

Patrick Daugherty: Lessons in fatherhood - page 10

READER
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BRUTE KNOWS WAR

FROM PEARL HARBOR TO PANAMA: A CONVERSATION ON CONFLICT.

FIVE FEET 4 INCHES IN HEIGHT, 120 POUNDS WHEN HE "GOT HIS FULL GROWTH," VICTOR KRULAK WAS DUBBED "BRUTE" BY HIS FELLOW CADETS AT ANNAPOLIS. THE NICKNAME STUCK.

THE NOW-77-YEAR-OLD RETIRED MARINE LT. GEN. KRULAK GRADUATED FROM THE U.S. NAVAL ACADEMY AT ANNAPOLIS IN 1934 AND SAW SERVICE



Photograph by Craig Collins

(continued on page 20)

STORY BY Judith Moore

MORNING MOVEMENT MAY DULL BLADE

BY NEAL MATTHEWS

First it was a name change, from the *Oceanside Blade-Tribune* to the *North County Blade-Tribune*; then it was a bigger name change to the *North County Blade-Citizen*. In between, there was a \$7 million upgrade, including a state-of-the-art press and computerized layout. The transformation of Occidental's pugnacious afternoon daily rag into yet another dandelion suburban newspaper that looks interchangeable with a hundred others was nearly complete. But now comes the ultimate capitulation to modern media reality: the *Blade* is abandoning its exclusive position as coastal North County's biggest

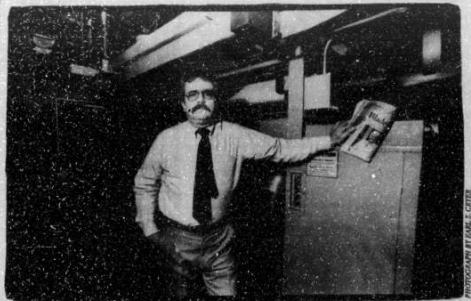
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afternoon newspaper and will begin publication as a morning paper beginning April 2. Newsweek suffers from the change with "great trepidation," according to one *Blade* veteran. Afternoon publication requires writers to produce stories under intense deadlines for that day's paper. This attracts certain kinds of gritty writers who, at *Blade*'s least, have tended to be fiery, anti-authoritarian big-mouths. The *Blade* made its mark in Occidental by practicing the kind of burlesque journalism that the much larger San

Diego Union and Los Angeles Times haven't the stomach for. Writers at morning papers enjoy more time to report and write their stories, which contributes to the institutional lethargy in many large metropolitan dailies. The question among staffers now is whether the *Blade* is about to become just another harmless, boring morning newspaper.

Blade publisher Tom Missett, never one to shy away from bombast, claims that "we've been accused of a lot of things over the years, but we've never been accused of being boring, and we never will be." He predicts that the paper is going to "immediately improve" in editorial prowess with the addition of a new business section and 40 more staffers. He even promises that the popular "two-headed boy" page on the back of the first section will be even better in the morning. That page has been traditionally filled with wire-service stories about sex scandals, deceptions, and other depravities; most recent story detailed the removal of a soap product from a grocery store chain after a couple claimed to have found part of a rodent in the bottom of their Cap O' Noodles.

The main reason for the switch to morning publication is its own circulation. The *Blade*'s circulation has leveled off at just over 40,000. Although the *Blade* isn't in trouble financially, Missett has chosen to move with the national trend in newspapers and leave the afternoon TV news. He points out that *Gazette*, which owns 71 newspapers, is in the process of



Tom Missett likes the odds as the morning line

converting all of its afternoon papers to morning delivery, and he says papers in Santa Barbara and the state of Georgia that are comparable to the *Blade* have made the switch successfully. Missett isn't worried about having to go mano a mano against the *Union* and the *Times*. "We're already a much better local newspaper than they are," he declares. "And we're going to be a better overall newspaper too. I'm better at my game than they are. I have scholarly no reservations about doing this."

But over at the rival *Examiner* Times-Advocate, there are plenty of reservations about doing this. The *T-4*, an afternoon daily, has considered switching to morning publication for the last eight years, but publisher John

Armstrong hasn't been willing to take the gamble. "It's an enormous risk of the dice sort of thing," Armstrong says of the *Blade*. "Just because you go on a don't mean you sell another dime of advertising. The purpose is to increase circulation, but to do that you have to play the take-away game. You have to force people to choose between you and the other metropolitan morning papers. Nobody wants to take two morning papers."

About 25 percent of the *Blade*'s subscribers take the *Union* or the *Times*. Missett predicts that "90 percent" won't drop the *Blade*. He cites market research and remarks, "Now, I hate to say this, but the majority of people is in our

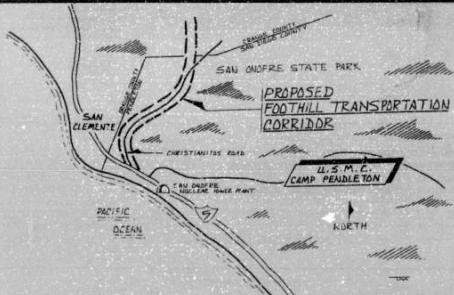
circulation area get their national and international news from television. They read newspapers for local news, and they don't care to read about what's happening in Bow Wow, Tigger." Missett is so certain that the *Blade* will post circulation gains every month for the rest of the year that he vows, "If we don't, I'll buy John Armstrong a ton of newspaper."

Armstrong can point to other afternoon dailies that have switched to morning publication and have not done well. He cites two papers in Florida that lived to regret the change. Missett fires back that these are "assine" comparisons, and the disagreement turns into a battle of numbers relating to market circulation area.

Penitence. "Housing follows roads, and roads are made to service housing," bitches Don Wood, president of Citizens Committee for Century 3, the San Diego urban preservation group that persuaded Democratic Congressman Ron Packard to carry the Camp Pendleton Preservation Act. This is the beginning of a piecemeal rip-off of the base. A bite here, a bite there, until there's nothing left."

Wood is especially angry that Republican Congressman Ron Packard, who has spoken out against Base's open-space legislation, has endorsed construction of the multi-lane rail road. Noting that Packard opposes Base's parkland legislation because of fears it could lead to the premature closure of the Marine base, Wood wonders why Packard now "seems willing to give away a major chunk of Marine Corps real estate that would disrupt their training."

Conservationist Wood might be overstating his case — intuitive maps indicate that only about five miles of the foothill corridor would cross Pendleton — but his concern that new housing tracts will sprout along the expressway is warranted. The expressway will be paid for by tolls collected from drivers and by permit fees levied against land developers who want to build houses nearby. Orange County land just outside the Pendleton border has been identified as a site for some of that new housing. And Marine Corps officials are expressing concern that the



FOR A FEW GOOD LANS

BY PAUL KUECHER

Camp Pendleton is Southern California's biggest and most valuable piece of undeveloped land — a 195,000-acre island of open space where bluen and bobcats coexist with baroque-carrying Marine interlopers. If the peace agreement ever pushes the leathernecks out of Pendleton, environmentalists want the sprawling military base to be re-

christened as parkland. Congressman Jim Bates agrees, and he recently introduced federal legislation that would prohibit housing tracts, airports, yacht clubs, toxic waste dumps, or any other commercial use of those brush-covered hills and unspoiled beaches.

But as Base's Camp Pendleton Preservation Act moves slowly through Congress, state transportation planners are making progress on a six-lane expressway that would cut through the base's northeastern corner. Named the Foothill Transportation Corridor, it

would begin at the intersection of I-5 and Christiana Road, near the San Diego/Orange County line, and head northeast into Orange County, where it would merge into another new expressway near Santa Ana. The expressway is part of a \$2.2 billion program designed to reduce Orange County traffic jams on Interstates 5 and 605.

The 28-mile Foothill Corridor isn't just an engineer's dream. Transportation planners are making progress on a six-lane expressway that would cut through the base's northeastern corner. Named the Foothill Transportation Corridor, it

it's designed only to reduce the current gridlock. "Packard also argues that the highway will 'enhance Pendleton's mission by giving the Marines more access to the base.' As for the apparent contradiction between his support for the expressway and his opposition to the Camp Pendleton Preservation Act, the congressman stresses that 'no one wants to preserve Pendleton more than I do. I'm simply not willing to let the future opportunities that might come there.'"

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A FEW KEYSTROKES

BY MATT POTTER

Next year's San Diego city budget is short of cash by about \$100 million, and the city manager wants to cut services and raise property taxes. The new austerity, however, has yet to arrive at the tenth floor offices of the city council, where five of its eight members want to hire more personal staff. A council hearing on this request was put off at least a week after drawing a barrage of public criticism. But one other unusual new council expenditure recently slipped quietly through the budgetary maze with no public hearing at all.

Two months ago, Councilman Wes Pratt spent about \$10,000 he says was left over from last year's budget to purchase a computer program called the Monarch Consultant Management System. The elaborate software package, initially designed for use by members of the state legislature, contains a mailing list of every registered voter in Pratt's district and allows his staff to enter information into the city's mainframe computer about individual voters who contact his

"We use it to track our constituent complaints," Pratt says. "They walk in off the street or they call. When we get a determination from the city manager on how their problem is being addressed, we can write them a letter back. It allows us to take the input and keep a file on those constituents." According to the Monarch user manual, "All previous contacts between the council office and the constituent are shown on a single screen, along with other members in the household and all of their contacts."

Two other council members, Ron Roberts and Linda Bernhardt, are also on the verge of putting the system in, says city data processing chief Robert Metzger, and others have expressed an interest. Each of their offices will spend between \$10,000 and \$15,000 to install the system, according to city finance director Pat Prunier. Because the money was already allocated for the general purpose of "data processing" during past budget sessions, no public hearings were needed.

But the powerful software offers certain features that have made it

controversial in Sacramento. According to a recent report in the *California Journal* magazine, the Monarch package is extremely popular among state legislators because it allows them to skirt the law against using taxpayer funds for mass mailings to voters. Due largely to this feature, says the

"By pressing a single key, any one of a hundred different stack letters can be sent to an individual or family."

magazine, 75 percent of state assembly members, both Republicans and Democrats, have already raced to sign up for Monarch.

Proposition 71, adopted by voters two years ago, prohibits all California public officials, including city council members as well as state legislators, from actually campaign pieces fairly disguised as official business.

similar" letter or other publication. The idea was to limit the tendency of incumbent politicians to create newsletters and other mailings that were actually campaign pieces fairly disguised as official business.

Because the definition of "mass mailing" is in some dispute, many Sacramento legislators have been using Monarch and systems like it to crank out mail in unprecedented volume. According to the *Sacramento Bee*, last year

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(continued on page 6)

LOVE IT WHEN YOU BAG

BY BRAD CANNEN

Butter is kept separate from onions so it doesn't absorb their smell. Never mix meat and fish together for the same reason. Such are the intricacies of grocery bagging, a science that Richard Schaefer knows well. He was one of 14 Southern California finalists in the January 26 "clerk's helper" contest held by the Ralphs supermarket chain in L.A. Schaefer agreed to reveal some of his techniques.

• Produce should be layered according to its bruising ability. For example, apples go in first, then oranges, and on the top, tomatoes. • Soap, detergent, and other cleaning products are never bagged with food. • What if something breaks? Schaefer asks. • A single grocery bag should weigh no more than 15 pounds. • To keep food from shifting around in plastic bags, build a strong base with cans or boxes and put the soft stuff in the middle. • Eggs should always be checked before they're bagged. "You'd be surprised at how many people come through the line with broken eggs," says Schaefer. He likes to bag eggs separately, although he will, on occasion, combine them with a loaf

of bread. In order to qualify as a finalist, Schaefer had to beat out 11 other Ralphs wrappers from the San Diego area. (Wrappers is the more common name for clerk's helper, according to Schaefer. Please don't call him a "bagboy".)

The local contest was held at a real Ralphs supermarket with real customers in Los Angeles. Unfortunately, there weren't enough shoppers to keep all the contestants busy. Schaefer turned this situation to his advantage. "I knew what to do when there wasn't any groceries to bag," he explains. Schaefer restocked the register tape, wiped off the checkstand, and dry-mopped the front of the store. He even remembered to record his activities on the cleaning log.

Contestants were judged on courtesy, appearance, and bagging skills. Schaefer's uniform — black, wrinkle-free polyester pants, a crisp black-and-white striped shirt, spotless black apron, and black rain boots — is finished off by his shiny black military dress shoes. The 23-year-old Schaefer began working seven months ago at the Ralphs store in Chula Vista. He has never been late to the job.

The winner of the clerk's helper contest will be announced next week at an awards banquet in Los Angeles. The final competition, also held in one of the chain's stores, was "a little chaotic," according to Schaefer. (continued on page 5)

THE OVAL TRUTH

BY JACKIE ANGRABATI

As the morning light washes over the scene on nearby I-5, the two-year-olds are running at the racetrack, begging to be let out with their mothers, kicking up the dirt that's been plowed in a soft pile, and nervously practicing sideways

"Anytime we go anywhere, they fight us or want to get rid of us.... But there's gotta be some opportunity for harness racing."

when their riders take them close to the inside rail. The colts and fillies are brown and black and gray, their hair clipped close to their bodies to keep them cool in a race. In

practice, though, they're decidedly green — they're new to the track and their trainers want them a little more seasoned by mid-March.

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The two-year-old Thoroughbreds came to Del Mar in January under a new arrangement between the California Thoroughbred Breeders Association and the 2nd District Agricultural Association, which oversees Del Mar fairground operations. The deal, under which Thoroughbred trainers will be at Del Mar January through April, has the harness horse-racing industry shoring and steaming

the harness racers, not the Thoroughbred owners, had command of the racetrack. Standardbreds, the breed used in harness racing, have trained at Del Mar from autumn through

April since 1947. Last fall, though, arriving standardbred trainers learned they'd be kicked off the track December 31.

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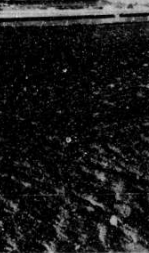
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Western Standardbred Association. "They are the dominant breed in California... and they generate

(continued on page 6)



Thoroughbreds run away with it at Del Mar

CITY LIGHTS

DULL BLADE

(continued from page 4)
penetration, reader share, distance from the local metropolitan dailies, and other criteria. Armstrong reasons that, based on the experience of other papers that have switched, as many as half of the approximately 9000 Blade subscribers who already take a morning paper may cancel the Blade. Those 4500 cancellations represent about ten percent of the paper's circulation, a number that could be a serious blow to the paper, if Armstrong's predictions come true.

Working in Miami's favor is the fact that the Times already has its hands full trying to compete with the Register in Orange County and just maintaining a visible presence in San Diego. Also, the Union's current labor troubles have paralyzed the paper, making a concerned North County counteraudience unlikely. Miami believes that there's a pool of people who don't take a morning paper now who will take the Blade and insist that Armstrong will be "cutting his words" soon. "Give me three months, and then let's see how those boys at the F4 have to say."

A FEW KEYSTROKES

(continued from page 5)
identical pieces. A spokesman for his office confirms that Scribner was the Monarch system. Monarch's own user manual boasts that "by pressing a single key, any one of a hundred different stock letters can be sent to an individual or family." It adds that "personalized letters can be created (with envelope and letter automatically formatted) using an unlimited number of prewritten paragraphs — all with the touch of a few keystrokes." All of this, says the manual, along with a system that automatically calculates "maximum postage discounts."

According to the California Journal, the Monarch package is marketed by a company once partially owned by the wife of assemblyman Tom Blane, a Tarzana Democrat. It currently employs one of his former campaign workers as president, the magazine says. But San Diego Courtroom Practitioner he isn't worried about any political abuse of the system here.

"In my opinion it's a scam," says the court reporter. "I've observed, adding that city attorney John Wit recently sanctioned Monarch's use here. In that written report to the court, Wit warned the members against 'trusting the information maintained in the"

Monarch System to a campaign committee or to someone for their private use." The city attorney also concluded that "the public, including a candidate running for city office, will have a right to inspect whatever is in the database developed by each of the council offices."

WHEN YOU BAG

(continued from page 5)
The wrappers switched to a different olefinated (said a different judge) every ten minutes. TV cameras added to the confusion. Schaefer never got a good order to bag, one where he could show off his skills. But he thinks that the country category is the most important, and he hopes the judges agree. Schaefer said everyone if they want him to help carry the groceries to the car. And when a woman with two gallons of milk took him up on the offer, he didn't look at his co-workers and roll his eyes. Nor does Schaefer balk at the customers who want plastic and paper bags — paper after the inside, plastic as the outer bag.

Schaefer and his wife live in San Ysidro, his wife works as a cashier in a small, privately owned grocery store. The Schaefer hopes to start a family in a year, after Richard (hopefully) enters Ralph's management program. Already he's

been promoted twice, from clerk's helper to cardboard ripper, and most recently, to shelf stocker. Schaefer's ultimate goal is to be a manager of a Ralph store. But he will never forget his beginnings as a bagger. "It's the most important job in the store," he states. "The wrapper is the last person the customer sees."

THE OVAL TRUTH

more money than any other racing breed for the state's coffers and for their owners. But there's gotta be some opportunity for harness racing. The standardbred trainers went to court but couldn't convince a judge to keep the 22nd district from banishing them from the racetrack. The Western Standardbred Association and its attorney are keeping tabs on the numbers of Thoroughbreds stabled and trained at Del Mar in preparation for next month's sale. They hope to go back to court with proof that the track is underused, that the Thoroughbreds don't need the racetrack more than a few days at a time when auctions are held, and that the 22nd district is engaging in unfair trade practices.

Horowitz claims the 22nd district is playing favorites with the

Thoroughbreds. In a letter to the district board last fall, he complained that the Thoroughbred owners "may well have hoped that by taking the use of Del Mar away from the standardbred industry, it would contribute even further to our demise."

The California Thoroughbred Breeders Association is paying the 22nd district \$300,000 a year in rent under the terms of its lease, plus a small cut of horse sale proceeds if annual sales top \$20 million. The Thoroughbred association also paid the district \$500,000 towards the price of a \$300 million pavilion the district will begin building next year. Under the lease, the Thoroughbred association will have a year-round office at the track and can use the racetrack premises for up to 130 days a year, though use of some of the facilities, such as the arena, is limited to a few days before and after an auction. The district's income from harness race trainers in recent years was substantially less than \$500,000 a year, according to district administrative officer Andy Mauro, ranging from a low of \$23,000 in 1987 to a high of \$63,000 in 1988.

The district's board approved the Thoroughbred lease in late 1988. But the harness racing people say they didn't initially give the lease as a threat to their own use of the

racetrack. "We didn't really think this was going to be the great horse-boo," Alan Horowitz says. The standardbred trainers thought the Thoroughbreds would just be using the racetrack a few days before and after the handful of horse auctions to be conducted each year by California Thoroughbred Sales, Inc., a subsidiary of the breeders' association. But Del Mar hasn't hosted a harness race more since the last one failed miserably in drawing bettors to the track in 1981. (The fair board, though, has agreed to host nighttime harness racing for two months a year when the new grandstand is finished in 1994.)

"The whole program's coming back," contends Horowitz. "It's a little too early in our plan to bow out of Del Mar." The 22nd district's Andy Mauro says the trainers' move to Los Alamitos proves they don't really need Del Mar. "They just want to be in Del Mar," says Mauro. "Del Mar is the glamorous

place. Del Mar is the place that's building a \$300 million new grandstand. This is a special place, and everybody wants to be associated with it."

Doag Ackerman treats that as so much horse manure. "I have been frustrated all winter," he says, calling from his motel near the Los Alamitos track, which he says "is just not a good place for young horses." His two-year-olds have to walk a half mile over concrete to reach the softer racetrack — which is only five-eighths of a mile around. Once there, says Ackerman, the young, skittish horses encounter older, trained horses on a crowded track. The colts, he says, "they're green, they don't know what to do. It makes it extremely hard. Andy Mauro — he don't know what he's talking about."

But Mauro says the district went to great lengths to try to work out a

compromise for the harness racing people. They offered them the half-mile training track at Del Mar. "The training track's so bad and so short and the larvae are so tight that a colt could never learn to go around there — and the footing's terrible," says Ackerman, a bitter bit in his voice. He also says Los Alamitos track officials have told him they don't expect to have room for his horses next year.

While the standardbred trainers complain that Thoroughbreds have been given exclusive use of the track, Mauro says that's not so; it's just that harness race horses and Thoroughbreds can't train on the same kind of surfaces. Standardbreds need a hard, packed track, conditions that would injure Thoroughbreds, who need a soft cushion of several inches of dirt. Thoroughbreds and standardbreds ran on a split track for a few weeks

last year — with the inside offer for the Thoroughbreds — but nobody was happy with the track's double personality.

Mauro also says the standardbred trainers never wanted a long-term lease guaranteeing the district a certain amount of rent because of the fluctuating fortunes of the business, one point on which Horowitz will agree. The guaranteed \$500,000-a-year lease with the Thoroughbred group, says Mauro, "was a marriage that made a lot of sense."

Mauro also notes that the fall months remain open to standardbred trainers, though Thoroughbred trainers would love to claim the track during the fall months too. Doag Ackerman says he'll take his harness racetracks to Florida to train late this year, rather than bringing them to Del Mar for a few months and then moving them again at the end of the year.

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
After making a phone call recently, I depressed the receiver in order to make another call and heard "California Girls" on my telephone. I flipped through the stations on my radio, both AM and FM, and could not find the song anywhere. Where is this music coming from? Did I get a radio station from hell? Are the Beach Boys possessing my phone?

Tricia L. Richardson
San Diego

You're picking up odd vibrations, Tricia. Ever think you might be channeling Dennis Wilson? Channeling all the rage these days, since it seems the dead just won't shut up. One of the Alice clan has a Chevy with bad engine knock. He won't get it fixed because he's convinced that Keith Moon is trying to contact him through his bad vaices.

If you put your ear to your toaster, Tricia, can you hear Jants Joplin? John Lennon in your Mr. Coffee? Jimi Hendrix in your microwave? Heard from Elvis lately? You could be onto the next new-age gimmick — rock stars who contact you through common household appliances. The commercial potential is unlimited. Move over, Shirley MacLaine.

Well, I'm content to leave it at that. But if you want some sort of ordinary, upright, just-the-facts-mam sort of explanation, I've got one for you. Somewhere in your vicinity was a leaky frequency. Bad modulations. Or, in Beach Boys terms, the imperfect wave. Telephones can pick up an occasional radio program from AM or FM transmitters. TV audio signals, conversations over amateur radio and CB radios, and other junk that clatters up our increasingly crowded airwaves.

Even though you didn't hear the song when you flipped around the dial, the odds are the signal was coming from a local radio broadcast transmitter. It's illegal for amateur radio and CB operators to transmit recorded music. Were you using a cordless phone? These are, themselves, miniature radio transmitters.

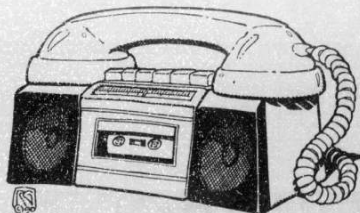


Illustration by Rick Gray

receivers and the most likely telephones to attract aural ghosts. It's even possible for neighbors with cordless phones to hear one another's conversations. But even an ordinary desk-style phone can pick up signals through its internal workings, its wiring, or any attachment, such as an answering machine.

To hear a radio signal, all you really need is the simplest antenna — a length of wire or metal will do — attached to something that will amplify and disseminate the sound at audible levels. Except in devices designed as receivers, it's rare that the proper conditions all meet in one place at one time. But a telephone is one of the most likely implements to pull a signal out of the air.

