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SHORT-SIGHTED CITY BUDGET IMPERILS FUTURE - PAGE 5

Reader

A Raw, Wild, Reckless San Diego

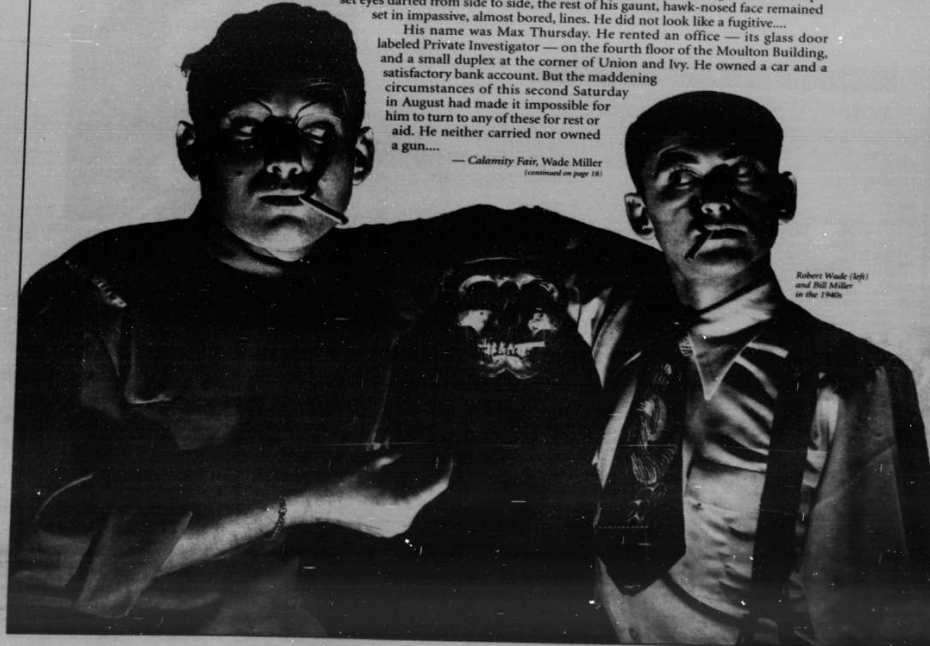
Wade Miller's Hard-Boiled Fiction

by John Brizzolara

The tall man stopped running as soon as he had crossed the hot asphalt of Front Street, and skidded into the cool maw of the Greyhound Bus Tunnel. With an effort, he forced his lean body to proceed at no more than a fast walk. Since no cry had been raised behind him, nobody paid him special attention. And although his blue, deep-set eyes darted from side to side, the rest of his gaunt, hawk-nosed face remained set in impassive, almost bored, lines. He did not look like a fugitive....

His name was Max Thursday. He rented an office — its glass door labeled Private Investigator — on the fourth floor of the Moulton Building, and a small duplex at the corner of Union and Ivy. He owned a car and a satisfactory bank account. But the maddening circumstances of this second Saturday in August had made it impossible for him to turn to any of these for rest or aid. He neither carried nor owned a gun....

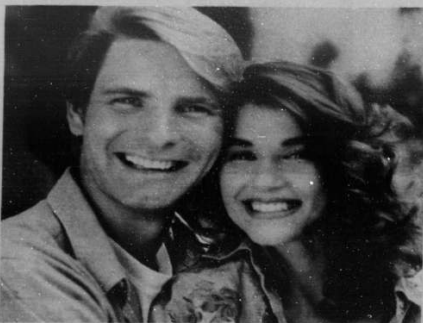
— Calamity Fair, Wade Miller
(continued on page 18)



Robert Wade (left) and Bill Miller in the 1940s

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LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 525-3015; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Terror and Countess Mind-Numbing Tragedies Await Trolley Extension

Metropolitan Transit Development Board is going to need more than a public relations firm to build the west Mission Valley trolley as planned ("Naked Comes the Trolley," February 11). Required will be a legal staff capable of proving black is white. Federal Executive Order 11988 prohibits building on a floodplain "wherever there is a practicable alternative." There are such alternatives for Mission Valley. Every time we pave or build on a floodplain we block the flow of rainwater into the underground water supply. This supply could prove vital in times of water shortage.

So our objections to "Trolley follies" are more than "personal." This route was planned without Federal Transit Administration standards for cost effectiveness. It would only reduce San Diego vehicle miles driven by about one percent of the daily miles driven through Mission Valley. Combined with the proposed development of the 210-acre Stardust Golf Course as a "transit-oriented development" as it increases traffic by at least 67,000 trips per day!

