War II movie like *Darby's Rangers* in 1959. To point this out is surely less of an affront to *Platoon* itself than to the numberless nonexistent movies that didn't get made when they should have got made; and I am not at all certain, given the backwards arrangement of things in this area, that *Rambo* — but here I go wandering into No Man's Land — was not in some sense better in step with its times than *Platoon*. However that may be, we ought not to listen to all the current marveling about how well *Platoon* is doing at the box-office without remembering that this is the same standard of measure which critics found to be so meaningless in the case of *Rambo*; and perhaps we should wait and see where *Platoon*'s pile of coins tops off in relation to *Rambo*'s before we do any analysis about the Mood of the Nation and so forth. At all events, I shall reserve my personal citations for bravery to that handful of movies that did take up the topic while it was still most body current: Robert Wise's *Two People*, Mark Robson's *Limo*, even (forgive me) John Wayne's *Green Berets*. And if Robert Altman's *MASH* was "really about" Vietnam, then so — even more — were *The Sand Pebbles* and *Robson's Lost Command*, both of them in 1966! *Platoon* can certainly be cited for bravery to the extent — and it is an alarming extent — that "up" is now "in" in Hollywood, or in other words to about the same extent as, for example, things as "down" as *The Mission* and *The Mosquito Coast*, maybe *The Fly*. The above-noted necessity for Hollywood to address a subject in order to

round out the cultural processing of it, and the reluctance of Hollywood to do so with this particular one, may have made people over-ready to proclaim any tentative treatment of it as the definitive treatment — to exalt merely one of the first words into the last word. Impudence is no doubt a dramatic force here, such that a critic, like a jittery infantryman, might be inclined at the crack of a twig to cut loose too soon, and too widely, setting off from the man from his aroused comrades. The self-evident truth of course is that there can be no such thing as a definitive treatment of any subject as large and elusive as the Vietnam War. It can only be approached and approximated piecemeal, and so far we have too few pieces. With that in mind, we can begin to give *Platoon* its due credit, no matter what we might diverge on cutting off that credit, by admitting that it has a piece to provide to the definitive puzzle. But so do *Rambo* and the rest. And as for the often-expressed wish that *Platoon* blow *Rambo* off the map or out of the water or whenever: I dare say there's plenty of room on either land or sea for both of them.

That writer-director Oliver Stone was, as you can hardly help but know (but only by means other than watching what's actually on screen), an infantryman himself in Vietnam, is no guarantee of reliability or anything else. His stated intention to do honor to the experience of his fellow "grunts" is inherently a private matter between him and them, and the rest of us would be doing well to ignore, if we can, the extortionate implication that buying a ticket to *Platoon* is somehow like buying a veteran a couple of beers, while not doing so is rather like spitting on him at the airport.) Never mind, first of all, the internal and external forces — personal bias, angle of vision, and so on — that can put eyewitnesses of the same event on opposite sides of the debating dais. And give no thought at all to the "larger picture" of politics and foreign policy to which Stone makes no pretense of being privy — leave that for another piece of the puzzle. The main point to be made here is that credentials will pass as credibility only in the eyes of the lazy. And a chronicler of the Vietnam War is no more justified in pulling rank on the viewer (or on other chroniclers of the Vietnam War) than Dr. J.R.R. Tolkien would be in doing so about the land of the Hobbits. It is a part of the fictional pact and in no need of recitation, that any artist will know his subject better than anyone else: it's his creation. Self-declared realists come in for no special privileges. It takes no more than a few seconds to notice that *Platoon* is going to be about the Vietnam War (actually you already know it's on screen), but let's try to stick to what's on screen), and that's about as far as the movie should be permitted to ride on the intrinsic merits of its subject-

matter. After that it has to start being a work of art.

With those preliminaries out of the way (together with, I can only hope, the more hostile readers), I can settle down to saying that what I saw on screen seemed to me course in sensibility, crude in drama, threadbare in incident, thin in texture, narrow in perspective (even for something from the worm's-eye view), sketchy in characterization but painstaking in initial casting, and harrowing in overall visceral impact. But to go back to the beginning of that string of adjectives and work my way along it, course... crude...

Anyone who goes to movies regularly will not feel compelled to faint upon a hearing a line like "Get your ass up the hill, you fat fuck!" Cuss words are the contemporary screenwriter's secret shorthand to realism. But an appetite for realism will already have been satisfied, and a suspicion of either impoverished imagination or adolescent showboating stirred up, by the time we get to "Hurry up, bubble butt!" and a couple of lines later, "Hurry up, lad ass!" And one of the ways in which I suspect that this war was not different from all other wars (or one of the ways in which movies about it don't need to be different from movies about other ones) is that the participants in it, in addition to or at the same time as swearing like proverbial troopers, still probably talked to one another about things like hometowns, girlfriends, movie stars, ball teams, food — a wider range of subjects, or anyway in different proportions, than they do here. The absence, or shallowness, of such a dimension weakens Stone's claim to want to do honor to the men he served with; and it doesn't help matters that his on-screen stand-in (Charlie Sheen) must limit his from-the-hip philosophizing to his Letters-to-Grandma: who else (except you or me, listening in on the party line) would be able to understand him? This voice-over narration — "Maybe I've finally found it way down here in the mud; maybe from down here I can start up again and be something I can be proud of..." — would have disastrously called to mind the narration in

Apocalypse Now even if the two narrators hadn't happened to be father and son in real life; but it — or else Charlie Sheen himself — ought to have been banished for that reason alone.

Plenty of other decisions seem equally ill-considered. The repeated use of Barber's *Adagio for Strings* — Albinoni's only slightly more famous Adagio having already been taken for similar purposes in *Gulliver* — manages with minimum effort to set a desired mood, but only at a severe cost to any sense of freshness and firsthandness, or any other crucial element of reportorial realism. And it raises the distracting question of just what Georges Delerue can have done to earn the credit of musical composer as distinct from mere arranger. Of course there was other music to be selected to set other moods, but this would have required a mere disc jockey. I gave my wife three guesses as to what pop song might have been employed for the musical backdrop of the woefully visualized post-smoking scene, ca. 1967, and she used up only one to get "White Rabbit." At the same time, the poker-playing redneck faction in the barracks is listening to "Oke from Muskogee." Stone, patently, is a one-guess kind of filmmaker. And simplicity is realism's worst enemy.

Of course the claims to realism come to us from outside the movie itself. There is, to be sure, some clear implication that the unit depicted in *Platoon* is "typical," at least demographically — and it is this that gives heightened rhetorical power (if diminished statistical significance) to the movie's undoubted centerpiece, the mini-Mai Lai massacre. This scene, rife with contradictions and complications and other ingredients of reality, is as persuasive an explanation as we've yet had of how the actual Mai Lai massacre could have occurred. (Even here my personal citation for bravery has already been bestowed on the full-scale Mai Lai flashback in Tom Laughlin's *The Trial of Billy Jack*, 1974.) Out of that scene, however, emerges a deep-deeped psychopathic villain (Tom Berenger, with a spirit-revealing Grand Canyon of scars on his face) who abandons all pretense to

"typicality" in any statistical sense, begins to grow before our eyes to almost allegorical heights — spouting things like "I am reality" and "Death? What do you know about death?" — and, most importantly, aligns himself with uncounted low-grade action movies that have used Vietnam veteranism as a ready excuse for the most extreme degrees of social deviance.

This character — or that scene — also gives rise to a counterforce (William Dafoe), to restore, at least in part, a spiritual balance, although not necessarily an air of reality. Soldiers have enough problems, surely, without also having to be Good and Evil, and this moral polarization takes us a long way from Pierre Schoendaffer's down-to-earth treatment of the same subject — a "typical" American fighting unit in Vietnam — in the suddenly and disgracefully forgotten *The Anderson Platoon*, 1967. (Naturally, the public thirst for a "realistic" portrait of the Vietnam front line could never be satisfied by a documentary, much less a documentary made by a Frenchman.) And should any evidence be required of Stone's crudeness as an actual carrier-of-shot, we need look no further than the climactic confrontation of these two men — or two moral polestars, rather — in the jungle. The full-screen closeup of the eyes, as the sickening revelation slowly sinks in, is hard-fisted enough. But the improbable smile beforehand, solely to raise false hopes, turns it into a sucker punch — and the whole business is dragged out several beats too long, not even counting that subsequent slow-motion crawl through the dust and the "Why-hasthous-foraken-me?" gesture. At that point, incidentally, we are somewhat unfavorably put in mind of the much pitifuler helicopter shot in *Rambo*.

But to hurry along to the end of that string of adjectives alone — *pausatic*, *harrowing* — it must be said that the chosen faces (Tom Berenger's notwithstanding) seem fresh and authentic, although, unfamiliar and uncharacterized as they are, it is sometimes hard to keep track of them in the chaotic combat scenes. The chaos itself is vividly realized, if even

inadvertently enhanced a little by Stone's inexperience as a director, and a couple of prelates to these outbursts are breath-stoppingly nice; so thanks to the amplified heartbreak that Stone seems to have admired in Alan Parker's direction of his — Stone's — script for *Midnight Express*. It is as a rudimentary combat movie, of a type that amounts about all other wars, even when the point has to do with the waste of it all, that *Platoon* makes its deepest mark. It is not, in this sense, remotely a new sort of war movie, however novel this particular war might be on screen. Nor is it new in the sense that *The Night of the Shooting Stars* — to name another movie to do with chaos and waste — virtually reinvented war movies through the originality of its imagery and syntax. (And is the actual shooting war observed in the night sky over Vietnam a possible homage to the brothers Taviani?)

The combat scenes in *Platoon* are undoubtedly of an uncommon gruesomeness and frighteningness, qualities that recall nothing so much (late) as *Aliens* and its singular forerunner, or perhaps *Night of the Living Dead* and its austere sequel. Reference to horror movies, though it may tell us nothing about the level of realism involved, might help at least to shed some light on why the movie has become so surprising a hit — or rather why it is perhaps not so surprising a hit after all. At the same time and for the same purpose, it might be helpful to notice that the movie, by such "objective" standards as numbers and identities of casualties, is not so much the traditional "downer" as armfuls of other movies about Vietnam. In dramatic structure it unfolds like this. Innocent meets Good and Evil, Evil kills Good. Innocent, no longer so, kills Evil and lives to tell the tale, even to moralize a bit about it ("I think now, looking back, that it was not the enemy we were fighting, but ourselves..."), even, if we remember that the hero is the stand-in for Stone himself, go to Hollywood and turn the tale into a box office smash and multiple Oscar nominee. Under the circumstances, as happy an outcome as possible. □

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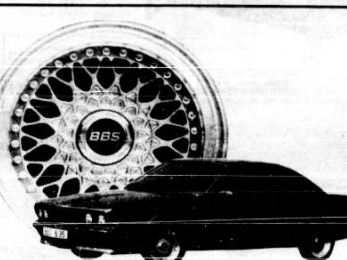
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QUARTER NOTES

BY JONATHAN SAVILE

PIANO VIRTUOSO

The La Jolla Chamber Music Society continued its Celebrity Series last week with a recital by pianist Vladimir Ashkenazy at Symphony Hall. It is fortunate that the society undertook this series, for otherwise the hall, after all the immense expenses of redecoration by the moribund San Diego Symphony Association, would remain virtually unused; and, of course, with the symphony eliminated from San Diego musical life, we are lucky to have these intermittent concerts as a partial substitution.

One of the problems of Symphony Hall (which no doubt figured in the poor attendance at San Diego Symphony concerts) has been its acoustics, with lengthy and erratic echo times that in many parts of the house have tended to reduce fast passages to a blurred muddle and that have produced various inconsistencies of balance. The Chamber Music Society, showing considerably more initiative than the Symphony Association (which was never noted for doing anything particularly well), took great care to alter the acoustical properties of the hall so that Ashkenazy's piano would sound at its best. Two huge Oriental rugs dampened reflections from the stage floor (as well as adding texture color), large black-draped baffles angled at the sides of the stage eliminated some of the reflections from the lofty pilasters, and similar baffles

were placed in the great resonant bays that surround the hall at its highest level. The result was an unprecedented clarity of sound — for which only praise is due — along with a notable lessening of the higher overtones — about which one heard some complaints. From the first row of the grand tier, I found that there was a distinct (though by no means overwhelming) lack of brilliance in the piano tone, although the clarity of articulation, without all those annoying, chaotic reflections, compensated in part by giving the music a lucidity unprecedented in Symphony Hall.

The lack of brilliance was certainly due in part to Ashkenazy himself, a pianist of admirable technique, cheerful energy, musical intelligence, and a deep, inner, almost indefinable spiritual dullness. In much of his playing, at this concert and on his numerous recordings, there is a blurred muddle and that he is doing everything right, that his rhythm and dynamics are sensitive, that his understanding of structure is impeccable, that his total effects are varied, pleasing, and appropriate, that his commitment to the composers and their scores is deep and sincere, and that nevertheless a film of insufficiency lies over everything, with moment after moment toppling on the brink of ineptitude, spontaneity, magic, revelation, but almost never plunging over. What is wrong in this playing — if one may use so coarse a word as wrong for a weakness so subtle as to be almost

imperceptible to a casual listener — is the absence of that ultimate freshness of vision that animates the performances of the truly great pianists and that alters the "correct" tempo, phrasing, dynamics, and timbre, at the most minute level, so as to give everything the sound of a new discovery, an unexpected truth, a rightness that inheres in the momentariness and unreproducibility of the unique musical experience the performer is undergoing and sharing with the listener. All the other musical virtues that Ashkenazy has in such abundance are of course necessary for a good performance, but this final virtue — so hard to describe, so unmistakable in its presence or absence — is the crucial one. Without it, one ceases really to hear the music, which slips blithely through the fingers into oblivion because it has never taken a grip on our minds and hearts.

This marginal — but decisive — lack of aesthetic inspiration was most evident in the first half of Ashkenazy's program, devoted to the *Waldstein* and *Appassionata* sonatas of Beethoven. What one heard here was expert, dutiful playing, traditional in style, careful in details, never too fast, never too slow, never too loud, never too soft, never brusque, never languid, never excessive, never alive. What gives this music its special quality, the imaginative force that underlies its ideas, its imagination, and its structure, is its drama, its status as a record of the composer's most profound experiences, beyond emotion, beyond biography,



Vladimir Ashkenazy

utterable only through musical form. One vulgarizes this inner drama by appending words like *passion*, *serenity*, *demonic energy*, or *heroic joy* to it, for the experiences Beethoven embodies in these sonatas is far subtler than anything such a rough-and-ready nomenclature can even imply. But the fact that it is so hard to speak intelligibly of the music's dramatic content makes it all the more imperative that the performance provide that window into the composer's soul. There were no discernible windows in Ashkenazy's Beethoven performances last week, only artfully modulated surfaces. For pure skill, to differentiate what has been little to different these performances from those of (for example) Schnabel, Kubinstein, Kempff, Serkin, Solomon, Richter, Brendel, Perahia. But for insight into the realities of Beethoven's imaginative universe, those performances and Ashkenazy's showed scarcely any points of

contact. The second half of the program was devoted to Schumann — the first two *Nocturnes* of op. 21, and the *F-sharp minor Sonata*, op. 11 — and here the pianist demonstrated a greater inner affinity with the composer's spirit. One could not hear the full passion and whimsy that are brought out in the performances of these works by Rubinstein, Arrau, or Pollini, but there was undeniably an authentic excitement and involvement in Ashkenazy's playing that gave the music an engaging vitality. The *Nocturnes* were, in this respect, more engaging than the op. 11, a problematic work in which the master of the immediate emotional miniature attempted to constrain his fancy within the ungenial forms of the classical sonata, and which demands a performer who can transcend the score's inadequacies by transforming himself thoroughly into a Romantic poet and lover, not exactly the character one intuitively finds in Vladimir Ashkenazy. Indeed, it was not until the encore — an enchanting poetic performance of Schubert's *G-flat Impromptu*, op. 90, No. 3 — that one felt that perfect unity among performer, composer, and music that makes concertgoing such an exhilarating experience when things are going exactly right. If Ashkenazy has it in himself to play like this, and in a work of such lyric profundity, it is all the more regrettable that his potential for great music making was in hiding during the rest of the concert.

CITY LIGHTS

IN YOUR POCKET?

So Berry's staff lacked up the large warning signs and began making citizen's arrests of library users whose attempts to hide books and magazines in their backpacks or briefcases were detected by electronic sensing devices installed at the library exits. These sensors detect books, magazines, or journals that aren't "desensitized" by a machine at the check-out desk, and they trigger an alarm that prompts library aides to search the suspect. If questioning of the suspect shows they've stolen the materials, the library staffer makes the arrest and calls in

campus security officers, who issue a misdemeanor citation under state penal code 490.5, "Theft of retail merchandise or a book or library materials." The case is then turned over to the city attorney's office for prosecution in municipal court. The bottom drawers of Berry's office desk are filled with evidence of the student crimes: three volumes of Arthur Miller plays, a copy of *Marijuana Alert*, two copies of Joan Didion's *Salvador*, a paperback *Let's Go Europe '86* travel guide. But it's the newer issues of magazines that are most often stolen. "They take *Time* and *Newsweek* because the most current issues don't circulate," says Berry. "Sometimes they even tear out just a single page of the magazine." (Berry says the

detection system can thwart the attempted theft of even one page, but she won't explain how.) The latest suspect was nabbed February 3 with recent issues of three news weeklies. Students have all sorts of excuses for lifting the library materials. They're just borrowing the magazine, they didn't have the money to photocopy the pages, they were late for class and just scooped the library book into their backpack with their textbooks. That last explanation, coupled with other signs of innocence, might help some students avoid prosecution for the first offense. Still, their names are logged on a computer list of the 1500 library users who have been detained on suspicion of theft, and Berry says any student stopped a second time is cited, regardless

of his or her excuse. Some violators are extremely blatant. Berry's staff has caught students who have tried to scratch off the call letters from a book's spine; others have used razor blades to slice articles out of bound journals. And though there's a sign near the exit informing students that "state law authorizes the detention for a reasonable period of any person using these facilities suspected of book theft," not all library users will consent to questioning or search when their backpack or briefcase triggers the alarm. Last spring, for example, one suspect bolted out the door after triggering the alarm. When library employees tackled him on the lawn outside the music building west of the

library, five books spilled from his backpack. The man broke loose and ran again until he was subdued at the university's Campanile Drive entrance. Berry believes the new policy and the attendant publicity in the campus newspaper has cut book theft and mutilation. She notes that three or four students are now stopped daily on suspicion of theft, down from six or seven detentions in 1985. But the real statistical test comes this spring, when thefts are expected to soar as final exams approach. In April of 1986, one month before finals, twenty-seven suspects were caught leaving the library with books or magazines, compared to an average of four student arrests monthly during nonexam periods.

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AUXILIARY VERVE

continued from page 4
Santa Fe, and La Jolla are the top three, in terms of membership. Each chapter has its own fundraisers, and every June they gather together in evening attire for the Auxiliary Ball. This year it will be at the Hotel del Coronado; the theme will be "Moonlight and Roses."
"We're trying to keep up a good morale," says Rubel. "The orchestra is going to come back and we are going to be ready." According to Rubel, San Diego will have live classical music again for a simple but overriding reason: "The most influential people in the city want it," she says. But her optimism is also based on the orchestral history of other cities. With few exceptions, she says, broken symphonies are eventually mended. "And it was the auxiliary councils that kept them alive," she adds.
Rubel agrees that the auxiliary is facing its biggest challenge, one that goes beyond seating arrangements or fresh color schemes: people in San Diego have soured on the symphony and will not be so generous in the future. But on the other hand, the auxiliary has gotten some new members

since the orchestra was dissolved in January. Yearly dues start at thirty-five dollars; symphony board members donate \$5000 and up for their seats. The latest members won't be able to enjoy the concerts, of course, but they will be given credit for next year's dues, according to Rubel. "We wouldn't have them join and then two months later say you have to pay us again," she says. ■

A JUNGLE

continued from page 5
Bob Nelson, who oversees Tecolote Canyon Natural Park for the city's park and recreation department, says he has received several complaints from concerned neighbors during the past year, but so far he hasn't found time to investigate.
Still, Nelson says, he plans to meet with the Tecolote Canyon Citizens Advisory Committee—and the Change—some time this month at least to get the investigation started. "One thing I already know about the case," he says, "is that these people don't speak English. And that could make the whole thing very awkward." ■

LETTERS

Go To The Usual

After reading the "Letters" section of the January 29 issue of the Reader, I take exception to the article from Eleanor Widmer in an earlier issue (January 15) and agree with Candice White of Hillcrest about Busalacchi's restaurant.

I dined there on one occasion and found it very nice, different from the usual, and the food was excellent. The seating arrangements were novel, to say the least, and the suggestion to converse with other customers is to my liking.

We need more places like Busalacchi's in San Diego, and I plan to visit there as often as I can, and to Eleanor Widmer, I say, go to the usual and have a very dull experience.
Ruth Laidley
Hillcrest

Widmer On Film

As a transplanted New Yorker who has eaten at the finest Italian restaurants in New York, I find Eleanor Widmer's column on

Busalacchi's Ristorante ("Sound Effects," January 15) unfair and unprofessional.
After eating at Stefano's and experiencing crammed tables, loud atmosphere, and cold lasagna, I couldn't believe she could criticize Busalacchi's, where the food was fresh, hot, and neatly served in an atmosphere much like that of one's own home.
I suggest Miss Widmer not compare restaurants when the true facts are not honestly presented. Maybe she should take up movie reviewing.
Eric M. Gardner
San Diego

Points Are Clarified

I appreciate the balanced reporting done by Bruce Caden in his recent article "Spital's Law" (January 22). I would just like to clarify a few things for your readers. Though I grew up in West Los Angeles, I am proud to have been born in the land of Lions and Tigers and Pirates (not to mention Red Wings), Detroit, Michigan. Later on in life, while I did prosecute a variety of professionals as a deputy attorney general, I did not prosecute attorneys. Still later, while I advertised on all the stations mentioned in the article, I am sure Channel 51 would like to be mentioned in that group, since I regularly advertise on that station as well.