But I still prefer my first answer. And if you have any nose at all for a fast buck, you'll get right into your bathroom and listen real closely to that electric toothbrush. Did I vicious may be trying to contact you while you're flossing away your time on science.

Dear Matthew Alice:
I drive to work on California Route 52 and Interstate 15. While on my way to work over the past year, I have noticed that the red-tailed hawks almost invariably perch on the streetlights that illuminate the on- and off-ramps rather than those that are just along the freeway. Why is this?

Bob
Ocean Beach

Unless you've discovered some new subspecies of red-tail — *Buteo jamaicensis affinis*, I guess we'd call it — my guess is you're drawing a slightly skewed conclusion from your field observations. Bob. True enough, the handsome birds with the copper-colored tails find freeway lights very practical perches, but it's not characteristic of the whole species to choose off-ramp lights rather than those along the main freeway. There are a couple of ways to approach a possible explanation for what you see.

First, let's establish that the red-tails are on the lights in the first place waiting for breakfast/lunch/dinner to hop, crawl, slither, or hop into view. Considering that hawks can easily spot a mouse running through the underbrush at a distance of 200 or 300 yards, the dining table is large indeed. (Hawks have a whole section of their vision systems designed to do nothing but detect motion.) The light stands on the off-ramps along 52 and 15 probably afford a clearer view of undisturbed small-animal habitat than do the freeway light stands. Less traffic on the off-ramps might mean less distracting noise and movement or less movement in the flexible light poles. More likely, though, is that hawk chow on the hoof (lizards, crickets, squirrels, mice, bunnies) can be found closer to the quieter areas around off-ramps. So one conclusion we might draw is that hawks in the vicinity of 15 and 52 (not hawks in general) prefer off-ramps because that's where their meals are.

The second part of our conjecturing has to do with exactly how many hawks you're seeing. Do you see more than one at a time? Highly unlikely, I'd say; they prefer to dine alone. It's quite possible that you're seeing the same hawk time after time. And that bird has learned that certain off-ramp lights are productive hunting locations and returns to them regularly. Although red-tailed hawks range fairly widely in their search for food, frequently soaring lazily on thermals over open fields, they will return to productive areas. And the scammers in the canyon along your route to work are favored resting spots for San Diego based red-tails, so it's friendly territory. Since I've not yet perfected a method to talk to the animals, we'll have to be content with some combination of these answers.

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

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DENALI'S DAD

A child's love can catch up to a man

"Gin! I won again!"
It's the triumphant voice of one Ms. Denali Nicholson. She's seven years old, she's my daughter, and she's beaten me three straight in gin rummy. It's the cards. I met my daughter for the first time when she was four. She lives with her mom and her mom's boyfriend on a large ranch in Ukiah. They also share a huge house in the heart of sweet Berkeley. Denali has been raised well — more than well. She is an extraordinarily well-loved child. The dad boyfriend is an internationally famous shrink, the mom is a busy natural healer who works in Berkeley, San Francisco, and Philadelphia.

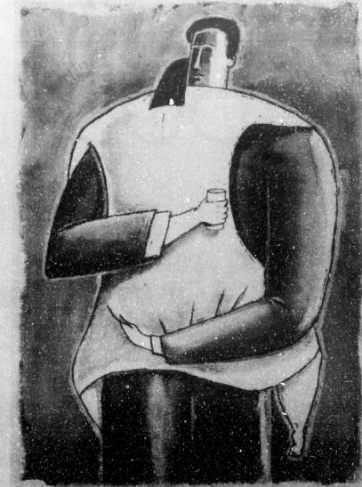
At the time of conception, way back when, I was getting down, ready to accept my responsibilities and avoid, perhaps, have grown into the role. But then again, I travel too much, I have had no real interest in kids, and her mom might have known better. (All my friends are nodding their heads right now.) In any case, Mom pulled out before the question was tested. It was not one of those easy "Let's talk about it" breakups. It was the "wounded earth, take no prisoners, burn in hell" variety. Which still left me with my base stance towards kids, to wit: They have always seemed to me to be a screaming pit that you throw money into for 25 years. A screaming pit with all the sensitivity and regard for other people's feelings as a mature Adolf Hitler. Even more, you can't talk to the little storm troopers. No decent conversations on politics, sports, strange places, and people. Instead, "No, dear, I don't know where Billy Bear is. How about this nice stuffed elephant?"

"NOOOO, I WANT BILLY BEAR."

BILLY BEAR, BILLY BEAR.
WHAAAAA!!!!!!
What eventually got to me was just the fact that Denali didn't know who her biological father was. I wasn't that I was worried about her life. Reports from the field were first rate, in fact they seemed ideal. It wasn't that I wanted particularly to be in her life. Things had been cruising along just fine with me, and they had been

It was April of 1986, and she called me "Daddy" for the first time. It was a moment that ranks right up there with the invention of the wheel. She said, "Daddee, can I have a glass of water?" My heart melted.

cruising along just fine with her, and I saw no reason to disturb that. It wasn't that I wanted to be Dad. Dad, to me, was some busy, 40-hour week, mortgage-bound,



Story by Patrick Daugherty

Illustration by Court Patton

credit card, male sensitivity, shit diapers, bad TV sitcoms. No way while the road still called. All I wanted was for her to know who her father was. I wanted her to be able to point her finger and say, "That's the guy, no big mystery there." That was it, zip, fins, over and out. I figured I owed her that knowledge, and then we were even. As I said, she was four when I met her. A

rendezvous was arranged at the parking lot of the children's zoo in Tilden Park. I arrived early, clutching a couple of presents. I also had a sweaty palms, is there a place-to-go-to-the-bathroom, look-at-my-sweat-soak-every-half-minute, ridiculous case of nerves. They drove up and parked. I walked over and said hello. Denali and I shook hands,

she took the presents and demystified the package with the quickness of a great white shark to a feeding frenzy. The three of us wandered around and looked at animals for an hour. I had absolutely no idea what to say to Denali. It's as if I was with this extremely short alien being, and I didn't speak kid. The most striking thing of the afternoon for me was how small her hands were. Little, tiny, miniature hands. And that was it, some bee-bee in the parking lot and return to my life. Ah, but there were other currents afoot. I discovered later that the first words out of Mom's lips once home were "He said he's willing to do child care." That's not exactly what I said. In fact, I don't recall saying that at all. Mom, however, had just finished four years before the must and had hit that wave of motherhood where the infant can be left with a trusted someone. Over the years, little by little, one inch at a time, we had both labored to where we were close again. I had all been done by phone and mail, but it had worked. Now a bit of freedom beckoned for Mom, child-care access was at hand.

The second time I met my daughter I am standing at gate 43 in San Francisco International Airport. Mom's flying to Philadelphia. The three of us are mulling around the gate, the last boarding has been called, kisses passed, and Mom walks onto the plane, backwinks, waving. Denali and I wave back. And then she is gone. We continue to wave. Finally, our hands come down and slowly, our faces turn towards each other, both of us realizing the coyness of the moment, both of us thinking the same thought, "Now what do I do?"

In those moments I usually begin by putting one foot in front of the other. "Let's go back to the car." Within 30 steps, I learn my first lesson as parent. It is a very dangerous world out there for a four-year-old kid. Within ten steps, Denali, who is running along, almost gets crunched by a skycap's cart, bounces off the wall a couple of times, runs into somebody's suitcase, and just barely avoids being trampled by a herd of Japanese tourists. I run and scoop her up. "How 'bout a ride, kiddie?"

She's not sure that's a great idea. In another minute, I learn my next lesson in fatherhood. I started simply enough. I thought, "Oh, here we are at the airport. Check out the newsstand, get the New York Times, Washington Post, and if I'm lucky, maybe the Boston Globe." I wheel it, packing Denali, to make my \$300 purchase. Ten minutes later, I wheel out with \$27 dollars' worth of junky toys.

During this interval, I'm living in an apartment at Jackson and Jones in San Francisco. A great point! Four blocks from Nob Hill, four blocks from Chinatown, a five-minute walk to North Beach. We cruise back. Once home I suggest the evening's entertainment. "Hey, are we lucky? There's a great football game on. Chicago-Denver, Monday night. Denver's at home and giving points. The home dog team on a Monday night is a lock. The spread on this thing is legendary. McMahon is healthy and..."

"I hate football!"
"You're four years old. You're too young to hate football yet!"
"I hate football. I'm hungry!"
I latched back into the kitchen. Open the fridge. There's a six-pack of Heinekens, a jar of mayonnaise, some long-dead, garbage brown, grizzly lettuce, mildewed tomatoes, stale chunk of Swiss cheese, and a cluster of assorted undead muttating things hiding out on the bottom shelf.
"Do you like Chinese food?"
I carry her down Russian Hill to Chinatown, clutching her to me as if she's the last representative of the human race. We have dinner and recline Russian Hill. Denali's sitting on my shoulders. I'm doing

(Continued on page 12)

The PHASETECH PC-60/50 Speaker System - possibly the best-sounding speaker that you've never heard of!

Breier Sound Center is pleased to bring to San Diego the Phase Technology line of speaker systems. Unless you're an audio enthusiast, you may probably not have heard of Phase Tech speakers even though they have been in business for more than thirty years.

WHO IS PHASE TECHNOLOGY?

Phase Technology's parent company United Speaker Systems, has been designing and manufacturing speakers for many of the world's best known stereo manufacturers for three decades. Phase Technology's founder and president, Bill Hecht, invented and holds the U.S. patent on the very popular soft-dome tweeter which is widely used in the world's finest speakers. They are the only U.S. company to build flat solid-piston drivers, and they have patents pending on the manufacturing process.

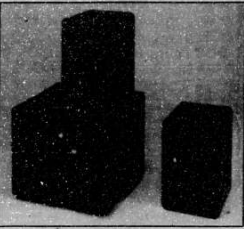
Phase Technology is also one of the few American speaker companies which designs and manufactures virtually all parts and sub-assemblies in its own factories.

THE PC 60/50 SPEAKER SYSTEM

The PC 60/50 consists of three elements: Two fairly small, two-way speaker modules - the PC 60, and one small subwoofer resembling a finely finished end table, the PC 50. They utilize Phase Technology's unique phase coherent design, patented soft-dome tweeters and flat solid-piston drivers to create a highly accurate speaker system with precise three-dimensional imaging.

HOW DO THEY SOUND?

HERE'S WHAT THE EXPERTS SAY
The Phase Tech PC 60/50 was reviewed by the Absolute Sound Magazine which said: "First the construction and appearance are flawless. The units... reviewed were finished in oak, and with or without the grills, this entire assembly has a quality look."



"The drivers and crossover networks employed in the Phase Tech systems appear to be of superb quality."
"... the Phase Tech creates a soundstage that is matched only by a few speaker systems costing five or ten times more."
"The Phase Tech soundstage has excellent depth, height, and width with images extending far beyond the left and right sides of the speakers."

The Phase Tech PC 60s were also reviewed in Stereophile Magazine, and here are some quotes from that review:

"... found that phase coherence goes hand-in-hand with the ability to reproduce soundstage depth, and the PC 60s are excellent in that respect."

"The soundstage is wide with good height and excellent depth."

"... The PC 60 does a better job of reproducing bass acoustics than any other small speaker I know of."

"Midbass is quick, detailed and remarkably clean with no trace of boom or overhang. Lower midrange resolution, transparency and focus are very good."

"Overall I find the PC 60s to be nicely balanced and eminently listenable. The lower range just beats the pants of the present competition. Enough said - this speaker is... highly recommended."

IS THE PC 60/50 EXPENSIVE?
After reading some of the quotes above, you might think so. Actually, it is not. At Breier Sound Center a pair of PC 60s in oak, walnut or black cost only \$480.00, and the matching PC 50 subwoofer is \$350.00. This makes the PC 60/50 system, at \$830.00, a remarkable value.

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San Diego Reader February 15, 1990 13

Where the Heart Is

STORY BY SCOTT SADIL
PHOTOGRAPHS BY ALISON PERRY

When you live in a house that is an old, good house — that is, one built to last, one that continues to stand the tests of time — you accept a role in a living history that is larger than the sum of its parts. Beyond the notion of home, a house can come to embody a certain spirit. And a good house, over time, is nothing if not a testament to faith. Sturdy walls, rafters bow. Paint peels, plaster cracks, and eventually, even the best roof and plumbing begin to leak. Yet the narrative of an old house seems enlivened less by its crises and problems than by the fanciful needs of a long cast of nameless, faceless characters who inhabit it. The labor involved must reflect a pronounced, passionate expression of love.

My wife and I bought our house on Fire Mountain in Cotati during the heat of the most recent real estate frenzy. Today, some three years later, we couldn't possibly afford the down payment, much less the mortgage. It's a little house, set directly on dirt. Around 1100 square feet in all, with a big detached garage. It was once a farm shed for an adjacent five-acre avocado grove, long since divided into suburban lots. If we are to believe the previous owners, the main room of the house was originally a one-room schoolhouse, dating back to the past century. Since then there have been at least three

I ran inside, into the kitchen, where two feet of blue flame danced atop the stove. I grabbed the saucepan by the handle and swung the works, fire and all, into the sink, flipping the pan over to smother it.



Its generous third-of-an-acre corner lot, outlined in front by a stand of 40-foot-tall Canary Island date palms, punctuated in back by citrus and deciduous fruit trees. Between them was just enough space to accommodate a garden. Fortunately, my wife agreed with this impulsive choice of real estate, but not on merit alone. We'd been married just short of a year, living in a tiny granny flat near La Jolla Shores, with our first child already three months on its way. I think my wife was merely relieved that we were to have a place to call our own.

So we had a house, our first, and a good one. After a couple of trips in the pickup, we had all our possessions moved and set in place, with plenty of room to spare. That evening, I carried a drink outside and squatted down on the lawn in the lee of the big bottlebrush, an ancient beast gone from shrub to tree with a trunk as broad as my waist, and I thought some about the frightening new notion of home ownership. Was this really what life comes down to? There were cars passing

Out on the driveway, I stood with my wife and child . . . realizing, as if for the first time, just how tenuous these things we call homes really are.

Anything done to improve the appearance, structural soundness, or livability of this house will eventually be for naught. Someone, don't you see, will someday order the property razed. The land is worth just too damn much.



hodgepodge of unfinished materials with standard three-quarter-inch plywood, trimmed out in routed pine and painted with oil-based enamel. Adding a nursery entailed a simple refurbishing of the back room. Generally, though, I'd been free to spend my spare time outdoors, transforming the yard into a garden, since the house was proving to be as sound as I'd originally thought. Then my wife nearly burned it down. It was Fourth of July weekend, and we'd been doing some canning, making jelly out of apricots of the old tree in back. Tying up after dinner, my wife set the suspicion of a spark directly on a burner of the electric stove . . . and then the phone rang. I was outside watering, and when the smoke alarm went off, it registered only as some sort of random suburban noise — perhaps a neighbor's car alarm. Even after my wife called me and I had prioritized the loud beeping to our own house, I figured she just wanted me to come in and shut the damn thing off. Then she yelled again. I ran inside, into the kitchen,

where two feet of blue flame danced atop the stove. I grabbed the saucepan by the handle and swung the works, fire and all, into the sink, flipping the pan over to smother it. Then I started in on my wife. She knew better than to melt wax that way; we'd been doing it for two days — during the one pan into another with water, then turning on the stove. "And just who the hell were you talking to, anyway?" "Your mother." She had the baby, our son, in her arms. Smoke was everywhere. I stormed off to the dining room, climbed on a chair, and pulled the battery out of the smoke alarm. I didn't need that yelling at me. Then I returned to the kitchen, and I saw the mass of glowing, sizzling things in the mouth of the exhaust vent above the stove, molten grease falling in crisp, loud hisses. "Call 911," I said to my wife, trying now for my calmest voice. "And go next door and find a fire extinguisher." Grabbing a knife, I managed to pry loose the dripping, red

(continued on page 16)

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Heart

(continued from page 17)
the guts of the shower valve, where to swap out washers, and how I should replace the valve stems. The necessary paraphernalia cost \$1.63. By dinner the next evening, I had everything back working good as new, not a drop of water falling from the shower head when I reopened the main to the house.

I admit I take pleasure in completing the sort of simple, do-it-yourself home repair, and not just for the money saved. I've a notion, somewhere along the way, of a house for my family and me in a place very different from here, a place where you cannot expect a plumber or electrician or even a mechanic to be always available. What do you do, for example, if your furnace goes out during the worst snowstorm in 20 years in Balinge, Montana? And beyond that, it seems reasonable to ask that each of us know as much as possible about the workings of our day-to-day surroundings, if only because we are so many of us in the same boat together, keeping that boat afloat in everybody's business. And anyway, there is so much else in the world that we can't ever hope to understand.

All of which did nothing to solve the problem of water leaking from our shower into the bedroom closet. I knew what that was going to take. In the meantime, I ran caulking along all of the grout joints in the tile, a stopgap measure that actually did curb the visible flow, although who knows what was still happening to the sub-floor beneath the shower pan. And since the master closet was now empty and we had



gotten used to wading around through clothing and shoes, I decided to redo the shelves and poles there. And shortly thereafter, I got into the master bedroom itself. After prepping the usual cracks in old plaster, I got a painter friend in one day to roll the walls and ceiling, the color a subtle off-white rose from a formula he had on record at the local paint store. Then I ran new

beveboard and a big, handsome crown mould, stripped and repainted the door into the living room, and refinished the window inside and out, using oil-based "White Shadow" for the lot. That took about a month. Come her birthday, I bought my wife a new bed for us. She brought the necessities to complete the picture: a flower-patterned, black-background

Like the kitchen and our bedroom, I wanted our kids' room to have nothing in it that, each time I entered it, would catch my eye and bug me. I wanted it to be a complete, cohesive picture. . . . I wanted it to reflect a family bent on love.

throw rug, a solid charcoal comforter, and pastel-pink and black accent pillows, plus a little extra one done up in silky hand embroidery. The one bedroom finished, we immediately began plans to revamp the other: the nursery, just right. Like the kitchen and our bedroom, I wanted our kids' room to have nothing in it that, each time I entered it, would catch my eye and bug me. I wanted it to be a complete, cohesive picture, and I wanted it to be utterly livable for two working parents, a maturing son, and a soon-to-arrive infant. I wanted it to reflect a family bent on love. I wanted it to be nice.

Then we lost the baby. In the wake of such personal tragedies, you are always left to wonder what went wrong. Was it something you did, something you didn't do? Was it something you ate, something you didn't eat? Was it that long, lousy vacation you took, working too hard to have fun? Was it karma or was it God's will? Was it that extra hour you spent digging in the garden? Or was it the house, the damned house, and everything you were trying to do to make it such a wonderful place for both you and your family?

In time, both my wife and I were able to convince ourselves that we lost the child because, quite simply, it wasn't meant to be. We went ahead and finished the nursery, completing half of the remodel of our old, good house. We've waited three months, as prescribed by my wife's physician, and now we are attempting the conception of another child, for the benefit of our first, ourselves, and our notion of a family.

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BRUTE

(Continued from page 1)

In World War II, Krulak was stationed in Washington, D.C. in the immediate postwar years and then, during the Korean War, helped plan the 1950 Inchon landing and served as chief of staff of the 1st Marine Division until 1951. In 1954 at 43 he became the youngest general in the history of the U.S. Marines. In 1959 he was given command of the Marine Corps Recruit Depot in San Diego and in 1962 he was assigned as special advisor to President Kennedy and special assistant to the Joint Chiefs and to the Secretary of Defense for counterinsurgency. From 1964 until retirement in 1968, Krulak served as commander of the Fleet Marine Force in the Pacific. In 1969 he became president of the Copley News Service, and in 1980 he retired from that position. Krulak continues to serve on several Copley Press boards and writes a weekly column that through Copley News Service reaches some 400 newspapers.

Krulak figures prominently in Neil Sheehan's 1988 bestseller *A Bright Shining Lie: John Paul Hanoi and America in Vietnam* and in David Halberstam's *The Best and the Brightest*. His name appears in numerous other studies of the Vietnam conflict, in biographies of Robert Kennedy, in Paul Nizkor's memoir (John Irving dedicated his most recent novel, *A Prayer for Owen Meany*, to one of the Krulaks' three sons). One might guess that over years, "Brute" ceased to be ironic comment on a boy's snail



Admiral William Halsey awarding Navy Cross to Victor Krulak, Solomon Islands, 1943

"The Marine Corps had a rule that its officers had to be at least 5 feet 6 inches tall. Krulak . . . got a friend to whack him over the head with a board, hoping to raise a 1/4-inch bump."

Was this tale true?

"It's true. It was an oak board. I remember it very well."

size and became measure of a man's strength, poise, and power.

It was mid-afternoon. Krulak was recovering from the flu; he was hoarse, his chin-blue eyes lustrous. Standing in the doorway of his Point Loma home, he appeared fragile under his round jacket. Would he rather move another day? He squared his shoulders, and so. The Krulaks' dashboards, Noodles and Suzie, skittered around his feet. Leading the way to the far end of the living room, Krulak settled into one of a pair of matching high-backed armchairs arranged on either side of a small table. Suzie stretched out at his feet. Conversation turned to our pets, their habits. Were his dashboards meant to burrow into beds at night? Krulak smiled, said that he discouraged them from doing so but that the dogs often overcame his discouragement.

Noodles jumped onto Krulak's knee, stretched himself across the general's lap. Krulak stooped Noodles' head. "He says that he's long since stopped being a dashhound. He's joined the human race."

Berliozers were tearing underbelly from the Berlin Wall, and the United States had not yet invaded Panama. The general had just finished writing the introduction and conclusion to *Panama: An Assurance*, which the U.S. Strategic Institute published in late December. Why had he become involved in the Panama book?

"I am afraid Panama, keenly interested, is an afraid Panama is tremendously important to the United States and to the economy of the Americas, and I would have to see an unprincipled fellow like Noriega turn it over to Moscow. The United States leaves the Canal Zone on the first of January, year 2000, and the second of January the Panamanians hire the Russians to run the canal? A frightening thought!"



Krulak (second from left) in South Vietnam, 1966

Under enemy fire, [John] Kennedy's boat came alongside the craft and held his torpedo boat fast to allow Krulak's wounded Marines to board. "And they took the boy who was badly wounded aboard. He died in Kennedy's bunk on the PT boat."

What did he make of changes underway in Berlin?

"Well, the Cold War is over. Communism lost. And it wasn't because of great tactics or strategy on our part. It was a self-inflicted wound by a bunch of Marxist ideologues who had no interest in humanity, people, or war, but only in ideology.

"The removal of the Berlin Wall is merely symbolic. Now, the Iron Curtain from the Baltic to the Adriatic is gone. It is an immense event. And all it had in origin in Moscow. Perestroika began when Gorbachev had the idea that by allowing the satellites to have a little elbow room, they would turn economically to the West and trade and improve their condition to the extent that they wouldn't be such a drain on the Soviet treasury, which could stand damned little

drain.

"And second, Gorbachev gambled that he could preach peace and, in so doing, reduce the United States into diminishing its armed strength and weaken NATO. That would permit him to assert less in his military and to shift those rubles to the Russian economy, which badly needs it.

"It's a big gamble. On the matter of preaching

peace, maybe Gorbachev will have a lot of help from idealists in our country and people who want to see the budget balanced.

"But we have got to govern our judgments regarding our own survival and security not on what Gorbachev says but on what he does. And right now, while he talks about peace, what he is doing is hardening and modernizing his armed

forces. A year or two ago, he was spending 16 or 17 percent of his gross national product on the military. Now it is estimated he is spending 15 to 16 percent. So the difference is not vast. We've got to guide ourselves by reality."