Our sales taxes would pay for the west Mission Valley trolley's \$231 million cost. It would destroy wetlands, endangered species habitats (riverside mitigation in this area is not working), and some of the most beautiful scenery in the region as it chomped up the largest park-like open space in our city.

The trolley would run through a catastrophe-prone area. Disasters could include the earthquake-collapse of ten-foot-high trolley track structures due to underlying sandy earth (liquefaction). With the upriver dam now 36 years old, its breaking during a storm period could bring a massive wall of water over Mission Valley — making a mockery of flood channels. Such warnings are often called "alarms" before disaster and "prophecy" after. The city will

face potentially bankrupting lawsuits for allowing building in a dangerous area. In the meantime, MTDB is spending \$18,000 for PR and large sums for planning the route. Finally, add the high costs of defending against lawsuit(s) to stop "trolley follies."

Randy Berkman
 River Valley Preservation Project
 Mission Valley

Gina's Weird Paternity Battle Continues

Well, here I go, adding a modest volume of butane to that pilot light of critical review, the music pages. I just had to comment on the controversy arising over the dual reviews of Keith Richards and the X-pensive Winos in the last two issues of the Reader.

First off, I remain impressed by the post-punk invective of the ever sensitive and musically eclectic Gina Arnold, whose broad-minded reviews continue to be as garish, bitchy, personal, and beside the point as those of her critical father, Rex Reed. The funny part, to me, is that there was very little mention of music in her review. We learn that the Gine-ster has a fetish-like yen for knobby knees. We discover that she does not care for headbangers. And most importantly, we find that Gina hates (in a breath-holding, blue-faced, inimitable, Nobel Prize-winning tantrum) one of Richards's sidemen, Waddy Wachtel. In particular, her rage seemed to stem from the fact that Wachtel produced an album that Gina liked, which was more than she could mentally bear. What that had to do with Keith Richards's concert escapes me, but then, I am not a "music" critic.

Nice work, if you can get it. Don't get me wrong: I too am intrigued by the number of total blood transfusions Richards has undertaken, curious at the actual metric depth of the wrinkles on his face, and am underwhelmed by his music. But just maybe Gina might feel free to use her presumably awesome knowledge of rock and roll to tell us why she does not care for Richards's music — particularly when even I can see the only differences between Keith Richards and almost any Seattle grunge band member are 25 years, much younger women, longer-term substance abuse, and — what I suspect is the actual source of Arnold's Creative Rage — a father bank account. After all, the Rolling Stones — and Keith Richards — will be remembered long after Kurt Cobain's little garage band fades into the restful ranks of such august musical powerhouses as Wang Chung, A-ha, and the Knack.

Next, I was fascinated by a Mr. Greg Cobb of Ocean Beach (where else would he live?), who was moved to post-

Reader

SAN DIEGO'S WEEKLY



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Lawyers and their mothers' milk

Assemblyman **Mike Gotch** got \$11,000 from the California Trial Lawyers Association Political Action Committee during his successful re-election bid last year. The ex-San Diego councilman joins an elite group of only three state assemblymen who received campaign gifts of \$10,000 or more from the lawyers between January 1 and October 17, 1992. The others are Speaker **Willie Brown** (\$29,271) and **Bob Eggle** of Cerritos (\$14,000). All three are Democrats. The lawyers are gearing up for a tough legislative fight this year over medical malpractice laws that limit attorney fees and put a \$250,000 cap on pain-and-suffering damages. But that has nothing to do with the cash handouts, insists **Robin Brewer**, the PAC's director and treasurer. "We give money to people who are open-minded," she says, adding that her group had given Gotch \$12,500 in 1990. "He was in a tough race, and we have a lot of trial lawyers in San Diego who lobbied hard for Mike to win — and for money for his campaign." Among them is **David Casey**, a longtime friend of Gotch and vice president of the California Trial Lawyers Association. "I don't think he has any political agenda, but he is part of the Democratic leadership, with which the trial lawyers are very closely aligned," Casey says. A Gotch spokeswoman says the big cash gift will not influence the assemblyman's votes. — T.K.A.