Finally, I would just like to make it perfectly clear that though I happen to hire many young people for the reasons mentioned in the article, age is not a factor in my hiring decisions. I would hire anyone whether young or old, as long as they exhibited the traits I seek. I believe very strongly in my office's policy of avoiding discrimination of any type.
Samuel E. Spital
San Diego

Big Fat Picture

I am writing this in response to the January 21 issue, the one with the big fat picture of San Spital. It disappoints me greatly to see the integrity of your fine publication take such a severe blow. I seem to remember an article recently on Mr. Spital, and

although not a cover story, still a blatant advertisement for an already overpublicized lawyer. I feel this obvious plug for Sam and other high-profit enterprises, seriously weakens your image to your loyal readers and public and warrants careful consideration.
I would not be surprised if the article was paid for, directly or more likely indirectly, to be run as a cover story, especially since Sam's number-one priority is advertising. I hope that in the near future, you will try to recognize your journalistic integrity and put your paper back on the top.
Steven Sheridan
Ocean Beach

The Important Differences

Hedgecock's turtle-skin boots might be immortal ("Highlights of Upcoming Events," January 29), but what's just as immortal is Bruce Goldfarb's spending sixteen years revolving in circles—emphasizing and demonstrating the similarities between human and orangutan behavior. (Who is funding this nonsense?) Of course there are similarities between human and orangutan behavior, but they're not important. What's important are the differences. Zoologists who study animals pervert their understanding of human behavior by faulty generalizations—making deductions from the activities we have in common with animals and imposing these standards upon humans. But for Goldfarb and others to try to impose human behavior upon animals is insane. What they should be concerned with is how to keep humans from behaving worse than animals. The anthropologist Gregory Bateson said, "The survival-of-the-fittest theory must undergo a new definition if man is to prevail."

Goldfarb says that she doesn't think orangutans are all that different from humans. Is she going to spend the next sixteen years trying to get one to run for president?
Richard Allen
Point Loma

Four With Guns

In his article "Weapons Check" ("City Lights," January 22), Neil Matthews cites the number of

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people employed by various governmental agencies who are "either authorized or required to carry guns in the course of their duties."
That phrase is somewhat misleading relative to the San Diego County Probation Department. Of the over 950 employees of the department, Chief Probation Officer Cecil Stepp has authorized only four to carry concealed weapons while on duty. That authorization was specifically granted for self-protection in response to direct threats that were made against those four individuals, not for the use of those weapons during the performance of professional responsibilities. Also, the four individuals were licensed by the sheriff through the identical procedures as required for any citizen.
Thank you for the clarification.
Michael R. Speck,
communications coordinator
County of San Diego

And The Kelp Thank You

When Jeannette DeWitte approached us with the idea of writing an article for the Reader which would include our help work, we were torn between our commitment to communicate our research efforts to the public and our history of being embarrassed by the media oversimplifying and/or exaggerating our results. To be honest, our initial response was to urge her to talk to the biologists at Kelco because they have a story which they can relate very well to the general public—or perhaps even the California Department of Fish and Game, which can discuss fishing in the kelp forests, something else with which the public is more directly involved. We suggested that people would not be interested in what we were doing, but we would help all we could. Despite our efforts to put her off, DeWitte did a superb job of explaining some rather esoteric concepts in a lively yet informative manner. We wrote this letter to express our appreciation for such a professional and accurate article.
Not only did DeWitte politely ignore our efforts to dissuade her from writing about us, she came out and sat in the cold talking to us, froze again on one of our dive trips, and most impressively, read the dry scientific literature we gave her. Then she called and returned several times, asking perceptive questions. In the end, she understood both the general scientific reasons for our enthusiasm about our research and the specific objectives of our day-to-day work. The article was the best scientific reporting either of us has been involved with, moreover, we feel that we have a perceptive and extremely understanding friend. We thank you on both counts.
Paul K. Dayton, professor of oceanography
Mia J. Tegner, associate research marine biologist
Scripps Institution of Oceanography

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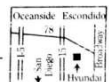
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Some Samba

The pre-nuptial stag party. The toga party in defiance of academic probation. The sweets hinge preceding a crash diet. These are all examples of whooping it up before a period of self-denial. For Brazilians this takes the form of the explosive pre-Lenten revelry and the debauchery known as *carnaval*. For the four days and nights preceding Ash Wednesday, Brazil abandons itself to an endless fiesta of the senses, casting aside moral and social constraints in a voluptuous dance of life.

This Saturday, February 21, San Diegans can get a taste of *carnaval* when the Brazilian Club of San Diego sponsors its eighth annual *Carnaval Brasileiro* at the Civic Center.

During *carnaval* business is suspended (except for the jails and hospitals) and everyone

takes to the streets in costume or drag. Satyrs dance with Amazons and harlequins, and everywhere the black, brown, and white bellies of almost-naked women gyrate in undulating waves of rhythm. The streets become a river of sparkling color and glistening flesh pulsating to the endless beat of the samba.

Like Brazil itself, *carnaval* is a hybrid of African and European influences. The tradition started with Portuguese colonists in the Sixteenth Century but is believed to have its roots in the Saturnalia festival of ancient Rome. The word *carnaval* derives from the Latin *carne vale*, meaning "farewell to the flesh," and refers to the ascetic forty days of Lent when Catholics originally abstained from eating meat. But the heart of the *carnaval* is the samba, and the samba is distinctly African, created by the slaves brought in

(continued on page 2, col. 3)



Of The Work In Peshawar

Seventy-five miles south of the Himalayas, fifty kilometers east of the Khyber Pass, the city of Peshawar, Pakistan, lies under a cloud of diesel smoke and dust. Before the Soviet Union invaded neighboring Afghanistan in 1979, Peshawar was a city of 750,000. Now an estimated two million Afghan refugees crowd the city.

Across from a refugee camp for 40,000 people, there is a clinic where the International Medical Corps, a group of American and Canadian physicians, teach young Afghans the fundamentals of medicine so they may recross the border and provide care for the Afghan people.

The San Diego chapter of the IMC is holding a public forum Sunday, February 22, from 4-6 p.m. Dr. Robert Simon, founder of the organization, and other physicians who have been to Peshawar will be discussing their work.

When the Soviet army invaded Afghanistan, they eliminated the Afghan

intelligence — including medical students and doctors — as a matter of policy. Eyewitness accounts claim that Russian soldiers and their Afghan companions entered the hospitals and universities, marched the doctors and medical students into the courtyard, and executed them. The reason was strategic — wipe out the opposition's medical care. From a pre-invasion high of 1500, there are now an estimated 300 doctors remaining in Afghanistan. As a result, ninety percent of the population lacks health care.

Dr. Robert Simon journeyed to Afghanistan in the spring of 1984 and was appalled by the conditions. In September of that year, the IMC was incorporated as a nonprofit organization and soon received a grant from the State Department's Disaster Relief Fund. However, the grant stipulated that Americans could not enter Afghanistan. Instead, the physicians set up two clinics in Peshawar. The primary facility, Nazimabad, is a training clinic serving the refugees. The other, affiliated with the local Islamic Hospital, cares for the wounded

(continued on page 15, col. 2)

Section 2

Events, Theater, Music, Film

Stamen & Stigma

Amateur orchid growers like me feel a great sense of cordial solidarity with each other. We engage in friendly competitions, orchid shows such as the upcoming one of the San Diego County Orchid Society, with exhibition of prize plants, judges, ribbons, and a trophy for the best orchid. When one of us loses to another grower, we cheerfully wish the winner well. But Hjalmar Eklund has gone too far to be tolerated.

I knew this with complete conviction as I listened to him lecture at the Orchid Society last month. "Orchids are found in their greatest diversity and abundance in humid tropical forests," he was saying, to a fascinated audience. "Tropical orchids are mostly epiphytic — that is, they grow upon trees without deriving nourishment from them. They are frequently provided with pseudobulbs, large solid swellings of the stem in the tissues of which water and nutritive materials are stored. They derive this moisture from the air by means of aerial roots developed from the stem. The other large group of orchids is the terrestrial orchids, which grow on the ground...." Those were the words I was hearing. But what I was thinking about was the fact that in fourteen consecutive orchid shows in which Eklund



Lillian Stewart, "Flotemore" Pink Cymbidium

and I have been fellow exhibitors, he has won the first-prize trophy every time, and I have never won anything more than a tawny ribbon.

"The orchid family," Eklund was going on, "contains at least 7500 species. Some authorities place the number of species as high as 15,000. The number of

tropical orchids grown in greenhouses is immense. More than 3000 species, many of these cultivated forms are in cultivation, along with thousands of hybrid forms derived from them. Propagation of these cultivated forms is by division, cuttings, and grafts."

(continued on page 12, col. 4)

The Tomlin-Wagner Connection

One way of looking at it — the big picture, so to speak — is that we're all just careening around the universe, bouncing off one another like heated-up molecules in a chemistry experiment. And some days we latch onto another molecule whizzing by, and we're sure we've finally found THE ANSWER. And we feel much better. But most days life just zips right past us in a blur.

Subliminal messages on our comic video screens. All we know is that we suddenly want to jump out of our seats and run into the lobby and buy fresh hot popcorn, but we're not sure why. Is that really Ivan Boesky dancing with Mother Teresa over there by the potted palm? It can't be. That's crazy. But this is supposed to be about Jane Wagner, Jane Wagner: Born, raised in Tennessee. Aspiring actress who saw her life summed up in time, stigmatized Laura from The Glass Menagerie. Small town girl tries to make it on Broadway, but too late she realizes that the real-life Laura would never, ever be considered for the role of Laura, because that's not the way the system works.

Isn't it nice how, when one molecule is a bad fit, if we just wait around, we're sure to bump into another? For Jane Wagner it was Kleenex boxes. A person can make a reasonable living designing such things. In today's world, there's nothing, not even blowing your nose,

that can't be made more attractive.

And Jane Wagner also wrote songs. One was about J.T., a Southern black child growing up in Harlem. "Nice song! But too long," said the record producers, careening off to find another Neil Young. "Phooey!" said Jane Wagner, careening off to turn J.T. into a movie script. And one day J.T. flashed across Lily Tomlin's cosmic video screen. "Author! Author!" cried Tomlin, jumping up from her seat and running into the lobby. "Author! Author!" cried the opening-night Broadway audience at The Search for Signs of Intelligent Life in the Universe.

"Author! Author!" cried Jane Wagner. "Oh, my gosh, that's me!" But she actually had to be pushed onto the stage to take her bows with Tomlin. Sometimes in the galactic soup, two molecules fit so well that when they flash by the rest of us are convinced all over again that we, too, can really find THE ANSWER. Once and for all, we can stop fretting and know whether we should get a face lift and a Porsche or shave our heads and live in Tibet. The Tomlin-Wagner conjunction is one of those hopeful signs we've delighted in for fifteen years.

(continued on page 15, col. 3)



Illustration by John Bertram

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 80863, San Diego, CA 92138.

Outdoors

Sloan Canyon Field Trip, the San Diego chapter of the California Native Plant Society hosts a walk led by Chars Bratt, who will discuss the lichens and ferns in Sloan Canyon. Sunday, February 21, 9 a.m. Meet at 540 North Second Street, El Cajon. Call 451-6235 for details.

Military History Walk, the naval emplacements on Point Loma must have been lonely stations for the servicemen protecting the coastline during World War II. You can tour these abandoned sites in ninety-minute walks led by the National Park Service. The next tour is Saturday, February 21, 10:30 a.m. and 1:30 p.m. Cabrillo National Monument, Point Loma. Call 293-5450 for reservations.

Walkabout International sponsors a number of walks around San Diego County throughout the week. This week, a seven-mile trek through Torrey Pines Preserve is scheduled for Sunday, February 22, 9:30 a.m. Meet at the south entrance of the preserve. Phone 436-1491 or 293-1480 for more information about this or any of the other walks.

Florida Canyon Tours, San Diego, especially Balboa Park, is home to plants from every corner of the globe. Florida Canyon is one of the few places in San Diego where visitors can still see this region's indigenous natural vegetation. The Natural History Museum sponsors free naturalist-led tours each Sunday, 2 p.m. Florida Drive, Balboa Park. Call 332-3821 for complete details.

Silverwood Preserve Nature Hikes, the San Diego Audubon Society's 500-acre Silverwood

sanctuary and nature education center offers guided tours every Sunday, 10 a.m. and 1:30 p.m. Silverwood Preserve, five and a half miles east of Lakeside on Wildcat Canyon Road. Free. Call 443-2998 for details.

Dance

Reggae Dance, the Rainbow Warriors provide the shank's party. Sunday, February 21, 10:30 p.m. to 1:30 a.m. at the Rainbow Warriors, 1366 Hornblower Street, Pacific Beach. For details phone 584-4795.

Community Ballet Theater, the spring production of this East County troupe includes performances of *Hungarian Suite* and *Carnival of the Animals*, as well as performances by Robin Shereff-Morgan, formerly of the New York City Ballet. Sunday, February 21, 2 p.m. and 8 p.m. Lemon Grove Junior High School Auditorium, 7866 Lincoln Street, Lemon Grove. Two more performances take place February 27 and February 28, 8 p.m. Call 469-9621 or 461-7113 for ticket information.

"Carnaval Brasileiro," Brazilian-style carnival comes to

San Diego, Saturday, February 21, 9 p.m. to 2 a.m., Civic Center, 202 C Street, downtown. Call 295-2842, 459-9151 or 461-2030 for ticket information. See, too, the "events highlight" on page one of this section.

Indian Classical Dancing, the Sangam Indian Club of UCSD presents an evening of Bharata Nanyam and other classical Indian dances. Sunday, February 22, 3:15 p.m., recital hall, Mandeville Center, UCSD. For additional information, call 451-8189.

Film

Computer Graphics Film Festival, the UCSD student chapter of the Association for Computing Machinery presents a compilation of "the best computer graphics of 1986," today, Thursday, February 19,

7 p.m., Third Lecture Hall, UCSD. Call 451-6888 for more information.

"Comfort and Joy," by Bill Forsyth (*Local Hero*), the story of a Scottish dock jockey caught in a war between rival ice-cream sellers, is the next film in the "International Style" series, today, Thursday, February 19, 8 p.m., Mandeville Center Auditorium, UCSD. Tickets are available at the UCSD box office. 534-4559.

Festival of Animation, the 1987 Festival of Animation, featuring an international selection of sixteen animated shorts, continues today, Thursday, February 19, through Tuesday, February 24, Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Included in the festival are Brad Casler's *Ger & Job*, Snodgrass, "the Family Men"

TO LOCAL EVENTS

"A Sound of Dolphins," Jacques Cousteau and the crew of *The Calypso* try to unravel the mysteries surrounding man's warring rival in the next Cinema 55 film, which will be shown Wednesday, February 25, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

"Missing," the fourth movie in the La Jolla Museum of Contemporary Art's retrospective of Greek filmmaker Constantine Costa-Gavras, Missing, shocked many American moviegoers with its brutal portrayal of an American businessman's search for his son who "disappeared" during a military coup. Starring Jack Lemmon, Sissy Spacek, and John Shea, this 1983 film screens Wednesday, February 25, 7:30 p.m., Sherwood Auditorium, 700 Prospect Street, La Jolla. Call 454-0267 for details.

Latin American Films, based on the true story of a Chilean murderer who learns to read and write while in prison, *The Jewel of Nakulama*, the next film in the Ventura Latina series of contemporary Latin American films, examines the absurdity of a system that educates a man only to execute him. 12 screens Monday, February 21, 7:30 p.m., room 130, Harper Hall, SDSU. Free. 265-6605.

"Gothella of the Eighties," by Juliet Stroud, John Lamerer and Bill Reeves's *Lulu*, recently nominated for an Academy Award for best short subject, and others. Reeves will be a special guest of the festival Friday, February 20, and Saturday, February 21. Show times are 8 p.m., today, Thursday, February 19, and 7 p.m. and 9:30 p.m. Friday, February 20, through Tuesday, February 24, except Sunday, February 22, when 2 p.m. and 4:30 p.m. matinees are added to the schedule. Call 454-1594 for ticket information.

"September Wheat," an award-winning documentary about how the United States keeps in control of wheat from Third World countries that do not agree with the government's policies, is the Committee for World Democracy's next film, Friday, February 20, 7 p.m., Third

Lecture Hall, UCSD. Free. 534-4871.

"Prison," (i.e., *The Devil's Woman*), will be sure to please fans of Ingmar Bergman's gloom and doom. Told from the point of view of a young woman who tries to find happiness with a man whose child was killed by his wife's lover, this 1949 release will be shown Monday, February 23, 7 p.m., San Diego Public Library, 800 S Street, downtown. Free. 696-3927.

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Latin and English Baroque Music, San Diego vocalists Carol Plantamura and Swiss musicians Jürgen Hubacher (sax) and Achim Waegele (viola da gamba) perform works by Barbara Strazi, Francesco and Serrone Caccini, D'India, Hume, and Caruso. Saturday, February 21, 8 p.m., St. Paul's Episcopal Cathedral, 2728 Sixth Avenue, Hillcrest. Tickets will be available at the door. 453-5404.

Music

Solo Pianist Charles Foreman performs recent Canadian music. Friday, February 20, 8 p.m., room 8-210, Mandeville Center, UCSD. 534-4559.

Del Mar Jazz, the Vince Copper Jazz Duo performs Friday, February 20, 8 p.m., the Book Works, 2670 Via de la Valle, Del Mar. Free. 755-1735.

Latin and English Baroque Music, San Diego vocalists Carol Plantamura and Swiss musicians Jürgen Hubacher (sax) and Achim Waegele (viola da gamba) perform works by Barbara Strazi, Francesco and Serrone Caccini, D'India, Hume, and Caruso. Saturday, February 21, 8 p.m., St. Paul's Episcopal Cathedral, 2728 Sixth Avenue, Hillcrest. Tickets will be available at the door. 453-5404.

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READER'S GUIDE TO LOCAL EVENTS

"The Barber of Seville," the San Francisco Opera's production of Rossini's opera, starring Herman Frey as Figaro and Susanne Mentzer as Rosina and featuring English Opera Theatre musicians, opens Sunday, February 21, 8 p.m., Civic Theatre, 232 C Street, downtown. Other performances are scheduled for Tuesday, February 24, 7 p.m.; Friday, February 27, 8 p.m.; and Sunday, March 1, 2:30 p.m. Tickets are available at the Civic Center box office or through TicketMaster. Call 232-7636 for more information.

North Coast Jazz, the Lori Bell Quiner, Coral Thurst, and Dave McKay are the special guests at the next North Coast Jazz Society concert, Saturday, February 21, 8 p.m., Carlsbad Cultural Arts Center, 1557 Monroe Street, Carlsbad. Call 941-2802 for ticket information.

Pianist Howard Wells plays variations on Brahms and

Handel, as well as selections from Martin and Debussy, Saturday, February 21, 8 p.m., World and Music, 3806 Fourth Avenue, Hillcrest. Call 298-4011 for ticket information.

Spreckels Organ Concerts, Robert Plimpton, San Diego's civic organist, performs free concerts at the Spreckels Organ Pavilion in Balboa Park every Sunday at 2 p.m. This week Plimpton performs selections from Bach, Mozart, Duffell, and others. Free. 295-6000.

Tenor William Echom, accompanied by Nicolas Reveles, presents a recital of art songs, including works by Benjamin Britten and other English composers, Sunday, February 22, 4 p.m., Camino Theater, USD. Call 260-4600 x4456 for more information.

"Great Cathedral Music," the La Jolla Civic/University Symphony Chorus and Orchestra,

under the direction of David Chase, performs J.S. Bach's Cantata 140, "Wachet Auf," featuring soloists Ann Chase and Philip Laren; Monteverdi's "Lacrimosa"; and works by Beethoven and Bruckner, and Charles Ives' "Palm 90," Sunday, February 22, 5 p.m., St. Paul's Episcopal Cathedral, 2228 Sixth Avenue, Hillcrest. 452-4637.

The World's Fastest Acoustic Guitar Player, Dennis Aquarian, performs Sunday, February 22, 6 p.m., Bonita Valley Baptist Church, 4701 Sweetwater Road, Bonita. 459-4155.

Philippine Pianist Jaime Bolipara, whose playing The New York Times described as "marked by directness of expression and lyric grace," performs J.S. Bach's Partita No. 1 in B-flat Major; Schumann's Kreisleriana, Op. 16; Beethoven's Sonata No. 30 in E Major, Op. 109; and Manuel de Falla's Fandango, Sunday, February 22, 7 p.m., Smith Recital Hall, SDSU.

Tickets are available at the Atres Center box office. For details phone 265-8031.

The Concordia Choir comes to San Diego, Sunday, February 22, 7:30 p.m., First Presbyterian Church, 320 Date Street, downtown. For complete information, call 232-7513.

Musicians of the San Diego Symphony Concerts, Thomas Nee will be leading the musicians in their last two concerts of this series, Sunday, February 22, East County Performing Arts Center, 210 East Main Street, El Cajon, and Monday, February 23, Mandeville Auditorium, UCSD. Free. 459-5678.

Woodwind Week, the SDSU department of music presents a week-long series of woodwind concerts beginning Monday, February 23, with a recital by SDSU alumni Mike-Jill Coady Smith, Rebecca Brown, Anna Carney, David Estes, and David Savage. Linda Lukus performs Tuesday, February 24; followed by

the ECPAC box office (440-2277) and the Mandeville Auditorium box office (452-4559).