Had he foreseen this opening of the East that was beginning, then, to take place?

"Well, no," Krulak said, adding that he had long felt that "the hunger for the people for simple good things and then the advent of radio and television would kill the Communist government off. And I'm not sure that isn't what killed them. It's over. They're ripped."

Krulak was born in 1913 in Denver. His father Morris was a mining engineer. The family moved to San Diego when Krulak was six and lived in Coronado, where Krulak attended grade school, junior high, and one year of high school.

In 1929 a United States senator from Wyoming, a friend of Krulak's father, appointed 15-year-old Krulak to a place at the naval academy. "Then," Krulak explained, "they ad-

important, rather pedestrian things, and they weren't in very many exotic places, but the Marines were. They were in Central America, in China, and that was fascinating to me. After all, I was very young — 20 — and those things were very important to me. And that's what's persuaded me."

Two years into World War II, late 1943, then-Captain Krulak was leading the 600 men of the 2nd Marine Parachute Battalion in the South Pacific. Admiral William "Bull" Halsey wanted the Japanese to think that the U.S. Navy was trying to capture Choiseul and thereby divert Japanese forces from Bougainville, where the Marines had been ordered by Halsey to conduct nighttime amphibious raids on the island of Choiseul in the northern Solomon Islands.

It was through this operation that 30-year-old Krulak met 26-year-old Navy Lieutenant John Kennedy. Krulak explained, "By the use of boats, rapid movement as rapid as we could move over land, we were attacking several different places at once. One of my companies was

vapor after his participation in the Bougainville campaign. Krulak then served on Okinawa and at World War II's end, was in China, where he assisted in the Japanese surrender.

Years passed, Krulak said, "and I forgot all about my commitment to Kennedy. But every once in a while I would remember, I owe that damned guy a bottle of whiskey."

"I didn't realize who he was until 1962, when I got back to Washington, and someone commented that during World War II, the PT officer had been in the Navy and had been a PT officer. I said, 'My God, do you think that would be the same Kennedy?' So one time in the White House I said to the President, 'Mr. President, I owe you something, I owe you a bottle of whiskey.'

"He didn't remember the event, I said, 'I will recall it to your mind' and told him the story. Then he said, 'Yes, I remember the incident very well. I ought to remember it, because my boat ran out of gas on the way back. But I don't remember the whiskey.'

"I said, 'Well, I do, and I owe you a bottle

Shoup, who lives here in San Diego, one of my oldest friends, who was on duty at the time in Washington, said that he recommended me. And President Kennedy told me that he selected me. My guess is that they are all probably right."

Krulak first visited Vietnam in May 1965, accompanying Secretary of Defense Robert McNamara on McNamara's initial visit to that country. Krulak returned a second time in late summer of that year. According to Sheehan's *Bright Shining Lie* (p. 194-196), "The war in Vietnam was Krulak's business. He was its inspector-general in Pentagon heraldry, overseeing the conflict from Washington on a day-to-day basis for the Joint Chiefs and McNamara as their special assistant for counterinsurgency and special activities."

In January 1963, in a battle in Vietnam's Mekong Delta at Ap Bac, the South Vietnamese army suffered its first major defeat at the hands of the Viet Cong. President Kennedy wanted an expedition. Krulak was one of six generals sent to Vietnam on January 18, 1963. The group's mission was "to form a military judgment as to the prospects for a successful conclusion of the [Vietnam] conflict in a reasonable period of time." *A Bright Shining Lie* explains: "The head of the team, an Army general, stated simply the question the mission was to answer: Are we winning or are we losing?"

Krulak was assigned the task of preparing the mission's final report. "The specifics of the report," noted Sheehan, "were as chaotic as its broad statements." Sheehan quotes from the report: "We are winning slowly on the present thrust, and . . . there is no compelling reason to change."

This followed the dramatic events of 1963 — Buddhist demonstrations and assassinations in South Vietnam, on 1 November, President Ngo Dinh Diem's overthrow and on 2 November Diem's assassination. Twenty days later, John

Kennedy was gunned down in Dallas.

March 1964, Krulak was named commander of the Fleet Marine Force in the Pacific. "All the Marines that were in the Pacific were under my command," those that were in Camp Pendleton, those in Hawaii and Guam, the Philippines, Japan, and Vietnam. "Krulak was responsible for the Marines' training, equipment, supply, and readiness."

Those who were in Vietnam were put under the fighting authority of General Westmoreland. Everything that went to Vietnam, whether it was Air Force, Navy, Army, Marines, came under his operational authority, but the general services remained their responsibility for everything that made them fightable."

From 1962 until his retirement in 1968, Krulak went to Vietnam 24 times for periods of 5 to 20 days. "I spent one heck of a lot of time there. It was a lot of fights over that ocean. I spent time in every part of that country and became familiar with it, too familiar with it."

What was a typical day for Krulak in Vietnam?

"[The contemporary Marine is] good. No question, good. Only thing that he needs to validate his quality is a war. I don't hope there will be a war. . . . But you can't be dead sure about what you say about a fighting man until you see him fight."

ministered examinations, and you passed the examination and passed the physical, and you had an appointment, and then was it. The senior said to my father about it. He is really too young to go to the academy, but I will give him an appointment. I have an appointment for next year, and if he fails this first examination, the alternate can go, and I will appoint him next year."

"Krulak," he smiled, saying the word — the senior by passing the examination. In 1930 he entered the academy.

He didn't, Krulak said, have any idea how academically unprepared he was. "My first year was a nightmare. But it was progressively easier, and by the last year it was a piece of cake."

A 1965 *Life* magazine story said about Krulak: "The Marine Corps had a rule that its officers had to be at least 5 feet 6 inches tall. Krulak, with typical fortitude, got a friend to whack him over the head with a board, hoping to raise a 1/4-inch bump."

Was this tale true?

"It's true. It's true. It was an oak board. I remember it very well."

"You bet. You bet it hurt. But I was very determined to do it."

Why did he want to become a Marine?

"At the time I graduated from the naval academy, the Navy was doing a lot of, although

involved in a heavy fight, and I radioed for air support and any surface support available. Well, there wasn't anything available except some PT boats on an island 40 miles away."

The PT boats were ordered to fire up and go to full speed to provide cover fire for the withdrawal of the company under my command. The boats arrived, and one commander of one of the boats was Kennedy."

A landing craft with 30 of Krulak's men aboard, some of whom were wounded, hit a coral reef that wiped out its bottom and was sinking. Under enemy fire, Kennedy's boat came alongside the craft and held his torpedo boat fast to allow Krulak's wounded Marines to board.

And they took the boy who was badly wounded aboard. He died in Kennedy's bunk on the PT boat.

"I thanked Kennedy and said, 'We are very grateful to you fellows for helping with this, and if we ever get back alive to Vella Lavella [an island Krulak's battalion had captured], I have a bottle of Three Feathers there, and I want to give it to you.'"

Before the diversion operation ended, Krulak was wounded twice. "Neither wound was bad, really. But I had to be evacuated for one week to the hospital and got well and then went back to the war." Awarded a Navy Cross for

of whiskey."

"I went to a hell of a lot of trouble to find a bottle of Three Feathers, because that brand had been wiped out after World War II."

Krulak presented the Three Feathers at the White House. President Kennedy, Krulak recalled, said, "This is really an event. What do you say we open it up and have a drink?"

"So he sent a steward for some glasses and ice, and we poured some of it on ice and had a drink." Krulak ran a hand carefully down Noodles' spine, grimaced. "It tasted awful, of course."

President Kennedy in 1962 required all services to emphasize training for counterinsurgency activities. From 1962 to 1964, Krulak served in Washington as special advisor to the President and special assistant to the Joint Chiefs of Staff and to the Secretary of Defense. In his 1984 book *First to Fight*, Krulak writes, "My title was 'special assistant for counterinsurgency and special activities.' The 'special activities' part meant anything that the JCS chairman, the secretary of defense or, on occasion, the president, wanted me to do."

How did he happen to be given this position? "A lot of things happened. That I really don't know. Commanders of the Marine Corps, then General Shoup [David M. Shoup], said that he recommended me. Admiral Shoup [U.S. Grant

"I would get up early and go where I felt my influence would be best used, where things that were going on, find out what was needed, what was being done, and what I could do to help it. One day was pretty much like the next. Lots of discussions having to do with logistics. Vietnam was a great logistics war. Logistics were always a problem."

Was he aware at the time of the extent of drug use in Vietnam?

"Oh, sure. And I tried to do everything that I could do in my clumsy way to preclude its sale and use. Looking back on it now, it might have been a hell of a lot worse, but it was bad."

What did he do to try to stop drug use among Marines in Vietnam?

"Keep 'em busy. Keep them fighting. And I don't say this with any sense of denigration of the other services, but we did have a somewhat lesser problem, and I believe that was because the Marines had a smaller rear-area contingent, because that was their nature. The other services had to provide the logistics and had, therefore, a lot of unengaged people. The Marines were much more up there. The fighting was going on, and that made it easier."

A lot of them of the Krulaks' sons served as Marines in Vietnam. Hadn't this been for him, a terrific additional worry?

(Continued on page 22)

BRUTE

(continued from page 21)

"They were all there at the same time. Only family in the United States that had four officers there at once. I worried about them just on the basis of the laws of chance. As it turned out, one was wounded twice, one tripped a booting trap and it went off and it was a dud, and he might have been killed. The other — the eldest, a chaplain — was very lucky. He spent an awful lot of time in the front lines and came out unscathed."

He left Vietnam, Krulak said. "With a clear understanding of what we did wrong and pretty much why we did it wrong."

"What did we do wrong?"

"The North Vietnamese were fearful for war-making came through Hanoi and Hanoi. We tried to outpace the enemy in the Ho Chi Minh trail and along distribution systems throughout

destroy the port areas, mine the ports, destroy the rail lines, destroy power, fuel, and heavy industry."

Krulak took his appraisal to Admiral Sharp, then Commander-in-Chief of the Pacific Command. The admiral agreed with Krulak's recommendation and gave him permission to pass the appraisal on to Marine Commandant William M. Gervase in Washington. General Gervase agreed with Krulak's suggestion and urged him to show his study to defense secretary McNamara. McNamara in turn suggested Krulak talk with Averell Harriman, former governor of New York, who had been U.S. Ambassador to the Soviet Union during World War II and, subsequently, of service to every Democratic administration. Harriman in 1966 was serving as Assistant Secretary of State for Far Eastern Affairs.

Over lunch in Governor Harriman's Georgetown house, Krulak and the governor discussed Vietnam. Krulak recalled the occasion. "Harriman said, 'What are we going to do to win?' And I said, 'Mine and destroy the port of Haiphong, destroy the rail lines, destroy power, fuel, and heavy industry.'"

The governor said, "Do you want a war with the Soviet Union?" and I said, "No, no, Governor, no. I don't want a war with the Soviet Union, and I don't believe they will want one with us over that little country." But he wouldn't leave it."

In *First to Fight*, Krulak writes: "It was plain [Harriman] had little enthusiasm for attacking



Krulak and son, near Da Nang, South Vietnam, 1965

may have been."

In *First to Fight*, in his chapter on Khe Sanh, "The Dilemma of the Marines," Krulak notes:

"[Westmoreland], holding Khe Sanh was critical to maintaining enemy north-south communications, an effective block to enemy use of Route 9, a source of good intelligence, a source of good intelligence, and a strategic jumping-off place should his dream of an expedition into Laos to cut the Ho Chi Minh Trail ever be realized. And he said that he saw Khe Sanh as offering an excellent opportunity to us to do so without thousands of enemy soldiers."

"But they didn't look good to me. I had General Westmoreland, and we talked about this often, and I made plain that I didn't think we belonged there, but we were there."

"[The Sanh] was surrounded on three sides by hills. Khe Sanh was a plateau. On the north and northwest and northeast was a ring of hills that went up to 4,000 feet. They could see and shoot down from there, and it made it devilishly uncomfortable."

Krulak passed, then said in a voice tinged with sadness, "The Marines fought and threw them off of those hills and at great cost."

Sheehan wrote:

"Khe Sanh found it hard to look at the casualty lists a secretary laid on his desk each morning in his office on the mountain overlooking Point Hach. He had a memory for names and faces and was familiar with many of the company names and the 'spurs' from his visits to the base. Was all that heartrending to him?"

Krulak nodded assent. "You must realize that for the boys at the very bottom, war is a very hard thing. There is no such thing as fighting halfway. They fight flat out when they fight at all."

We were quiet for a moment. Was it true that there was finally no way into Khe Sanh by road? "Oh no, no, no way by road, and the airstrip became unusable because it had so many mortar, rocket, and artillery holes in it. The enemy would use an airplane coming in on final approach, and by the time they got it on the ground, there were concentrations of mortars and rockets. Planes were blown up, and it became infeasible to do so, so they confined it

to paratroop and helicopters. Even the helicopters, the enemy could see them come in, and they would do the same thing. So the helicopters would not even land, really. They would come down right near the ground, and the people aboard would push out the cargo and jump out and run out and dive into the holes at the edge of the runway. That's what I did."

"But in the end, they chased the Reds away, they killed an awful lot of them and walked out of Khe Sanh and just left the damned thing, which always offended me."

Did Krulak think that Marine veterans of Vietnam had fared better in the post-Vietnam era than veterans of other services? "I think they have done quite well. They have done well because they have taken a simplistic approach to the means for their existence. They have said the only reason we are here is to fight. Not to fight at some late date, but to fight as soon as the crisis arrives. And so we must be ready to go with what we have and to fight in any environment. That has caused them to survive many times in the past, and that is what they are doing now. War is the name of the game."

What does he make of the contemporary Marine? "Good. No question, good. Only thing that he needs to validate his quality is a war. I don't doubt there will be a war. I would pray that they will never be another. But you can't be dead sure about what you say about a fighting man until

you see him fight. But they look pretty good to me."

Sheehan, a Vietnam war correspondent for the *New York Times*, spent 16 years with a *Brigade*, *Shining Lee*, *John Paul Jones*, and *America in Vietnam*. The 160-page book blends the history of the war in Vietnam and the biography of L.J. Col. John Paul Jones, whom the book's dust jacket describes as "a complex and enigmatic man with a dark secret that haunted his career."

How did Krulak feel about the Sheehan book? "Quite good. Really, the Sheehan book is two books. He wrote about the early part of the war, and he wrote about the latter part of the war. Well, in the early part of the war, Sheehan was no more sophisticated about the war than any of the rest of us. He made his share of mistakes. In the latter part of the war, he had become very, very cognizant of what went on, and he was right on in everything he said. In that sense, the book turns out on balance to be an extremely useful book."

"I tell, however, that Sheehan was ill-informed in choosing the fellow [Nann] he chose as a hero — God rest his soul. He's dead — a wicked and mischievous man. And a moral jackal. And there was no reason for Sheehan to pick his book around an individual, indeed, around an individual of that character. However, putting that aside, as I say, his book is a useful

contribution."

Sheehan quotes an unnamed source — "another Marine general" — as suggesting that Krulak's generally optimistic report, on his January 1965 visit to Vietnam was colored by Krulak's ambition to become Marine commandant. Sheehan:

"The current commandant, Gen. David Sharp, was due to retire in the end of 1965. There was a chance that the president, out of respect for Krulak, might pass over most senior candidates and name Krulak as the new commandant. ... Krulak's colleague therefore thought he had probably not wanted to risk his career at this moment by challenging the established optimism and bemoaning down, on himself the weight of Maxwell Taylor, the fashionable military man whom the Kennedy brothers and McNamara considered the ultimate source of wisdom on war. ... 'Brute Krulak is too smart not to have seen what was happening in South Vietnam,' his colleague said. 'He could think twice around those Army and Air Force generals.'"

How did Krulak feel about this description of himself as ambitious? "You are the first one who has ever brought it up to me. I suppose that that's an opinion, and he has every right to his opinion, and indeed everyone has his opinion of ambition. I really didn't aspire to be president or pope, but I certainly aspired to be a successful professional. Marine. So I can't condemn him for saying that."

It seemed that Sheehan intimated that Krulak's ambition to become Marine commandant got in

the way of advice he gave in the January 1965 report.

"I didn't read that in the book," said Krulak, "and if you there it had no basis in fact." About Sheehan's use of quotations from the unnamed Marine general, Krulak added, "If Sheehan were prepared to business his book on unnamed sources, he could get any sort of quote he wanted. Sheehan is a professional, and he knows that he could get any sort of quote that he wanted. If he wanted a quote that said Colonel Jones could walk on water, he could find someone who could provide it. That didn't strike me as being significant. He didn't show it as a fact, and it isn't true."

"But, I would have to say that it would be made to reject critical opinion of that sort when you can read in the same book great, great flattering opinion. There is one photograph of me in the book, and the caption of the photograph says that I was the only senior officer in Vietnam who was able to think like the enemy. Well, if I am going to reveal in that sort of accolade, I've got to be fair and accept his opinions elsewhere or at least tolerate them."

Did he think the war might have gone differently had Kennedy lived? "Yes."

What did he think that difference would have been? "He was far more objective, far more

(continued on page 24)

"Kennedy and Reagan [were my favorite presidents]. They knew what they wanted to do and tried to do it. Courageous, both of them, very courageous."

North Vietnam, when the way to do it was to just literally destroy the only way they could get that whereabout: the port of Haiphong and the rail system at Haan.

"And we were afraid to do it. And the word fear has to come into it. We were afraid ourselves that the Russians were going to make World War III out of a disagreement over a little country in Southeast Asia."

In December 1965, Krulak prepared "A Strategic Appraisal," in which he recommended: "Address our attention efforts primarily to the source of North Vietnamese material introduction, fabrication, and distribution —

the ports and logistic bases in North Vietnam, and I would like to think about the kind of advice he was giving President Johnson and Secretary of State Haan."

"We were afraid, and that was it. Fear is a terrible, terrible enemy. It is on a personal level and on a national level."

I confessed, "I was scared of you."

Krulak glanced across the table between us, his expression minutely puzzled. "For what conceivable reason?"

Shyness, perhaps. The general, actually, had made me feel wonderfully at ease. The *Life* article had noted about Krulak that while he is

"about as tolerant of mistakes as a well-oiled rat trap," he was also "thorough, compassionate, and full of humor."

In summer 1967, General Westmoreland made the decision to upgrade the Khe Sanh base as a potential launch point for an invasion into Laos to cut the Ho Chi Minh Trail. Some 4000 U.S. Marines and members of the South Vietnamese Ranger Battalion were ordered to secure the base.

"Khe Sanh was an interesting study. We didn't belong there. We should not have been there. We were put there for what appeared to be good reasons," said General Westmoreland. And they

BRUTE

(Continued from page 37)

decisive, far more strategic in terms of his perceptions, and far more determined. Yeah," Kruhlak said. "It would have been different. I believe that Johnson measured far too many things he did in terms of local, personal, political impact."

A silence ensued. Kruhlak with one hand traced the line of Noodle's spine. Finally, Kruhlak looked at his voice steeped in tones of resignation. "He, it would have been a lot different if Kennedy had been there. No question. And better."

The Life magazine article had noted above the door to Kruhlak's office a sign that Kruhlak carried with him wherever he went. The sign read: "The harder

it is in the country."

Was it difficult, having been a Marine, to go to a newspaper, an organization whose principles are not necessarily accustomed to military discipline?

"Yes, I found the limitations were acute and I had to accommodate. In the military, you will say, 'Do it, and you know it will happen. Yes, it was quite different.'"

We talked a bit about a story that had been badly reported and sensationalized. What did Kruhlak think was the appeal of this story for journalists? He sat up straight, rearranging the dog across his lap. Said, "I'm not a journalist, but I had ten years as an editor, and they — journalists — can't fool me. They're lazy, most of them, and ignorant, most of them, and illiterate."

In 1980 the general retired from the Copley News Service. He still, however, works for Copley in several capacities, the principal one

He'll have to run the house then, and I'll have to get out."

Reminded of this comment, Kruhlak shot back, "I haven't retired, and I don't intend to."

What does he want to do now?

"Write a book about Korea. I want to show that continuity in our leadership in Washington caused us to abandon our critical positions in Korea. We would still be there, and the whole history of Asia would be changed. I want to write that book, and I am making preparations to do it."

Had Kruhlak admired General MacArthur? (At the outbreak of the Korean War in 1950, MacArthur was named supreme commander of United Nations forces in Korea. MacArthur's unwillingness to follow President Truman's order to restrict the war to Korea led in 1951 to MacArthur's dismissal.)

"No, to begin with. The longer I saw him the more I realized he had a great strategic mind. Why did Truman so hate MacArthur? Because General MacArthur was egotistical

made Kruhlak shudder, and what seemed a shower of disgust slipped down over his features in the same way that the tremor passed over the dog. "No," Kruhlak said, "not as if by saying to his physically might hold the name 'Nixon' at a distance from him. 'No. He probably was smarter than either of them, but so. There's a flaw in him somewhere. Somewhere.'"

The last years of the Nixon Administration were a heart-breaking time to live through. "You bet."

One didn't want to see this happen to the presidency as an institution. "Yes, and one has a sense of deep resentment, because it didn't have to happen. At least that has been my feeling, that it didn't have to happen, and therefore I resent it."

That Nixon didn't have to become involved in deception? "Exactly."

Did Kruhlak believe that the horrors of the Nixon administration lowered national morale?

"The Nixon administration, in retrospect, was overlorded by dubious personalities and unnecessary deception. There is always deception in politics and governance, but there was too much there."

"The Nixon administration, in retrospect, was overlorded by dubious personalities and unnecessary deception. There is always deception in politics and governance, but there was too much there."

I work, the luckier I get." He had worked steadily in the 22 years since retirement, but how did he happen to go to work for a newspaper?

"When I retired from the active Marines, I had several job opportunities. I knew I wanted to work, as indeed I intend to work as long as I can."

"I was offered a position as president of a university. I declined it because, at the time, university campuses were in flames. I was offered a job in New York City, which I declined because of the geography. I don't like New York as a place to live. Jim Copley, president of the corporation of the Copley Press, was a long-time friend. He offered me a job. I loved San Diego. It was home. So I was thrilled to accept. And I would like to report that it was a great decision. I've been treated extremely well."

Kruhlak served as director of editorial and news policy for the Copley newspaper group, was the president of the Copley News Service. "Generally unknown," said Kruhlak, "but the Copley News Service is one of the largest sys-

tem of which he took over the manufacture of newspaper. In 1968 Jim Copley had named him as a member of the board of directors of a newspaper unit in which Copley had an interest. Kruhlak remained on that board until the mill was sold. Eight years ago, Kruhlak was named Copley's representative on a board that included representatives of four other newspapers. The board's goal was to build a new newspaper mill. "And we finally got the mill built," Kruhlak said, "in northeastern Washington state, 10 miles south of the Canadian border and 10 miles west of the Idaho border. We made our first paper last Sunday night. The mill cost one-third of a billion dollars. Very costly, very complicated. That's what I do, and I've put a lot of time into that."

Had he enjoyed his work with the mill? "Very much. It's a little-known, highly technical specialty. I studied it for a long time. So I know a useful smattering."

Life had quoted the general's wife Amy as saying (with a sigh), "I just hope he never retires."

and would not subordinate himself properly to Truman. His egotism was monumental. Truman couldn't tolerate it, and I don't blame him."

Kruhlak added, "I admired Truman," then winked the dachshund's back, turned to his dog, asked, "How about you, Noodles?"

Who was Kruhlak's favorite president, in his lifetime?

"Kennedy and Reagan."

The answer was surprising.

"Yes," Kruhlak said, his voice somber, "but the way I feel."