Flute and Guitar Music, Ann Loberger and John Siqueros perform works by Bach, Cage, Takemitsu, and Copland, Sunday, February 22, 8 p.m., room B-210, Mandeville Center, UCSD. Free. 534-4559.

"MiniConcert," Carol Plantamura, Jürgen Hübcher, and Achim Weigel perform English and Italian Renaissance music by or about women, Monday, February 23, noon, Lyceum Theatre, Horton Plaza, downtown. Free. 459-5678.

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Analogue

READER'S GUIDE

a program of Mozart, Klughart, Fine, and Francis by the SDSU Woodwinds on February 25. The Stauffer Quintet, featuring Linda Lukas (flute), Peggy Michael (oboe), Marian Liebowitz (clarinet), George Cable (French horn), and Dennis Muehl (bassoon), makes its debut performance, consisting of works by Reich, Hindemith, Ligeti, Dahl, and Bartok, next Thursday, February 26. The New World Woodwind Quintet closes the program next Friday, February 27. All programs begin at 7 p.m. and take place at Smith Recital Hall, SDSU. Call 265-6003 for ticket information.

"Music Makers" Club Meeting: tenor Kelly Evans O'Connor (an award winner of the local Metropolitan Opera auditions), and pianist Margaret Kise are the guests at the February meeting of the Music Makers Club, Monday, February 23, 7:30 p.m., San Diego Women's Clubhouse, 2557 Third Avenue, Hillcrest. For details phone 276-6067.

Chula Vista Chamber Concerts: the Coral Theater Jazz Vocal Ensemble performs Monday, February 23, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 691-5064.

"Health Care during Pregnancy: Who's Responsible?" The recent case of People v. Monson, where an El Cajon woman was charged with contributing to the death of her baby by failing to follow her doctor's advice during pregnancy, has created a controversy concerning who is responsible for prenatal care. The USD Women's Law Caucus and the ACLU are sponsoring a discussion about the legal and ethical issues of the case, Friday, February 20, 7 p.m., Salomon Lecture Hall, DeSales Hall, USD. Among the panelists are Judith Rosen, ACLU attorney and co-counsel for Monson;

Pentagon and Strategic Defense Initiative consultant David L. Parnas discusses the bugs in the "Star Wars" software, today, Thursday, February 19, 6 p.m., USD School of Law, Free. 260-4682.

"Vanishing Species: One Per Day," wild animal and plant species are disappearing at the rate of one per day. In an effort to increase public awareness, the Zoological Society of San Diego and UCSD Extension are sponsoring a lecture series concerning endangered species. The next lecture, by Michael Worley, is titled "Viral Diseases in Endangered Species of Can" and takes place today, Sunday, February 19, 7:30 p.m., Otto Center, San Diego Zoo, Balboa Park. For complete information, call 231-1515.

Guatemalan Human Rights: CISPE hosts a talk by Margie Orellana, who recently returned from Guatemala, where she delivered thousands of letters asking the civilian government to bring alleged past perpetrators of torture and murder to justice. There will also be a videotape about the work of Guatemala's human-rights organization (GAM) and a performance by Guatemalan folk dancers, Friday, February 20, 7 p.m., Point Loma Presbyterian Community Church, 2128 Channing Avenue, Point Loma. For additional information, phone 231-4984.

Photojournalism Workshop, four professional photographers — Andy Hayt, Don Bartlett, Michael Franklin, and Tom Staley — discuss cameras and techniques on a range of photographic specialties, from photographing the small town to

spore photography to fashion and local, at a workshop sponsored by the North San Diego County Tree Club, Saturday, February 21, 8:30 a.m. to 1 p.m., room P32, Palomar College, 1140 West Mission Boulevard, San Marcos. Call 729-4141 or 454-2533 for registration information.

"Socially Responsible Investing," there is no obligation to invest, and no products will be sold at this free seminar led by Jack Brill and Graeme Elliott of Lundy Securities Corporation, Saturday, February 21, 9:45 a.m. to 1 p.m., Benjamin Branch Library, 5188 Zion Avenue, Grantville. Topics include how investments can reflect moral values and build real wealth using conservative investments, as well as strategies regarding the new Tax Reform Act of 1986. Call 592-7580 for reservations.

"Nuclear Futures: SDI and Arms Control," the World Affairs Council of San Diego sponsors a panel discussion, Monday, February 23, 7 p.m., room 108, Peterson Hall, UCSD. Among the panelists are Nobel Prize-winner Hans A. Beth, who worked on the Manhattan Project; Gerald Vinas, president of the Titan Corporation; Air Force Major General John C. Toomey; and Herbert F. York, director of the Institute on Global Conflict and Cooperation. Reservations are necessary. Call 231-0111.

Baja School Harry Crosby discusses eighteenth-century

Plan," takes place Monday, February 23, 6:30 p.m., Mira Mesa Branch Library, 4450 Mira Mesa Boulevard, Mira Mesa. The second, "The Complete Investment Tax Planning and Money-Management Workshop," meets Wednesday, February 25, 6:30 p.m., and next Thursday, February 26, 9:30 a.m., Community Room, Glendale Federal Savings, 11818 Bernardo Plaza Court, Rancho Bernardo. Free. Call 283-6850 for reservations.

Toy Train Talk, the All-Gauge Toy Train Association sponsors a talk titled "Trains and Model Railroading" by H.M. Yarkin, Monday, February 23, 6:45 p.m., Benjamin Branch Library, 5188 Zion Avenue, Grantville. Free. 583-2428.

"Nuclear Futures: SDI and Arms Control," the World Affairs Council of San Diego sponsors a panel discussion, Monday, February 23, 7 p.m., room 108, Peterson Hall, UCSD. Among the panelists are Nobel Prize-winner Hans A. Beth, who worked on the Manhattan Project; Gerald Vinas, president of the Titan Corporation; Air Force Major General John C. Toomey; and Herbert F. York, director of the Institute on Global Conflict and Cooperation. Reservations are necessary. Call 231-0111.

Baja School Harry Crosby discusses eighteenth-century

California and its Spanish settlers, Wednesday, February 25, 7 p.m., room 263, Central University Library, UCSD. Free. 534-1275.

"Buffalo Soldiers," the American Indians dubbed the Black members of the U.S. Cavalry "Buffalo Soldiers." Two veterans of the Ninth and Tenth Cavalry units, Emmet Collier and Hoy Liggins, will be adding personal stories to a lecture/discussion and panel discussion, Wednesday, February 25, 7:30 p.m., room 104, Third College Lecture Hall, UCSD. Free. Call 534-0970 for details.

North City Forum, the next meeting of this Greater San Diego Chamber of Commerce-sponsored series features Oliver Granger, UCSD professor of economics, and Tom Frey, California First Bank economist, who will discuss Metropolitan Opera Broadcast, Richard Strauss's *Der Rosenkavalier* is the next scheduled broadcast from the Met, Saturday, February 21, 10 a.m., KFSB-FM (94.1).

"Winter Short Story," a "reilly" short story about a beach vacation by the Ringgold and Lambert families airs Saturday, February 21, 5 p.m., KPBS-TV (98.5). The four writers collaborating are Rita Mae Brown (*Baby-Fruit Jangle*), Robert Ward (*Half Street Blues*), Jessica Hagdorn, and Spalding Gray (*Guinness at Cambridge*). The story is narrated by Joe Spano.

"Memphis Group" Designer Peter Shure talks about his work and its influence at a lecture sponsored by the Communicative Arts Group of San Diego, next Thursday, February 26, 7 p.m., California Western School of

TO LOCAL EVENTS

Law, 530 Cedar Street, downtown. Call 295-5882 for reservations.

Political Satirist Art Buchwald is the next speaker in the "Images of the Eighties" series next Thursday, February 26, 7:30 p.m., Civic Theater, 202 C Street, downtown. For ticket information, phone 239-0149.

Radio/TV

"Young Frankenstein," "No, that's Frankenstein," to quote Gene Wilder from the 1974 spoof of *Frankenstein*. Director Mel Brooks builds right gag on top of sight gag to create a comedy classic that airs tonight, Thursday, February 19, 9 p.m., KXTV, Channel 6.

Metropolitan Opera Broadcast, Richard Strauss's *Der Rosenkavalier* is the next scheduled broadcast from the Met, Saturday, February 21, 10 a.m., KFSB-FM (94.1).

"Winter Short Story," a "reilly" short story about a beach vacation by the Ringgold and Lambert families airs Saturday, February 21, 5 p.m., KPBS-TV (98.5). The four writers collaborating are Rita Mae Brown (*Baby-Fruit Jangle*), Robert Ward (*Half Street Blues*), Jessica Hagdorn, and Spalding Gray (*Guinness at Cambridge*). The story is narrated by Joe Spano.

"The Grammy Awards," yes, it's time to break out the sequins as the hope and hope of America's musical establishment gather to reward themselves the coveted Grammy, Tuesday, February 24, 8 p.m., KFBH-TV, Channel 8.

"When Worlds Collide," a planet is tearing in on Earth. To survive, a representative selection of the species must be sent into space. But who? Pia Zakora's *Oliver North*.

"The Hole in the Sky," a group of scientists on a treacherous midwinter expedition to Antarctica to examine the mysterious hole in Earth's ozone layer, Tuesday, February 24, 8 p.m., KPBS-TV, Channel 15.

Former Secret Service Agent Dennis McCarthy reveals the secrets of the president's bodyguards on Stacy Taylor's call-in show, Wednesday, February 25, 2 p.m., KSDO (AM 1130).

Condensed Lily Tomlin will be live, in-studio with Roger Hedgcock, Monday, February 23, 9 a.m., KSDO-AM (1130).

"Go Tell It on the Mountain," based on James Baldwin's novel, this episode of *American Playhouse*, starring Alfre Woodard, Olivia Cole, and Paul Winfield, tells the story of the Grimes family's journey from the rural South to Harlem and aims, Monday, February 23, 9 p.m., KPBS-TV, Channel 15.

"The Grammy Awards," yes, it's time to break out the sequins as the hope and hope of America's musical establishment gather to reward themselves the coveted Grammy, Tuesday, February 24, 8 p.m., KFBH-TV, Channel 8.

Among the contenders are Paul Simon, Steve Winwood, and Peter Gabriel.

"Run for the Homeless," a race to raise money for the construction of the St. Vincent De Paul Emergency Family Center takes place Sunday, February 22, 9 a.m., beginning at Old Town State Park, through Pecos Park, and back. Call 452-4999 or 233-4797 for registration information.

Michelle Involuntary Track Meet, the premier track event in San Diego takes place Sunday, February 22, San Diego Sports Arena, 3500 Sports Arena Boulevard. Among the athletes scheduled to appear are pole vaulters Mike Tully, Billy Olson, and Joe Dail, 110-meter hurdler Stephan Carstean, Renato Nehemiah, Greg Foster, and Roger Kingdom. Olympic bronze medalist and former SDSU star Lynn Williams in the women's mile, Dallas Cowboy running back Herschel Walker versus his L.A. Rams counterpart Ron Brown in the one hundred meters, and miler Joe Albasal and Steve Scott. The meet starts at noon with high school events. The professional contest begins at 1 p.m. Tickets are available at all TicketMaster outlets. Phone 224-4171 for more information.

AYH Bike Tour, a thirty-eight-mile ride through Imperial Beach, Chula Vista, San Ysidro,

Sports

Juggling, beginners are welcome to attend free workshops and practice sessions for jugglers and unicyclists, each Thursday, 6:30 p.m., Federal Building, Balboa Park. For more information, call 280-6063.

Torrey Pines SK, corporate and military teams can take part in the SK race over a certified, rolling-loop course, Sunday, February 21, Torrey Pines High School, 4160 Quarter Mile Drive, Del Mar. Registration begins at 6:30 a.m.; the race starts at 8 a.m. Call 483-7433 for more information.

Adult Fun Run, Nazareth School is the beneficiary of a fun run,

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February 24, 9:00 pm
Reggae's Nightclub
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March 2, 8:00 pm
Wabash Dance Hall
- **3's Company & Dancers In Concert**
March 20, 8:21, 8:00 pm
Marshall Weiss Center for Performing Arts
- **Brahm's Requiem S.D. Master Chorale**
April 5, 7:30 pm
First Presbyterian Church
- **USA vs China Women's Volleyball**
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READER'S GUIDE

Academy Galleries, 4012 G. Kilbuck Street, Mission Hills. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 296-9748.

"Streetside." Suchi presents four site-specific installations at various places in the city-center area, as well as drawings for other proposed installations by San Diego artists Amanda Farber, Gary Chiraldi, Tom Grossman, Margaret Hunda, Eduardo Lopez, Christine Orman, David Quatrociocchi, Beaz Rigo, Roberto Salas, and Deborah Small, through March 7, Suchi, 852 Eighth Avenue, downtown. The four installations include an exhibit in Balboa Park's Museum of Man. In the

Community Center, 202 C Street, downtown are two other installations. Michael Schur's work evokes a sense of symbolism the U.S.-Mexico border, complete with a taped soundtrack emanating from three nearby chairs. Incorporating his experiences in Vietnam in symbolic, nonlinear ways, Ron Williams, creates a sound structure surrounded by barbed wire, shark fins, and aiming posts in a piece titled Palace Guard. Walter Caron and James Skulman collaborated on The Office, an installation constructed along a traditional office floor plan to serve as a "metaphor for a more generalized sociopsychological experience." This display is located at 856

Eighteenth Avenue, downtown. Gallery hours are Wednesday through Saturday, 10 a.m. to 4 p.m. Call 255-8466 for details. Ceramicist Frank Bowden says, "There is a great need for pottery to explore the mysteries of drawing and form—so that we can see the skeletons of what we do—the ideas." A collection of his ceramics and prints is on display through March 7, Crafts Center/Grove Gallery, UCSD. Gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m.; Saturdays, 10 a.m. to 2 p.m. 534-1021.

"New Paintings," enamel-on-canvas expressionistic paintings depicting "mysterious, dreamlike images executed in a limited palette of black, white, and

blue." by Gillian Theobald continues through March 7, Betty Anne Gallery, 660 North Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 231-9242.

Boston Artist Jerry Schiff has created an installation combining rough-cut lumber, felt, steel, and cast lead to reflect his interest in historical hand-powered machines on display at Paterson's 871 Eighth Avenue, downtown. The exhibit ends March 22. Gallery hours are daily, 11 a.m. to 5 p.m. 454-1541.

German Expressionist Exhibit, forty-five "German Masterpieces from the St. Louis Museum," including works by Emil Nolde,

Frank Marc, Paul Klee, Max Beckmann, and others, are on display through March 29, San Diego Museum of Art, Balboa Park. Gallery hours are Tuesday through Sunday, 10 a.m. to 4:30 p.m. 232-7931.

Jazz Photographs, sixty-five photographs of renowned jazz and blues musicians by La Jolla's Grace Bell are on exhibit through April 1 at the Lyceum Theatre in Horton Plaza, downtown. Call 231-2586 for gallery hours.

"An American in Paris," a collection of photographs by William Klein continues through April 5, the Museum of Photographic Arts, Balboa Park. Gallery hours are 10 a.m. to 5 p.m.; Thursdays to 9 p.m. 219-5262.

TO LOCAL EVENTS

Italian Sculptor Mauro Staccioli's simple, massive geometric forms actively engage the specific location and particular circumstances in which they are placed. An exhibition of his site-specific sculptures in the La Jolla Museum of Contemporary Art's terrace continues through April 5. The museum is located at 100 Prospect Street, La Jolla, and is open Tuesday through Sunday, 10 a.m. to 5 p.m., except Wednesday, when closing time is 9 p.m. 454-0267.

"Video Discourse: Mediated Narratives," curator Chip Lord says, "What unites these works is personal vision." This six-and-one-half-hour video presentation of eleven videotapes emphasizes narration, but how that story is told is up to the artist. The arts

included in the exhibit are Steve Fagin, James C. Finley, Matthew Oeller, Dale Hore, Gary Hall, Joan Jonas, Arlene Lester, Sherry Milner, Michael Klier, and Woody Vanilla. The exhibit continues through April 5, La Jolla Museum of Contemporary Art, 100 Prospect Street, La Jolla. The videotapes screen daily from 10 a.m. to 4:30 p.m., with the last half hour reserved for viewing by selection. For additional information, phone 454-0267.

Fiber Artist Blat Tate, known for her subdued color sequences and patterns derived from traditional African fabric, displays three of her recent pieces through April 5 in the Second Alcove.

La Jolla Museum of Contemporary Art, 100 Prospect Street, La Jolla. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m., except Wednesday, when closing time is 9 p.m. 454-0267.

Serigraphs by Corita Kent utilizing bright colors and simple abstract designs to get across the political message are on exhibit through May 31, Founder's Gallery, USD. Call 260-6882 for more information.

Museums
Reuben H. Fleet Space Theater and Science Center, a lecture on

"Closed Ecology Experiments and the Biosphere Ventures Limited Project" will be held in the Grayson Boehm Lecture Hall. In addition, a series of films utilizing the Center's domed Omniscope screens are shown daily. The Dream Is Alive and Sacred Sea join On the Wing and Nomads of the Deep in the current schedule of screenings. On the Wing explores the "dynamic relationship between natural and mechanical flight," using ultrahigh resolution and high-speed photography to film an insect's first leap or follow the flight an eighteenth-century, radio-controlled replica of a pterodactyl. The Dream Is Alive screens daily at 2 p.m., 4 p.m., 7 p.m., and 10:30 a.m. on Saturdays and

Sundays. On the Wing is shown daily at 11:40 a.m., 1 p.m., 3 p.m., 5 p.m., and 8 p.m. There is no 11:40 a.m. screening on Mondays.

Laserium, in addition to On the Wing and The Dream Is Alive features, the Reuben H. Fleet Space Theater and Science Center in Balboa Park hosts a series of Laserium laser-light shows. Laser Out Laserium, featuring the mellow jazz sounds of Pat Metheny and others, will be shown on Saturday and Sunday at 8 p.m. The Pulse, featuring the new-wave sounds of Sting, Andy and Stewart, screens daily at 9:15 p.m., and Friday and Saturday at 10:15 p.m. Each performance is created live and projected onto the Omniscope screen. For more information,

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7:00-8:00 pm

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TICKETMASTER

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith; commentary is by Jeff Smith and Jonathan Saville. Information is accurate according to material given us, but it is always subject to change and to the theater's last-minute changes and to the theater's last-minute changes. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

ALICE IN BLUNDERLAND
For two performances only, the Looking Glass Mobile Theatre presents a musical allegory based on the popular story of Alice, with a "blunt message for all ages in a nuclear age." Andrea Newell is Alice, and Keith Mescher is the White Rabbit. The rest of the cast, thirty in all, range in age from two to seventy-two. Admission is free for this production. (Sm.)
Meeting House, First Unitarian Church, 4190 Front Street, San Diego, Saturday, February 21, at 8:00 p.m., and Sunday, February 22, at 2:00 p.m. For information call 736-0360.

ARTISTS FOR AIDS ASSISTANCE
More than fifty San Diego artists will perform in a benefit concert to benefit the AIDS Assistance Fund. Sponsored by Larry Bass, Paul Best, and Luba Morrisson, the event features local talent in theater, dance, music, and performance art. Representatives and groups from local theaters will appear: 3's Company and Ellen Galt. The "Ladies" have both created new dances for the fundraiser as well. Among the artists performing are singers Deborah Liv Johnson, Kevin Holmstrom, Patti, and the Gay Men's Chorus. Performances at the El Comodoro, 1770 Street, San Diego, 4:00-6:00 p.m. and 6:00-8:00 p.m. Tickets \$5-\$10. For information call 736-0360.

ADAMS ADVENTURE THEATRE
3325 Adams Avenue, Normal Heights
THE BOWERY THEATRE
440 E. Street, San Diego, 235-4088
CROWD THEATRE
202 C Street, downtown
235-0310
CLOSE-UP STUDIO
2244 Fourth Avenue, Suite D, San Diego
235-5740
COMMODORE THEATRE
1770 Street, San Diego, 4:00-6:00 p.m. and 6:00-8:00 p.m.
440-2717
EDUCATIONAL CULTURAL COMPLEX THEATRE
3400 Ocean View Boulevard, San Diego, 235-2880
FEDERATION THEATRE
5555 Camino Real, Spring Valley
699-4917
GASLAMP QUARTER THEATRE COMPANY
Gaslamp Quarter Theatre
247 Fourth Avenue, downtown
234-9583
GROSSMONT COMMUNITY COLLEGE
Stagehouse Theatre
6800 Grossmont College Drive, El Cajon
465-1700 ext. 610
IMPERIAL BEACH PLAYERS
Marina Vista Center
Eighth Street and Imperial Beach Boulevard
Imperial Beach
424-9668
JEWISH COMMUNITY CENTER
Front and Center Theatre
4079 Fifth-Burnett Street, San Diego
563-3300 x36
LA JOLLA PLAYHOUSE
Handel Villa Center, CSD
534-3960
LA JOLLA STAGE COMPANY
Parker Auditorium, La Jolla High School
750 N. La Jolla Village Drive, La Jolla
527-7772
LAMB'S PLAYERS THEATRE
303 E. Plaza Boulevard, National City
474-4542
LAMPFRONTS COMPANY THEATRE
Ben Rhee Fine Arts Center
8075 University Avenue, La Mesa
464-4596
LAWRENCE WELLS VILLAGE THEATRE
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749-3448
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Jo Ann Reeves, and Tom Veih.
(Sm.)
San Diego Repertory Theatre
Lyonum Stage, Friday, February 20, at 8:00 p.m. For ticket information, call 235-4666.

BENT
Martin Sherman's drama, about the persecution of homosexuals in Nazi Germany, is important historically because it is one of the first major plays in American theater to depict gay people in a wholly affirming light. And it is also a powerful piece of theater currently being given an excellent staging at the Bowers Theatre. The play unfolds in two very different movements. The first act — set in Berlin in 1934 — traces the rise of the Nazis by following the plight of Max and Rudy, lovers whose freedom consists only with each successive scene. While act one is a nightmare, act two is a play in a softer key, in the silence and slow time of a piece by Samuel Beckett. It is in the silence, the death camp where friendship never last, it is said, more than twelve hours. Dechesse designed to give a person a being until no trace of an identity remains. Contrary to one of the most satirical prisoners ever depicted, though, Max does not die. He is, in fact, the first time, the essential of being human. And in the end, he does not die. He renounces all of his previous theater, and he renounces all of the Bowers, declares his real identity. The Bowers's first production once again enhances its reputation for consistently offering theater that is dramatic, challenging, and relevant. Directed with subtle intensity by Garry Lynn Sanford, the production relies on reducing the play to its most ghastly elements. These are in the script.

BLOOD RELATIONS
I don't want to label the abilities of director Martin Katz, because I'm sure he's adept at many things. But he certainly has a gift for staging plays about women drawn to extremity. His direction of this relationship between a man and a woman is a masterpiece. He knows, for the first time, the essential of being human. And in the end, he does not die. He renounces all of his previous theater, and he renounces all of the Bowers, declares his real identity. The Bowers's first production once again enhances its reputation for consistently offering theater that is dramatic, challenging, and relevant. Directed with subtle intensity by Garry Lynn Sanford, the production relies on reducing the play to its most ghastly elements. These are in the script.

BRECHT ON BRECHT
In a late-night theater production, the Bowers Theatre presents George Tabori's Brechtian revue, consisting of readings and excerpts from the works of Bertolt Brecht. Among the selections are "The Good Woman of Setzuan" and "The Jewish Wife," in which the title character bids good night to her husband. The revue is a celebration of the beginning of World War II. Featured in the Bowers production are Robin Hunt, Steve Pearson, Jeffrey Olney, and Marie Zakan. (Sm.)
Bowers Theatre, through March 7, Friday, February 20, and Saturday, February 21, at 11:00 p.m. Tickets: Friday and Saturday at 10:00 p.m.

THE CIRCLE
The new Deane Theatre production of the 1921 Somerset Maugham play has the stylish acting and staging we are used to in the Gaslamp Quarter Theatre across the street. Art direction by Will Simpson, a charming set by Robert Earl, and good acting by a set of

thinly drawn, too melodramatically evil characters (performed by Paul Nolan and Harvey Perry). The play itself, about upper-class English aristocrats, is somewhat dated, and the actors have the courage of their convictions, treating serious issues of love, society, family, and morality in a small town. Lizzie is "different" — usually, morally — is never specified. This play looks out, but the audience to like or hate is in order. It spends a great deal of time making the environment, the enemy and very little on each character's inner life. Lizzie's innocence and guilt, and motivations. Enter Kate. Aided by the quality design work of Loren Schreiber (set), Clark Hires (costumes), Matthew O'Donnell (lighting), along with original music by Lawrence Cole, Kate has a packed each scene with thick, sensual and arresting ambience. He and his leads — Mickey Mullery as Lizzie and Laura Jershel as the actress — have created an intriguing play within (Diane) and after (Lizzie) World War II, and they reflect the social views of humans in a time of struggle and war. Audience discussion is invited after each performance. (Sm.)
Mickey Mullery as Lizzie, Laura Jershel as the actress — have created an intriguing play within (Diane) and after (Lizzie) World War II, and they reflect the social views of humans in a time of struggle and war. Audience discussion is invited after each performance. (Sm.)
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READER'S GUIDE TO THE THEATER

include: Mark Stevens, Michelle Schumacher, Vicki Mitchell, Lester Thompson, Liz March, Brenda O'Brien, Nelsa Giff, Jennifer Hutterback, Vernon Nelson, Ellen Noll, Judy Nelson, Denise Yates, and John Gressel. Dan Enel is the scenic designer, Dee Ann Johnson the choreographer, and Jerry Duse the vocal director. Jerry Fenwick has arranged the music. (Sm.) Lawrence Wells: Village Theatre, through February 22; Thursday through Saturday at 8:00 pm. Matinee: Thursday and Sunday at 1:45 pm.

HAMLET
The UCSD Theatre presents Shakespeare's tragedy of dilatory revenge. Ralph Jones has directed the production, which will "take a contemporary look at the Bard's work." Giovanni Feliciani is Hamlet. Other cast members are: Ian Q'Vea, Lawrence Nadler, Carolyn Sweeney, Andrew Weems, Deryl Cullin, Theresa McCarthy, Thom Sherman, Robert Castro, Michael Randolph, Reed Souder, Reid Jensen, Michael Tipton, Keith Wright, Jim Morino, Mark Hermack, Patrick Miller, Dave Adler, Bobby Solari, and Steve Pearson. John Murphy, Jr. is the scenic and lighting designer. Cathy H. McFarland is the costume designer, and David Layton is the sound designer. Richard Gale is the dramaturge. Burnham Janner and James Mooney have composed original music for this production. (Sm.) Warren Theatre, UCSD, Wednesday, February 25, through Saturday, February 28, at 8:00 pm. Sunday, March 1, at 7:00 pm.

THE INCREDIBLY FAMOUS WILLY RIVERS
Stephen Metcalfe is attempting to stretch, as a playwright, from his early chance plays (Vikings and Orange Shroud) to more expensive efforts. His Willy Rivers marks a shift from character to a theme-oriented drama, one that explores what might be labeled "the curse of fame." What is it about our society, he asks, that fosters such a love-hate relationship between the famous and their fans? In an era of celebrity, every leader, from presidents to the pope, has become a personality

target, the question is vitally important. The problem with this play, one of them at least, is that the playwright is armed with all manner of predictable answers and reveal little that is new on the subject. The second major problem with the play is the title character, a rock singer trying to make a comeback after having been almost killed by an assassin. Willy's circumstances suggest a Faustian pact in its final hour. But in the play, there is no pact, no tragic dimension, and the only "devil" is a cynical dame in a three-piece suit. Missing is Rivers's wit and participation in anything. He acts as if he made it to the top on naiveté alone. He's not only too innocent, he's too thinly drawn. Instead of fighting back or raging, he merely drifts, too cherubically to be believed, from scene to scene, a nice but buffeted by a mean old world. Metcalfe's play has many flaws, but the Old Globe's production is stunning. As he did with the playwright's Emily last summer, Jack O'Brien has directed Willy Rivers with his abundant stage expertise. The Globe's designers have done excellent work. The cast, most of whom play multiple roles, are high quality, and Brian Kerns is excellent as Willy Rivers. The play could benefit from some structural revisions, but the overall quality of the Old Globe production — its third major premiere in the last eight months — will certainly enhance its, and San Diego theater's, growing reputation as a risk-taking venue for the staging of new works.

OLD GLOBE THEATRE, Simon Elton Centre for the Performing Arts, through March 6; Tuesday through Saturday at 8:00 pm. Sunday at 7:00 pm. Matinee Saturday and Sunday at 2:00 pm.

I WON'T DANCE
The Gaslamp Quarter Theatre Company presents the "comic drama," by Oliver! Hailo, about a paraplegic whose brother, a Hollywood celebrity, has recently been murdered. The playwright explores the relationships between the paraplegic, his sister, and a kooky aspiring starlet. Jean Hauser and David Layton are the production. Cast members are: Uls, Noll, Suzanne Thompson, and Linda Bly, Robert

Earl is the scenic designer. Denise Holly the costume designer. Matthew Cuhita the lighting designer, and John Hauser the sound designer. (Sm.) Gaslamp Quarter Theatre, Thursday, February 19, through April 28; Wednesday through Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

MYTS
On-Stage Productions of Chula Vista is staging this courtroom drama by Tom Topor. At issue is the sanity or insanity of Claudia Faith Draper, a former prostitute accused of killing one of her clients. Hounded by her parents and an insensitive bureaucracy, Draper also must confront the "justice" system and the medical profession both of which may have been against her all along. Walter Troch has directed the production. Cast members include: Madeline Gavin, Jim Johnson, Joe Peet, Anita Cox, Jack Smith, Brenda Zaha, Charles Fort, Jeff Bowles, Suzanne Eliason, and Arlene McNeil. Technical support members are: Mike Jones, Delores Bailey, Brenda Terhelsen, and J.D. Kramer. (Sm.) On-Stage Productions, through March 7; Thursday through Saturday at 8:00 pm.

THE OPEN STAGE EXPERIMENT
Take One Studio Theatre offering a place where aspiring performers, amateurs, and professionals can do to progress work before a live audience. Every Sunday at 7:00 pm, the stage is available for "audition pieces," simple ideas, dance, theater, improvisation, music, comedy, drama, art, magic, and more. "The Open Stage Experiment" is the idea of Dinah Lindsay Smith, who asks that performers for a Sunday evening arrive by 6:30 pm, to sign up. (Sm.) Take One Studio Theatre, 2400 Kettner Boulevard, No. 12 (one block south of Laurel, second floor, San Diego; Sunday at 7:00 pm. For information call 236-1235.

PACK OF LIES
The Lamplighters present the drama of deception by Hugh Whittemore, based on actual events in the early 1900s, about the

personal lives of spies and an intrusion into the quiet world of an English country house. The play is directed by Robert Smith, who has directed the production. (Sm.) Lamplighters, Ben Polak Fine Arts Center, F-4, February 20, through March 25; Friday and Saturday at 8:00 pm. Matinee Saturday and Sunday at 2:30 pm.

THE PETITION
The Old Globe Theatre presents the West Coast premiere of the two-character drama by Brian Clark about a retired British Army general and his spirited wife. The facade of their apparently happy marriage is shattered when the general discovers that his wife has signed a petition to ban the nuclear bomb, a case in direct contrast to his ingrained beliefs. This discussion presents just one example of other unspoken disagreements the couple has had during their long marriage. David Hey has directed the production. G. Wood plays the general, and Patricia Morrill plays his wife. Fred M. Durr is the scenic designer, John B. Forbes the lighting designer, Clare Hellen the costume designer, and Corey L. Payman the sound designer. (Sm.) Casanova Centre Stage, Simon Elton Centre for the Performing Arts, through March 6; Tuesday through Saturday at 8:00 pm. Sunday at 7:00 pm. Matinee Saturday and Sunday at 2:00 pm.

ROMEO AND JULIET
The South Coast Repertory Theatre presents Shakespeare's famous tale of the "star-crossed" lovers. Nationally recognized guest director Edward Paxon Call has directed a thirty-three member cast, the largest in the twenty-three-year history of SCR. Tom Harrison is Romeo, Monique Fowler is Juliet, and Gregory Ikin is Mercutio. Other cast members include: Geoff Elliott, Scott Freeman, Richard Gould, Patrick Stewart, Sam Pines, Robert Mackay, Angela Paton, Bryan Baumstein, and Irene Rosen. Cliff Faulkner is the scenic designer, Susan Denton the costume

designer. Christopher Villa the light director, and Linda Kostello-Boussom the choreographer. Richard Jennings has arranged original music for his production. (Sm.) South Coast Repertory Theatre, Mainstage, Tuesday, February 24, through March 25; Tuesday through Saturday at 8:00 pm. Sunday at 7:30 pm. Matinee Saturday and Sunday at 2:30 pm.

THE SATURDAY PLAY COMPANY
Now in its second season, the Saturday Play Company offers theater for young audiences. The group performs a new play each month and produces original children's theater by area playwrights. Each hour-long performance begins with songs and audience participation, which brings the child into the special world of the play, and each show also offers music and dance. (Sm.) The Saturday Play Company, Take One Studios, 2400 Kettner Boulevard, San Diego, Saturday at 12:30 pm. For information call 266-0992.

STRANGE SNOW
San Diego State University's Experimental Theatre opens its spring series with a production of the Stephen Metcalfe drama, A happy-go-lucky mechanic designs the lives of a surly, insensitive Vietnam vet and his schoolmarmish sister, who live together in the civilian equivalent of a demilitarized zone. Alex Pinkston has directed the production. Ray Rogers is Hugh, Ted Alkin is David, and Victoria Blake is Martha. Katherine Towner is the scenic designer, Stacy Ray is the costume designer, and Laurie Covill is the lighting designer. (Sm.) Experimental Theatre, SDSU, Friday, February 20, through February 28; Friday, February 20, Saturday, February 21, and Tuesday, February 24, through Saturday, February 28 at 8:00 pm.

THE TAPPING OF THE SHREW
The school of performing and visual arts at UCSD is offering a production of the Shrew's fabled battle of the sexes. Andrew Barncie has directed the production, which features Thurston Kleibach and Tarrin Washington in the lead roles. Other

cast members include: Michael Pieper, Miles Roosevelt, Sarah Lang, Jonathan Williams, James Lough, Kevin McBride, Mark Escobar, Sean McDonald, David Brannen, Gerard McGovern, Andrew Becker, Howard Bickie, Ben Jones, Valma Austin, and Susan Tikh. Barncie is the scenic designer, and Mario Venetian the lighting designer. (Sm.) Legler Broadway Theatre, UCSD, through February 21; Thursday through Saturday at 8:00 pm.

TOM FOOLERY
The Plaza Dinner Theatre is staging the musical melodrama that features the musicians and performers of San Diego's legendary Mickey Finn Show — and that played to sell-out audiences at Las Vegas's Landmark Hotel.

Written by Jim Lakin, the show combines honky-tonk music, slapstick, topical stand-up comedy, and a deliberately formulaic plot. The hero, played by Steve Adams, is a wild west movie star who gets whacked on the head by the daughter of a villain played by Lakin, who has also directed the show) and suffers from dementia. This gives him the chance to search for his identity, a quest that ranges from mimicry of Jimmy Stewart, Stan Laurel, Prince, George Burns, Gabe Pinsky, to many others. The musical also enables the Mickey Finn musicians to do songs in every style from ragtime to ballads and from early period between the Twenties and today. (Sm.) Plaza Dinner Theatre, through March 28; Wednesday through Saturday; dinner at 6:30 pm, curtain at 8:15 pm. Sunday, dinner at 5:30 pm, curtain at 7:15 pm. Matinee Saturday and Sunday; buffet luncheon at noon, curtain at 1:15 pm.

VINEGAR TOM
The Marquis Gallery Theatre is staging the San Diego premiere of Caryl Churchill's pungent examination of women and witchcraft. Among Churchill's other works are Cloud 9 and Top Girls. Jennifer Myers Johnson has directed the production. Members of the cast are: Steven Soder, Ramsey Tynell, Patty Sipes, James Johnson, Betty Mathews, Helen Lehman, Karl Collins, Jane Kitch, Jane Hopf, and Whitney Marlette. Delores Fisher is the musical director. (Sm.) Marquis Gallery Theatre, Friday, February 20, through March 2; Thursday and Friday at 8:00 pm. Sunday at 7:00 pm.

WARREN'S STORY
The San Diego Repertory Theatre is staging the popular musical based on the book Working, by Susan Tereit, which explores the American workday from morning to night. David Larson has directed the production. Members of the cast include: Jamie Dawn Gangi, Louis Seitchik, Glenn Carson, Susan Mosher, Amy Gillson, Michael Berry, Tracy Hughes, Heather Goodwin, Bob Mack, Ken Ross, Michael Moore, Richard Allen (who is also the vocal director), Robert Turner, and William Doyle. John Berger is the scenic and lighting designer. Juan Lopez is the costume designer. Bonnie Johnson is the choreographer. (Sm.) The Theatre in Old Town, through February 22; Wednesday through Saturday at 8:00 pm. Matinee Saturday and Sunday at 2:00 pm.

WORKING
The International Company of USC is staging the popular musical based on the book Working, by Susan Tereit, which explores the American workday from morning to night. David Larson has directed the production. Members of the cast include: Jamie Dawn Gangi, Louis Seitchik, Glenn Carson, Susan Mosher, Amy Gillson, Michael Berry, Tracy Hughes, Heather Goodwin, Bob Mack, Ken Ross, Michael Moore, Richard Allen (who is also the vocal director), Robert Turner, and William Doyle. John Berger is the scenic and lighting designer. Juan Lopez is the costume designer. Bonnie Johnson is the choreographer. (Sm.) The Theatre in Old Town, through February 22; Wednesday through Saturday at 8:00 pm. Matinee Saturday and Sunday at 2:00 pm.

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READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego, CA 92138.

BY JOHN D'AGOSTINO

Those of you fortunate enough (or smart enough) to have caught the Leaders when they played at Sherwood Auditorium last June must remember that tenor saxophonist Chico Freeman provided many of the highlights of that all-star performance. Using masterful technique as a launching pad for his fertile imagination, he ripped through several solos that left the walls of the stand venue ringing and jazz fans talking to themselves as they left the concert. What makes Freeman so great a performer is his ability to dovetail more "modern" horn ideas with riffs that have the warm patina of tradition; there is enough familiarity to his playing to please the hopper and enough experimentation to satisfy the avant ear that craves risk and responds to music on the edge.

As to that latter predilection, Freeman belongs to the new school of pan-global musicians whose enrollment seems to grow by the week. In addition to texturing his playing and his composing with dabs of various



CHICO AND VON FREEMAN



THE DIRTY DOZEN BRASS BAND

ethnic musics, he fuses African, Brazilian, European, and American styles into a space-age alloy whose irresistible rhythms and rich sonorities can spellbind an audience. Freeman comes by his traditional bent more naturally, as a legacy of his father, Von

Freeman. The elder tenorist has been a mainstay of Chicago jazz since the Forties, when he and his brothers were the house band at the Pershing Ballroom. If the music of Dizzy Gillespie, Coleman Hawkins, and Charlie Parker now seem within our grasp, it was just as

"outside" as it could be when those guys played the Pershing, and Von Freeman went to school at their collective knee. It is that tradition that he bequeathed to his son, who melded it with the more modern grooves of his own guru, Eric Dolphy and John

Coltrane, to arrive at his intemporal style. This Wednesday night, the father-and-son team make a rare appearance together as half of a quartet that will headline the second installment of "Jazz at the Lyceum," a series at the Horton Plaza venue presented by the San Diego Jazz Festival.

Joining the Chico Freeman Quartet for this engagement is the Dirty Dozen Brass Band, an eight-piece New Orleans-based aggregate that applies the instrumentation of the traditional Crescent City marching band to everything from bebop to swing to pop (with a featured piece of whimsy featuring "The Star Spangled Banner" and the theme from *The Flintstones*). From all reports, the Dozen puts on the kind of show and plays the kind of music that make it impossible to sit on one's hands. Especially with their addition to the program, this should be a really fun show.

In other concerts this week, the great B.B. King comes to the Bacchanal tonight, Thursday, while the recently revamped (again) Pretenders are joined by the irrepressible Iggy Pop for a Sports Arena show, daddy-long-legged Fleetwood Mac drummer Mick Fleetwood brings his Zoo to the Belly Up Tavern; Western singer-songwriter Joyce Woodson is joined by multi-folk singer-songwriter Kristalina Olaca at Drowsy Maggie's; and

Les McCann and His Magic Band continue a stint at Elatio's in La Jolla (through Sunday). Friday's shows include the Lyres and the Pontiac Brothers at SDSU's Backdoor; the Drifters, and Frank Ricci and Westwind at Pea Soup Andersen's in Carlsbad. Sunday's only concert of note brings the David Griesman Quintet to the Belly Up Tavern.

Several concerts are bunched at the beginning of the coming week, beginning with a Monday evening performance featuring "The Killer" Jerry Lee Lewis, at the Bacchanal; and continuing with Tuesday gigs by Iron Maiden and the Vinnie Vincent Invasion at the Sports Arena; and the Backbeats Zydeco Band at the Belly Up Tavern. In addition to the "Jazz at the Lyceum" show, Wednesday's concerts have Dave Edmunds at the Bacchanal; and ex-Plimsoul Peter Case at the Belly Up Tavern.

Les McCann and His Magic Band continue a stint at Elatio's in La Jolla (through Sunday). Friday's shows include the Lyres and the Pontiac Brothers at SDSU's Backdoor; the Drifters, and Frank Ricci and Westwind at Pea Soup Andersen's in Carlsbad. Sunday's only concert of note brings the David Griesman Quintet to the Belly Up Tavern.

Iron Maiden and the Vinnie Vincent Invasion at the Sports Arena, Tuesday, February 24, 8 p.m. 232-0900.

The Backbeats Zydeco Band at the Belly Up Tavern, Tuesday, February 24, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

Dave Edmunds at the Bacchanal, Wednesday, February 25, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

The Chico Freeman Quartet featuring Von Freeman, and the Dirty Dozen Brass Band, at the Lyceum Theatre, Wednesday, February 25, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Mike Fleetwood's Zoo and Ron Thompson and the Backbeats at the Belly Up Tavern, Thursday, February 26, 8 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Les McCann and His Magic Band at Elatio's, Thursday, February 26, 8:30 p.m., Summer House Inn, 7965 La Jolla Shores Drive, La Jolla. 459-0541.

The Lyres and the Pontiac Brothers at SDSU's Backdoor, Friday, February 26, 8 p.m., Atter Center, San Diego State University. 232-0900.

The Counters, the Drifters, and Frank Ricci and Westwind at Pea Soup Andersen's, Friday, February 26, 8 p.m., 15 at Palomar Airport Road, Carlsbad. 438-0980.

Cindy Lee Berryhill and Carnivorous Lunar Activity at Saigon Palace, Saturday, February 27, call for time, 560 Fifth Avenue, downtown. 232-9766.