What was the similarity between two men so ideologically different?

"Objective. They knew what they wanted to do and tried to do it."

Maybe conservatism?

"Courageous, both of them, very courageous."

And Nixon?

Earlier, Kruhlak had lightly stroked Suzie's ribs, and a tremor had passed through her, causing her skin to ripple. Just the mention of Nixon

overlorded by dubious personalities and unnecessary deception. There is always deception in politics and governance, but there was too much there. But I don't believe, Nixon changed us, particularly. On the other hand, there certainly has been some change in our national morale. We have not been conditioned since Pearl Harbor. The American people have not been put in that kind of a test since Pearl Harbor. Just like I said, the Marines look good, but it would take the ultimate test to find out."

Noodles jumped down from Kruhlak's lap and barked. "Noodles," Kruhlak noted, "says he was a drink of water."

Would Kruhlak's career have been different if Kennedy had lived and been elected to a second term?

"Maybe. I didn't get along with Johnson, and I did get along with Kennedy. So in that sense, maybe. But on the assumption that one's career is a product of his own efforts and not of who he knows, I would have to say I wouldn't be sure anything would have happened differently."

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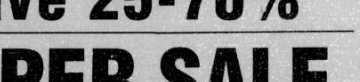
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less ominously than we feared, but Psycho is determined to show us it was far more Orwellian than we knew. Big Brother is a single entity in *Vineland*. Instead, there are all manner of unrelated Big Brothers, ranging from evil Brock Bond, a gonk squad leader, to the National Endowment for the Arts, the National Endowment for Video Education and Rehabilitation (which deprograms TV junkies), to seemingly innocuous San Diego district, to a TV set that announces, "From now on I'm watching you." Except for the Tinseltown death cult that gave up worship of Depp for a more realistic, and more profitable, one in the back is linked with some form of governmental or corporate operation. All have license to

Like many a government agent, or Brock Vond has confused the "was" with "is" as to wage war on anything free, white, or 21. Now he wants to California's North Coast.

I'm told that East Coast reviewers are troubled with *Vineland* because of its repeat of *Gravity's Rainbow* (true), its scope and size (true), and its

the Ziniga. Zoyd's ex-wife Frenesi Gates, while radical filmmaker turned government informant, is also hearing the pitter-patter of secret service feet. Reaganomics tipped the Federal Witness Protection Program that shielded her and second husband away from public and private eyes. And ever the DL Chastain, "runner-up in the dangerous Teen Miss pageant of '63," gave Frenesi Fuminota the Ninja Death Touch, and have been pursued by forces much colder than anything on the Tube." They are also being kept by Zoyd and Frenesi's daughter (nicknamed "Pratt") (prayer: one of the film's few schmaltzy moves) find her mother, who may be up in Vineland, an imaginary town of *sequia sempiterna* north of Eureka, Arcata. But they'll better get there quick.

(well, *me*) of the earlier book. I suspect they're also having territorial troubles to boot. Though Pynchon was raised on the East Coast and went to Cornell in the '50s (speaking of which, he'll be 53 in May), most of the book takes place west of California's Interstate 5, in the San Francisco Bay Area, the Central Coast, and it goes as down to a T. *Vineland* may not be the great American novel people have demanded, but it is certainly one of the great California novels. And one of the things it does is show how two Californians are slowly becoming one. Similar to the migration over the hills to Santa Cruz in the mid-'60s, in the mid-'90s, a large number of people are moving rural pace, allegedly free from the scrutiny of civil authorities, moved north to Eureka, the Mad and Klamath Rivers,

In his surprisingly candid introduction to *Slow Learner*, a collection of his short stories, Pynchon lambastes these early efforts and *The Crying of Lot 49* for various lapses in craft. He could not do same with *Vineland*. This book is written. It is easily his most human work, the principal characters complex and fully alive on the page. In the 17 years since *Gravity's Rainbow*, Pynchon's craft has ripened. His use of time, for example, has become completely synchronic. The past and the present, "fragments of time" but full ones, are both now, without clunking transitions. His dialogue — which makes an interesting use of comma splices punctuating independent

clauses instead of periods — has a more finely tuned ear. Along with being among the most observant, Pynchon's still one of the funniest writers alive. And his powers of narration are in top form. *Vineland* is actually hundreds of stories within stories within stories, all woven masterfully. You can give this book the ultimate test, in fact. Turn to any page, pick any paragraph, and start reading. Like jumping into a river, you'll be way downstream in no time.

Time for the big Q, I guess. Is *Vineland* worth a 17-year wait? Well, no. Are you? It doesn't scream across the sky the way *Gravity's Rainbow* does. Being about the '80s, its vision is much more restricted. At the same time, though, it's more than a mere chronicle of the first half of that decade; it's a time capsule with every fad, trend, fashion, and attitude of those years captured precisely for a posterity the book has little faith in. *Vineland* has also done an amazingly rare thing: because it is aimed at a more populist audience, it has given that cultural wasteland, Crown Books (a.k.a. McTexts), a much-needed touch of class. □

tially French. After an lot of explicit American horses, buffaloes, bris wagon), Jones and Sch to the basically unlocaliz atmosphere of the origi mainly a dramatizati sal theme about the ideal the deepening of char comes up against the res of human nature — and of the theme that the p rather than any partic manifestations of it.

The strength of the n plicity of details in the

But the familiar plot pattern successfully echoed since which in this version exp its debt to the Shakespearean *summer Night's Dream*.

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The theme embodied in this plot is neatly summed up in a line from the show's most noteworthy song ("Try to Remember"): "The heart without a hurt is hollow." We are not fully human, and we are not capable of authentic love, until we have suffered enough to recognize the world's deceptions and our own

In act two, the idealizing young love distinguishes. The youngsters grow bored with the world of their parents, and they find in the wide world of experience, where they undergo various injustices and sufferings. The girl has a heartbreaking (though only cynics would be surprised) affair with a cynical Don Juan. The young man, on the other hand, is a tender, more realistic about themselves and about each other, and now, perhaps capable of loving each other as fragile, imperfect human beings rather than as pure, idealized figures.

The varying reality status of the narrator, El Gallo, who also takes part in the action; the introduction of two superannuated actors to participate in a fake melodramatic abduction plot, with implied ironies about the art of theater itself; the living wall that divides the young lovers (and that similarly divided Pyramus and Thisbe); the dramatic mood hung up on a nail for the scenes of innocence, only to be reversed and transformed into the pitiless nut for the scenes of experience; the visual, musical, stylistic emphasis on illusion, both as the essence of theatricality and as the chief motif of the adolescent view of life — these give the play the aesthetic magic characterizing the whole tradition of French

poetic antirealism in the theater, from the poignant whimsies of Musset to the Symbolist mysteries of Maeterlinck, and on into the surrealism of Brecht, Brecht, Brecht, and Anouilh. But it is all done, both in Rostand and in the Jones-Schmidt version, with the greatest delicacy of touch, so that audience members are scarcely aware of being in contact (in however attenuated a fashion) with the chaotic theatrical world of the stage.

I don't want to make more of this admirably slight aesthetic touch than it deserves. But the fact that *The Fantasticks* continues to delight audiences three decades after its premiere (and almost a century after Rostand's *Les Romanesques*) suggests that the quality of the work is not just a charming little flourish of the theater. That delight remains in evidence in the current San Diego production.



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LOCAL RECORD REVIEWS

BY JOHN D'AGOSTINO
AND MIKE KENNELLY



NIGHT SOIL MAN
Garden of Delight
(Vinyl Communications Records)

It's occasionally necessary to be reminded that at one time all rock and roll was considered a challenge to listen to. Compared to the valentine music coming across the radio dial prior to its arrival, early rock had the inexpressible words and scary finality of a quarry at midnight. This self-referential became a mantra as I type the vinyl debut of local band Night Soil Man. Garden

of Delight is nightmareish, not of the Alice Cooper brand of spook-house bedazzlement, but in the sense that its ragging rhythms, slaughterhouse chorings, and splatter-flick lyrics assault the ears and mind with almost courtly apocalyptic sounds and visions. In each head-snapper is "Black Animal." "Good Day for a Roadkill," and "Rape the Mother," vocal/typical produced delivery via Carcassian session — issues that are the antidote for euphemism. Fittingly, here is a burning-bush voice that contrasts the appar-

itions of the soul, perhaps the next album cover should sport a Jerry by Gustav Dost. Night Soil Man frequently can be seen and heard at local clubs.

— John D'Agostino



PULL TOYS
The Pull Toys
(Milkcrutch Records)

Now here's a major rockin' little combo. This record is what independent records are all about: uncompromised, low budget, deeply felt, and with a real live sense of humor. I guess I still cling to the romantic and unfashionable notion that the really vital stuff is happening at this time, although I'll grant that it's not as plentiful as it was in the great indie years of the early '80s. But it is out there to be nabbed by the industrious seeker, and *Chair* is utter proof of this.

There's nothing wrong with this record! The recording quality is exactly sufficient to capture the spare instrumentation (drums, bass, guitar with maybe a couple of overtones, strings), and, yes, it really sounds good. You, weans, talk about songwriting! You got your oblique, legend-funk, Minutemen-type things; your more direct rock-out tunes; some splendidly wonderful melodies (the choruses in "Policeman's Daughter" may make you weep, it's so classic-rock perfect); a folk song called "Dead" — all in all an effortless

survey of essential rock styles, with a surplus of twinky riffs and solos; rhythm shifts (the heart-stopping pair of floating crenellations before the solo in "Caroline Mary" is too cool for words); and impromptu, enthusiastic singing. And for the uninitiated, the ampletime-crowded version of Bad Company's "Feel Like Makin' Love." The only thing that keeps this from being a perfect independent record is the lack of a private joke scratched into the run-out groove.

The Pull Toys are Scott Ireland (guitar and vocals), Tim Blackship (bass and vocals), and Walter Bitts (drums). They're terrific.

— Mike Kennelly



DARIUS
Darius
(Cold Castle Records)

Darius is another product of the San Diego music scene whose recent press campaign has "L.A." roots. At least in this case, one can justify the geographical bluntness because the band's music underwent a change in the Big Bang Orange that along it more than 100 miles from what he did here with Darius and the Magnets.

The relatively sparse settings and strong delivery of Darius's newest songs might surprise those who last heard his music on the Magnets' 1982 album, *In the Valley of Dreams*. Then, Darius dressed his Brit-pop sensibilities in the paisley-and-psyche production values of the late '60s. His transformation after moving north included shedding the electric rigging to go mano a mano with an acoustic guitar, thus contributing to the formation of L.A.'s new-folk movement, which remains on an upward curve.

Darius still plays the star (he's on Warren Zevon's *Swampy Area*), but *Cardboard Confessional* uses that and other collaborative instruments like ash in a healthy diet. Like other pilgrims to Hollywood's gilded artifice (Tina Turner, David Byrne), Darius the social commentator looks no further than his own immediate surroundings for negative inspiration. In "When Boy Kissing," "Shadows of the Freeman," and "Dorothy," and Benjamin B. Smith Park, L.A. is depicted as a burning hell, the idealistic artist who plants roots

inevitably recoils when they reach only stagnant underground water. "Islands" is, literally, a nice departure from the pattern and the vocal of most of these songs and features some stark, Middle Eastern violin work by Don Teuchner. "Before I Start to Think" is a sea shanty in which Darius provides comic relief when chance encounters with militarists, young aristocrats, and business tycoons inspire the chorus. "I believe I need a drink / before I start to think / bring mebeer my way / we'll live for today." Otherwise, *Cardboard Confessional* is a pretty serious project that risks an urban-acoustic palette from measures of John Prine, Dylan, John Hartford, Gene Clark, and Tim Perry. Darius might not yet be on a par with his influences, but his impact on the L.A. acoustic milieu and the thoughtful lyrics on his solo debut suggest that with perseverance he could someday be influential in his own right.

— John D'Agostino

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Big expenses of clear mirror make small rooms look big—big rooms look enormous. Free quality mirrors laminated to firm backing for shatter-resistant safety.

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48" x 80 1/2"	\$118	\$162
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San Diego Reader February 15, 1990

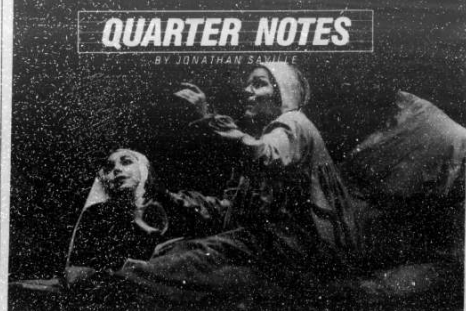
QUARTER NOTES

BY JONATHAN SAMLUE

DIALOGUES OF THE CARMELITES

San Diego Opera is presenting a magnificent production of Francis Poulenc's masterpiece, *Dialogues of the Carmelites*. In its dramatic potency, its visual beauty, and the high caliber of its musical performance, this is assuredly San Diego Opera's greatest achievement ever. It is also a tribute to the courage and acumen of the company's director, Ian Campbell, who has been gradually trying to introduce the conservative local audience to "modern" opera. He could not have made a wiser choice, for the emotional immediacy, the lyricism, the dramatic power, and the human truth of *Dialogues of the Carmelites* make it irresistibly appealing even to those opera-goers who generally refuse to countenance anything after Puccini. Campbell — as his previous productions of Britten's *Peter Grimes*, Maxwell Davies's *The Lighthouse*, and Menotti's *The Medium* have indicated — does not believe that great dramatic, lyrical opera came to an end with *Tosca*. And with a production of this supreme quality, he has certainly made his point.

As a physical production, this *Carmelites* continually astounds by the exquisite visual and dramatic imagination of its director (Ilan Hertz) and its designers (sets by Günther Schneider-Siemssen, costumes and lighting by Allen Charles Klein). The action is presented as a morality play or sacred drama framed by an engaging audience of various, colorfully costumed



Dialogues of the Carmelites

social classes at the time of the French Revolution. This audience fills the intermissions with enraptured crowd scenes, and during the opera itself, interweaves in the action its decisive points with stunning dramatic effect. Schneider-Siemssen's sets exquisitely combine set pieces (an altar, a doorway, a streetlamp) with rear black-and-white projections (the spire of a Gothic church, a Paris street), thereby suggesting both the concrete reality of the characters (the Carmelite nuns executed during the Terror) and the fateful, exemplary implications — moral and theological — of the dramatic events: the perpetual conflict between secular history and religious conscience.

As in other recent San Diego Opera productions, the cast is noteworthy for the uniformity of its excellence, rather than for the presence of individual outstanding stars — which is precisely what is needed in an opera so insistent upon community and ensemble. It is, of course, the women who

despair as the die is cast. Blanche's death rather than the one this serene, pious woman herself is entitled to, and Carol Nohlen (as the new Prioress, with her peasant warmth and sturdiness, her authority, her composure). Presiding over the remarkable (and cannily selected) cast and the orchestra (playing with extraordinary grace, precision, and sonority) is Richard Borynag, whose understanding of the score is matched by his powerful dramatic intentions.

I have seen *Dialogues of the Carmelites* several times, but I have never been so moved — indeed, awed — by it as in this marvelous production. I can think of only one way in which it might have been improved, and that is by having it sung in English. The drama in this opera is everything; Poulenc's writing, in the typical French manner, gives primacy to the words; and the immediate emotional impact of hearing and understanding the dialogue as a single, unmediated experience would be far superior to the wearying and alienating intellectual effort of reading the superb translations. This is especially the case since so many of the singers (Nina Thomas, for example) pronounce French as though it were Hungarian or Tagalog, and one of them (the consummate Cary Carol Nohlen) pronounces it as though it were to human language in all. Song this way in French, *Dialogues* is defective both for English-speaking listeners and for French-speaking ones. Why not do the opera in the language of its audience (as was done, for example, at its world premiere in 1957 — in La Scala, in Italian)?

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LETTERS

(continued from page 3)

According to your advertisement, in 1989 cases, more than one million American women could be considered murdered! I won't get into an argument for the right to abortion — which I strongly believe in, but suffice to say, should I see such an ad in your paper again I will no longer read the *Reader* or patronize your other advertisers. Additionally, I'm sending a copy of this letter to five of your top advertisers.

Angie Mann
San Diego

Considering Options

I was pleasantly surprised by your "Real Political Announcement" in the February 1 edition of the *Reader*. It is surprising to see you placing our advertisement after you have been refusing the placement of our ads for years.

I am sure you know a woman in need of an abortion will see the influence of your misrepresentation and so-called emotional appeal. A woman facing an unwanted pregnancy will make her own decision! She will consider the socioeconomic consequences, as well as the emotional and psychological impact of the different options. She will make her choice! We cannot force her, to support her in her choice and, if desired, to provide abortion services.

Rina Berkhus
Executive Director
HumanaCare Clinic

Victimization?

The *Reader* ad pointing out to jurors that they can acquit anti-abortion demonstrators was wonderful. Few people realize that as recently as the 1950s it was against the law in most Southern states for a black man to sit at a lunch counter. That didn't make it right.

Today, with the able assistance of the American Civil Liberties Union, the abortion forces have stomped all over the First Amendment freedom of speech and assembly at the abortionary on Fourth Avenue next to U.S. Police harassment was common, and three undercover groups grabbed a portable documenter without cause, and without identifying themselves as police, for the incredible crime of walking in the street.

The police used simulation and in general harassed anyone they deemed to be on the Operation Rescue side, even going as far as to run license plate checks on a van upon which were posted several pro-life banners recording the police reaction to the rescue. The taxpayers of San Diego have now been victimized by Planned Parenthood and the ACLU as federal routes destined for San Diego will likely be forfeited.

Joan Quincey
Downtown

SPORT CHALET SPORTING GOODS CENTERS

This Week Under the Roof Fera Entrant

The 'Killer' Pullover Shell and Pant are performance packed for shred-mad snowboarders and skiers. They are constructed of soft-feeling Entrant — a waterproof & breathable treated fabric — great for spring skiing!

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BEVERLY CONNECTION: 310-331-1111 • MALIBU: 310-331-1111
CHULA VISTA: 619-591-1111 • PLEASANTON: 925-431-1111

Make Mine Mazatlán

BY ELEANOR WIDMER

The Restaurant: *El Furo de Mazatlán*
The Location: 2006 Boulevard Sánchez
Hours: Open daily, 10:00 a.m. to 11:00 p.m.
Type of Food: Fish and seafood
Price Range: \$3.50 to approximately \$16.00
Hours: Open daily, 10:00 a.m. to 11:00 p.m.
Continental service, same menu for lunch and dinner

The Restaurant: *Mazatlán Seafood*
The Location: 2578-B Main Street, Chula Vista (424-3323)
Type of Food: Fish and seafood
Price Range: \$1.85 to \$30.95
Hours: Open daily, 10:00 a.m. to 9:00 p.m.
Sundays in Thursday, to 10:00 p.m. Friday and Saturday

For anyone who traveled to a fishing village on the Gulf of California in Mexico more than 20 years ago, the simplicity of existence was indeed a memorable feat. In that long ago, when my children defied the universe in terms of sand and sea, we visited a Mazatlán that had not yet been discovered by Americans. In those days we thought nothing of toiling on the beach under a white sun for hours on end. When we got hungry, we ate newly caught fish served from modest stands on the beach or in sand-drawn dirt cafeterias. We had lots of fresh fish and a supply of shrimp and lobster in such plentiful that in retrospect, they were like insects in a dream.

At present, the name Mazatlán is being used by more than one restaurant to evoke that same style of preparation as well as its variety. The most recent to open is located in the Rio section of Tijuana, along the same boulevard as Victor's and El Abasco. It's called El Furo de Mazatlán, which translates into the light-house or beacon of Mazatlán. A new and gorgeous dining room is done up in a nautical manner: chairs are decorated with anchors, tablecloths and carpet are blue and white, and the walls are enhanced by photos of boats with sails unfurled. If you sit at one of the banquettes, you'll find yourself in a comfortable and relaxing atmosphere.

Lunch in Tijuana is served in a leisurely manner. Lunch don't come out for dinner until 9:00 p.m., so the middle meal serves an importance that hurried Americans have difficulty accepting. But if you're available, lunch in Tijuana is a good way to beat the lines at the border and to treat yourself to a little luxury. The identical menu is available for lunch and dinner, so you won't miss out on any item. English is spoken by several waiters.

On the day we visited, the peso was about

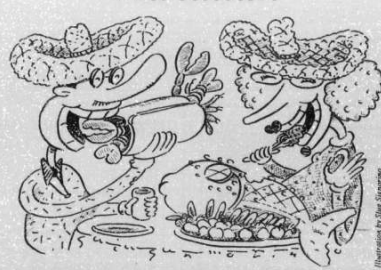


Illustration by Doug Siegelman

200 to the dollar. The easiest way to figure out the cost of any dish is to divide by three. For example, all lobster and abalone preparations at El Furo de Mazatlán are \$6,000 pesos, or about \$2,000. A combination seafood plate is approximately \$4,000, while a platter of large shrimp served on ice with their tails and heads intact is roughly \$6.50. The menu is restricted to fresh fish and seafood and includes oysters, octopus, squid, clams, stuffed crabs, and the ubiquitous shrimp and lobster. For the price of the main dish, you are served an appetizer of fresh fish and tiny tortillas topped with shrimp ceviche, as well as a terrific seafood soup prepared from calamari and assorted fish. These first courses, along with good rolls, were the highlight of the meal. There's nothing wrong with any of the basic ingredients at El Furo de Mazatlán, it's just that many of them are overcooked.

I happened to be dining with a professional fisherman, and he admitted that the halibut and a corvina fish were of good quality and marvellously fresh (about \$100 each), but they had been grilled until they were virtually dry. I took home the halibut, and the only way I could eat it later that day was to shred and toss it into a salad with olive oil and vinegar dressing.

The same was true for an item that's not listed on the menu but was suggested by our waiter, medallions of shrimp (\$8.00). A party of four prepared from pond-raised shrimp together, basting them with egg whites, and

then encasing the medallion in bacon. It's pure protein and similar to the shrimp balls served in Chinese restaurants or in shrimp on a sugarcane stick in Vietnamese restaurants. But at El Furo, the medallion is grilled until the flavor of the shrimp is lost. Though my escort spoke Spanish fluently, he couldn't explain, after our first encounter with overdone fish, that we wanted our other items moist. The chef grills everything as he sees fit. If you are aware of this in advance, you won't be disappointed later.

The two best dishes were the cold shrimp platter and the shrimp in garlic butter (about \$6.50 and \$9.00, respectively). These were reminiscent of true Mazatlán preparation. In the latter dish, the garlic is chopped fine and placed on the platter, providing a zesty taste. Along with carrots and Mexican-style yellow rice (the color derives from crushed marigold rather than saffron), this standard shrimp dish with sauce and appetizer offers good value as well as taste. Skilled chef is also a pleasant choice, though there's not too much of it to eat (about \$7.50).

The menu at El Furo de Mazatlán is extensive and has English translations. Although very little is exciting, the food will appeal to those who like plate, straightforward preparations. If you order *plate popera* (pronounced pop-ay) with spinach sauce, the sauce arrives on a separate plate, which is a blessing. It's thick with flour and lies there like paste. The

salas, however, are excellent and should enhance any fish and seafood. The truth is that you will enjoy a much livelier product at Mazatlán Seafood, which would be located on Highway 1 in National City and has now opened on Main Street in Chula Vista. In case you're wondering about the almost identical ads for Mazatlán Seafood Restaurant and Mariscos Mazatlán, here's the story.