The David Griesman Quintet at the Belly Up Tavern, Sunday, February 27, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Jerry Lee Lewis at the Bacchanal, Monday, February 23, 7 p.m. and 9 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

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El Cortez Convention Center, Friday, February 27, 8 p.m., 730 Beech St., downtown. 239-3700.

The Duke Spirit, Friday, February 27, 9 p.m., 1130 Buena Vista Avenue. 276-3993.

The Dave Friesen Ensemble and Peter Spraggins at the Belly Up Tavern, Saturday, February 27, 28, 8 p.m. and 10 p.m., 1291 Highway 101, Cardiff. 942-1108.

Bob Jensen at the Bacchanal, Sunday, March 1, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

Fred Smith at the Old Time Café, Sunday, March 1, 6:30 p.m. and 8:30 p.m., 1464 North Highway 101, Leucadia. 436-4030.

The Best Farmers, Mojo Nines and Shid Roper, DFX2, and the Outriders at the Belly Up Tavern, Monday, March 2, 5 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Tim Wiesberg at the Bacchanal, Wednesday, March 4, 8 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

Corrosion of Conformity, S.N.E.U., Blast, and Honor Role at Carpenter's Hall, Friday, March 6, 8 p.m., Twenty-third and Broadway, downtown.

Women in Rugged: Queen Elizabeth and Vidal Sassoon at the Whiskey Dance Hall, Friday, March 6, 8 p.m., 3855 Whiskey Avenue, 259-0803 or 481-1041.

Red Shanks at the Bella Vista, Friday and Saturday, March 6 and 7, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff. 942-1108.

W.A.S.P. at the California Theatre, Sunday, March 8, 7:30 p.m., 1122 Fourth Avenue, downtown. 232-0900.

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Saturday, February 21 9:30 pm

JAMES HARMAN
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Sunday, February 22 9 pm
Tickets available at Belly Up & Ticketmaster

DAVID GRISSMAN QUINTET
with special guest **PETER SPARGUE**
Monday, February 23 9 pm

Top Rock
BORRACHO Y LOCO
Tuesday, February 24 9:30 pm
Tickets available at Belly Up & Ticketmaster

Cajun Zydeco
BUCKWHEAT ZYDECO BAND
Wednesday, February 25 9 pm
Tickets available at Belly Up & Ticketmaster

Former Pilsnair
PETER CASE
and guest **ROSIE FLORES**
Thursday, February 26 9 pm

JACK TEMPCHIN
and guests **THE SAVVY BROS.**
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Sunday, March 1 **BEAT FARMERS, MOJO HIKOR, 9732**
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Wednesday, March 4 **SEIDY GUY & J.B. WELLS**
Thursday, March 5 **THE HEART ATTACK**
Friday, March 6 **ALBERT COLLINS**
Saturday, March 7 **ALBERT COLLINS**
Sunday, March 8 **DOGG KERRHAN**
Monday, March 9 **NICK TAYLOR**

THIS WEEK'S AFTERNOON CONCERTS
Friday, 5:30-8 pm: Dixieland Jazz **CHICAGO SIX**
Saturday, 5-8 pm: Boogie Woogie **BOB LONG**
Wednesday, 6-7:30 pm: Vintage Jazz & Swing **TOBACCO ROAD**

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Bachanal, Sunday, March 8, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

John Hammond: Bella Via, Sunday, March 8, 9 p.m., 2591 Highway 101, Cardiff, 942-1108.

Gato Barbieri: Bachanal, Monday, March 9, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Paquito D'Rivera Quintet: Larcum Theatre, Tuesday, March 10, 8 p.m., Horton Plaza, downtown, 459-1404.

Savoy Browns: Bachanal, Tuesday, March 10, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Garry Boulington: Bachanal, Wednesday, March 11, 11 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

The Timeless All-Stars, featuring Curtis Fuller, Billy Higgins, Bobby Hutcherson, Harold Land, Cedar Walton, and Buster Williams: Larcum Theatre, Tuesday, March 17, 8 p.m., Horton Plaza, downtown, 459-1404.

The "Reddemands" Cast: Bachanal, Tuesday, March 24, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

The Buddy Rich Big Band: Bachanal, Wednesday, March 25, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Joe Pass: Bella Via, Friday and Saturday, March 27 and 28, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

George Howard: Bachanal, Sunday, March 29, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Club listings are compiled by Ron Aronson. If you want to be included, please call 265-0142. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Bar-N Ranch House, 110 East Broadway, Vista, 724-0510: The Jimmy Echo Group, country, classic rock, and pop, Friday and Saturday.

Bella Via Restaurant and **Nightclub,** 2501 Highway 101, Cardiff, 942-1108: Curtis Pugliese, jazz, Thursday; Peter Spargue and Kevin Lettau, jazz, 9 p.m., Friday and Saturday; Peggy Chaire's Dreamland featuring Bobby Gordon, saxophonist, swing jazz, 5:30-9:30 p.m., Sunday; the Avanti Hobson Jazz Ensemble, jazz, Monday; the Joe Marillo Quartet, jazz, Tuesday; Elliot Lawrence, jazz, Wednesday; live jazz is featured during the Sunday brunch also.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Mick Fleetwood's Zoo, rock, and Ron Thompson and the Resistor, rock, Thursday; the Presby Executives, funky rhythm and blues, Friday; the James Harmon Band, rock and rhythm and blues, and Maggie Mayall and the Cadillac, rock, Saturday; the David Grisman Quintet, bluegrass, jazz, and Peter Spargue, jazz, Sunday; Borracho y Loco, tropical rock, blues, Monday; Buckwheat Zydeco, Cajun zydeco music, Tuesday; Peter Case, rock, Wednesday; Concerts: the Chicago Six, Dixieland jazz, 5:30-8 p.m., Friday; the Bob Long Band, pop and boogie, 5-8 p.m., Saturday; Tobacco Road, vintage jazz and swing, 5-8:30 p.m., Wednesday.

The Book/The Panfili Coffeehouse, Flower Hill Center, 2070 Via de la Valle, Del Mar, 755-5735: The Vince Cooper Jazz Duo, guitar and bass jazz, 8 p.m., Friday.

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Drink specials & surprises • 1/2-price potato skins & nachos • \$1.25 Margaritas & 75¢ drafts

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ROCKIN' WEEKEND

Friday, February 20
KIFM 98.1 JAZZ HAPPY HOUR
with guest host Art Good • 5:00-7:30 pm
Complimentary hors d'oeuvres
984 Champagne & Chablis

Friday & Saturday, February 20 & 21
Complimentary admission with dinner
Ask your waiter for details
LIVE BAND & HOT VIDEOS!

FLYWEIL

Three bars • Four video big screens
with music videos mixed by Lehi's Vjs **\$3**

SUNDAY

Sunday, February 22

CHAMPAGNE BRUNCH
9:30 am-2:30 pm
Come and watch us change.
We're open during remodeling.

MONDAY & TUESDAY

Monday & Tuesday, February 23 & 24
Drink specials • Complimentary Happy Hour
hors d'oeuvres • 75¢ drafts

WEDNESDAY THROUGH SATURDAY

Wednesday-Saturday, February 25-28
In the Cabaret

ipso facto
with THE LONDONS

2818 Camino del Rio South, Mission Valley 299-2828

S SDSU CULTURAL ARTS BOARD presents

THURSDAY, FEBRUARY 19 - 8:00 PM. MONY'S DEN

"JAZZ IN THE DEN" HOLLIS GENTRY'S NEON
Tickets: \$2 SDSU students, \$3 public

FRIDAY, FEBRUARY 20 - 8:00 PM. BACKDOOR Boston's finest

LYRES

with guests
THE PONTIAC BROTHERS
in association with KCR 99 (on Cox) and 96 (on Southwestern) - play • 10:30-12:30 (on Cox and Southwestern)
Tickets: \$5 SDSU students, \$8 public

THURSDAY, FEBRUARY 26 - 8:00 PM. MONY'S DEN

"JAZZ IN THE DEN" SECRETS
Tickets: \$2 SDSU students, \$3 public

THURSDAY, FEBRUARY 26 - 8:00 PM. MONTEZUMA HALL
Controversial journalist and author speaking on Southern Africa issues
DUMISANI KUMALO
Tickets: \$2 SDSU students, \$3 faculty/staff, \$4 public

THURSDAY - SUNDAY, MARCH 5-8 AZTEC CENTER

20th ANNUAL San Diego State University FOLK FESTIVAL

"ALL AGES ALWAYS WELCOME"
Tickets available at Aztec Center Box Office (265-6947), and
TICKETMASTER
at the May Co., Mac Jack's, Plaza Music Shoppe, and Peel Exchange. Ticketmaster charge (619) 232-0800.

Produced by the ASSOCIATED STUDENTS of San Diego State University

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400: Midnight Delight, contemporary, Tuesday through Saturday; live music, Monday, call club for information.

Coffee-by-the-Sea, 1953 San Elan, Cardiff-by-the-Sea, 436-1231: Live music, Friday and Sunday evenings, call club for information, Friday; Peggy Shannon, folk, Saturday; Mark and Sarah Schloboch, classical guitar duo, Sunday brunch; David Paul, original, inspirational, and folk music, 7-10 p.m., Sunday evening.

The Countrywide Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860: New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.

El Coco Loco Mexican Restaurant and Lounge, 3296 Mission Avenue, Oceanside, 757-7757: Live Afro-Cuban and Latin music, Thursday through Sunday, call club for information.

El Comal, 523 Encinitas Boulevard, Encinitas, 944-1575: Storm, dance music, rhythm and blues, Latin, jazz, and Top 40, Friday and Saturday.

El Comal, 1284 Poway Road, Poway, 486-1010: Don Tension, contemporary, Thursday through Saturday.

Firehole Lounge, 439 West Washington, Escondido, 745-1931: Mart, rock, Thursday through Saturday; the Agents, rock, Wednesday.

Fish House West, 2633 South Highway 101, Cardiff-by-the-Sea, 753-6438: The Bob Long Band, pop, boogie, and jazz, Thursday through Saturday; Tony Ortega hosts a jazz jam session Sunday and Tuesday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1900: Tony Carmen, nostalgia music, Wednesday through Sunday; Benny Tymex, country and contemporary, Monday and Tuesday.

Gentleman's Choice Restaurant, 1020 San Marcos Boulevard (old California Market), San Marcos, 744-5125: Denny Tymex, country and contemporary, Thursday through Saturday.

The Gruesky Cascho, 2000 Lilac Road, Valley Center, 749-8041: Chuck Peralta, oldies, ballads, country and western, and contemporary, Friday and Saturday.

The Grove, 3232 Mission Avenue, Oceanside, 757-7711: Trade Secret, contemporary, Friday and Saturday.

The Harbor House, 1950 Old Highway 101, Leucadia, 942-7114: Mark Leaman and Larry Moore, jazz, Sunday brunch.

Harbor Lights, 264 Harbor Drive, Oceanside, 722-4855: Don Tension, country and contemporary, 8:30 p.m., Monday and Tuesday.

Henry's, 264 Elm Street, Carlsbad, 729-9244: Tony Soraci and Co., contemporary, Tuesday through Saturday, with Judy Ames, Thursday; the Belair Bros, vintage rock, Sunday and Monday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: The Rondaux Brothers, comedy and music, Friday and Saturday.

Joe Cognate's, 3050 Pico Pico Drive, Carlsbad, 729-0904: Live music, Thursday through Saturday, call club for information.

Ireland's Own, 656 First Street, Encinitas, 944-0233: Sean McVicker, Irish music and contemporary songs, Thursday; Sean McVicker, Paul Dunn, and Miles Iyer, Irish and contemporary, Friday and Saturday; Jim McGovern, folk, Chris Mayfield and Jeff Morris, blues, Joseph Angi-sano, jazz, and hypnotist Emile Conrad all

Bahia
RESORT HOTEL • 998 W. Mission Bay Dr. • 488-0551

EVERY THURSDAY JAZZ DANCE NIGHT
with Mark Walton of Channel 10, Thursday, February 19

ELLA RUTH PIGGEE

Complimentary hors d'oeuvres beginning at 6:00 pm
Gamini Fashions presents their Fashion Auction starting at 6:30 pm
Dancing begins at 9:00 pm

FRIDAY THROUGH TUESDAY CLASSIC OLDIES PARTY

THE JETS
featuring Kerry Morrill
February 20-24
Every Friday Fantasy Fashions Auction 6:30 pm
Dancing begins at 9:00 pm
(except Sunday, Feb. 22, begins 8:00 pm)

WEDNESDAY KIFM 98.1 Live Out JAZZ
with Art Good of KIFM 98.1, Wednesday, February 25

SECRETS
Complimentary hors d'oeuvres beginning at 6:00 pm
Fantasy Fashions presents their Fashion Auction starting at 7:00 pm
Dancing starts at 8:00 pm

BAHIA BELLE MOONLIGHT CRUISE
Sailing every Friday & Saturday night
7:30 pm & every hour on the half hour until 12:30 am
COCKTAILS • DANCING
LIVE MUSIC BY "THE ROCKAWAYS"
Dinner \$10.00
Dinner dockside at the Bahia Hotel, Mission Bay

Don't miss our Sunday Brunch
Includes one complimentary cocktail
All you can eat \$10.95

CRYSTAL T'S

presents



THE SHAKERS

from 9:00 pm

You'll have the time of your life at Crystal T's... where LIVE MUSIC is mixed with the great sounds of Disco.

Beginning February 24
CIRCLES

SPECIAL GUEST APPEARANCE
Thursday, February 26, 1987

SPENCER DAVIS GROUP

Admission \$10
Advance tickets on sale now.
Call 294-9010.

Join us after work or play for LIVE MUSIC, cocktails, hors d'oeuvres and great fun!



500 Hotel Circle North
294-9010

Town & Country Hotel
Art & Betty

perform on Sunday evening beginning at 7 p.m.; musicians are welcome to join in.

Japanese Restaurant Yae, 11016 Thera Place, Rancho Buena Vista, 485-0390: A man named Rolly sings mellow tunes, 5:30 p.m., Friday.

The Jazz Factory, 125 West Grand, Excondido, 247-0193: Scott Joplin piano sing-along (live music), Wednesday and Thursday; jam session, Sunday afternoon and Tuesday evening; live dance music, Friday and Saturday.

Jolly Roger/Oceanwide, 1900 North Harbor Drive, Oceanwide, 722-1831: Jayson and Short, contemporary, Wednesday through Saturday.

Keyling's, 927 First Street (in the Lumberyard Shopping Mall, Encinitas, 942-8181: Gaylen Withee, New Orleans jazz, Sunday through Tuesday; live music, Wednesday through Saturday; call club for information.

La Costa Hotel and Spa/Grand Cabaret, Costa Del Mar Road, Carlsbad, 438-9111: "Starstreet" song, dance, and comedy show featuring star-aliases and impressions of over thirty celebrities, 9 and 11 p.m., Monday through Saturday.

La Tapalia, 340 West Grand, Excondido, 247-0292: Live Latin music, Friday through Sunday; call club for information; the Marachi La Tapalia performs Friday through Sunday beginning at 7 p.m.

Leo's Little Bit of Country, 600 West San Marcos Boulevard, San Marcos, 744-4200: Crossover, country, Thursday through Sunday; Alaska, country, Wednesday.

La's, 1963 East Valley Parkway, Excondido, 746-7038: Steppin' Out, country rock, Tuesday through Saturday.

Mike Plesner, 6009 Paseo Delicias, Rancho Santa Fe, 756-3085: Joel Nash, piano show tune, Wednesday through Saturday; Texas jazz, Sunday through Tuesday.

Mission Inn, 502 East Mission, San Marcos, 471-2829: The Belair Boys, vintage rock, Thursday through Saturday; Dan Austin, country, country rock, and oldies, 6-9 p.m., Sunday through Friday and 6-10 p.m., Sunday.

Monterey Bay Cantiers, 1325 Harbor Drive, Oceanwide, 722-3474: Ted Winchester, contemporary, Wednesday through Saturday.

Muhoney's, 340 East Grand Avenue, Excondido, 741-9503: Native Sun, rock, Thursday through Saturday; Piano Bar, Buddy Rohner, Thursday through Sunday.

Oakvale Lodge, 14900 Oakvale Road, Excondido, 749-3193: North Forty, country, Friday and Saturday; and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Café, 2730 Via de la Valle, Del Mar, 725-6034: Notice to Appear, rock, Thursday through Saturday; Rockola, Beatles music and oldies, Sunday; Country Casanova, country, Monday; Perfect Stranger, rock, Tuesday and Wednesday.

Old Time Café, 1464 North Highway 101, Leucadia, 436-4000: Sue Palmer, foot-stompin' boogie woogie piano music, 7:30 p.m., Thursday; the Somewhat Sawyers, mountain hoodlums and fiddle tunes, 7 and 9 p.m., Friday; David Marchant, Susan Harrison, and David Bothe, comedy and music, 7 and 9 p.m., Saturday; Rosalie Sorrels, songwriter-storyteller, 7 p.m., Sunday; Old Time Hot Night, Tuesday; Peter Sprague, 7:30 p.m., Wednesday; Sunday brunch concert, Melissa Morgan, hard music.

Pea Soup Anderson's, 850 Palomar Airport Road, Carlsbad, 438-0880: Frank Ricci and West Wind, show tunes, contemporary

San Diego's Biggest Match!

Fattburger vs. Fat City

San Diego's jazz group appearing February 19 through March 28 every Thursday, 8 pm 'til midnight, and Friday and Saturday, 9 pm 'til 1 am. Also serving a delicious FATTBURGER, a 1/4 lb. cheeseburger, French fries and salad for only \$5.95 on our covered, heated courtyard.

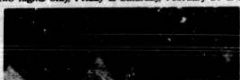
2137 PACIFIC HIGHWAY, DOWNTOWN BY THE BAY • 232-0666

One night only, Thursday, February 19



THE JACKS

Two nights only, Friday & Saturday, February 20 & 21



KATS KARAVAN

Every Wednesday, 9:00 pm

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1921 Bacon Street • Ocean Beach • 222-6822

THE NEW BULLFROGS

LIVE ROCK-ROLL NIGHTLY

TONIGHT THROUGH SATURDAY



SUNDAY THROUGH WEDNESDAY



THE FACT

SUNDAY THROUGH THURSDAY — NO COVER!
FRIDAY & SATURDAY — ONLY \$1.00

8 WEST TO THE BEACH
5046 NEWPORT AVE. • 222-5300

music, and more, Tuesday through Saturday; free country dance lessons, Wednesday, with Frank and the boys providing country tunes, Friday, at 8 and 10-30 p.m., Westwind will back up the dancing, Friday and Saturday.

Pomerado Club, 12237 Pomerado Road, Poway, 749-1135: The Savory Brothers, country, Thursday through Saturday.

Provision, 1670 Coast Boulevard, Del Mar, 735-9345: The John Thomas Band, popular, crossover and new nostalgia dance music, 2-6 p.m., Sunday.

Poway Nine Company, 12375 Poway Road, Poway, 748-7296: Brick Road, rock, Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2969: The Hurricanes, rock, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 777-2146: One Plus One Plus Jackie, contemporary, Tuesday through Saturday; the Red Credit Band, oldies music, Sunday and Monday.

The Red Couch Inn, 135 North Pine, Escondido, 743-9796: The Drastics, rock, Thursday through Saturday; Prime Suspect, rock, Sunday and Monday; Midnight Express, rock, Tuesday and Wednesday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonita, 758-3762: The Crazies, big band dance music, 8-12 p.m., Friday and Saturday, and 7 p.m., Sunday.

Single Coach Inn, 1126 South Highway 101, Encinitas, 753-1124: CM Express, country, Friday and Saturday.

Sunset Lounge, 2328 Escondido Boulevard, Escondido, 741-2541: Harry Paul and Tom Connors, country, light rock, and Pitter music, Thursday through Saturday.

The Pines Place, 2622 El Camino Real, Carlsbad, 434-3171: John and Julie Moore, bluegrass, Saturday.

Time Machine/Ches Orleans, 302 Midway, Escondido, 743-1772: The Agents, rock, Thursday through Saturday; Scarlet, rock, Tuesday and Wednesday.

The Top Spot, 205 Laurine Lane, Fallbrook, 728-9108: Strider, rock, Thursday through Saturday; Messinger, rock, Wednesday.

Valley Center Inn, 27555 Valley Center Road, Valley Center, 749-1466: Dakota, country rock, Friday and Saturday.

VFW Hall, 12345 Pomerado Road, Poway, 748-9903: Ron Morin, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1012: Jockey Room: The Rhythm Method, rock, Friday and Saturday.

Whiskey Creek, 14240 Poway Road, Poway, 748-7531: Richie Garry and Sundown, country, Wednesday through Sunday (Sunday features a jam session beginning at 5:30 p.m.), with singer Cal Lee, Friday and Saturday; Swing-N-Amies, country, Monday and Tuesday; dogfight lessons, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

Whiskey Plaza, 1260 West Valley Parkway, Escondido, 745-8640: Lipstick, rock, nightly.

Beaches

Anthony's, 4120 La Jolla Village Drive, La Jolla, 457-5008: Love Affair, contemporary, Tuesday through Saturday.

Avanti's Restaurant, 875 Prospect Street, La Jolla, 454-4288: George Remo, pianist performing pop, jazz, blues, and

boogie, 7 p.m., Monday through Saturday.

"Babie Belle" at the dock, Babie Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: The Rockaways, contemporary music, for dancing, Friday and Saturday.

Babie Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Ella Ruth Piggie, jazz and blues, Thursday; the Jeth featuring Kenny Morrill, vintage rock, Friday through Tuesday; Secrets, jazz, Wednesday.

Ballrooms, 5046 Newport Avenue, Ocean Beach, 222-5300: The Beat Club, rock, Thursday through Saturday; the Beat, rock, Sunday through Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Frank Joseph, music and entertainment, Thursday through Saturday; through Saturday, the Show with Tom Collins, rock, Sunday and Monday.