Two partners owned the original Mazatlán Seafood. The driving force behind it was Adrian Romero, the half-breed-owned fish-wholesaler. He imported the chef from Mazatlán, devised the menu, and purchased the fresh fish and seafood. When he and his partner had differences, Romero moved to Chula Vista and took the name with him. It was to this restaurant that I dined; I have not been back to Mariscos Mazatlán on Highway 1. Despite their separation, both of these establishments laid claim to my review of over a year ago. Now we must wipe the slate clean and begin as if for the first time.

Mazatlán Seafood is located on a somewhat depressing stretch of Main Street that you'll see prices for making you anticipate a fine meal. But if you don't mind a minimalist room that's adjacent to a liquor store, and if you like non-supervised, non-middle-class dining room with heavy, inexpensive, well-prepared food, Mazatlán Seafood is a place to try. The

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NORTH COASTAL

WORTHY MOUTH With Garret's Bay, Del Mar 750-6601. Especially during summer the interest in the most popular and a somewhat with the setting, coastal which makes for a nice setting. I found the service to be excellent. I had the high end of the menu. Service is consistent and lively to be served in a 100 p.m. Based on previous visits, however, I can say that it is a very good place to go.

EL PALACIO (The Blue Room) 750-6601. I've been to this restaurant several times, and I can say that it is a very good place to go. The food is excellent, the service is excellent, and the atmosphere is excellent. I would recommend it to anyone who is looking for a good place to go.

THE FINE MARKET 400 7th St., San Diego 444-1000. This is a very good place to go. The food is excellent, the service is excellent, and the atmosphere is excellent. I would recommend it to anyone who is looking for a good place to go.

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Reader's Guide to Restaurants

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a collection of restaurants in San Diego County and Tijuana. The guide is available for a complete meal per person, exclusive of drinks and tip. Low before 6:00, moderate 6:00 to 8:00, expensive more than 8:00. Price of the guide is \$1.00. The guide is available for a complete meal per person, exclusive of drinks and tip. Low before 6:00, moderate 6:00 to 8:00, expensive more than 8:00. Price of the guide is \$1.00.

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SAN DIEGO JAPANESE RESTAURANT

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NORTH INLAND

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CENTRAL SAN DIEGO

ALBANY 3274 Albany Avenue East San Diego 92104. Open 11 a.m. to 10 p.m. daily. This is a family restaurant with a menu that is designed to be a family affair. It is a place where you can get a good meal for a reasonable price. The menu is designed to be a family affair. It is a place where you can get a good meal for a reasonable price. The menu is designed to be a family affair. It is a place where you can get a good meal for a reasonable price.

MANDARIN CUISINE DINNER FOR TWO \$10.95
Choose any two entrees from the following:
• Szechuan Eggplant
• Mandarin Lamb
• Sweet & Sour Chicken
• Assorted Vegetarian Dishes
• Szechuan Chicken
• Beef & Broccoli
• Mongolian Beef
• Open 7 days • Lunch & dinner served 11 am-9:30 pm
Fri. & Sat. 10 pm • (No MSG) • 3 days
13655 Century St., San Diego, CA 92133
Tel: 436-5314

50% OFF DINNER
Buy one dinner and get another one for 1/2 the price. Must be 21 or older. Not valid with any other offer. Expires 2/28/90. Dinner hours 4:30-10 pm weekdays.
BARRY'S
1435 6TH AVE. 666-5314

INDULGE
Introducing the all new Ashley's... from Excursion to Rack of Lamb, the new Ashley's offers Continental cuisine prepared to perfection, and served in an ambience of elegance. Enjoy an evening at Ashley's and let us exceed even your highest expectations.
In the San Diego Marriott Mission Valley • 8757 San Diego Ave. • San Diego, CA 92108
(619) 692-3800

Restaurant Guide

CAFE ELEVEN 1442 University Avenue, San Diego 92103. Open 11 a.m. to 10 p.m. daily. This is a family restaurant with a menu that is designed to be a family affair. It is a place where you can get a good meal for a reasonable price. The menu is designed to be a family affair. It is a place where you can get a good meal for a reasonable price.

THE SHEIK CAFE invites you to treat yourself to an exceptional Lebanese dinner.
LIVE "BELLY DANCING" WED., THURS., FRI. LUNCH & Fri. & Sat. dinner
Cyprian food, live show, 3 days
20% off total bill with ad
2444 Fifth Ave., San Diego, CA 92103
244-5888

Century Cafe now open for breakfast 8 am-10 am Monday-Friday
Call for take-out orders
Specialty omelettes, Eggs • Pastries & Chef's Special Selections daily
Century Schools for Culinary Arts
1665 5th Avenue • 544-1555
Located in the Century Building on the corner of 5th & Nurng, 2 blocks north of Laurel in Hillcrest

FIJANO ITALIAN RESTAURANT 1010 Broadway, San Diego 92101. Open 11 a.m. to 10 p.m. daily. This is a family restaurant with a menu that is designed to be a family affair. It is a place where you can get a good meal for a reasonable price. The menu is designed to be a family affair. It is a place where you can get a good meal for a reasonable price.

NEW OPENING THE NEWEST THAI FOOD
TRY OUR CHEF'S SPECIAL
PADI THAI • RABAN
Szechuan Chicken
COMBINATION
and only LUNCH EXPRESS
10% OFF with ad • Expires 2/28/90
OPEN 7 DAYS A WEEK 11:00 am-10:00 pm • 436-1030 pm dinner
4556 Mission Rd., Pacific Beach
361-1401

DINNER \$3.95
Buy any meal at regular price, receive second course (Vegetarian Plate) for only \$3.95!
Our authentic home-style cuisine is prepared with the finest ingredients. We serve only the best vegetable meat in a friendly, relaxed atmosphere.
Chicken Tandoori, Biryani, Lamb Curry, Chicken Al Farsi or Vegetarian Combination
Vegetarian buffet or daily special only \$3.50
CAFE INDIA
INDIAN & AMERICAN CUISINE
3700 S. Sports Avenue • 224-7500
Tues. 11 am-9 pm, Mon. 11 am-6 pm
Offers good through 3/1/90

CHINESE DINNER FOR 2 \$9.95
Your choice of any 2 dinners listed. All dinners include egg rolls, fried shrimp, fried wontons, special soup, rice, tea, fortune cookies, No limit on # of people. Offer valid while supplies last.
• CRISPY BEEF • LAMB CHICKEN • BOO GOO CHICKEN • CHICKEN CHOW MEIN • Szechuan Chicken • CHICKEN WITH BROCCOLI • B.B.Q. PORK W/SHOY • PEAS • TRICE COOKED PORK • SWEET & SOUR PORK • SWEET & SOUR CHICKEN
• KUNG PAO BEEF • BEEF WITH GREEN PEPPERS • BEEF CHOW MEIN • BEFF GOO FOO YOUNG • KUNG PAO PORK • ORANGE PEELS • CHICKEN • BRAISED BROCCOLI • VEGETABLE CHOW MEIN • PORK GOO FOO YOUNG • MANDARIN KUNG PAO
ALL YOU CAN-EAT LUNCHEON BUFFET \$3.50
Includes shrimp, beef, chicken, pork, vegetables, appetizers, rice, soup, fresh fruit & salad bar, etc.
MANDARIN Szechuan
Authentic Mandarin, Szechuan & Cantonese Cuisine
Food to go • Open 7 days • 3373 Rosecrans St. (Loma Square Shopping Ctr.)
224-3838

DOWN TOWN

ANTHONY'S FINE DINING 100 North Harbor, San Diego 92101. Open 11 a.m. to 10 p.m. daily. This is a family restaurant with a menu that is designed to be a family affair. It is a place where you can get a good meal for a reasonable price. The menu is designed to be a family affair. It is a place where you can get a good meal for a reasonable price.

TIJUANA
BOL CORONA Bar Restaurant at Seaside 1305-1307 Seaside Blvd. An air of festive constantly permeates this restaurant. Located at the heart of the city, it is a place where you can get a good meal for a reasonable price. The menu is designed to be a family affair. It is a place where you can get a good meal for a reasonable price.

CHICKEN TANDOORI 1010 Broadway, San Diego 92101. Open 11 a.m. to 10 p.m. daily. This is a family restaurant with a menu that is designed to be a family affair. It is a place where you can get a good meal for a reasonable price. The menu is designed to be a family affair. It is a place where you can get a good meal for a reasonable price.

SOUTH BAY & CORONADO
CASA SALMA 1010 Broadway, San Diego 92101. Open 11 a.m. to 10 p.m. daily. This is a family restaurant with a menu that is designed to be a family affair. It is a place where you can get a good meal for a reasonable price. The menu is designed to be a family affair. It is a place where you can get a good meal for a reasonable price.

LATE NIGHT

ALBANY 3274 Albany Avenue East San Diego 92104. Open 11 a.m. to 10 p.m. daily. This is a family restaurant with a menu that is designed to be a family affair. It is a place where you can get a good meal for a reasonable price. The menu is designed to be a family affair. It is a place where you can get a good meal for a reasonable price.

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• Sweet & Sour Chicken
• Assorted Vegetarian Dishes
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• Beef & Broccoli
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• Open 7 days • Lunch & dinner served 11 am-9:30 pm
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Century Cafe now open for breakfast 8 am-10 am Monday-Friday
Call for take-out orders
Specialty omelettes, Eggs • Pastries & Chef's Special Selections daily
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1665 5th Avenue • 544-1555
Located in the Century Building on the corner of 5th & Nurng, 2 blocks north of Laurel in Hillcrest

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MANDARIN Szechuan
Authentic Mandarin, Szechuan & Cantonese Cuisine
Food to go • Open 7 days • 3373 Rosecrans St. (Loma Square Shopping Ctr.)
224-3838

Mandarin Cafe
San Diego's only Chinese Restaurant with an OCEAN FRONT VIEW and reasonable prices (entrees from \$5.95)
Enjoy top chef's specialties
Served by a staff of friendly, professional staff
• Hoi An • • • • •
Early Bird Cakes Dinners • Special price till 6:30
With dinner purchase complimentary glass of house wine with ad.
Reservations recommended
1343 Orange Ave., Coronado (Next to the Hotel Del Mar) • 435-2771

Two Dinners \$10.95
Expires March 31, 1990
• Cotoletto Parmigiana
• Cotoletto Scaloppini
• Chicken Cacciatore
• Eggplant Parmigiana
Dinners include soup or salad & garlic bread
LARGE SIZE \$6.99
with any two toppings only
Each additional topping \$1.20
Expires March 17, 1990
*40¢ pizza box plus sales tax.

Sanfilippo's
Italian Cuisine
3515 5th Ave., San Diego, CA 92108
608-6080

Carnitas \$8.95
One of the most delicious treats of traditional Mexican, chunks of pork marinated with chile sauce, guacamole, cilantro, chopped onions, rice and black beans.
Camarones Al Chipotle \$8.95
Five jumbo shrimp cooked in a delicious spicy sauce of fresh tomatoes and sautéed chipotles. Choice of medium spice or really hot. Comes with rice and beans.
Valid anytime except Fri. & Sat. after 6:30 pm.
FILLI PARTY • UNLIMITED USE through February 28, 1990.
6738 LA JOLLA BLVD • 454-0369
Children's menu \$3.95 • Lunch from \$4.95
Take-out orders welcome.



San Diego's only Chinese Restaurant with an OCEAN FRONT VIEW and reasonable prices (entrees from \$5.95)

Enjoy top chef's specialties
Served by a staff of friendly, professional staff
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San Diego Reader February 15, 1990 39

FABULOUS FUTONS AT Zenkura SLEEP SHOPS

FEBRUARY SPECIALS

Means Quality FULLY GUARANTEED!

Each Zenkura futon is guaranteed for one full year from date of purchase to be free from defects in materials or workmanship or Zenkura will repair or replace the product.

HUGE SELECTION!

Choose from a wide variety of styles, colors, thicknesses and fill materials. No other futon maker offers you such a selection.

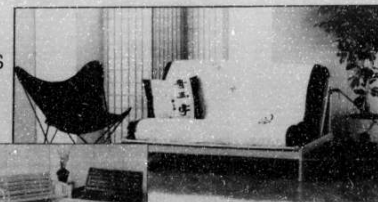
FINEST MATERIALS!

Only the highest quality fabrics, springs, tufts and filler materials are used in Zenkura bed products. The result is a premium quality product that will give you years of comfort and pleasure.

CRAFTSMANSHIP!

Since 1980, Zenkura has manufactured and sold thousands of futon products to satisfied customers. All Zenkura futons include springs for support of filler material and tufts that are tied on both sides for added strength.

90 days
same
as cash,
available
O.A.C.



FOAM FLIP-OUTS From \$59



Perfect for guests, easy to store.
Many sizes and colors.

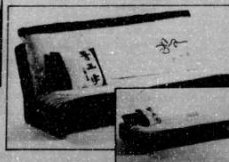


Sofa

Lounger

▲ Studio III

THE STUDIO III
Versatile and affordable, expertly designed to convert from sofa to lounge to bed in seconds.
ALL THREE FUNCTIONS, ONE LOW PRICE.
PRICE INCLUDES 5-LAYER FUTON
TWIN SIZE \$149 Reg. \$175
FULL SIZE \$159 Reg. \$195
QUEEN SIZE \$169 Reg. \$205



▲ THE ROJO IV

This beautifully crafted, solid maple frame is built to last. It is a "Plug Pull" conversion type allowing for ease and durability in converting from sofa to bed. With 6-layer futon.

FULL SIZE \$359 Reg. \$410
QUEEN SIZE \$389 Reg. \$440

WATERBED SUPPLIES SALE!

6 MONTH CONDITIONER/
WATERBED
TREATMENT 95¢

FILL AND DRAIN
KITS 15¢

WATERBED
HEATERS 34¢

FREE-FLOW WATERBED
MATTRESS,
ANY SIZE 34¢

Listen for
us on



THE SAMURAI CONVERTIBLE

One easy motion is all it takes for the Samurai to convert from a couch to a bed and back again. Another innovative product from Zenkura. Price includes 5-layer futon.

FULL SIZE
Unfinished frame Black frame
\$219 \$259
Reg. \$260 Reg. \$300
QUEEN SIZE
\$259 \$299
Reg. \$300 Reg. \$340



▲ THE VINA FRAME

One pull at the front of this handcrafted, hardwood frame and it glides from a sofa to a bed in seconds. Available in full or queen size.

**INTRODUCTORY PRICE,
LIMITED TIME ONLY**
FULL \$369 Value \$420
QUEEN \$399 Value \$450

ALSO SPECIALIZING IN

Waterbed supplies • Bean bags • Accent lighting • Shoji screens • Comforters • Decorative pillows

• NO DAYS
SAME AS
CASH

• FINANCING
AVAILABLE

• SATURDAYS 10 AM-6 PM, SUNDAYS 11 AM-5 PM

San Diego Reader February 15, 1990

303 University Ave. 291 QUTS

INTER, electric, electronic, goods and services, 428-7358
Tulsa, Oklahoma 428-7358

[illegible]

4882 Neppes Ave. 222-3777
HILLCREST
401 University Ave. 291-0715

[illegible][illegible]

FURNITURE: Dining table, 4 chairs, 1 year old, oak, temporary, almond color and brass, \$100, 232-9471.

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San Diego Reader February 15, 1990

A black and white photograph of a person's head and shoulders, wearing a patterned garment, framed by a thick black border. The image is oriented vertically on the page.

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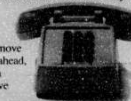
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Aboriginal bark painting by

Two bark baskets

DREAM TIME

For the Australian aborigines, art is the means whereby they further their culture, illustrate their myths, share their knowledge of their environment, stake claim to pieces of territory, and comprehend their world. It may not be as effective as writing, but it encompasses more of their world than scores did the world of the Russian peasant, for example. Using iconography that varies between the many ethnic groups of the world's smallest continent, they recall their history and their world view in paintings, dolls, wooden bowls, and other objects. They use colored sand to draw intricate patterns on the dance floors used for the "corroboree" festival in the outback. By the end of the ceremonial dances, the sand pattern is destroyed, but the dancer has been meaningfully performed.

(continued on page 2, col. 1)

THE
TERRIBLE TRUTH

"History is a nightmare from which I am trying to awake," said a character in one of James Joyce's novels. History has never been as terrible a nightmare as in this century, and among its episodes of injustice and cruelty, we have had the monstrous concentration of the Khmer Rouge period in Cambodia. From 1974 to 1979, Pol Pot's Maoist guerrillas devastated the country, torturing and killing some two million of its inhabitants, all in the name of Communist revolution.

Anyone who has seen Roland Joffe's terrifying film, *The Killing Fields* (1983), has some sense of what that nightmare was like. The chief character in the film was the photographer Dith Pran, who worked as an interpreter and assistant to New York Times correspondent Sydney Schanberg and who underwent virtually unbearable suffering after the fall of Phnom Penh to Khmer Rouge forces. The actor who played Dith Pran — and who won an Academy Award for the portrayal — had himself gone through hell under the Pol Pot regime. His name was (and is) Heng Ngar, by training not an actor but a physician.

Heng Ngar's own sufferings had been so like those of the character he was playing that during the making of the movie he felt he was Dith Pran. Ngar, modest but fashion-conscious, has tattoos, his brother, his wife, his wife's mother, his wife, his unborn



Heng Ngar as Dith Pran

child — all had fallen victim to Khmer Rouge violence. He himself had been repeatedly tortured; between 1975 and 1978, he was suspended for four days over a fence, suffocated, maimed. His crime: (continued on page 2, col. 4)

DRAW ON
IMAGINATION

draw, i. to pull down, as a window shade; to pull aside to reveal as a curtain.
2. to make lines, figures, pictures, etc. as with a pencil, pen, brush, or stylus; delineate, sketch.
3. to stretch, flatten, or shape.
4. to describe.
5. to make interpretations, etc.)

The second edition of Webster's Deluxe Unabridged Dictionary lists a total of 28 meanings for draw.



"The Dance Lesson," Cora Boyd, 1983

Traditionally, we associate the activity performed by artists with the second and fourth definitions, but the artist in "Draw" is a new exhibit at the Southwestern College Art Gallery, have a more expansive vision. When guest curator Leslie Nemour invited local artist Marjorie Nodelman to participate in the exhibit, Nodelman invoked her artistic license and produced "Vinyl Compact," a collection of drawn and pressed black vinyl. The two circular pieces, stuffed with foam and Dacron, look like the top sections of a couple of ottomans. There are no figures or objects represented here; the viewer sees only the lines of the biscuit rack pattern and the almost-hidden burrows nestled in the vinyl's recesses.

Michael Caddington's portraits, though not asveridical as "Vinyl Compact," address Webster's fifth sense of "draw" by using different drawing styles. Displayed sideways, five across and three down, their subjects range from political figures (Eisenhower, Woodrow Wilson) to Bob (Bob's Big Boy restaurant chair's mascot), the Madonna man, and Charles Pastier. But content is less important than style here. Caddington's evasive variations include well-blended, traditional-looking drawings; a cubist representation (it is a portrait of Braque or of Picasso); and quick, rough sketches. The subject matter of these pictures is not the people they portray, but rather the drawing process itself.

The only non-San Diego

(continued on page 2, col. 2)

A NIGHT OF
ALL-STAR
SOCCER

Soccer is the world's most popular sport for good reason: It grips the spectator in a mind-meld, so that watching a player dribbling, running, edging past a defender, and firing a laser shot through the diving goalie actually happens to the fan. It is not something that takes place at a cool distance, like a long throw from right field to catch a runner at home plate, or a swivel-kipped kick through a broken field of skidding football players. Soccer smokes the blood and inflames the primal passions, and causes riots because it's like watching a domestic quarrel, it's personal. So why don't more people go to watch the San Diego Sockers? The usual answer is, This is America, which has never had a strong tradition of soccer playing, and people don't understand the game. But a more accurate answer is, This is San Diego.

(continued on page 4, col. 3)



Scene from A Movable Feast

U.S. FOOD

At the time that I lunched at 21, I was not, like most of its patrons, either powerful or wealthy or rich. In fact, I was the proverbial step of a girl then being courted by a man twice my age. Because of the restaurant's legendary past — it had first been a speakeasy and later a nightclub — my mother feared what I was to see. She was an avid reader of gossip columns and knew that Cary Grant dined at 21 and that Joan Crawford kept her private wine in its cellar. But when I returned and told her

what I had ordered for lunch, she screamed, "Is this why I got you a dress from Martha [the name of the fashion house where she worked] so that you could order a hamburger?"

This long-dormant incident flooded my consciousness as I viewed 21 on *A Movable Feast*, a one-hour program produced by WETA in Washington D.C. and the Smithsonian Institution. It chronicles the history of American food and its relation to our culture from the Pilgrims to current trendy California restaurants. Along the way, we catch glimpses of Fred Harvey's restaurants, the rise of McDonald's, the wedding of

(continued on page 2, col. 3)

DREAM TIME

(continued from page 1)
Besides sand, the aborigines use such traditional materials as bark, wood, ochre, stone, and wax, but they also work in acrylic paints and canvas. By selling to collectors, they give their work a permanence that it would not have as the possession of a community of hunter-gatherers.



Aboriginal burial figure
Photograph by David Allen

Despite such changes, aboriginal culture still continues to be dominated by a search for the meaning of their lives, one conducted by manipulating the signs and symbols, devotion and dreams of their world. Even background lines and patterns that appear "abstract" to uninitiated eyes are symbolic or emblematic of specific tribes, specific places or regions, or animals. These symbols and their meaning refer to the "dreamtime," that zone of the past and not quite past where the motivation comes for the events and actions we perceive in this surface world.

Vita resident Lesley Martin, who was born and raised in Papua, New Guinea, was already in the art business when she visited a sick sister in Australia, some years back. It was then that she discovered Australian aboriginal art and crafts in a shop maintained by a government-funded organization. According to Martin and others, the Australian government subsidized art cooperatives to market the aborigines' work and ensure that arts exporters didn't run riot.

Starting today, February 15, Martin's personal collection of aboriginal art will be displayed at UCSD's Grove Gallery, where her Papua, New Guinea and Indonesian art collections have been shown before. The current exhibit includes paintings on canvas and bark, traditional baskets, "coolamon" (wooden bowls and troughs), and videos of artists and artisans at work.

THE TERRIBLE TRUTH

(continued from page 1)
Called "Dream Time," the show will continue through March 17. Martin acknowledges that by and large San Diegoans don't know anything about the aboriginal symbol systems that give the art its meaning. However, she feels that the art nonetheless will make an impression. "I think it's beautiful," she says.

The Grove Gallery is open Tuesday to Friday from 10:00 a.m. to 5:00 p.m. and from 10:00 a.m. to 5:00 p.m. on Saturday. The public also is invited to an opening reception at the gallery from 6:00 p.m. to 9:00 p.m. Friday, February 16. Enter UCSD by way of Gilman Drive, where personnel at the information pavilion will be able to provide clear directions to the gallery and the necessary parking permits. If you wish to make a day of it at UCSD, the Grove Gallery has maps of UCSD's outdoor Stuart Collection sculpture garden. For more information, call the Grove Gallery at 534-2037 or University Communications at 534-3120.

—Robert Leone

history can be seen from the fact that Cambodia was liberated from these horrors by all people, the Vietnamese, themselves not noted for kindness and an attention to civil rights. But the Vietnamese invasion, which carried with it its own version of Communist oppression, did give Hanoi Ngor an opportunity to swallow from the nightmare. He escaped to Thailand, and then to the United States—to a job as an employment counselor for Southeast Asian refugees, to an extensive acting career for the Academy Award, and to unrelenting efforts to make Americans aware of the suffering of his native country and to the renewed danger of Khmer Rouge atrocities. It is that drive to remind us of the terrible truth of modern Cambodian history that has motivated the talk he will give in San Diego this weekend.

Hanoi Ngor will speak on "Human Rights Violations in Cambodia" as a banquet of the Libertarian Party on Saturday, February 17, starting at 7:30 p.m. The event will be held at the Hanoi Hotel, 2220 Hotel Circle North. For information about attending this talk, please call 291-6233 or 276-4776.

—Bernie Ortiz

DRAW ON IMAGINATION

(continued from page 1)
Included in the exhibit is Peggy O'Leary, who lives and works in San Francisco. In one of her pictures, a shower curtain is drawn around a claw-footed tub; in another, a window shade is half-drawn, in still another, a set of double entry doors has been charcoal, traditionally, yet, given the content of the show, her "Barter Series" becomes a subtle pun on the word show, playing on Webster's first sense.

Given the enterprising interpretations of draw by these artists, there is one surprising consequence: the predominance of black and white images. Gora Boyd uses color passionately in her large (four-by-six-foot) ink drawings, done on cotton fabric, rather than paper. The blackness of the ink adds to the power of

right side of the drawing, the viewer discovers a story, written on the fabric, that alludes to alcohol, lost love, and the "final romantic leap from life" — suicide.

"Draw" also includes Victor Salazar's darkly romantic, are Tuesday through Friday, 9:00 a.m. to 2:00 p.m. and Wednesday and Thursday evenings from 6:00 p.m. to 9:00 p.m. There will be a public reception on Thursday, February 22, from 6:00 to 8:00 p.m. For more information, call 421-6700, extension 368.

—Judith Christensen

U.S. FOOD

(continued from page 1)
packaging technology to advances in transportation, and the realization that when it comes to food, our states have no boundaries — the Georgia peach, for example, is not confined to Georgia.

To me, the most fascinating moments of this beautifully photographed film take place in California, at Chico, the Rancho Santa Fe fruit and

(continued on page 4)

There's fresh snow in Mammoth

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Billy Joel
March 31, April 2, 3

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(continued from page 1)

vegetable market, and at Chet Pinnas restaurant in Berkeley. It's amusing to see Alvin Wynn's farm when fresh herbs and greens are grown and harvested on a daily basis. Chet Pinnas can command products from any part of the world, but Wynn wants to be a trick of our Pugin farm by employing locally grown fruits and vegetables or those perfected at our own Chino's.

Both Chet Pinnas and Wolfgang Puck's Spago receive daily shipments from Chino's. The farm was actually bought with the help of the growers as a means of retribution to the Japanese Chino family who had been interned in a California detention camp during World War II. Now, students from Japan come to the farm to study the techniques that produce among other items, more than two dozen varieties of tomatoes.

If anything is wrong with A Movable Feast, it's that every person, producer, interviewer, and restaurant dominated event is so well scrubbed. Kitchens, whether at 21, McDonald's, or the Air Force Training Academy in

Colorado, are models of perfection. Even the Pilgrims are armed in such history that they could have stepped out of an 18th-century tapestry. Who, I kept wondering, is moving those immaculate white ruffled collars and with what equipment?

In this history of American food, we don't see migrant workers in their bowls. La Walker Evans photographs, or Latin Americans at their back-breaking tasks for a mere pittance a day, or camps that fail. We are never informed about the dire results of drought, frost, or excessive rain, nor do we hear of any reference to the infamous "Chino camps," so named for the chefs who cooked for military workers as they moved west. The

exhausting conditions that exist today for pickers and pickers of cantaloupes and lettuce in such places as Barlock and Salinas, California, are equally overlooked. While A Movable Feast is thus ruffled — smooth, albeit, and upscale — it's worth seeing if only to look into the kitchens of some internationally known restaurants. The program will air on KPBS-TV, Channel 15, Wednesday, February 21, at 8:00 p.m. and repeats at 1:00 p.m. Sunday, February 25.

Eleanor Widmer

A NIGHT OF ALL-STAR SOCCER

continued from page 11
removed from office. San Diego, where over-the-line is the most popular "sport." San Diego, where a seven-time indoor soccer championship team can't make money.

But there is some real vitality allegedly in existence out there east of the Sunset Highway, and evidence of it is coming to town in the form of the Major Indoor Soccer League's All Star game. Next Wednesday, February 21, the best soccer players in the country will be at the Sports Arena for what promises to be too much excitement for the average San Diego fan. Past experience is prologue, the game between the Eastern Division and Western Division's top players will be a wild, high-scoring free-for-all. For Joe San Diego, it may even provide stiff competition to that evening's episode of *Jake and the Fatman*.

Soccer coach Ron Newman is the West's coach, facing the East's Kenney Cooper, skipper of the

Baltimore Blast. On paper, it looks as if it will be a struggle between Western offensive fireworks and Eastern defensive stubbornness, but these games seldom are predictable. In addition, no fewer than nine current or former Soccer players will be on the floor, which ought to help guarantee a sell-out.

Newman says his starting five, consisting of the Dallas Sidekicks' Tito, the Tacoma Stars' Paolo, the St. Louis Storm's Fernando Claudio, and the Sockers' Brando Segota and Kevin Crow, is "clearly the greatest live-action soccer team that I've ever seen." Tito, a melismatic showman who usually struts off his jersey and burlesque into the crowd after he scores a goal, is the MISL's leading scorer. Claudio, a former captain of the Sockers, is one of the league's highest-scoring defenders. Crow is an immovable iceberg in front of his own goal. Peke can score from anywhere on the field, and Segota is an astonishing ball handler.

Brian "The Mugby" Quinn, one of five Sockers selected for the All Star team, has played in two other All Star games. "The attitude is, you just go, and let everybody do their stuff, and get the ball on the cracks." The "cracks" are Segota and Tito,

although the defenders are also known to be aggressive around the opposing goal in these affairs. "You have the high-scoring forwards, and you always get the attacking defenders. It's a fun time, and everybody wants to end the winner, but if you go in wanting to win at all cost, it defeats the purpose of the game," explains the tough midfielder from Belfast.

Quinn believes the crowd will give the West an advantage, since this is a western-division city and there will be so many Sockers on the field. A word to the wise, kids: odds the sport seems to appeal to an unusual number of young women. And if that isn't enough to attract the average sports fan who, after all, has had his sporting items dulled by baseball's inaction and football's mindless beating, then how's this for sheer spectacle: Soccer players do everything

hurdleball players do, but they do it with their feet. The 1990 MISL All Star game begins at 7:30 p.m. on Wednesday, February 21, at the San Diego Sports Arena. For ticket information, call 224-0044.

— Neal Matthews

READERS GUIDE TO LOCAL EVENTS

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. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit 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 including neighborhood, a contact phone number, and a phone number for public information to READER EVENTS. EDITOR, P.O. Box 82683, San Diego, CA 92188.

OUTDOORS

Santee Lakes and Park, join Walkers for a monthly list, moderate walk along the Santee Lakes on Saturdays, February 17. The first walk is scheduled for 6:45 a.m., a prelude will follow the walk at 8:30 a.m. (bring a coffee cake to share and your own beverage), and another walk is scheduled at 9 a.m. Meet at Santee Lakes Park at the first parking area after the entrance. Take Mission College Road to Carlin Hills Boulevard, just west of Carlin Oaks Drive to park entrance. Rain cancels. Free. 335-7463 or 469-6223.

Wildflower Walk, with the winter rains upon us, the Friends of Los Peñasquitos Canyon Preserve anticipate a better wildflower show this year. The preserve's variety of habitat areas should offer a nice sampling of what's blooming. Meet at 8 a.m. at the parking area for a walk on Saturday, February 17. Take the Vista Mesa Boulevard exit west from 145, turn right (north) at Black Mountain Road and left on Moss Road. Free. 464-3219.

Lake Hodges Hike, 60 to 70 species of birds are possible for the Audubon Society's next field trip on Saturday, February 17. Up to 1,000 Canada geese and at least four Rose's geese have been seen at one area of Lake Hodges, just west of 145, along with California and blue-gray gnatcatchers. Meet at the Lake Serrano Center on West Bernardo Drive in Rancho Bernardo at 8 a.m. Take 145 to the Highland Valley Road exit at Lake Hodges. Turn left at the end of the exit ramp, and go over the fence. Continue up the hill about a quarter mile, and watch for signs to the

center. Park in the larger parking area for this moderately strenuous, four-hour hike. Bring a lunch if desired. Free. 280-7710.

Libby Lake Field Trip, on Saturday, February 17, the Sierra Vista Audubon Society will conduct a field trip to Libby Lake in Otay County. The trip is geared for beginners, starts at 8:30 a.m. and finishes at 11:30 a.m. From Highway 78 (Mission Road), turn north onto Douglas Road. At the second stop light, turn right onto North River Road and then left onto Calle Montecito. Go several blocks to the park on the right. Bring binoculars and a bird book, if you have them. Free. 439-2473 or 967-8840.

Sevenside Walk, learn about San Diego's natural history on this walk sponsored by the Narbonne Company at the Los Peñasquitos Canyon Preserve. Bring binoculars and expect to see woodpeckers, hawks, ravens, and owls among the giant sycamore trees and rushing streams.

Meet at 9 a.m. on Saturday, February 17, at the intersection of Moss and Black Mountain Roads. The walk lasts about three hours and is free. Call 439-2571 for reservations.

Cabrillo Nature Walk, the National History Museum Conservancy will host a walk along the Rancho San Juan at Cabrillo National Monument on Point Loma on Saturday, February 17, from 10 a.m. to 11:30 a.m. The trail goes from chaparral scrub forest to cliff overlooking the harbor, with the return walk uphill. To get to the monument from 14, take Rossmore Street southeast about two miles to Canon Street and turn right. Continue one mile to the fork at Catalina Boulevard, and follow it to the monument. Free, except for a parking fee. 722-3821.

Plant Outing, Oshawa Team offers one-hour plant walks in Balboa Park every Saturday. A guided horticultural walk will lead the "tree walk" on February 17 at 10 a.m. Meet at the Botanical Building. Free.

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READER'S GUIDE TO LOCAL EVENTS

Ceanothus, or wild lilac, begins its annual blooming cycle this month. Before month's end, virtually every chaparral-covered canyon and hillside along the coastal strip should exhibit blue or white-flowering specimens. The ceanothus bloom works its way upward, usually reaching Ramona and Alpine by March, and the Palomar, Cuyamaca, and Laguna Mountains by April or May.

Panama Slough Birding. The Friends of Panama Slough will sponsor a bird walk at 1 p.m. on Saturday, February 17, starting at the southeast corner of Panama and West Point. Loma Boulevard in the Loma Rural area. Bring binoculars, if you have them. Native Indians are especially welcome. Rain cancels. Free. 234-4591.

In Search of Oshes. The Friends of the Wilderness Gardens will present a series of bird walks at the preserve beginning on Saturday, February 17. Birding expert Dave King will lead a nocturnal hike through the oak forest to find owls. Meet at the bridge next to the parking lot at 7:30 p.m. The Wilderness Gardens Preserve is located 45 miles north of San Diego on I-5, then 10 miles east on Route 5-76. There is a small fee for this program; call 749-8614.

Tree Heights can be easily measured this weekend if the sun shines. On (or within a few days of) Sunday, February 18, at (or within a few minutes of) noon, the sun is seen from San Diego County stands at an

altitude of 45 degrees above the horizon. Whenever that happens, the length of a shadow cast by a vertical tree trunk on a horizontal surface equals the length of the tree trunk. Even if you don't have a measuring tape, you can use your own foot to measure the distance by stepping it out (the length of an average adult male's shoe is about one foot).

Venue, Mass, and Saturn remain low in the southwestern sky just before dawn this week. These three planets are joined by the evening crescent moon on Wednesday and Thursday mornings, February 21 and 22.

DANCE

"Winter Repertoire." California Ballet offers its next dance concert on Friday, February 16, and Saturday, February 17, at the East County Performing Arts Center. The program will feature Concerto Ballets (music by Bach, choreography by Balanchine),

Western Overture, and Ramonda Variations. Performances are scheduled for 8 p.m. on Friday and Saturday, with an additional 1:30 p.m. matinee on Saturday. The center is located at 210 East Main Street, El Cajon. For ticket information, call 236-5411 or 278-0497.

Dance Recital. The opening of Calif Japans, located in La Jolla's new American complex, will be marked by a recital at 8 p.m. on Friday, February 16, for the Santa Performance Gallery. Pivotal performance artist Holly Hughes will be featured in her new work-in-progress, "Lovers' Eyes," "Pieris of Praline" (a tale from the viewpoint of a Red Lobster waiter), and "The Blue Room" (a tale from the viewpoint of a Red Lobster waiter).

Also scheduled to perform is saxophonist Trapp Simpson. A sampling of the restaurant's fare will be provided. Calif Japans is located at 8800 University Lane, between La Jolla Village Drive and I-5. For ticket information, call 235-4466.

Dance College. The top performing levels of the San Diego Park and Recreation dance program will present

rap, jazz, ballroom, and lyrical dance in the Casa del Prado Theatre, Balboa Park, this weekend. Performances are scheduled Friday, February 16, and Saturday, February 17, at 10:30 p.m. Tickets are \$10. For ticket information, call 236-5411.

Rock Hop. The Lemon Grove Recreation Department will present a "50s dance for all ages" on Friday, February 16. The dance takes place from 6:30 p.m. to 9:30 p.m. at the center on 3111 School Lane, Lemon Grove. A few doors prize, and refreshments will be served. For ticket information, call 484-5000.

Mountain "Clapping." Dance, clapping is known for the taps worn on the shoes and the elaborate music that's played. The Raylin Clappers host an evening of road clapping every Sunday evening in the Balboa Park Club, Balboa Park, from 6 p.m. to 9 p.m. A cover is used, similar to the caller in square dance, and the dancers include circle, line, and mountain figure dances (like line square dance). For ticket information, call 274-0205. Spectating is free.

FILM

Festival of Animation. The 11th annual screening of the best in animated short films from around the world returns to the La Jolla Museum of Contemporary Art, Sherwood Auditorium, 100 Prospect Street, La Jolla. Seventeen animated films will screen at each performance. This week, "Meet the Artist" continues with John Lasseter, who won an Academy Award for "Toy Story" last year. Lasseter will attend screenings on Friday, February 16, and Saturday, February 17. Showtimes this week are:

Friday, February 16, and Saturday, February 17, at 2 p.m. and 4:30 p.m.; Sunday, February 18, at 2 p.m. and 4:30 p.m.; Tuesday, February 20, at 2 p.m. and 4:30 p.m. For ticket information, call 516-8274. Nights-of-show only, call 414-2394. For group rates, call 493-8727.

Political Film Series. UCSD's Committee for World Democracy sponsors this series, continuing on Friday, February 16, with "Bliss." Loving stories of lesbian sexuality told of two short films. Also screening is "Samsa," the coming-of-age story of a young Argentine lesbian, and "The Best Interest of Children," exploring the struggle for child custody by Indian parents. The film series is in the Third Lecture Hall, room 107, at 7 p.m. Free. For information about the films, call 534-4873. For campus directions, call 534-3362.

"Don Juan." The 1926 classic will be shown as part of the San Diego Symphony's Nickelodeon Series on Saturday, February 17. The orchestra performs the score for the film, starring John Barrymore in the title role and Mary Astor as Adriana Della Vigna. A "words on music" look at

the movie and its music begins at 2 p.m., followed by the feature at 8 p.m. in Symphony Hall, 1245 Seventh Avenue. Showtimes. For ticket information, call 699-4205 or 278-0497.

"Legacy of Wings." The documentary film about Harold Pichman's time with American aviation history will be presented at 1:30 p.m. on Friday, February 16, in the La Costa Inn, 1000 Wilshire, 7755 M El Camino Real, Carlsbad. For information, call 434-2865.

"Afternoons" Series. The La Jolla Museum of Contemporary Art continues its program of afternoon events on Tuesday, February 20, with a portrait of Chris Glensberg. The film covers Glensberg's work from the early 1970s to the present, using rare footage and illustrations that offer insight into his artistic adventures. It screens in the museum's Sherwood Auditorium, 100 Prospect Street, La Jolla, at 2 p.m. For ticket information, call 494-0267.


International Style Film Festival. UCSD's 15th annual series opens Tuesday, February 20, with a "Hanging Woman's Tears." This time out, but

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READER'S GUIDE TO LOCAL EVENTS

and several more at the social hall of Both Toldos on Saturday, February 17, at 8 p.m. The program is located at 4087 6th Street, in East San Diego. For ticket information, call 463-0391.

Classical Music, the Concerto
Quartet will perform music from the Baroque to the Romantic periods at the Banquet on Sunday, February 17. Members of the quartet are Robert Williams, flute; Susan Barrett, oboe; Jennifer Nelson, cello; and Stefan Wolke, keyboard. They play at 8 p.m. in the book gallery, 3500 Fourth Avenue, Hillcrest. For ticket information, call 498-4031.

Trio Sonatas and Chamber
Concerts by Bach, Vivaldi, Telemann, Handel, and Quantz will be played by members of the Allegro Quartet on Sunday, February 18. The trio and contemporary chamber music performs in the San Diego Museum of Art's Banquet Room, Balboa Park, from 1 p.m. to 3 p.m. Free with museum admission. 232-7971.

Marigolds Jazz, the North County
Marigolds and Folk Club will hold a jam for Marigolds players with acoustic string instruments on Sunday, February 18. Open for all levels, the jam begins at 1 p.m. at the Telcel Foundation, 247 South Kalmia, Encinitas. Recruits' friends and children's workshop starts at 2 p.m. Free and open to the public. 743-1190 or 743-8471.

Open Concert, San Diego Civic
Organist Robert Thompson will play compositions by Wagner, Brahms, Liszt, and others at 2 p.m. on Sunday, February 18. Members of the quartet are Robert Williams, flute; Susan Barrett, oboe; Jennifer Nelson, cello; and Stefan Wolke, keyboard. They play at 8 p.m. in the book gallery, 3500 Fourth Avenue, Hillcrest. For ticket information, call 498-4031.

Classical Guitar Recital, the
Concerts of Guitar Guild will present Sergio and Oskar Assad in a recital on Sunday, February 18, 8 p.m., at the La Jolla Museum of Contemporary Art on Monday, February 19. The San Diego Chamber Orchestra concert at 8 p.m. also features harpist Maria Kiani Hsu, presenting Debussy's *Dances Sacral and Profane* with the orchestra's violin and piano. Mary Berninger playing Beethoven's *Concerto No. 1*. A *Seminar for Strings* by Swedish composer Dag Wern will complete the program. The museum is located at 200 Prospect Street, La Jolla. For ticket information, call 753-4462.

Violin and Piano Recital, the
works of composers Leo Janáček, Elliott Carter, Maurice Ravel, and Richard Strauss will be performed in an 8 p.m. recital in USC's Mandelbrot Center on Sunday, February 18. The featured pianist and violinist will be Daniel Koppelman and David Nisim, respectively. The concert is free and open to the public. 534-3123.

Musiconcert, the Chinese and
American String Quartet performs on Monday, February 19, 1 p.m., in the Orosi Hall's City Center room, 900 Broadway Circle, downtown. Members of the quartet are Jonathan Rice, violinist; Edmund Stein, violist;

Uyen Luu, viola, and Rudolph Stern, cello. The program will be the Mozart's *Quartet No. 1* in G Major and Dvorák's *Quartet in F Major*. Free at Imperial Drive and follow the signs to 4081 Carso Way. Free. 439-6991.

Chamber Orchestra Concert, for
and Voice Chaperone, husband and wife violin duo on the featured soloists in concert for two violins by Vivaldi and Malcom Arnold, to be performed in Sherman Auditorium at the La Jolla Museum of Contemporary Art on Monday, February 19. The San Diego Chamber Orchestra concert at 8 p.m. also features harpist Maria Kiani Hsu, presenting Debussy's *Dances Sacral and Profane* with the orchestra's violin and piano. Mary Berninger playing Beethoven's *Concerto No. 1*. A *Seminar for Strings* by Swedish composer Dag Wern will complete the program. The museum is located at 200 Prospect Street, La Jolla. For ticket information, call 753-4462.

"K. World of Music," the
Metropolitan Band Quartet performs on Monday, February 19, and Tuesday, February 20, at 8 p.m. in the

February 20, as part of Conquest College's music series. A 7 p.m. lecture precedes the concert at 8:30 p.m. in the East County Performing Arts Center, 210 East Main Street, El Cajon. For ticket information, call 440-2272.

Thompson Recital, the
downstream literary Chamber Music Series continues with Thompson's *Heather* Bachman on Tuesday, February 20, 7:30 p.m., in the third floor auditorium, 420 E. Street, downtown. Free. 234-6772.

Folk Music, Solvay
San Antonio performs from his repertoire of collected songs and stories at the Progressive Stage Company, 433 G Street, downtown. Sharing the bill will be Jim and Thomas Hunter, offering a blend of traditional, contemporary and original acoustic music. The concert starts at 8 p.m. on Tuesday, February 20. For ticket information, call 234-6063.

Choral Music, the Metropolitan
Band, a group of eight singers from Coast Britain, present a program of choral and vocal music on Sunday, February 20, at 8 p.m. in the Garden Chapel of Point Loma Nazarene College. Their specialty is close harmony, with a repertoire that

includes Renaissance classics, Gershwin and Bartok songs, and pop tunes. The college is located at 5000 Lombard Drive, Point Loma. For ticket information, call 221-2344.

"Living Composer Fest," a
three-day series of concerts organized by the New Music Forum, an organization of USC composers, will take place from Thursday, February 22, through Saturday, February 24. The series will feature Australian composer Keith Humble performing Robert Lina's *First piano piece*. Kase Mischak's *First piano piece* and three performers, and several works by John Stinson, including "Lapse" for electric guitar. Several pieces in the series contain theatrical and improvisational elements. All concerts begin at 8 p.m. in the Garden Chapel, with a reception following each performance. Free. 234-6435.

"Inside and Outside the San Diego
Homes: Confessions of a Magazine Editor in the Land of the Brave" is the title of a talk given by Peter Jones, editor of San Diego Home and Garden on Sunday, February 27. Friends of San Diego Architecture present Jones at 9:30 a.m. at the New

8 p.m. March, where will explore the fundamental premises in our society, will speak in the Garden Chapel on the Third College Campus. For ticket information, call 534-2521.

"Spirit of the Baroque" for the
recital given by the Logan Heights Family Music Center, pianists will discuss how the Baroque community will be affected by the 1990 census. Performers include members of the census bureau and representatives from MALLIEP (Mexican American Legal Defense and Educational Fund), San Diego's Legal Aid Society, and Friends of Immigrant Workers. Channel 39 newscaster Bob Lawrence is the emcee. The luncheon begins at 1 p.m. on Friday, February 16, at 1809 National Avenue, Logan Heights. Tickets are available at the door, and the program is open to the public. For ticket information, call 232-1593.

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Homes: Confessions of a Magazine Editor in the Land of the Brave" is the title of a talk given by Peter Jones, editor of San Diego Home and Garden on Sunday, February 27. Friends of San Diego Architecture present Jones at 9:30 a.m. at the New

School of Architecture, 1249 F Street, downtown. Parking is available at 1th and G Street. A donation is requested. 287-0200 or 234-4500. Admission is free, but reservations are requested. 231-6677.

"Future Perfect/Present Tense,"
this lecture series, sponsored by the La Jolla Museum of Contemporary Art, address issues and developments in the art world during the past decade. On February 21, at 1:30 p.m., New York-based sculptor Hildebrandt will speak about her work in the museum's Case Room, 300 Prospect Street, La Jolla. For ticket information, call 454-5472.