Casey's Pub, 714 Garnet Avenue, Pacific Beach, 273-9535: Tim Price, rock favorites on acoustic guitar, Friday and Saturday; Rockin' Al and the Norman Bates Choir, rock, Sunday through Thursday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 434-5325: The Joe Marillo Quartet, jazz, Wednesday through Saturday; Boss of Colors, jazz, 8 p.m., Sunday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Les McCann and His Magic Band, jazz, Thursday through Sunday.

The Halcyon, 4258 West Point Loma Boulevard, Loma Point, 225-9559: Some Girls, rock, Thursday; the Jacks, rock, Friday and Saturday; the Wanderers, vintage rock, Tuesday; the Ticket, rock, Wednesday.

Hennessey's Tavern, 4630 Mission Boulevard, Pacific Beach,

483-8847: Preston and Dean, contemporary, Friday and Saturday.

Hilton Hotel, Campo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-8010: The People Movers, contemporary, Wednesday through Saturday; Windows, jazz and contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange

Avenue, Coronado, 435-0611: Ocean Terrace Lounge: The Spid Brothers, Motown, oldies, and modern standards, Tuesday through Saturday; ice dance with the Variations, contemporary, 2:30-5:30 p.m., Sunday; Jerry Melnick, pianist, performs at 9 p.m., Sunday and Monday evenings; Crown Room: Jerry Melnick, pianist, 6:30 p.m., Friday and 6:30-10:30 Saturday; and

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San Diego County's fastest growing

Introductory offer

\$2.00 WITH THIS COUPON ONLY

Good only February 22, 1987 before 8:30 pm

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500 Hotel Circle North

Sponsored by Solo Singles, Inc.

Meet new people 8 pm-12 am

This Sunday and every Sunday

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All tickets available at ~~member~~ and the Baccharal

TONIGHT, THURSDAY, FEBRUARY 19

B.B. KING

FRIDAY & SATURDAY, FEB. 20 & 21

NON-STOP ROCK 'N' ROLL

REFLECTORS & FLYWEIL

Every Friday 7:00-9:00 pm

NO COVER—ALL DRINKS \$1.00

EVERY SATURDAY NIGHT hosted by John Leslie

6:00 OFF cover charge with MC CARD

EVERY THURSDAY FROM 6:00-10:00 PM

AND SATURDAY FROM 6:00-9:00 PM

LADIES, CALL FOR RESERVATIONS

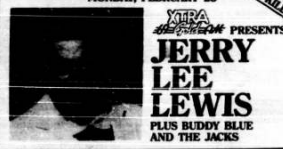
BACCHARAL DANCERS

SUNDAY, FEBRUARY 22

MUSIC ZONE PRESENTS

THE ROCK

MONDAY, FEBRUARY 23



JERRY LEE LEWIS

PLUS BUDDY BLUE AND THE JACKS

WEDNESDAY, FEBRUARY 25

71X PRESENTS

DAVE EDMONDS

SUNDAY, MARCH 1



BOB JAMES

MONDAY, MARCH 2

PRESENTS

STEVE WARINER

FEATURING HIS HIT SINGLE "RIGHT HAND MAN"

WEDNESDAY, MARCH 4

KFM 98 PRESENTS

TIM WEISBERG

SUNDAY, MARCH 8

KFM 98 PRESENTS

TOM SCOTT

WITH HIS ALL STAR GENERATION BAND

TUESDAY, MARCH 10

KFM 98 PRESENTS

SAVOY BROWN

FEATURING KIM SIMMONS

AND SPECIAL GUEST: S.D.'S OWN IRON BUTTERFLY

WEDNESDAY, MARCH 11

KFM 98 PRESENTS

GARY ROSSINGTON

FORMERLY WITH LYNNARD SKYNARD

Sunday brunch and from 5:30-9:30 p.m. Sunday evening. Palm Court: Ron Singer and James Parish, pianists, perform daily beginning at 4 p.m.

Hyatt Island Hotel, 1441
Quivira Hamm Road, Mission Bay.
234-1234. Denise Icher and Bob Mors, jazz, Tuesday through Thursday as a duo and Friday and Saturday as part of a quartet.

Jazz Mine Records, 5726 La Jolla
Boulevard, La Jolla, 454-0822.
The Finest City Band, jazz, 7:30 p.m. Thursday; Cotton Mouth D'arcy, jazz, 7:30 p.m. Friday; the Bobby Gordon Quartet, jazz, 1:30 p.m. Sunday; jazz, the Ron Free Trio, jazz, 7:30 p.m. Monday; the Doug Webb Quartet (with Mike Gerson and Billy Mintz), jazz, 7:30 p.m. Tuesday; the Chiz Harris Quartet (with Jay Miglieri), jazz, 7:30 p.m. Wednesday.

Joe Murphy's, 4302 Mission
Boulevard, Pacific Beach.
270-3220. The Sins Brothers, rock, Tuesday through Saturday.

Four Eyes, rock, Sunday and Monday; the Blonde Brace Band featuring saxophonist Johnnie Vian plays boogie, blues, and rhythm and blues, from 4-8 p.m. Sunday and Saturday as part of a quartet.

Judson's, 3111 Sports Arena
Boulevard, 225-9090. Dale Vernon, pianist, performs Wednesday through Saturday.

La Jolla Village Inn/Shotter's
Lounge, 1299 Holiday Court, La Jolla, 453-5500. Live piano bar music, Tuesday through Saturday; call club for information.

Mary's by the Pier, 710 Garnet
Avenue, Pacific Beach, 483-7844. Thunderbolt the Wonderbolt, rock, Thursday through Sunday.

McDicks Pub, 1921 Bacon
Street, Ocean Beach, 222-6822. The Jacks, rock, Thursday; Kat's Caravan, blues and rhythm and blues, Friday and Saturday; Starfire, rock, Wednesday.

MeP's, 1107 Orange Avenue,

Cornado, 435-5280. Live music, nightly, call club for information.

Mexican Village, 120 Orange
Avenue, Coronado, 435-1822. Dean Alkonson, Top 40/rock and roll, Friday and Saturday; Piano bar, Randy Beecher, Sunday through Thursday.

Milligan's, 5786 La Jolla
Boulevard, La Jolla, 459-7311. Charles Rutherford, standards, contemporary and requests performed on keyboards, Tuesday through Sunday.

Pax Bar and Grill, 1025 Prospect
Street, La Jolla, 454-9711. Elliot Lawrence, Bill Andrews, and Bob Hamilton, jazz, Friday and Saturday; Bob Hamilton, jazz piano, Tuesday through Thursday.

Putnam's/Colonial Inn, 510
Prospect Street, La Jolla, 454-2181. Forrest Westbrook, pianist, performs standards and jazz, 4:30-7 p.m., Friday and Saturday.

Mulvaney's, 1031 Orange Avenue,
Coronado, 435-4660. Live music, Friday and Saturday, call club for information; Bing Casey hosts Talent Night, Sunday.

Old Pacific Beach Cafe, 4287

Mission Boulevard, Pacific Beach, 270-7522. The Mark Lessman Band, jazz, Thursday through Saturday; Ella Ruth Piggie, jazz and blues, Sunday, 5:30-8:00 p.m.; Procrastinators, rock, Monday and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivira Road,
Marina Village, Mission Bay Park, 222-2535. Four Eyes, rock, Wednesday through Saturday.

Pax Bar and Grill, 1025 Prospect
Street, La Jolla, 454-9711. Elliot Lawrence, Bill Andrews, and Bob Hamilton, jazz, Friday and Saturday; Bob Hamilton, jazz piano, Tuesday through Thursday.

Putnam's/Colonial Inn, 510
Prospect Street, La Jolla, 454-2181. Forrest Westbrook, pianist, performs standards and jazz, 4:30-7 p.m., Friday and Saturday.

Rocky's Ballroom, 4626
Albuquerque (at Garnet Avenue and Mission Bay Drives, 270-6550). Live music in the dining room,

Friday and Saturday; call club for information; live sports via television are offered daily.

The Rusty Pelican, 4340 La Jolla
Drive, La Jolla, 587-1886. Shine It On, contemporary, Tuesday through Saturday; The Most Valuable Plz., danceable jazz, 8-12 p.m., Sunday and 6-11 p.m., Monday; live music, Tuesday and Wednesday; call club for information.

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

Silver Fox Lounge, 1833 Garnet
Avenue, Pacific Beach, 270-1343. Sh-Broom, vintage rock, Friday and Saturday.

Spice Rack Restaurant, 4315
Mission Boulevard, Pacific Beach, 483-7666. Robert Wetzel, classical guitar, Wednesday through Saturday.

Stage Door, 4500 Ocean
Boulevard, Pacific Beach, 483-6174. Jonathan Murry, acoustic guitarist performing oldies, contemporary music, and requests, Tuesday through Saturday; Christine Pardo, jazz, Sunday and Monday.

Texas Teahouse, 4970 Voltaire
Street, Ocean Beach, 222-6895. Tom "Cat" Courtney, blues, Thursday; the Forbidden Pig, rock, Friday and Saturday; live music, Sunday and Monday; call club for information; Fred Heath and the Slideknobs, boogie and blues, Tuesday.

Top of the Cove, 1216 Prospect
Street, La Jolla, 454-7779. Bill Wright, Gershwin, Porter, Sundheim, et al., on the piano, Wednesday through Sunday.

Vacation Village Hotel, Bay

Lounge, Vacation Isle, Mission Bay, 274-4630. The Elements, contemporary, Tuesday through Saturday.

Vi's Bar and Restaurant, 7825
Fair Avenue, La Jolla, 456-3789. The Don Claser Trio, jazz, Wednesday and Thursday; Charles Owens with "I Got and Friends, jazz, Friday and Saturday.

Victor's, 1403 Rosecrans Street,
Point Loma, 226-1871. Downstairs: Patrick and Freddie, contemporary, Thursday through Saturday; Upstairs (Victor's Deck): Jennings and MacNeil, contemporary, Friday and Saturday.

W.D. Pabst and Co., 2901 Nimitz
Boulevard at Rosecrans, 224-3655. The Imposters, vintage rock, Thursday through Saturday; Star Party, recorded music and video audience participation.

Wednesday, Tuesday and
Wednesday.

Wednesday and Thursday live
Irish music, Friday through Sunday, call club for information.

Reber's, 5353 Mission Center
Road, Mission Valley, 295-6600. Sherry Marie Kuhlman, contemporary, 5-10 p.m., Monday through Friday; Jon Sandoval, pianist, performs 7-11 p.m., Saturday.

Bombay's, 9906 Mira Mesa
Boulevard, Mira Mesa, 578-8666. Messenger, rock, Thursday through Saturday; Strangers, rock, Wednesday.

Crystal T's Emporium, 500 Hotel
Circle North, Mission Valley, 294-9010. Shaker, contemporary, Thursday through Saturday.

The Godfather, 7878 Clairemont
Mesa Boulevard, Kearny Mesa, 569-9595. Scott Skinner, variety music on the piano, Friday through Sunday evenings.

Courtesy Lounge/Town and
Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday; Jonelle Rock, jazz pianist and vocalist, performs Friday and Saturday.

Hindquarter, 7040 Miramar
Road, Mira Mesa, 566-4292. Jo

Circles, rock, Tuesday and Wednesday.

DOCK MASTERS
in the Shelter Island Marina Inn
223-2572

COME DANCE WITH US
to the classic hits of past and present
Fri., Sat., Tues., Wed. 9:00 pm-1:30 am,
Sun. 8:00 pm-12:30 am

MIRAGE
Comedy Mon., Feb. 23, 2 shows 7:30 pm and 9:00 pm
TODAY'S REALITY
Join us for dinner before the show

Lounge Open
Thurs. Fri. Sat.
Sund.

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Rock and Roll • Dance • Dining 'til 3 am Fri. & Sat.

MARK LESSMAN BAND
San Diego's Finest Jazz • Dining 'til 3 am Fri. & Sat.

ELLA RUTH PIGGEE
Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz

ROCK AND ROLL • DANCE • ROCK AND ROLL • 9-11 pm

Monday COUNTRY CASSANOVA
Jazz • Jazz • Tues.—Complete prime rib dinner \$5.99, 4-11

Tuesday PERFECT STRANGER
Mon.—Tues

PROCRASTINATORS
Mon.—R&B FM Night • Tues.—Restaurant Employee Night

PERFECT STRANGER
Wed.—Restaurant Employee Night • \$1 well drinks • Rock and Roll

KING BISCUIT BLUES
Wed.—Restaurant Employee Night \$7.99 • Margaritas \$1.50

SPIN

THURSDAY, FEBRUARY 21
Police Dept. confiscated equipment room
KONVIX with THE JAQUIRES and THIS PAIR OF SPIRITS IN MESH

FRIDAY, FEBRUARY 22
The new
BURNING BRIDGES and EARTH with THE SEVENTH IMAGE BUREAU and UNCALLED 4 at 8pm

SATURDAY, FEBRUARY 23
"Blue Puck" and "The 90s" as heard on 9IX
PLAYGROUND SLAP with THE STANDARD and noted Host Pamela To Succeed
PINKY SLIM (I am an ugly man, the ladies flock to me) With DRIVE-INS
THE HITTERS open at 8pm promptly

SUNDAY, FEBRUARY 24
The BENT with ESP and LASTE THIS plus ALAN PARRY of Liquid Rhythm goes solo

WEDNESDAY, FEBRUARY 25
"REGGAE GONE LIVE" with guests
CORNERSTONE GEN-IRATION each doing 2 sets

TOMORROW'S Feb. 26th: LOUD and CLEAR presents ALVINI TRYST and 1821 Feb. 27th: From Jamaica ITALY with JAWGE & THE UNKNOWN'S Feb. 28th: TOUCHY SUBJECTS reunion. FURFELD FUS. VAP: THE RESISTANCE and THE PIANC at 8pm

1130 BUENOS AVE 276-3993 • COCKTAILS, DANCING, AIR-CONDITIONED — 21 ON UP — TRY THE FOOD FROM "FRESH FAVOURS"

Thursday, February 26, 8:00 pm

BEACH & SURF 91.1 CLUB
SAN DIEGO

1st Anniversary Party
Starring Katy Manor & Billy Bones
PRIZES • PRIZES • PRIZES • PRIZES

Sponsors include: Singlass City, Snow Summit, Guacha, South Coast Surf, John Casablancas Modeling Center, Baron's Hair Salon, Banana Boat Suntan Products
GRAND PRIZE: Courtesy of Diego's, 91X and La Jolla Patio & Fireside

An Official Diego's Patio Set
(4 chairs, table & umbrella)
• First 91 people admitted free
• 91's drink specials all night long

Diego's
Pacific Beach • 860 Garnet Ave. 272-1241

Life's A BEACH NIGHT
Including a rad "Life's A Beach Fashion Show"

• First 91 people admitted FREE
• 91's bottles of genuine Mike's draft
• Billy Bones will be here spinning records and giving away prizes including magazines of "Life's A Beach" clothing including skull & crossbones pants. But Boy Club stuff and other 91X stuff

STUPID HUMAN TRICKS CONTEST
Come watch for perform some of the world's stupidest tricks by the most outrageous humans. For tickets call Brian at Diego's 272-1241.
• First 101 people FREE
• \$100 well drinks
• GRAND PRIZE: A Luxurious Trip for 2 to Lake Tahoe including: magazine of "Life's A Beach", clothing including skull & crossbones pants, But Boy Club stuff and other 91X stuff

Diego's Cafe & Cantina
Every Sunday 10:00 am-2:30 pm
Champagne Brunch Buffet \$7.95
Every Monday 5:00 pm-11:00 pm
Puerto Diego Lobster Night \$10.95

Every Monday 6:00 pm-1:00 am
"NAME YOUR DRINK"
ONLY \$1.25
BEER: Corona • Heinekens • Dos Equis • Pacifico • Michelob • Coors • Miller Lite • Molson Draft • WINE: Robert Mondavi • White, Red, Rose
HOUSE CHAMPAGNE: Sutter Home • Bartles & James
Spirits
WELL DRINKS & CALL DRINKS:
Bourbon
Jim Beam CC • Seagrams
Vodka: Smirnoff Scotch:
Dorcas Curry • JW Red Tequila
Cuerpo Gine • Tanqueray • Becherov
Brandy: Christian Bros. Schnapps:
Teach • Tappanmint • Root Beer
Bring in this ad for Monday and get into the club FREE! (\$2.00 value)

Treanor, piano variety sing-along music, Wednesday through Saturday

Holiday Inn, Crick's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720: The Most Valuable Players, jazz, Thursday; Ella Ruth Piggie and the Talk of the Town Band, jazz and blues, Friday and Saturday

Islands Lounge, Hanaui Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Chain Reaction, contemporary, Tuesday through Saturday; Those Guys, contemporary, Sunday and Monday

Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2121: Piano Bar: Paul Grogg and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along favorites, jazz, ballads, and a bit of country, Monday through Thursday, 6 p.m. on;

Margie Harmon, Friday and Saturday; Don Libbey, Sunday

King Lala 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, 296-0281, 101 Ridge, comedy and music, Tuesday through Saturday

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 296-2828: Flywell, rock, Thursday through Saturday; Ipsi Facts, rock, Tuesday and Wednesday; Ella Ruth Piggie sings jazz and blues during the Friday happy hour

Monk's, 10475 San Diego Mission Road, Mission Valley, 503-0660: Live music, Thursday through Saturday; call club for information; Dick Braun's Big Band, big-band swing, Sunday; the Basement

Blues Band, blues and rhythm and blues, Monday; Rockola, Beatles music and oldies, Tuesday and Wednesday

Navajo Inn, 8515 Navajo Road, San Carlos, 469-1778: Who Cares, rock, Tuesday through Saturday; the Beat Club, rock, Sunday and Monday

Pal Joey's, 5147 Waring Road, Allied Gardens, 296-7873: Pro Brigham's Preservation Band, blues and jazz, swing, and oldies, Friday and Saturday

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Darcy Daniels and Flashback, contemporary, Tuesday through Saturday; Dining Room: Kathy Lloyd, contemporary harp, Friday and Saturday

Peter P's, 5140 Clairmont Mesa Boulevard, 277-3217: Bobby Adado, contemporary tunes on the saxophone, Friday and Saturday

Radisson Hotel, 1433 Camino Del Rio South, Mission Valley, 260-0111: Melissa McCracken, contemporary, Tuesday through Saturday

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170: Dunn and Warren, contemporary and oldies, Thursday through Saturday evenings

Spirit, 1120 Buenos Avenue, Bay Park, 276-3993: Spirits in Meats, rock, This, rock, the Jaguars, rock, and Komix, rock, Thursday; Burning Bridges, rock, Friday, the Seventh, rock, Image Bureau, rock, and the Uncalled 4, rock, Friday; Playground Slap, rock, the Standard, rock, Pinky Slim, rock, the Drive-In, rock, and the Hitters, rock, Saturday; Alan Perry, solo rock, Tute This, rock, E.S.P., rock, and the Bent, rock, Tuesday; Cornerstone, reggae (two sets), and Gen-Ration, reggae, Wednesday

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Dusty Best, contemporary, Thursday; First Effort, contemporary, Friday and Saturday; Melissa McCracken, contemporary, Tuesday and Wednesday

Wangler's Room, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday; Haywire, country, Sunday and Monday

North Harbor Drive, downtown, 222-8328: The California Band, contemporary, Wednesday through Saturday; New Shooz, jazz, Tuesday

Aster Bowl, Turquoise Room, 4356 Thirtieth Street, North Park, 283-3125: Sheri and the City Street Band, contemporary, Wednesday through Saturday

The Bay Club, 2131 Shelter Island Drive, Shelter Island, 282-8888: Roger Carr, variety music, 7:11 p.m., Thursday through Saturday

Book and Candle, 1250 Sixth Avenue, downtown, 544-0882: Richard Slater, classical guitarist, 6-10 p.m., Friday and Saturday evenings

Caravaggio's, 1119 Sixth Avenue, downtown, 232-2747: Jay Traylor, classical guitar, Tuesday and Wednesday lunch hours; Mark and Sarah Schleicher, classical guitar duo, Friday and Saturday

Club Calt/Walk Express, 109 West C Street (at the corner of First and C streets), 239-8322: The Decision, rock, Friday

Anchor Inn, 2222 San Diego Avenue, Old Town, 692-0661; Denver Bailey, contemporary, Friday and Saturday

Anthony's Harborside, 1355

The Wellhouse, 10789 Terrasanta Boulevard, Terrasanta, 560-4677: Joy Chess, pianist and guitarist, Thursday; Backstory, vintage rock, Friday and Saturday; Jo Treanor, pianist, Sunday; Joel is on the piano, Tuesday and Wednesday

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My neck still hurts from an old accident
That's me, Mike Vallee, the defendant lawyer in the picture over there. About 15 years ago, before I became a lawyer, I was rear-ended. Even though my neck was a little sore, I decided it was too much of a hassle to do anything about it. But, you know, 15 years later, my neck still hurts. I spend a lot of my own money on doctor's bills and they tell me it will be a life-long problem. If I knew then what I know now I would have called a personal injury lawyer.
If you're in an accident DO SOMETHING ABOUT IT! Call us for a free consultation.
Free initial consultation - Personal injury Criminal law - Entertainment law
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Best seats! At rock PRETENDERS Feb. 18
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NEW SHOOZ
Tuesday, February 24, 7:00-11:30 pm
Wednesday-Saturday CALIFORNIA TRANSFER
Anthony's Harborside
Acoustically rated as one of the finest showroom lounges
Larger dance floor • Wide screen TV • More room to dance & party
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Humphrey's presents the best of the 'Late Nite' jazz as two of San Diego's hottest local bands perform on Humphrey's indoor stage!
Sunday, February 22
NEW SHOOZ 8:00-midnight
GABRIEL FASHION AUCTION 7:00 & 9:00 P.M.
Monday, February 23
NEW SHOOZ 8:00-midnight
Complimentary hors d'oeuvres 8:00-9:00 pm drink specials
Don't miss an exciting evening!
NO COVER/MUST BE 21
HUMPHREY'S
2241 Shelter Island Drive
224-3577

91's Reggae Meltdown hosting the pure reggae harmony of
THE ITALS
1987 Grammy Award nominees
"The best one unquestionably the tightest, hardest vocal trio in reggae music today."
- Joshua Mottola, Vanguard Press
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Open 12:30-6:30 pm Mon. Tues. Thurs. & Fri.
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Thursday, February 19
Curtis Peagler
Shows 8 and 10 pm
Hard-blowing alto and tenor sax man, formerly with Count Basie.
Friday & Saturday February 20 & 21
Peter Sprague & Kevyn Lettau
Sunday, February 22
Dreamland
Jazz/Swing Band
Peggy Claire Vocalist
Bobby Gordon Clarinetist
Every Sunday 5:30-9:30 pm • Dancing
Coming: February 27 & 28 Dave Friesen & Peter Sprague; March 3 & 4 Kevin Eubanks; March 6 & 7 Bud Shank; March 8 John Hammond; March 27 & 28 Joe Pass
2591 Highway 101, Cardiff, 942-1108 • Ocean View

PARADISE BAY
Seafood Restaurant & Oyster Bar
FOUR EYES
February 18-21 & 25-28
Every Friday, 7 pm
GABRIEL'S FASHION AUCTION

jazz, Tuesday through Saturday with the Imperial House Opera Singers. Tuesday and Wednesday: Wayne Jure and Hank Young, jazz, Friday and Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 206-8866. Live jazz, Thursday call for information. The B Street Band, contemporary, all other nights.