Browning Society Meeting, the
literary group meets on Sunday, February 18, 2:30 p.m., in the lounge of St. Paul's Manor, 2635 Second Avenue, downtown. Dr. Wm. D. Lovingshire will read the life and writing of William S. Browning. One of the most widely read writers of religious verse in his time. For more information, call 234-7163. The program is open to the public.

"Batory at the Museum," the
San Diego Flood Society will hold a meeting and program, open to the public, on Tuesday, February 20. Geoffrey Lewis, lecture department chairman at the National History Museum, will speak at 6:45 p.m. in room 102 of the Casa del Prado building, Balboa Park. For ticket information, call 232-7163.

Opera Preview, these
lectures are designed to enhance audience enjoyment by providing background information, through recordings and discussion, on upcoming opera productions. On Wednesday, February 21, at 1 p.m., *Don Quixote* by Georges Bizet's *Don Quixote* will be presented. On Thursday, February 22, at 1 p.m., *Don Quixote* by Georges Bizet's *Don Quixote* will be presented. On Friday, February 23, at 1 p.m., *Don Quixote* by Georges Bizet's *Don Quixote* will be presented. On Saturday, February 24, at 1 p.m., *Don Quixote* by Georges Bizet's *Don Quixote* will be presented. On Sunday, February 25, at 1 p.m., *Don Quixote* by Georges Bizet's *Don Quixote* will be presented. On Monday, February 26, at 1 p.m., *Don Quixote* by Georges Bizet's *Don Quixote* will be presented. On Tuesday, February 27, at 1 p.m., *Don Quixote* by Georges Bizet's *Don Quixote* will be presented. On Wednesday, February 28, at 1 p.m., *Don Quixote* by Georges Bizet's *Don Quixote* will be presented. 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On Saturday, September 14, at 1 p.m., *Don Quixote* by Georges Bizet's *Don Quixote* will be presented. On Sunday, September 15, at 1 p.m., *Don Quixote* by Georges Bizet's *Don Quixote* will be presented. On Monday, September 16, at 1 p.m., *Don Quixote* by Georges Bizet's *Don Quixote* will be presented. On Tuesday, September 17, at 1 p.m., *Don Quixote* by Georges Bizet's

READER'S GUIDE TO LOCAL EVENTS

take place on Wednesday, February 22, 7:30 p.m., in room 11A of the Chancellor's Complex on the UCSD campus. 224-5664 or 452-8887.

White-Water River Rafting. Adventure 10 offers a slide-illustrated lecture featuring rafting experts from Whittier Canyon and High Desert Adventures. Experts from both companies will be on hand to discuss plans planned down streamers including the Kern, the North Fork, and the San Joaquin. The program takes place at the Mission Valley store, 4620 Alameda Canyon Road (Mission Center at 148) on Wednesday, February 22, at 7:30 p.m. Free. 283-2374.

Recycling Fund Discussion. The San Diego Junior Chamber of Commerce and "I Love a Clean San Diego" will host a program entitled "The Packaging Dilemma - Your Choice at the Checkout." The

discussion addresses the packaging problem and "no take in recycling and solid-waste disposal. Participants include supervisor Susan Golding, Barbara Hammer of the Santa Clara, a representative from Big Bear markets, Guy Smith of San Diego Recycling, and the editor of The Environmental Business Journal. Chaired by Bill Griffith, moderator of local radio, will host Thursday, February 22, at 6:15 p.m., at the Casa Real facility at 5001. Free and open to the public. For more information and complimentary parking passes, call 236-1777.

"Pricing Your Work," artist Michael Whelan offers this lecture near Thursday, February 22, from 7 p.m. to 8 p.m., in the gallery of the San Diego Art Institute, Balboa Park. Free. 234-5996.

Candidate's Forum. The recent election of Lucie Killea to the state senate has prompted three Democrats and two Republicans to announce their candidacy for a bid to complete her unfinished term. The candidates for the 7th assembly district will speak next Thursday, February 22, 7 p.m., at the North Park Adult Center, 2710 Howard Avenue, in North Park. They are Mike Coughlin (D), former city councilman; Jeff Morrison (R), former state assemblyman; Gloria McCall, Howard Warren (D), deputy attorney general; Ryan Gregorio (D), attorney; and Ben Ramon-Ward (R), health insurance broker. For information, call 563-7886 or 281-0463.

"Earth Day" Series. The USD Earth Day Coalition presents a 14-part regular series addressing local, national, and global environmental issues. Next Thursday, February 22, a panel discussion will look at "United States and Mexico: Shared Environmental Border Problems." Panelists include representatives from USD's School of Law, local and Mexican attorneys, and environmental scientists from both countries. The lecture will be held in Double Hall, Salvoan Lecture Hall, from 7 p.m. to 8:30 p.m. The university is located in Linda Vista. Free. For more information, call 260-4600/42675.

"Exploring the Grand Canyon - from Rim-to-Rim to River Back," John Caffery shares stories and slides from his back-packing adventures in the Grand Canyon at REI's next event. Caffery has traveled between the north and south rims, exploring the canyon's extremes from desert to raging river. He presents his program next Thursday, February 22, at 7 p.m. in the clinic room of the North Fork store, 3229 University Avenue. Free. 295-7700.

IN PERSON
Comedy. John Johansson headlines tonight, Thursday, February 22, through Sunday, February 25. He'll be in the opening act. Jeff Mills does the main act. Monday Night Live on February 19 features Randy Kagan and Mark Ruffalo. On Tuesday, February 20, Larry Miller takes the

stage, backed by Al Carlson, Jr., and Mark Brail, through February 25. Showtimes at the Regency are Sunday through Wednesday, 8:30 p.m.; Thursday and Friday, 8:30 p.m.; and Saturday, 8 p.m., and Sunday, 8:30 p.m. and Monday at 8:30 p.m. The Regency is located at 435 Carmel Avenue, Pacific Beach. For reservations and ticket information, call 483-4530.

Mon Comedies. North County's Comedy Vite nightclub features Mark Sobush, Scott Henry, and Ted tonight, Thursday, February 22, through Sunday, February 25. The club launches its first annual night on Monday, February 19. There's a series of singing comedians will compete before a panel of celebrity judges. Those interested in performing, call 257-2177 after 5 p.m. The show starts at 8 p.m. On Tuesday, February 20, it's a movie-time scene with Cable Kyles hosting a comedy showcase. Opening Wednesday, February 21, Kevin Jones, Leslie Noren, and Elaine Allman. Showtimes are Wednesday, Thursday, and Sunday, 8:30 p.m.; Friday and Saturday, 8 p.m. and 10 p.m. The club is located at 2138 El Camino Real, suite 124, in Oceanview. For ticket information or schedule updates, call 772-2177.

And More Still. The Comedy line at the Bahia Pacific Hotel features Sheila Ray tonight, Thursday, February 22, through Sunday, February 25. She'll be in the opening act. Jeff Mills does the main act. Monday Night Live on February 19 features Randy Kagan and Mark Ruffalo. On Tuesday, February 20, Larry Miller takes the

stage, backed by Al Carlson, Jr., and Mark Brail, through February 25. Showtimes at the Regency are Sunday through Wednesday, 8:30 p.m.; Thursday and Friday, 8:30 p.m.; and Saturday, 8 p.m., and Sunday, 8:30 p.m. and Monday at 8:30 p.m. The Regency is located at 435 Carmel Avenue, Pacific Beach. For reservations and ticket information, call 483-4530.

Post-Event Readings. Local poet Every Quent reads from her work. Eugene (or after sunset), followed by a guest ending, beginning at 2:30 p.m. on Sunday, February 21, at the Fine Performance Gallery, 447 Fifth Avenue, downtown. For more information or sign-ups, call 415-6471.

"The Life and Works of Charles Baudelaire," poet and musician Arthur Johnson begins a three-part series at Wicks and Music, concentrating on a poem of "tradition and prophecy." On Sunday, February 23, at 3 p.m., Johnson presents a synthesis of Baudelaire, from internal controversy to external correspondence. The book gallery is at 3005 Broadway Avenue, Hillcrest. For ticket information, call 298-4011.

Poetry Reading. In observance of Black History Month, the Villa Montezuma will host a reading by the African-American writers and artists of San Diego. The theme is "San Diego's Black Heritage." The event will be at the Villa Montezuma, 1000 La Jolla Village Drive, La Jolla. Free. 524-3881.

Author Talk. John Lawrence will discuss his newly published book, *East West Syndrome: Towards a Global Synergy*, at 7:30 p.m. on Wednesday, February 21, at the La Crosse branch library, 1750-M El Camino Real, Carlsbad. Free. 434-3881.

"Sounds of San Diego," a poetry and song performance by Don Cardale will highlight the East humanism discussion group of the First Unitarian Church, 400 East Street, Hillcrest. A 6:15 p.m. potluck precedes the program at 7:30 p.m. on Sunday, February 23. A reception follows. Open to the public with a donation requested. 212-9477.

Malibu Performance. Jackson Mac Low, experimental poet and poetry performer, presents various works at 8 p.m. on Sunday, February 22, at the UCSD Center for Music Experiment, 1000 La Jolla Village Drive, La Jolla. Free. 524-3881.

Radio & TV
"American Graphic." George Lucas' work with this nostalgic comedy set in Northern California circa 1962. With a cast that would open star Ben Hur. Harmon, Ford, a very young Richard Dreyfuss, it's worth watching again, just for one cruise.

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Electronic Music is still alive on San Diego radio, despite the passing of KFBZ. Space Radio program. Check our Electronic Music from 12 p.m. to midnight on Sunday on KSJFM. UCSD students underground music station. The subculture station is found at 95.7 FM on Cox and Southwestern Cable now need an FM hookup, available from cable companies or electronic music.

Grammy Awards. don't let the recent spate of awards show - the American Music Awards, MTV Music Awards, Hall of Fame Awards, the Golden Globes - stop you from tuning in to the 1990 Annual Grammy Awards. The music industry's Oscar is on KTVB Channel 8 on Wednesday, February 21.

Center on the Alkali Flat campus. For ticket info, call 260-4603. On Friday, February 16, at 8 p.m., the UCSD Tennis team vs. California State University San Bernardino in Tennis. Call 260-4603 or 260-4604. The A-100 play Colorado State at 7:30 p.m. on Sunday, February 18, 7:30 p.m., at the San Diego Sports Arena. For ticket information, call 260-1738 or 224-4175.

Marathon Relay. Community Care Network will sponsor the first San Diego relay race, based on a century-old Japanese system. It employed a network of four messengers who developed disciplined teamwork and endurance to deliver important messages. The relay on Saturday, February 17, takes place in UCSD's Altos Sports training center. Runners in 11 divisions will traverse a course through the campus, with five team members each running 5.2 miles for a total of 24 miles. Other features include a wheelchair marathon, a

Men's College Basketball. USD plays UNB (San Francisco) tonight, Thursday, February 15, at the Sports

SPORTS
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READER'S GUIDE TO LOCAL EVENTS

"The Lego Exhibit," an original collection of photos taken from July 1993 to February 1995 will be shown at Arnie Studio, 4500 Morena Boulevard, Suite 1201 in the Rose Canyon Business Park. The exhibit opens today, Thursday, February 15, 4 p.m. to 8 p.m., and continues Friday, February 16, from 4 p.m. to 10 p.m., and Saturday, February 17, 9 a.m. to 5 p.m. 450-5800.

"Theater Architecture: A Sustainable Exhibit," Museum in Architecture and the San Diego Chapter of the AIA will host an opening reception for this exhibit, showcasing the work of artists in the field of architecture and design. The reception will be held on Friday, February 16, 6:30 p.m. to 9 p.m., in Symphony Tower's 12th floor sky lobby, 201 B Street, downtown. A clinical flute duo will be performed, along with announcements of scholarship recipients. The exhibit remains on view through February 21, with viewing hours from 9 a.m. to 6 p.m. Call 262-4216 for information and reservations.

"Disorientation," paintings, works on paper, and graphic work by Mexican artist Fernando Portantiero opens with a reception for the artist on Friday, February 16, from 7 p.m. to 9 p.m., at the Inlandia Gallery, 7393 Fay Avenue, La Jolla. The show remains through March 21. Viewing hours are Tuesday through Sunday, 10 a.m. to 6 p.m. 456-7922.

"Tunk," an exhibit of large-scale works by Mike Steyer, Mary Mockler, and Berry Steyer will be held at Options/The Alternative

Galleries, 744 G Street, Suite 102, downtown. The show opens with an artist's reception on Friday, February 16, from 6 p.m. to 8 p.m., continues through March 9. Viewing hours are Wednesday through Friday, 1 p.m. to 5 p.m., Saturday 11 a.m. to 5 p.m. 239-5511.

"Obsessive Dimensions," the Schuchman Gallery presents works by local artist Ty Bennett, opening with a reception on Friday, February 16, from 6 p.m. to 9 p.m. The artist's subconscious thoughts will accompany paintings and sculpture. The gallery is located at 529 Market Street, Suite 4A, downtown. It will be open for the reception during the day.

"Dance," a show of drawings by six artists will be presented at the Southwestern College Art Gallery. The works exhibited range in size and format from sketchbook size to a viewer participation work. Artists include Corn Boud, Michael Cunningham, Maylene Nadelman, Peggy O'Leary, Victor Salvemini, and Al Seaton. "Dance" opens on Friday, February 16, on the Chula Vista campus, 900 Oak Lake Road. A reception is set for next Thursday, February 22, from 6 p.m. to 8 p.m. Viewing hours are Tuesday to Friday, 9 a.m. to 5 p.m., and Wednesday through Thursday evenings from 6 p.m. to 9 p.m. 450-0160.

"Rags and Riches," the Signature Gallery, located at 3691 Fifth Avenue, downtown, will show glass, jewelry, lamps, vessels, sculpture, screen, plane, ornaments, and decorations by noted artists in its current exhibit. It opens with a preview reception on Saturday, February 17, from 2 p.m. to 7 p.m., and continues through March 11. Tuesday through Saturday, 11 a.m. to 6 p.m. Artists include include Chapman, Hawthorne, Blooming, Felix, Lane, Blagden, Wierck, Seaton, Samartino, Kaper, and Cole. 277-0435.

Fiber Art, Post-Millennium and Gallery will exhibit recent work by 21 California fiber artists at the Tinetti restaurant, 897 First Street. Theaters, weaving, silk painting, weaving, bookers, sculpture, and paper.

feeling, and paper will be featured. A reception is scheduled for Sunday, February 18, and the show remains through April 22. Viewing hours are 11 a.m. to 9 p.m. Monday through Friday, 9 a.m. to 7 p.m. Saturday and Sunday. Wednesday evening is encouraged during business hours. 942-5332.

"Art to End All Wars: Poems from World War II," Palomar College's Bohm Gallery will present a display of 20 authentic World War I poems along with books about their authors. Poets by American artists Howard Chandler Christy, Charles Dana Gibson, and Fred Spear are featured, depicting soldiers, women, children, and political leaders of the day. The poems remain on display through February 23. The Bohm Gallery is located on the college's San Marcos campus, at 140 West Mission Road, San Marcos. Viewing hours are Tuesday, 10 a.m. to 4 p.m.; Wednesday and Thursday, 10 a.m. to 7 p.m.; Friday, 10 a.m. to 2 p.m.; and Saturday, 10 a.m. to 4 p.m. 344-1550 x3304.

Abstract/Impressionist Artists, Grinnell College's Hyde Gallery will feature a group exhibition of contemporary art by African-American artists from Southern California. The show was organized in celebration of Black History Month and continues through February 23. The gallery is located in the north end of campus, 6800 Grinnell College Drive, El Cajon. Viewing hours are 10 a.m. to 2 p.m. Tuesday through Thursday, 465-7700.

"Mad Menagerie," the Shadi Gallery presents a sculpture and painting exhibit by two local artists, Stephanie Buckell and Rosalyn "Rex" Yana. Buckell is a sculptor who works with expanded metal, canvas, and fabric; Yana uses landscapes and religious subject matter in his paintings. The show remains through February 24. Gallery hours are Friday and Saturday, noon to 4 p.m. 235-8466.

"De Musica," an exhibition of works by talented California musicians is on display at the Baudette Galleries, 820 Prospect Street, La Jolla, through February 24. The show details the development of the artist's work on paper and his most sculpture. Viewing

hours 10 a.m. to 6 p.m. Tuesday through Saturday, at 833 Prospect Street, La Jolla. 534-3681.

"A Tribute to the Art of John Lennon," an exhibition of the late John Lennon will be presented by CWF the Record and the Pacific Edge Gallery at the second store's new location, 3805 Fifth Avenue, Hillcrest. The show features more than 40 lithographs, etchings, and serigraphs, including one poem signed by Lennon in 1970. It continues through the end of the month. For information, call 263-0507 or 298-4755.

Contemporary Women Artists, the Art de Jour Gallery, in La Jolla, presents local women artists in its February show: Claudia Fisher (quarries and cut paper), Frances Chana (mixed media), and N.C. Henderson (dimensional wall sculpture). Opening hours are Friday and Saturday, noon to 5 p.m. An informal discussion with the artist is scheduled for Saturday, February 17, at 2 p.m. The gallery is located one mile north of the Annapolis station at 2400 Kanner Boulevard, downtown. 232-5504.

"Vietnam Veterans Memorial," photography by Bill Lopez will be displayed at UCSD's Price Center gallery, A-11 through March 11. Viewing hours are 10 a.m. to 6 p.m. on Saturday and Sundays. 534-2562.

Two Artists, will sculpture of can be seen by Tim Driscoll and photography by Ron Williams will be featured in an exhibition at Roger Onghia, 3605 Ray Street, Newport Park, through March 3. Viewing hours are Tuesday through Friday, 10 a.m. to 5:30 p.m.; Saturday 10 a.m. to 2 p.m.; Sunday 10 a.m. to 2 p.m. 298-8929.

"Ancient Values," the Ottens Gallery presents an exhibit of Indonesian tribal art, including masks, ritual objects, textiles, and sculpture from Burmes, Sulawesi, and the remote islands of Indonesia. The show remains through March 3. Viewing hours are Thursday through Saturday 11 a.m. to 5 p.m. 696-0803.

"Midwinter Award Show," the San Diego Art Institute's fifth annual award show will be judged by San Diego Union art critic Robert L. Ponce. The exhibition features a variety of two- and three-dimensional works by area artists. It will hang through March 4 at the museum, located in Balboa Park across from the

Old Globe Theatre. Viewing hours are 9 a.m. to 5 p.m. Monday through Saturday, and 12:30 p.m. to 5 p.m. Sunday. 234-0446.

"Out of Africa," the International Gallery will have an exhibit of figurative sculpture and ceramic from native cultures in Africa. The collection includes objects of mud, metal, and implements used in daily living. The show remains through March 4 at the gallery, 640 G Street, downtown. Viewing hours are 10 a.m. to 6 p.m. Monday through Saturday, 11:30 a.m. to 5 p.m. Sunday. 532-8235.

JOINT PUBLICATION The Lemon Theatre is hosting a New York singing production of the popular tribute to Thomas "Pat" Walter (1904-1943), which was a Tony Award-winning musical of 1978. The cast, many of whom have appeared in the original production, is a top-notch musical.

perform such numbers as "The John is Jumpin'" "How Ya Boin'?" "You Pore, Too Big" "Honeydew Rose," and the title song. Richard Maltby, Jr., who conceived and directed the original Broadway production, has directed, and Arthur Faria, original choreographer, has reprised his work here. After appearing at the Lemon Stage, the production will perform an extended engagement in Tokyo. (S) Lemon Stage, 79 Harbor Park, downtown, through March 4. Tuesday through Saturday at 8:00 p.m.; Sunday at 7:00 p.m. Matinee Saturday and Sunday at 4:00 p.m. For information call 235-8025.

"Way Confronting the Remains of Crashing for a Flat Earth," a conception show by Cecilia Oertzen, will be shown at the Centro Cultural de la Raza in Balboa Park. The show consists of recent work and is organized in the form of installation; it remains at the center, located in Balboa Park's Pepper Court, 2004 Park Boulevard, through March 11. Viewing hours are noon to 5 p.m. Wednesday through Sunday. 234-6135.

Painting and Sculpture, sculpture work by two San Diego artists, Gail Roberts and Miriam Avner, will be shown at the Centro Cultural de la Raza in Balboa Park. The show is organized in the form of installation; it remains at the center, located in Balboa Park's Pepper Court, 2004 Park Boulevard, through March 11. Viewing hours are noon to 5 p.m. Wednesday through Sunday. 234-6135.

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READER'S GUIDE TO THE THEATER

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

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BROADWAY ROUND The Gateway Theatre Company opens its tenth season with the conclusion of Neil Simon's autobiographical trilogy of plays. Eugene Morris, now 23, attempts to break into show business with his brother Stanley. Larry Arick, guest director from New York, has directed. Nick Field is the scenic designer, James Booth the costume designer. Linda Montgomery the lighting designer, and Michael Shapiro the sound designer. James Jones plays Eugene. (S) Gateway Theatre Company.

MAHON COMMUNITARIAN THEATRE Wednesday, February 21, through April 1. Tuesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

COMPANY For the second production of its ninth season, the La Jolla Stage Company is presenting this 1979 "unconquered" musical — music and lyrics by Stephen Sondheim, book by George Furth. Marriage is the musical's theme, as five married couples wait to see a bachelor married. Robert and ASAF, Walter Stewart has directed. An Arnie Raker is the musical director. Ray Trail the scenic designer, and Anne Armitage the costume designer. (S) La Jolla Stage Company, Parker Community Auditorium, 750 Nautilus Street, La Jolla, Friday, February 16, through March 4. Friday and Saturday (and Thursday, February 22) at 8:00 p.m. Matinee Saturday, February 24, and Sunday, March 4, at 2:00 p.m.

THE FAIRYTALES In recognition of the musical's upcoming 34th birthday, the International Musical Theatre Company of U.S. is presenting Tom Jones and Harvey Schmidt's durable musical about two young lovers who, aided by a daring stranger, must secretly rescue a garden and defeat their father's disapproval. Jack Offord has directed. Robert Smith is scenic designer. B.Y.A.

FIDDLER ON THE ROOF The Lawrence Wells Theatre is staging the popular 1964 musical — music by Jerry Block, lyrics by Sheldon Harnick, book by Joseph Stein — based on stories by Sholem Aleichem. Including "Fiddler's Daughter," Mark Stevens has directed. Ron Vennart is the choreographer, and Jerry Fench the musical director. Songs include "Fiddler," "Hachmelech," "Machmelech," "If I Were a Rich Man," and "Sunrise, Sunset." The Lawrence Wells Theatre offers an optional buffet with both meats and seafood.

FORECAST The Bowery Theatre is hosting this musical tribute to Elizabeth Taylor, produced by a collective of SDSU students and recent graduates. The show, the play takes place in a devious

studio field owned by a lone woman who has survived a global apocalypse. An editorial, crash-lands, and the two straggle to find oceanic ground and a new sense of self. Denise Reed has directed. David Gordon and Rick Ellis, Jon Allen is the production designer. (S) Ingotage Playhouse, Tule, February 25, through March 14. Tuesday and Wednesday at 8:00 p.m. For information call 232-4088.

THE GRANNY In this Agatha Christie comedy by Roberto M. Costa, it takes the audience and Norma's family a while to realize that she is quite other than a sweet, 100-year-old house lady who has come to Buena Vista to play out her song in her last moments. The show is a musical about a woman's life.