Jim's Hickory Wood Barbecue, 5312 El Capon Boulevard, 296-8220. Talent show and host night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jolly Roger, 907 West Harbor Drive, Seaport Village, 233-4300. Harker and Orc, marth and music, Tuesday through Saturday. Folk Salad Arnie, contemporary, Sunday and Tuesday.

Kennington Club, 9079 Adams Avenue, Kennington, 284-2848. Live music Saturday, call club for information. Tobacco Road, vintage jazz and swing, 4:30-7 p.m., Sunday.

The Lighthouse, 1578 West Lewis Street, Mission Hills, 296-8862. Roger Bellum, classical guitar, Tuesday through Saturday. **Mandolin Wind**, 308 University Avenue, Hillcrest, 297-3017.

Buttermilk Blues, blues and rhythm and blues, Thursday-Friday, 206-8866. Blues and rhythm and blues, Friday and Saturday. Some Gals rock, Tuesday. Soul Station Express, blues and rhythm and blues, Wednesday.

Oasis Club, 1184 Martin Luther King Jr. Way, Southeast San Diego, 237-9772. Pro Brighams' Preservation Band, Dixieland jazz, 3-7 p.m., Sunday.

Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest, 232-1773. Lori Bell, jazz, Thursday. Denise Jeter, jazz, Friday and Saturday. Cath Eckert, jazz, Sunday.

Patrick's II, 428 F Street, downtown, 233-3077. Pro Brighams' Preservation Band, Dixieland jazz, early evening, Wednesday and Thursday. The Blonds, Bruce Band, blues and rhythm and blues, Friday and Saturday. Rick Galar, blues and rhythm and blues, Sunday brunch.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1870. Fortune, Top 40 dance music, Thursday through Saturday.

Bole O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666. Brian Bates, Irish and contemporary music, Tuesday and Wednesday.

Thursday, Sounds in Flavors, contemporary, Friday and Saturday, the Top Tones, jazz, Wednesday.

San Diego Harbor Excursion, Harbor drive and Broadway, downtown, 232-3121. Rick James and Robin Herbel, blues and blues, Thursday through Saturday. Peter Bohrer, sea time pianist, performs from 2-4:30 p.m. in the lobby. Monday through Thursday, and Saturday, and from 2-8 p.m., Friday.

Via Veneto Restaurant, 1745 India Street, downtown, 543-6506. Friday and Saturday: Luigi Lucavano and others sing Italian pop songs at your table accompanied by Acari, pianist, after 10 p.m., songs by Herman Salerno accompanied by Eduardo, pianist, and Manna guitarist, opera highlights by Herman Salerno and the Salerno singers accompanied by Don Capenbauer, pianist, Sunday, 6:30 p.m.

Westgate Hotel, 1055 Second Avenue, downtown, 238-8818. Lobby: piano bar entertainment, 4-8 p.m., Monday through Friday. Plaza Lounge: Sylvia Lorraine, show tunes and light classical piano music, Wednesday through Saturday evenings. Peggy Keller, show tunes and light classical piano music, Sunday through Tuesday evenings. Le Fontainebleau: candlelight dining with jazz piano music, 6:30-10:30 p.m., nightly; piano music is featured during the Sunday brunch.

Winters Restaurant and Nightclub, 5880 El Capon Boulevard, 582-1813. Live music, Wednesday, Friday, and Saturday, call club for information.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest, 298-4011. Sounds of Woodwinds, flute, oboe, clarinet, bassoon, and French horn ensemble playing the music of Debussy, Mozart, Hindemith, and Stravinsky, 5 p.m., Friday; pianist Howard Wells will

lecture on and reform the music of Martin and Strauss, 8 p.m., Saturday.

U.S. Grant Hotel, 320 Broadway, downtown, 232-3121. Rick James and Robin Herbel, blues and blues, Thursday through Saturday. Peter Bohrer, sea time pianist, performs from 2-4:30 p.m. in the lobby. Monday through Thursday, and Saturday, and from 2-8 p.m., Friday.

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Westgate Hotel, 1055 Second Avenue, downtown, 238-8818. Lobby: piano bar entertainment, 4-8 p.m., Monday through Friday. Plaza Lounge: Sylvia Lorraine, show tunes and light classical piano music, Wednesday through Saturday evenings. Peggy Keller, show tunes and light classical piano music, Sunday through Tuesday evenings. Le Fontainebleau: candlelight dining with jazz piano music, 6:30-10:30 p.m., nightly; piano music is featured during the Sunday brunch.

Winters Restaurant and Nightclub, 5880 El Capon Boulevard, 582-1813. Live music, Wednesday, Friday, and Saturday, call club for information.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest, 298-4011. Sounds of Woodwinds, flute, oboe, clarinet, bassoon, and French horn ensemble playing the music of Debussy, Mozart, Hindemith, and Stravinsky, 5 p.m., Friday; pianist Howard Wells will

lecture on and reform the music of Martin and Strauss, 8 p.m., Saturday.

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CHAIN REACTION

Tuesday-Saturday from 8:30

PJ & THOSE GUYS

Sunday & Monday

THE ISLANDS

LOUNGE

Hanalei Hotel, 2270 Hotel Circle North, Mission Valley • 297-1101

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Melissa McCracken

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Every Friday & Saturday

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SHERATON HARBOR ISLAND EAST

Reflections, 1300 Harbor Island Drive, Harbor Island, 291-2900. Devocan, Top 40 dance music, Tuesday through Saturday; the Wanderers, vintage rock, Friday happy hour. Sundowner Lounge: John Austin Butsch, classical and contemporary piano, Tuesday through Saturday. Sheppard's Restaurant: Phil Hoehner, classical guitar, Wednesday through Saturday. Gail Dietrich, classical harp, Tuesday.

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8065. The Pier Group, contemporary, Tuesday through Saturday.

Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110. Dusty and Melissa, contemporary, Wednesday through Saturday. Donna Cose, contemporary, Monday and Tuesday.

The Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. Coda, rock, Thursday through Saturday; the Ditty Group, contemporary, Wednesday through Saturday. Donna Cose, contemporary, Monday and Tuesday.

Upstart Crow and Company, L., West Harbor Drive, Seaport

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596 Broadway, El Capon 442-9696 Formerly Lorenzini's

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Darcy Daniels & Flashback

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Pavillon Lounge

Top of the East Highway at the Town & Country Hotel 522 Hill Circle North • 291-7111

PICK YOUR PARTY...

Friday THE FRIDAY AFTERNOON ROCK 'N' ROLL SOCIETY

5 to 8 pm. 2 for 1 cocktails, the greatest classic hits and that fabulous fresh Confetti pizza (free!).

Tuesday... BAR WARS \$1.00

cocktails (any!) and free admission to all bar, restaurant and hotel employees with a pay stub. What a party! 8 pm to close.

STUDY BREAK Drop the books awhile and share us your school ID to enter free and enjoy two 25¢ drinks, 8 to 10 pm.

Monday... MONDAY MADNESS San Diego's Monday night tradition! Any drink in this house is \$1.75 and the pizza is free. 9 pm to midnight.

Wednesday SKIRT THE ISSUE Let's see those legs! Wear a skirt and heels and come in for free, plus receive three 25¢ drinks. 8 to 10 pm.

Thursday THURSDAY NIGHT LIVE Uncontrollable party madness and \$1.25 shooters! **NON-STOP PARTY!** Doors open at 7 and the dancing doesn't stop.

EXPOSE! performing live, Tuesday, March 3.

Tickets on sale now at Confetti and 25¢ OFF!

Confetti

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Friday & Sunday 7 pm

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Tuesday & Wednesday

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Thursday, February 19

SOME GIRLS

REVUE

Ladies, call for reservations February 20, 7-9 pm

Friday & Saturday, February 20 & 21

THE JACKS

Every Monday **SAN DIEGO "LIVE!"** A unique comedy showcase and the great San Diego talent hunt

Tuesday, February 24

THE WANDERERS

Wednesday, February 25

THE TICKET

Magic 102 FM brings you

In concert Thursday & Friday, February 26 & 27

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"Canned Heat reaffirmed with a vengeance that the spirit of rock & roll is alive and well." — Ram Magazine

Tickets available through **SCORE** & The Halcyon

TREND-SETTERS GALA

Thursday, February 19 starting at 5 pm on the 3000

We are looking for new members! It is now a social event making new friends and helping with a worthy cause, in on the fund-raising event!

Proceeds benefit the Leukemia Society and help save lives right here in San Diego!

Donations: 10¢ per drink, 10¢ per plate, 10¢ per glass, 10¢ per card

Card drawing

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Don Carder, the world's greatest waterless surfer, challenges you to beat him receive \$1000!

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5 to 8 pm. 2 for 1 cocktails, the greatest classic hits and that fabulous fresh Confetti pizza (free!).

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FEBRUARY 19, 1987 31

Devocant: Socrates Harbor
Island east
Duns/Warrent: Smuggler's Inn
Dusty and Melissa: Ben Hur's
Lighthouse
East Coast: Calf La Maza
The Elements: Vacation Village
Hotel
Ed Ellis and Tapestry: Sandtrap
Lounge
First Effort: The Leo's Mission
Gorge
Fortune: Reuben E. Lee's
Floyd Gaines: Salmon House
Gary and Company: Gilbey's
Cocktail Lounge
Wayne Glee: Dock's Cocktails
Eddie Golek: Escape Lounge
Bamford's Restaurant
Jayson and Sheri: Jolly

Roger/Occasione
Jennings and MacNeill: Victor's
Pack
Sherie Marie Kaufman: Bore's
Mike Lasay: Gabriel's Grill
Albino Restaurant
Lousie and Louise: Changes: Jolly's
Love Affair: Anthony & La Jolla
Melissa McCracken: The
Leo's Mission Gorge
Midnight Delight: Borelli's Back
Room
Mingo Strut: The Leo's/Mine Mesa
The Mob featuring Don Beck:
Don's West
Nick Montana: De Vito's
Charlie Morse: Hamburger
Norman and Frankie: Helmer's
Steak House
One Plus One Plus Jackie:

Rancho Bernardo Inn
Passion (from San Diego):
Standard Hotel
Patrick and Freddie: Victor's
Harry Paul and Tom Connors:
Santitas Lounge
The People Movers: Hilton Hotel
Pier Group: Sternscheider
Shoutout
Poli Salad Annie: Carlos
Murphy/Old Town, Jolly
Reaper/Superior Village
Frank Bied and West Wind: Pua
Soup Anderson's
The Riffs: The Leo's/Mine Mesa
Trade Secret: the Grove
Denny Tynes: Flying Bridge
Gentlemen's Choice/San Marcos
Center
Bruce Robbins: Calf La Maza
Juan Robles: De Vito's
Charles Rutherford: Milligan's

Shaker: Crystal T's Emporium
Sharon: Gourmet Lounge/Room
and Country Hotel
Sheri and the City Street Band:
Active Band
Shine It Out: Rusty Pelican
Tony Soraci and Company:
Henry's
Sounds in a Fusion: Rosie
O'Grady's
Storm: El Comal/Encinitas
Don Tension: Harbor Lights, El
Comal/Phony
Those Guys: Island Lounge
Bert Tynes: Standard Hotel
Trade Secret: the Grove
Denny Tynes: Flying Bridge
Gentlemen's Choice/San Marcos
Center
Bruce Robbins: Calf La Maza
Juan Robles: De Vito's
Charles Rutherford: Milligan's

David Watson and the
Gathering: San Diego Harbor
Excursion
Brian Whitaker: Kelly's Pub
Lee Whittington: Crown Room
Ted Winchester: Monterey Bay
Cannex
Bruce Wolter and Steve Shiley:
Porch Musicians

**Country/
Country Rock**
Alaska: Leo's Little Bit of Country
Alton and the On Bow Country

Lido: On Bow Inn
Dan Austin: Mission Inn
Bramble: Brown Billy's
Country Causson: Old Del Mar
Calf Circle D Cord
Cross Calf: Athlete Country
Saloon
Crossover: Leo's Little Bit of
Country
C.W. Express: Stage Coach Inn
Dakota: Valley Center Inn Saloon
The Honey Echo Band: Bore's
Ranch House
Elton, J.R., and the Country
Gold Don's East
Four-Star Country: Hutch's
Richie Garry and Sandow:
Whiskey Creek
Grand Central Station:
Landmark Cocktail Lounge
Gold's West: Oasis Bar
Hawley: Whimpy's Row
Jim and Joe: Athlete Country
Saloon
Red Loe: Red's Hidden Acres
Landon the Outpost
Lone Star Country: Countryside
Restaurant and Lounge
Midnight Blues: Oasis Club
Ros Maria: VFW Hall/Phony,
Phony Springs Inn
New Country: Countryside
Restaurant
North Forty: Oakdale Lodge
The Oark Hillbillies: Red's
Room
The Sassy Brothers: Pomerado
Club
Smokin' Joe: Film Springs Inn
Southern Express (with Carl
Sammons and Eddie King):
Alpine Stage Depot

Steer Crazy: Whimpy's Row
Steeple: Out La's
Swing-N-A-Mia: Whiskey Creek
Don Tension: El Comal/Phony
White Horse: Country Bunkies

The Paradise Street Band:
Denny Mapp's
The Somewhat Sawyers: Old
Time Cafe

**Blues/R&B
Reggae**
Bunkie Band: Bore's
Cody Lee Berryhill: Saigon
Palace
Backstreet Zydeco: Kelly Up
Tavern
Tom and Judy Carlstrom:
Denny Mapp's
Caribbean Lunar Activity:
Saigon Palace
Eamon Carroll: Harney Stone
Bar
Colmer: Harney
Fire and Water: Garcia's Lucky
Lucky Club
The Flamenco Fever: Hiji Hiji
Lounge
Tom and Theresa Hutton:
Los Rios: Garcia's Lucky Lucky
Club
Los Lopez: Harney
Lousie and Louise: Changes: Jolly's
Relatives: Olsen and Joyce
Woodson: Denny Mapp's
Marlin: Zorinda's
Sane McElroy: Island's Own
John and Julie Moore: That
Place Place
The Jaime Moran Latin Jazz
Ensemble: La Avenida, Casa
Don Diego/Bore's
Monsieur Marisol

Jazz
Lori Bell: Our Place Pub at
Mile son's
The Ray Tynes: Rosie O'Grady's
Freddie's Preservation
Bore's Pal Joey's Oasis Club
Patrick's II
Chesham's Jazz Quartet:
Shoreline Dinner Theatre
Peggy Chalmers' Dreamland
Featuring Bobby Gordon and
Nightclub
The Vince Cooper Jazz Duo:
Bookwork/Phonix
Cotton Mouth D'Arcy: Jazz Nine
Records
Cath Roberts: Our Place Pub at
Mile son's
Ed Ellis and Tapestry: Sandtrap
Lounge
Fatburger: Fat City/Jama Camp
Harbor Excursion
The Blue Fire Trio: Jazz Nine
Records
The Don Gasser Trio: Vic's Bar
and Restaurant
Mel Goot and Friends: Vic's Bar
and Restaurant
Bobby Gordon: Bore's
Jazz Nine Records
The Bobby Gordon Trio: King
Luis Inn
The Dave Grisman Quartet:
Kelly Up Tavern
Bob Hamilton: Pax Bar and Grill
The Chis Harris Quartet (with

Jay Maguire: Jazz Nine
Records
Robin Henkel: Blues 90: Bore's
Via Restaurant and Nightclub
Robin Henkel and Rick James:
US Coast Hotel
The Appena Hobson Trio: Bore's
Via Restaurant
Dennis Jeter and Bob Moran:
Hight Islands Hotel
Elliot Lawrence: Pax Bar and
Grill
Mark Leeman and Larry Moran:
Harbor House/Leslie
The Mark Leeman Band: Old
Pacific Beach Cafe
The Bob Long Band: Kelly Up
Tavern, Fish House West
Fran Loskota: San Diego Harbor
Excursion
The Joe Marilla Quartet: Bore's
Via Restaurant, Chuck's Steak
House
Les McCann and His Magic
Band: Elara's
Peggy Minner and Friends:
Bore's Via Restaurant
Paul Montanaro: Vicant Hotel
The Jaime Moran Latin Jazz
Ensemble: Casa Don Diego
Restaurant/Bore's, La Avenida
The Most Valuable Players:
Holiday Inn/Mission Valley,
Rusty Pelican
New Shows:
Anthony/Harborville:
Harbor's
Nile Life: Bore's
Tony Ortega: Fish House West
Charles Owens: Vic's Bar and
Restaurant
Curtis Pegler: Bore's Via

Sunday Night Female Impersonators

2 shows—7:30 & 9:30

Monday Night Bartender Bash Every Monday

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Dining and dancing nightly
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Prime Time Piano & Food Bar

It happens every weekday from 4:30-6:30pm.
Relax to the sound of live entertainment in
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that changes every evening

PRIME TIME MENU

MON. CARVED ROAST BEEF SANDWICHES
TUES. FEEL YOUR GIVE SHIRRED
WED. 50¢ SEAFOOD BAR
THURS. TACO BAR WITH ALL THE FIXIN'S
FRI. THE BOTTOMLESS CHILI BOWL

Giant Margarita (16 oz.) with a Gold Shooter, \$2.00
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a great way to end the afternoon...
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Through February

Tuesday-Saturday

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& DANCING

On Mission Bay



THE ELEMENTS

Join us at the Bay Lounge for entertainment and dancing with the Elements. Performing high energy hits from the 50's, 60's, 70's and 80's, the Elements will keep the night rolling and rocking with songs from the Beach Boys to Michael Jackson. And, there is never a cover charge at the Bay Lounge. Call 274-4630 for more information.

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Drop anchor by Mission Bay this Sunday and discover brunch at the Dockside Broiler. A truly exceptional brunch served in the impeccable style of a Princess Cruises "Love Boat" buffet, complete with complimentary champagne. Served every Sunday from 10:30am-2:30pm. Call 274-4630 for reservations.

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No cover
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Thursday-Saturday & Tuesday & Wednesday

FOUR EYES
Sunday & Monday

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14 Margarita favors • Free admission
Dancing & singing waiters • Tequila poppers
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A late night surprise for the girls

FIRST DRINK \$1.00 FOR ANYONE WEARING A MINISKIRT
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CURRENT MOVIES

These Amigos — Sort of an understated MAGNIFICENT SEVEN, only not nearly three-sevenths as good a movie (nor even with three-sevenths as good an Elmer Bernstein score). These heroes are actually just Hollywood actors, ca. 1916, who have been invited to a besieged Mexican village for what they mistakenly believe to be a personal appearance. Good enough. But when the lead actors can't be bothered to get haircuts in conformance with the period, you can be sure that more sloppy details will be trailing along — such as the suggestion that the singing cowboy tradition was already well established in the silent era. The heavily baggy-panted costumes are fun, as is the campfire scene with singing horses, a dancing owl, and a talking turtle. But the fun stuff makes a short list. Chevy Chase, Steve Martin, Martin Short, directed by John Landis. 1995.

(Clermont, from 200; Sarsie Drive In, Studio 3 Cinema)

Top Gun — The title, we are told in a tersely written preamble, is the nickname for the elite Fighter Weapons School, where the top one percent of Naval aviators keep alive the noble art of aerial combat. In what follows, director Tony Scott attempts to keep alive the noble art of movies about it. This means that the hero will have to be someone the MTV generation can identify with —

someone who proves that you can be the biggest screw-off and wisecrass and yet still be the best pilot, most irresistible sex object, most esteemed friend, etc., etc. And of course it means there will be plenty of rock music in the background, and the sound effects will be ear-splitting, and the visuals will be repulsively prettified (yet strangely, grizzly, obscure, as if viewed through a frosted window). It means also that Howard Hawks and William Wellman, who knew flying as well as they knew filmmaking, must be spinning in their graves. Maybe not over everything. Tom Cruise has a great manner and great haircut as one of the veteran instructors; the storyline respects the age-old traditions of male camaraderie, and the climactic dogfight, though not terribly lucid, is pretty exciting — or anyway the participants in it are pretty excited. Tom Cruise, Kelly McGillis, Val Kilmer. 1995.

(Vineyard Twin)

2010 — How strange that Peter Hyams would be entrusted to do (write, produce, direct) the sequel to 2001. Admirers of the Kubrick movie cannot have taken heart in the reflection that Hyams had always seemed happiest in his movies when someone was chasing someone, and at top speed, too. And in truth, 2010 turns out to be a bit bleak in look at (Hyams takes credit himself for the photography), but that seems par for

the course in spaceship movies, as do the bogiest screw-off and wisecrass and yet still be the best pilot, most irresistible sex object, most esteemed friend, etc., etc. And of course it means there will be plenty of rock music in the background, and the sound effects will be ear-splitting, and the visuals will be repulsively prettified (yet strangely, grizzly, obscure, as if viewed through a frosted window). It means also that Howard Hawks and William Wellman, who knew flying as well as they knew filmmaking, must be spinning in their graves. Maybe not over everything. Tom Cruise has a great manner and great haircut as one of the veteran instructors; the storyline respects the age-old traditions of male camaraderie, and the climactic dogfight, though not terribly lucid, is pretty exciting — or anyway the participants in it are pretty excited. Tom Cruise, Kelly McGillis, Val Kilmer. 1995.

forces the two teams of scientists to go to their separate vehicles; the Russians to stay aboard the ship that got them there, the Americans to retreat to their reactivated Discovery. The rewards for bling on these hooks are several sequences of tortuous suspense, and without anyone chasing anyone. Roy Scheider, John Lithgow, Helen Mirren. 1994.

(Clermont, from 200)

Wanted Dead or Alive — Funny idea, sort of, to identify the modern-day bounty hunter here as the great-grandson of the Wild West bounty hunter on the old TV series of the same name. And that could have been, as intended, the end of it — a frivolous funny idea along with such other ones as having an Arab terrorist pass through U.S. Customs disguised as an Hispanic rabbi or plant his first American bomb in a theater showing RAMBO — except that you can hardly help but wonder blue eyes notwithstanding, about the line of descent from Steve McQueen to Roger Hauer. How did we get from there to here? Did old "Josh Randall" get himself hitched to a woman of the Pennsylvania Dutch? Or stipulate in his will some sort of Swiss educational fund with the rewards from three TV seasons of rounding up Western bad men? Or has Roger Hauer simply buffed off American filmmakers into accepting that his obviously strenuous speech

lessons have eradicated all trace of Europeanism? It was a funny idea, too, that this golden-haired Galahad would lead a teeny bit city-pool about his daily personal contact with the scum of the earth. But this idea — the one funny one to be carried past the point of ineptly — means that we will have to endure constant caricature, first of American white trash, then of far more nefarious Arabs with ice water in their veins ("This will make Bhopal, India look like a minor traffic accident") and their equally nefarious but notter-blooded CIA counterparts. With Gene Simmons and Robert Guillaume, directed by Gary Sherman. 1997.

(Piazza Bontas)

Wildcats — Sort of a TO COACH, WITH LOVE. The daughter of a football coach has always wanted to coach football herself, and she gets her chance at a ghetto high school whose previous year's record was one-and-ten. No problem. Or rather, exactly the problems you would anticipate, and their solutions. Michael Ritchie has treated competitive athletics several times before, in DOWNHILL RACER, SEMI-TOUGH, and nearest to this one, THE BAD NEWS BEARS, but he appears to have said whatever he had to say. Godie Hawn, James Keach, Bruce McGill. 1996.

(New Valley Drive In, South Bay Drive In)

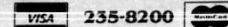


Meet our new deadlines.

Reader classified ad deadlines have been changed to the following:

- 1. MAILING: 8 A.M. MONDAY,**
3 days prior to issue (including all free ads and paid ads submitted by mail).
- 2. WALK-IN: 6 P.M. TUESDAY,**
2 days prior to issue (paid ads only).
- 3. PHONE-IN: 6 P.M. TUESDAY,**
2 days prior to issue (paid ads with MasterCard or Visa only).

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WALK-IN ADDRESS — 635 State St. (between Market and G), downtown San Diego



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SORRY

Due to circumstances beyond our control, we are temporarily closed. A fire Tuesday morning, February 3 caused extensive damage to the building and considerable smoke damage to the inventory. While we are now in the process of cleaning up and planning a complete renovation, we would like to stop and take the time to thank all of our wonderful customers in the Ocean Beach and surrounding areas who came by Litterick's to express their concern. We hope to be able to serve you again when we reopen.

Thanks again • Tony & Nadine
and the staff at Litterick's Liquor

Chuck Larry Steve
Jack Michael Ron
Sharon Danielle Kim

4955 Voltaire Street, Ocean Beach 224-6031
Check future issues of the Reader for our reopening

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- CAR STEREO
- AUTO ALARMS
- CBs AND SCANNERS
- ELECTRONIC PARTS
- BATTERIES
- BOOKS
- COMPUTER CABLES AND CONNECTORS

GOING OUT OF BUSINESS!
UP TO 50% OFF!
EVERYTHING MUST GO! NO REASONABLE OFFER REFUSED!

WE QUIT!

KENWOOD
STEREO FOR YOUR CAR



PANASONIC



ADS



MIDLAND



REGENCY
and Bearcat Scanners



MGT.



CACODE-ALARM



PYLE



K40



SUPPLIES ARE LIMITED, SO HURRY!—FIRST COME IS FIRST SERVED!

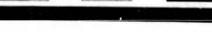
No price quotes over the phone—come in to see the best deals!

PRO-AM—WE HAVE IT—AND AT GREAT SAVINGS TO YOU

PRO-AM

Your complete retail outlet for electronic components and parts
4606 Mission Bay Dr., Pacific Beach • 276-1002 • 274-4120
Take 15 to the Carmel exit. Stay on Mission Bay Dr. (between Grand and Garnet)
Pacific Beach Ford on Mission Bay Dr. (between Grand and Garnet)
Extended warranty available on all Kenwood Electronics
Hours: Mon-Sat. 9:00 am-6:00 pm

ADS • Kenwood • Blaupunkt • Becker • Philips • Bearcat • Pyle Driver Speakers • MGT • EPI • Alphasonik
All advertised items limited to stock on hand



SAN DIEGO READER

FREE CLASSIFIEDS

Free ads are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 3x5 card (mailed inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Ads of more than 25 words cost 60¢ per extra word, and payment must accompany ad.

MAILING DEADLINE
Free classifieds must be mailed to the following address and must be received by 8:00 am Monday, three days in advance of the intended issue. Reader Classifieds, P.O. Box 80003, San Diego, CA 92138. No free ads will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS
Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 635 State Street, downtown, at the rate of \$12 for 25 words or less plus 60¢ per extra word. The deadline is 6:00 pm Tuesday.

DON'T CALL US
Due to the large volume of free classifieds, the Reader cannot handle calls or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads seen in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

LESSONS

ACCEPTED MUSIC Professional vocal instruction. Acceptable for all ages. Private and group lessons. 100% success rate. 30 years experience. 200-4120.

ACTRESSING Professional vocal instruction. Acceptable for all ages. Private and group lessons. 100% success rate. 30 years experience. 200-4120.

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PAID CLASSIFIEDS

Businesses (including paid services or functions) or ongoing profit-making enterprises must pay in advance for Classified ads at the rate of \$12 for 25 words or less plus 60¢ per extra word. Discounts are available for ads placed for consecutive issues and will be quoted upon request.

MAILING DEADLINE
Paid classifieds can be mailed to the following address and must be received by 8:00 am Monday, three days prior to issue. Reader Classifieds, P.O. Box 80003, San Diego, CA 92138.

WALK-IN DEADLINE
Paid ads may be brought to the Reader office, 635 State Street, downtown, before 6:00 pm Tuesday, two days prior to the issue. Office hours are 9:00 am-5:00 pm, Monday through Friday, except Tuesday when the hours are 9:00 am-6:00 pm.

PHONE DEADLINE
Paid ads may be placed over the telephone before 6:00 pm Tuesday, two days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 8:30 am-5:00 pm, Monday through Friday, except Tuesday when the hours are 8:30 am-6:00 pm.

236-6200 (Display advertising 231-7821)
Please do not call us regarding free classifieds



BARBERS Class now enrolling. Teach for health, beauty, and grooming. 100% success rate. 30 years experience. 200-4120.

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SECTION B
SAN DIEGO READER
FEBRUARY 29, 1987

CLASSIFIED ADS

BICYCLES	14
CARS	15
CAR SERVICES	9
COMPUTERS	3
FOR RENT	30
FOR SALE	18
HELP WANTED	4
JOB TRAINING	4
LESSONS	1
MOTORCYCLES	14
MUSIC	7
NOTICES	2
PERSONALS	17
PETS	12
PHOTO	11
REAL ESTATE	34
ROOMMATES	25
SERVICES	1
SPORTS	12
TRAVEL	10
WANTED	10

DISPLAY ADS

AUTOMOTIVE	25
RESTAURANTS	34
SERVICES	2
SPORTS AND FITNESS	23
RESTAURANTS	
BAY PARK	38
THE BEACHES	38
CENTRAL SAN DIEGO	29
CLAREMONT	27
CORONADO	42
DOWNTOWN	40
EAST COUNTY	42
KEARNY MESA	37
LA JOLLA	35
MISSION VALLEY	38
NORTH COAST	34
NORTH INLAND	35
OLD TOWN	39
POINT LOMA	38
SOUTH BAY	42
SPORTS ARENA	42
TILAMIA	42
UPTOWN	40

ANSWERING SERVICE 24 hours, 7 days a week. Answering service. Rates start at \$10 per month. Unlimited messages for information and sales. Call 236-6200.

ANYTHING Answering service. Unlimited messages for information and sales. Call 236-6200.

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©1987
FRIENDS
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WHERE

**LAW OFFICES OF
HANK HOWLETT**
CONCENTRATING ON
**DRUNK
DRIVING**
MAY BE ABLE TO STAY OUT OF JAIL.
MAY BE ABLE TO SAVE YOUR LICENSE.
ACCIDENTS
TRAFFIC ACCIDENTS / SLIP & FALL—
PERSONAL INJURY.
IF NO RECOVERY—NO FEE.
FREE CONSULTATION
24-HOUR LEGAL ADVICE
234-0105

SERVICES

TANNING
for **\$30.00**
for limited time only

ANNOUNCING THE GRAND OPENING OF
San Diego's Newest, Best
and Most Exclusive Tanning Center

SHAPE & TAN

3202 Governor Drive
University City at Regents Rd. and Governor Dr.

Call Now For Appointments
AND Ask Us about our

FREE

Learn While You Tan Program

452-7800



**EXOTIC BIRDS,
CAGES & SUPPLIES**
Specializing in the breeding of exotic birds
of TAME birds
Ask about our 1-year trade-in policy
4651 36th St., S.D. 280-5134
Bird training classes available
Open 7 days MC/Visa

ARE YOU IN PAIN?

- IT COULD BE A PINCHED NERVE
- 1. Headache, nerve, dizziness and face pain
 - 2. Neck pain and knots
 - 3. Shoulder pain
 - 4. Pain between the shoulder blades, chest pain, or difficulty in breathing
 - 5. Stomach, low back or leg pain
 - 6. Stomach and leg pain
 - 7. Stomach and leg pain
 - 8. Stomach and leg pain
 - 9. Stomach and leg pain
 - 10. Stomach and leg pain

FREE CHIROPRACTIC EXAMINATION
(A \$50.00 Value) FOR A LIMITED TIME ONLY
The chiropractor will examine you for a physical check-up and a complete examination to determine the cause of your pain. If a diagnosis is made, you will be advised of any other tests or procedures needed to correct the problem.

Call 461-2121 NOW
(Telephone answered 24 hours)
DR. BRUCE LANDSMAN
7081 National Road

SALES MANAGER/ TRAINER: No experience necessary. Major sales company. Apply on-line. Call 461-2121 for more information.

SALES REPRESENTATIVE: No experience necessary. Major sales company. Apply on-line. Call 461-2121 for more information.

SALES MANAGER/ TRAINER: No experience necessary. Major sales company. Apply on-line. Call 461-2121 for more information.

SALES REPRESENTATIVE: No experience necessary. Major sales company. Apply on-line. Call 461-2121 for more information.

SECURITY OFFICER: Good pay. Secure position. Free training. No experience necessary. Call 461-2121 for more information.

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SECURITY OFFICER: Good pay. Secure position. Free training. No experience necessary. Call 461-2121 for more information.

Living with someone who drinks too much?
Therapist-led groups
Del Mar area
481-2181

TELEPHONE ANSWERING SERVICE
\$17.50/MONTH
• 24-hour service
• Personal phone number
• No extension number
• No contract needed
• YEAR SYSTEMS
224-5777
724-5500

Next Best Thing to a Dermatologist!
DERMACEANSE
with Shilky Becher
Complimentary consultations
1010 Paul Street, #3
454-8897

ACRYLIC NAILS
\$19.99 FULL SET
\$12.99 (Full Set \$35)
FILLS (Full Set) \$12
MANICURE - PEDICURE \$18
NAILS \$15
NAILS \$15
NAILS \$15

INSTANT PAIN RELIEF CLINIC
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GROUP OF DEBAROLO is a group of people who are interested in...
RELATIONSHIPS CAN HURT if they last too long...
HELP-ALONG CLUB for married and divorcing men...
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HELP-ALONG CLUB for married and divorcing men...

P.S. MUELLER

By Pete Mueller ©1987



ACCEPTING SUBMITTERS: Professional writers...
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SERVICES

Family Dentistry

Straight front teeth without "braces"!!!

Don't be embarrassed by braces!

Now you can have the smile you've always wanted in as little as 6 to 12 months with a

REMOVABLE ORTHODONTICS designed for adults

- Social life not interrupted
- Brush and floss as usual
- Budget terms available

\$5.00 consultation
(Includes \$20.00 Exam, 321-2147)

276-5903 • 270-2141

Raymond Moya, D.D.S.
Family and Cosmetic Dentistry
3774 Clairemont Drive

[illegible]

87
COMPLETE
EXTENDED OR
DAILY WEAR LENSES

Price includes: Exam + Fitting
Chemical care kit + 30-day follow-up
Vistakon or Cooper thin myopic lenses

**FREE 2-MONTH SUPPLY OF ALCON
ENZYMATIC CLEANER BY CALLING:**

283-6715
Dr. John McDonald
4514 Adams Avenue
Kensington/Normal Heights
Hwy. 15 & Hwy. 8





FEBRUARY 19, 1967

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40. After 5pm, 278-280
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30, 772-3544.
on each side, one middle
Baker, deal for student, \$15.

oak wood, 4 drawers, 100 lbs.
3-speed 26" bicycle. \$30

4 drawers, 59" x 30", 150
lb. \$650 or best, worth twice
it with wine rack. \$15. Brass
50 each. \$69-0000

29" tall, 3 drawers, light
oak.

oak wood, 6-1/2" x 3-1/2", 140
lb. in excellent condition. Must

new, just refinished. \$175
b.
tarnish, computer. Chairs
ies, tables, chandeliers. Low
n. Gently used office fur-
Kearny Mesa. 260-9617.
t, dark walnut. Will accept

4 comfortable chairs, 180° swivel, 66-0258.

mahogany, with leaf and
Call after 5pm, 408-3436
of wood with two leaves
ndson. 1400 586-0806
a cabinet, 6 chairs, fruit-
x60" plus 13" leaf table
5 or best. 691-1747
mporary, with 8 chairs, for

including leaf, solid oak,
12 claw feet plus 4 chairs,
center, \$175. 224-6422

six cushioned chairs. All
After 5:00pm. 222-0157

oak, solid wood. \$150

new, 4x6, including leaf,
12 claw feet plus 4 chairs,
center, \$175

original solid wood dining
set, includes table, 4

buffet, 1250-698-6942
in excellent condition. Paid
\$1500.00. Call for more info.
445-275-3095.

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**F
STERY**

iego Mail®
4-4844
2/26/87.

X
you ★

GARAGE SALE Point Loma, Saturday and Sunday, February 21, 22. New party bench, furniture, stereo, household items. 1000 Oceanview Drive at Point Loma.

GARAGE SALE Furniture, clothing, books, records, etc. 1000 Oceanview Drive at Point Loma. Saturday, February 21, 22. 1000 Oceanview Drive at Point Loma.

GARAGE SALE Furniture, clothing, books, records, etc. 1000 Oceanview Drive at Point Loma. Saturday, February 21, 22. 1000 Oceanview Drive at Point Loma.

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HEADLINE any new bookcase. 130. Great condition. 408-1137.

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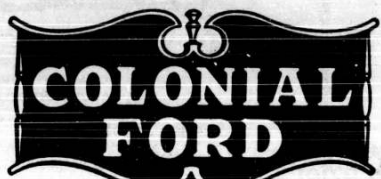
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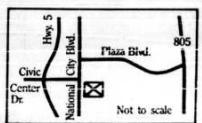
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FEBRUARY 19, 1967 35

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Judson's

RESTAURANT & GALLERY BAR

House Specialties

Monday & Tuesday Roast Prime Rib au jus	\$7.95
Wednesday & Thursday Lobster Thermidor	\$9.95
Friday & Saturday Steak House	\$9.95
Sunday Champagne Brunch	\$9.95

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EARLY-BIRD DINNERS
COMPLETE DINNERS FROM
\$5.25
4:00-6:30 pm daily

CHATEAU-AND-STYLE
STEAK & CHAMPAGNE
DINNER SPECIAL
\$14.95 FOR TWO

Steak for two includes baked potato, french fries, butter, salad, and a choice of coffee or dessert.

Dinner served 11:45 am - 11:00 pm
505 Hotel Circle North in Mission Valley • 296-2131

SHRIMP & CHICKEN DINNER FOR TWO \$8.95

Dinner served every day after 3:00 pm and includes

• Egg Roll	• Fried Wonton
• Fried Shrimp	• Egg Flower or Sweet & Sour Soup

and a choice of any two of the following entrees:

• Cashew Chicken	• Buddha's Delight
• Sweet & Sour Pork	• Chicken Chow Mein
• Pepper Steak	• Lemon Chicken
• Sesame Chicken	• Sweet & Sour Shrimp

Offer good with this ad through February 26, 1987.
Special available to go!

Mandarin Plaza RESTAURANT
3760 Sport Arena Blvd.
Sports Arena Village Shopping Center 224-4222
Open daily 11 am-10 pm, Fri. & Sat. 11 am-11 pm

the prime rib, steak, and Dover sole flown in from Holland. Mock turtle soup, the house salad, and baked potatoes all in a buffet are also commensurate. The menu is a delicious but highly varied dinner that's well worth the price. Open daily. 11:30 am-10:30 pm. Monday through Friday. Dinner. Monday through Saturday. 11:30 am-10:30 pm.

BOULEVARD RESTAURANT 115 Fifth Avenue, La Mesa. 443-0184. French-style seafood and steaks. Lunch is served in the seafood lounge and dinner in the main dining room. There are several soups or omelets, plus an entree with vegetable or pasta. Daily. 11:30 am-10:30 pm. Monday through Friday. Dinner. Monday through Saturday. 11:30 am-10:30 pm.

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EAST COUNTY

BARBECUE 1155 Broadway, El Cajon. 443-9676. This eatery of El Cajon with its long history of serving barbecue has a new menu. The menu is a mix of traditional barbecue and new dishes. Open daily. 11:30 am-10:30 pm. Monday through Saturday. 11:30 am-10:30 pm.

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IMAGINE . . .

...of fresh avocado, chicken, tomato, mushrooms, and all sorts of vegetables on a French bread.

VEGETARIAN CAFE

124 W. Douglas (in alley)
El Cajon • 442-1531

Open lunch and dinner. Sunday through Monday. No reservations. Low to moderate.

CASA SALADA 625 H Street, Chula Vista. 451-4444. This eatery of Chula Vista has a new menu. The menu is a mix of traditional Mexican and new dishes. Open daily. 11:30 am-10:30 pm. Monday through Saturday. 11:30 am-10:30 pm.

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SOUTH BAY & CORONADO

MEXICAN 1155 Broadway, El Cajon. 443-9676. This eatery of El Cajon with its long history of serving barbecue has a new menu. The menu is a mix of traditional barbecue and new dishes. Open daily. 11:30 am-10:30 pm. Monday through Saturday. 11:30 am-10:30 pm.

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\$7.95
OR
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Expires 3/8/87.
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Mexican Food & Cocktails
7850 La Mesa Blvd.
466-9375

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In a converted mansion, 1000 B Street, San Diego, is a small commercial building, known as the "Bread and Butter Building." The building is a mix of traditional Mexican and new dishes. Open daily. 11:30 am-10:30 pm. Monday through Saturday. 11:30 am-10:30 pm.

LA BARRA 1155 Broadway, El Cajon. 443-9676. This eatery of El Cajon with its long history of serving barbecue has a new menu. The menu is a mix of traditional barbecue and new dishes. Open daily. 11:30 am-10:30 pm. Monday through Saturday. 11:30 am-10:30 pm.

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All You Can Eat Seafood Buffet Every Friday

A bountiful harvest from the sea, featuring mahi mahi, shrimp, poached salmon, red snapper, scallops, and one whole, live Maine lobster.

Plus garden fresh salad bar, homemade Boston clam chowder.

Only **\$15.95** Per Person

Outdoor seating available (weather permitting). Reservations required. Fridays from 5 pm to 10 pm.

Torrey Pines Inn
11480 North Torrey Pines Road
La Jolla 453-4420

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