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UCSD
8 p.m. Feb. 24 with the
UCSD Jazz Ensemble
Benefit concert for UCSD
Contemporary Music Arts
Scholarship Fund
Concert Patron \$100 - \$340-6870
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Experience "The Perfect Party"
A contemporary comedy by A.R. Gurney
presented by the San Diego Actors Theatre
Place: Elizabeth North Theatre
547 Fourth Avenue
Downtown San Diego
Dates: February 2 through 25
Times: Wednesdays 8:00 P.M. \$12.00
Thursdays 8:00 P.M. \$12.00
Fridays 8:00 P.M. \$15.00
Saturdays 8:00 P.M. \$15.00
Sundays 7:00 P.M. \$12.00
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- Bill Topp, S.D. Tribune
"St. George's Theatre, major and most beautiful play yet"
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"Highly entertaining opera... unexpected twists."
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A satirical and terrifying look at genetic engineering and corporate America tomorrow.
"Dresher's music is a skilled, audacious blend of rock and roll and contemporary minimalism... provides the foundation for this remarkable piece."
San Francisco Chronicle
8 P.M.
Fri. Feb. 16
Sat. Feb. 17
Spreckels Theatre
121 Broadway
(Policies of admission parking)
Tickets start at \$10.
To order your seats call 278-TIXS. For information or group sales call 234-5853.
Funded in part by the James S. Copley Foundation, the City of San Diego, and COMED. Produced in cooperation with USD University Events.

Pieces of a Dream: Smokey's Sunday, February 25, 7:30 p.m. and 9:30 p.m., 28475 San Diego Mission Road, Mission Valley. 560-9060.

Cyclone Beach: Rins, Sunday, February 25, call for time, 4258 West Point Loma Boulevard, Loma Point. 225-8509.

Jahany Reno and the Sax Menace: Belly Up Tavern, Monday, February 26, 9 p.m., 141 South Cedros Avenue, Solana Beach. 489-9022.

"Jazz Live" featuring the Holly Hoffmann Quintet, with Harry Pickens, Gary LeFebvre, Gennar Biggs, and Denise Moore: San Diego City College Theatre, Tuesday, February 27, 8 p.m., C Street, between 13th and 15th Streets, downtown. 234-8952 or 234-4441.

Gary Richards: Backstage, Tuesday, February 27, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 569-8022 or 278-7333.

Nightly Sparrow and the Cardiff Band: Belly Up Tavern, Tuesday, February 27, 9:30 p.m., 141 South Cedros Avenue, Solana Beach. 489-9022.

Scott Marchion and Dave McKenna: Elan's, Wednesday, February 28, through Sunday, March 11, 8 p.m. and 10:30 p.m., Friday and Saturday, 9 p.m., 10 p.m., and midnight, Summer House Inn, 2953 La Jolla Village Drive, La Jolla. 439-5441.

Great White, the McHenry Schenker Group, and Havana Blade: California Theatre, Thursday, March 1, 8 p.m., 1122 Fourth Avenue, downtown. 278-7333.

Marshall: Backstage, Thursday, March 1, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 569-8022 or 278-7333.

Exposed: California Noblesse Fairgrounds, Friday, March 2, 2 p.m. and 9 p.m., Imperial Racetrack, North Imperial Avenue, El Centro, California. 355-1181.

RED STRIPE REGGAE NIGHT presents ROOTS REVIVAL '89



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Jan. 31-Feb. 18
SHOWTIMES:
Wed., Thurs., Sun., 8 p.m. & 10 p.m.
Fri. & Sat., 9 p.m., 10:30 p.m. & midnight

AWARD WINNING RESTAURANT

OF NOTE



RED RODNEY

There are few jazz veterans with as many motley, dramatic career twists, retreats, and returns as trumpeter **Red Rodney**. Throughout the early stages of his lengthy career, Rodney made many significant contributions to bands led by Claude Thornhill, Gene Krupa, Benny Carter, and most importantly, Charlie Parker (he and Parker recorded the classic "Swedish Schnapps" and "See" together). From the late '50s to the mid-'70s, he engaged in the classic jazz battles—drugs, the law, etc.—and faded in obscurity, relegating his talents to anonymous recording, or, at best, and combo sessions. After suffering a stroke in 1973, he began the slow rebuilding of a stilled career that had been virtually abandoned and forgotten.

He is now remembered as a bop crusader with a solid but not slavish preference for the music of such fellow trumpeters as Dizzy Gillespie, Kenny Dorham, and Fats Navarro. Rodney's journey will open a five-night engagement at Elario's on Wednesday.

STEPHEN ESMEDINA

THE NIGHTLY LOMA DRIVE, the Ozone Blue, and John Miller Harding Prior Center Inn, downtown, Friday, March 2, 8 p.m., 1700 campus, La Jolla. 534-4559.

Aerobics and Old Blue Sports Area, Friday, March 2, 8 p.m., 278-7333 or 224-4176.

The Walking Wounded: Cabab, Friday, March 2, 9 p.m., 2812 Ketter Boulevard. 294-9033.

Herbie's Herbie and the Presidents, Mr. 174, Tuesday, March 6, 8 and 10 p.m., 596 Broadway, El Centro. 482-9096.

Roger Zapp and Shirley Macdonald: Smokey's Sunday, March 18, 7:30 p.m. and 10:30 p.m., 38475 San Diego Mission Road, Mission Valley. 569-9060.

Warren Zevon: Backstage, Wednesday, March 21, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 569-8022 or 278-7333.

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Exotic: Igman, Friday, March 2, 10 p.m., Parlo Arango Shopping Center, Torrey, San California. 278-7333.

Baby's A.D.: Backstage, Saturday, March 3, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 569-8022 or 278-7333.

Elvis: Hiller's Spirit, Saturday, March 3, 9 p.m., 1130 Buena Avenue, Ray Park. 278-5993.

Harvey and 52nd Street: Super Village Casino, Sunday, March 4, 1 p.m., West Harbor Drive, downtown.

Hoak Thompson: Little Little 88 of Country, Sunday, March 4, 5 p.m. and 9:30 p.m., 680 West San Marcos Boulevard, San Marcos. 784-4220.

Baby's A.D.: Backstage, Sunday, March 4, 8 p.m., 4258 West Point Loma Boulevard, Loma Point. 225-8509.

Eric Burdon and Bobbie Kriger: Backstage, Sunday, March 4, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 569-8022 or 278-7333.

The Leaving Home: South of Samanthe, and Dandelion Cabab, Sunday, March 4, 9 p.m., 2812 Ketter Boulevard. 294-9033.

Nicholas Pava: Backstage, Sunday, March 4, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 569-8022 or 278-7333.

David Fritzel and Breakfast: Pava Louie Louie, Monday, March 5, 9 p.m., 5286 Hatterson Drive, La Mesa. 482-9033.

The Ties: California Theatre, Tuesday, March 6, 8 p.m., 1122 Fourth Avenue, downtown. 278-7333.

Rob Wells: Backstage, Tuesday, March 6, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 569-8022 or 278-7333.

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Linton Kovel Johnson, with Sister Bruce: and the Daniels Band: Belly Up Tavern, Tuesday, March 6, 9 p.m., 143 South Cedros Avenue, Solana Beach. 489-9022.

Eric Bogler: Harry Stone, Tuesday, March 6, 9 p.m., 7058 El Cajon Boulevard, college area. 462-2263.

Herbie's Herbie: California Noblesse Fairgrounds, Wednesday, March 7, 7 p.m., Imperial Racetrack, North Imperial Avenue, El Centro, California. 355-1181.

Peter Murphy and Kasper Cervantes: California Theatre, Wednesday, March 7, 8 p.m., 1122 Fourth Avenue, downtown. 278-7333.

Highway 101: California Noblesse Fairgrounds, Friday, March 9, 7 p.m., Imperial Racetrack, North Imperial Avenue, El Centro, California. 355-1181.

The Field Spirit: Saturday, March 10, 9 p.m., 1130 Buena Avenue, Ray Park. 278-5993.

The Sea Boys and Robert Vaughn and the Shadow: Saturday, March 10, 8 p.m., 4258 West Point Loma Boulevard, Loma Point. 225-8509.

Paddy: Belly Harry Stone, Tuesday, March 12, 9 p.m., 7058 El Cajon Boulevard, college area. 462-2263.

The Gangbusters: Monty's Den patio, Friday, March 16, noon, San Diego State University campus. 594-6822.

Delbert McClintock: Belly Up Tavern, Friday, March 16, 9 p.m., 143 South Cedros Avenue, Solana Beach. 489-9022.

El Ver: Tribute to Elde 68: Cabab, Friday, March 16, 9 p.m., 2812 Ketter Boulevard. 294-9033.

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Captain's Quarters, 1402 Rossmore Street, in the Upper H Hotel, downtown. 223-2323. Shows of Blues, Rock and Rhythm and Blues, Friday and Saturday. The **Baroque Cafe**, 799 Highway Center Court, Mission Valley 293-3903. The Legends, vintage rock and roll. 9 p.m., Thursday.

The French Cafe, 8623 Carroll Canyon Road, San Diego 544-4000. Alan Phillips and Pablo Mendez, jazz and soul songs performed on piano and violin. Wednesday and Thursday: Bart Torres, contemporary music, Friday and Saturday: David Beardsley, adult contemporary rock and roll. Sunday: **Courtesy Lounge/Bar** and **Sunday** **Hotel**, 500 Hotel Circle North, Mission Valley 293-7333. 6:30-11:00 p.m. valets 5-9 p.m., Monday through Friday. Debbie O'Connell, piano variety 10 p.m. to 2 a.m., Sunday.

Hickory Inn, 2940 Mission Road, Mira Mesa 594-0292. In the new piano variety singing music, Wednesday through Saturday.

Hickory Inn, 2940 Mission Road, Mira Mesa 594-0292. In the new piano variety singing music, Wednesday through Saturday.

Holiday Inn, 6230 Ave. Drive, Huntington Park, 544-4000. Rock and roll, Saturday evening.

Hotel Circle North, 2270 Hotel Circle North, Mission Valley 293-7333. The Classics, vintage rock and roll. Sunday through Saturday. The **Hotel Circle South**, 2940 Mission Valley 293-7333. The Classics, vintage rock and roll. Sunday through Saturday.

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The Library, 7459 Mission Gorge Road, Allied Gardens 593-0232. Bar, contemporary music, performed on guitar and accompanied with vocals. Sunday through Thursday: Ray and Lorie. Contemporary music, Friday and Saturday.

Marriott Hotel, 8755 Rio San Diego Drive, Mission Valley 490-2800. Chats Lounge. Sunday through Saturday. The **Marriott Hotel**, 8755 Rio San Diego Drive, Mission Valley 490-2800. Chats Lounge. Sunday through Saturday.

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Miss Miller Genuine Draft
Mini Skirt Competition

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THURSDAYS - BUST-A-BUCK - ANY DRINK \$1.00 ALL NIGHT -
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Feb. 22 - WIN \$500 CASH PRIZE FOR BEST HUMAN FLOAT!
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Tickets available at
ON THE RECORD and
The Sully Up Box Office
481-1022

Thursday, Feb. 15, 8:00 p.m.
Their LP "Pickin' On Nashville" in No. 4 with a
highlight on Billboard's country chart

THE KENTUCKY
HEADHUNTERS

and guests
THE SAVORY BROS. BAND

Friday, Feb. 16, 9:30 p.m.

PRIVATE
DOMAIN

Saturday, Feb. 17, 9:30 p.m.
DELANEY
BRAMLETT BAND
and guests
THE WOODPECKERS

\$1,000 REWARD for information leading to the recovery of a Female '64 black Stratoaster and a Fender
Twin Reverb amp stolen from the Sully Up on Friday, Jan. 5. Call Dave or Mike 481-5140

143 So. Cedros Ave., Solana Beach 481-5022

Billy
The Paladins

Sunday, Feb. 18, 9:00 p.m.
with guests
THE JUKE
LOGAN ALLSTARS

Monday, Feb. 19, 9:00 p.m.
Bad-ass, sixties soul
SHARKSKIN

Tuesday, Feb. 20, 9:30 p.m.
INTERNATIONAL
REGGAE
ALLSTARS

Please respect our neighbors.
Don't make unnecessary
noise when you leave.

Wednesday, Feb. 21, 9:00 p.m.
UCSD Inter-Fraternity Council presents
UCSD NIGHT
All UCSD students admitted free
NATIVE TONGUE

Thursday, Feb. 22, 9:30 p.m.
JACK MACK
AND THE
HEART ATTACK

Friday, Feb. 23, 9:00 p.m.
"Traveling Tour"
J.J. CALE

UPCOMING
Omar and the Howlers, March 3
Linton Kwezi Johnson
with Sister Breeze and the Dennis
Borell Band, March 6
Charlie Musselwhite, March 25
Michael Tomlinson, March 25
Alpha Blondy, April 3

THIS WEEK'S AFTERNOONS -
Chicago Six, Friday 5:30-8:00 p.m.
Chicago 15, Saturday 5:00-8:00 p.m.
Tami Thorne, Big Band Swing, Sunday 5:00-8:00 p.m.
Savory Bros. Band, Monday 6:30-9:30 p.m.
Tobias, Tuesday, Wednesday 6:00-8:30 p.m.

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LA HACIENDA
RESTAURANTE
AND CANTINA
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Tuesday-Saturday 8:30 p.m. till close
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Singer/Musicalist
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Judy Garland

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SAN FRANCISCO
CHRONICLE

"A truly incredible concert
and really a unique, like being
in George Hall with
Judy Garland. The entire
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delighted, and full of wonder."
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"Overwhelming."
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"One of the most astounding
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the detail work is amazing."
SAN FRANCISCO
CHRONICLE

"Hypnotic."
LOS ANGELES WEEKLY

"Every detail is exact. What
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wonderful, highly trained
instrument."
THE BOSTON HERALD

PREVIEW:
Tuesday, February 13, 10 p.m.

OPENING:
Wednesday, February 14, 10 p.m.

Tues., Wed., Thurs., in February
Dinner at 8 p.m., shows at 10 p.m.
Fridays & Saturdays in February.
Shows at 8 p.m.

Thursday, March 1,
Show at 10 p.m.

Friday & Saturday
March 2 & 3, shows at 8 p.m.

TICKETS
\$15.00 General Admission, \$20.00 Reserved Seating, \$40.00 Dinner & Show
Phone 491-0403 for ticket info.

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MUSIC VIDEOS
VIDEO SALES & RENTALS!

San Diego Reader February 15, 1990 3

Drewsy Magg's, 3800 University Avenue, Hillcrest, 204-4444. Bill and Ben, old-time jazz, swing, blues, and original music. Thursday: Golden Bough, traditional Irish and original music. Friday: Joe and Theresa Hines, Irish and original music. Saturday: Joe and Theresa Hines, Irish and original music. Sunday: Joe and Theresa Hines, Irish and original music.

Irish Pub, San Diego Marriott Hotel and Marina, 333 West Harbor Drive, San Diego, 234-2000. Irish music, Irish dance, Irish songs. Thursday: Joe and Theresa Hines, Irish and original music. Friday: Joe and Theresa Hines, Irish and original music. Saturday: Joe and Theresa Hines, Irish and original music. Sunday: Joe and Theresa Hines, Irish and original music.

The Range, 422 University Avenue, Hillcrest, 204-4444. Irish music, Irish dance, Irish songs. Thursday: Joe and Theresa Hines, Irish and original music. Friday: Joe and Theresa Hines, Irish and original music. Saturday: Joe and Theresa Hines, Irish and original music. Sunday: Joe and Theresa Hines, Irish and original music.

Express Caffe, 3801 Park Boulevard, North Park, 277-3504. Irish music, Irish dance, Irish songs. Thursday: Joe and Theresa Hines, Irish and original music. Friday: Joe and Theresa Hines, Irish and original music. Saturday: Joe and Theresa Hines, Irish and original music. Sunday: Joe and Theresa Hines, Irish and original music.

Pat O'Connell's, 1217 Pacific Highway, downtown, 234-6666. Irish music, Irish dance, Irish songs. Thursday: Joe and Theresa Hines, Irish and original music. Friday: Joe and Theresa Hines, Irish and original music. Saturday: Joe and Theresa Hines, Irish and original music. Sunday: Joe and Theresa Hines, Irish and original music.

Phoenician, 1600 Camino del Rio South, San Diego, 234-6666. Irish music, Irish dance, Irish songs. Thursday: Joe and Theresa Hines, Irish and original music. Friday: Joe and Theresa Hines, Irish and original music. Saturday: Joe and Theresa Hines, Irish and original music. Sunday: Joe and Theresa Hines, Irish and original music.

Phoenician, 1600 Camino del Rio South, San Diego, 234-6666. Irish music, Irish dance, Irish songs. Thursday: Joe and Theresa Hines, Irish and original music. Friday: Joe and Theresa Hines, Irish and original music. Saturday: Joe and Theresa Hines, Irish and original music. Sunday: Joe and Theresa Hines, Irish and original music.

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IT'S NEW ... SO BUY IT!

BIG BOYS - "Work Collector" (LP) - **THE WHITE ROPE** - "Back Full of Silver" - **RAVE-UPS** - "Chorus" - **OSBY OSBY** - "Just Say Okay" (LP) - **KATE BUSH** - "Personal World" (LP) - **FIN** - "Vigil in a Wilderness of Mirrors" (LP) - **RED HOT CHILE** - **PEPPERS** - "Hypnotic Groove" (LP) - **DEPECHE MODE** - "Enjoy the Silence" (LP) - **MISSION** - "Carved in Stone" (LP) - **JESUS** - **LIZARD** - "Chorus" (LP) - **PAUL McCARTNEY** - "Polo in the Sun" (LP) - **ADAM ANT** - "Maniacs & Physique" (LP) - **CRAMPS** - "Steen Guns With Machine Gun" (LP)

Oh yeah ... I almost forgot, we're gonna have ... **NIRVANA & TAD** (Sub-Pop artists) doing an **IN-STONE APPEARANCE** at our El Cajon Blvd. store Saturday, Feb. 17, between 1 and 3 p.m., hangin' out, signing records, and just being the way-cool dudes that they are!

See us first! **CASH PAID FOR ALBUMS, CASSETTES, 45s, VIDEOS, CDs**

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Hank Thompson Concert
Sunday, March 4
5:00 dinner/show \$16⁰⁰
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3 for 1 Strings

midnight, Sunday, Willie Fildt performs contemporary and classic music on the full concert grand piano, from 9 p.m. to 1:30 a.m. Monday through Saturday, and from 9 p.m. to 1:30 a.m. Sunday through Saturday.

Cabrera's Cello, 2025 Fifth Avenue, corner of Fifth and Olive, Hillcrest, 204-4444. Sunday: Craig Jones, Patty Thompson, and Joe Matthews, Broadway tunes, Friday: Sarah, Zander, and Dale Harmon, Irish and original music, Saturday: Elliot Lawrence, jazz vocalists, Wednesday.

The Golden Lane Tavern, 805 Fourth Avenue, downtown, 233-1232. The Road Hogs perform Irish and rock and roll music beginning at 8:30 p.m. Thursday through Saturday.

Headbanger, 4015 Wilshire Street, Old Town in the Heart of the Mission, 204-4444. Charlie Marie, contemporary, Friday and Saturday.

Holiday Inn, 1255 North Harbor Drive, at the Embarcadero, downtown, 232-3860. The Dave Scott Duo, jazz, 6:10 p.m. Sunday through Saturday in the lounge.

Horton Good Hall, 311 Island Avenue, downtown, 244-1888. Jack Hennessy jazz piano music, 5:30 p.m. Sunday through Saturday the full House Jazz Duo, jazz, 8:30 to 11:30 p.m., Friday and Saturday.

Hotel San Diego, 320 West Broadway Street, downtown, 234-5322. At Denny's, The Sugar Trio, jazz, Sunday through Saturday.

Hopalong, 1401 Mission Street, 234-5322. Sheryl Island Drive, Blue Stones, 224-3577. Island Drive, Blue Stones, 224-3577. Island Drive, Blue Stones, 224-3577.

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Tonight, Feb. 15
and every Thursday

ALL THE ABOVE

Friday & Saturday,
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Ocean Beach, California

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ROUGHNECK POSSIE

Friday

COMMON SENSE

Reggae

Saturday

CITIZEN X

Reggae

BLUES AMBASSADORS

2-4 pm

COMANCHE MOON

2-4 pm

ORIGINAL BAND NIGHT featuring
CLUB OF ROME, THE ECLIPSE, EMOTIONAL FRONT

Tuesday

ROUGHNECK POSSIE

Wednesday

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Thursday, February 15

Sunday, February 18

Sunday, February 25 - **PIECES OF A DREAM**
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Wednesday, March 21 - **MILLIE JACKSON**
Thursday, March 29 - **BOBBY BLUE BLAND**

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Withelson: *For
 The Sledge: For
 Dave Silverman: *Artwork*

**Center
 Top 40**
 Dale Gribble: *For
 Judy Ann: *See
 Bobby Army: *For
 Rick Bates: *For
 Brian Brown: *For
 Rose O'Day
 Randy Beacher:
 Doug Braggins:
 and *Me 3
 D Natomic: *For
 Sonoma
 Steve Brewer:
 Jerry Bushman:
 The Tiny Car:
 Chalk Rhythm:
 Norman Clifton:
 Landing
 The Rocky Col:
 Ray Corbin:
 Ray and Leslie:
 Curtis: *Marion
 David Dunder:
 and *For
 Freddie Lee:
 Delene N. *For
 Donaghe: *See
 The Elements:
 Son Diego: *For
 Ed Ellis and *For
 Larry
 Billy Walker: *For***************

[illegible]

getting Stone Three,
 '71 Goli, the Escape
 Back Restaurant
 Columbus St. Chair and
 Lady Glycerine
 the Escape
 Let Love Show, Doc's
 On Club
 you Maggie's
 the Escape
 E. Lee
 the B Street Band
 the Back Room
 Sherrill
 Margie
 Murphy & McDonalds
 George
 Joe Reynolds has
 any Politics
 member
 Lungs Louisa
 This Purple Gold
 the Escape

Plans Reminisce
 Rising Stars
 The Backways
 Village
 Beaul's The First
 Shirts To the Sea
 Second Invention
 Speddy
 Kelly Speddy
 Doc Travels
 Timeline, with
 the Escape
 The Verdict
 Stone
 Brian Williams
 Hilgert
 George Williams
 George

**Country
 Country**
 Breakers: Gold
 Northern Face
 California
 Chug Carrell and
 Hit of Country

[illegible][illegible][illegible]

East County

[illegible]

PERFORMERS

[illegible]

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Big Bands: *Old Pacific Beach Cafe*
Joey Blimey: *the Bachelors*
The Blonde Bruce Bands: *Edel Melons,*
Joey Murphy's
Boombay: *Mom's*
Delaney Bramlett: *Belly Up Tavern*
The Brother Young Bands: *Spirit*
Bunji Thump: *Spirit*
Harrold Hands: *the Cozbo*
B. Wyden: *Spirit*
Cinema: *Park Place, The Lovelife Mesa*

South Bay

The Country Bumpkins, 1862 Palm Avenue, Imperial Beach. 429-1161: Country, country, Wednesday through Saturday.

Dock's, 317 Third Avenue, Chula Vista. 422-1566: Jonathan Murray: contemporary and variety, Thursday through Saturday.

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 SATURDAY, FEBRUARY 17

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BLONDE BRUCE
BAND

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Music 7:30-11:30 pm nightly • Happy Hour 4:30-6:30 pm
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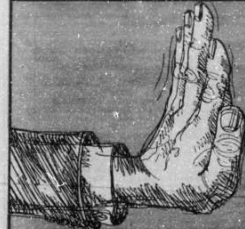
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