Kennedy's Coronado Bridge trip

Teddy Kennedy slipped in and out of town earlier this month during a five-city fundraising sweep expected to boost his campaign war chest to more than \$1 million. The Massachusetts senator was guest of honor at an unpublishing breakfast thrown by Hotel del Coronado honcho **M. Larry Lawrence** and wife **Shelia** at Crown Manor, the couple's posh beach house. But Kennedy, who some say is politically vulnerable after last year's Florida sex scandal, apparently didn't pick up much dough here. Wealthy Rancho Santa Fe resident **Ben Keltz**, a Lawrence buddy who last year gave \$100,000 to the Democratic National Committee, was among the dozen or so guests. "I didn't give anybody any money," he says, adding that neither, to his knowledge, did anyone else. Hotel del Coronado's **Nancy Weisinger** says the breakfast was not a fundraiser, but a meeting in which Kennedy and "several community leaders discussed seeking funding for a new job-funding program." — T.K.A.

Driving Ms. Mo no mo' Susan Golding won't

be using the mayoral Lincoln Town Car the city has been leasing since May 1990 from the Ford Motor Company. "I don't think this mayor needs it or wants it," says Golding spokesman **Dan McAllister**. City Manager **Jack McGraw** confirms the lease was terminated as of last week. The city leased the vehicle for \$499 a month under a special program offered only to governors, big-city mayors, and corporate bigwigs. Each year, Ford dispatched to City Hall a new "twilight blue" model, equipped with such amenities as CD stereo, digital compass, and "electro-chronic" rear-view mirror. The car was used exclusively by O'Connor and her police escorts, who doubled as chauffeurs. — T.K.A.

Del Mar's canal

The rising waters of the San Diego River have spawned a new crime — and a new source of revenue for Del Mar. The offense is kayaking, now possible for the first time in a decade. Ever since the first kayakers appeared in the river channel between Interstate 5 and the ocean last January, Del Mar code enforcement officers have been issuing \$125 citations, citing a city law banning "watercraft" from the river and adjacent lagoon. One ticketed kayaker accuses Del Mar officials of dirty tricks because the only warning sign is posted in the lagoon, some 100 yards south of the river channel. "I asked all over Del Mar the next week, and nobody knew there even was a prohibition — not the lifeguards, not the fire department," says **David Wagner**, who was ticketed along with three companions January 17. Wagner complained to the city manager and got the charges dropped, but he wonders how many others did not. A code enforcement officer who wouldn't give his name confirmed "there were other citations written," but he would not say how many. — T.K.A.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440. Or fax your tip to 283-3951.



General Atomics at Torrey Pines

"For years, companies like General Atomics have profited from these environmental time bombs, but when it comes time to clean them up, they want someone else to pay the cost."

La Jolla-Based Nuclear Giant Contaminates Small-Town Oklahoma

By Melinda Powelson

For the past 22 years, radioactive waste has seeped into the soil and groundwater beneath the Sequoyah Fuel Corporation in Gore, Oklahoma. The plant, owned by General Atomics of La Jolla, is one of only two ura-

nium conversion facilities in the U.S. Over the years, it has amassed more than 1300 hazardous waste violations and has regularly been shut down for not fully protecting its workers. In 1986, an overfilled cylinder of uranium exploded,

killing one employee and sending 30 others to the hospital. Five years later, in 1991, another incident resulted in twelve workers suffering radiation exposure.

Last November, disaster struck again. A plume of nitro-

gen dioxide showered the town of Gore. The accident halted production and Nuclear Regulatory Commissioners (NRC) flew to Oklahoma to investigate. Shortly afterwards, company officials announced plans to close the plant and lay off half of the 300-person staff.

General Atomics closed the plant because it said the prolonged periods of non-production were too costly. But the closure may turn out to be even more expensive. By law, within 24 months after a shut-down, nuclear facilities must begin decontamination. This plant's clean-up is sure to cost millions and could potentially span decades. "Sequoyah Fuel Corporation is notorious for being one of the worst-managed nuclear facilities in the country," says Mary Olson, a spokesperson for the Nuclear Information and Resource Center, an anti-nuclear group. "We are anxious for the facility to be shut down and cleaned up." She and other activists want to make sure General Atomics takes responsibility for cleaning up its mess, rather than having taxpayers foot the bill.

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"It's a sign that your revenues just don't support your expenses, and you'd better do something about it."

San Diego Goes For Broke

By Thomas K. Arnold

Is San Diego on the verge of insolvency? In the opinion of *Financial World*, the city's current budget mess is merely the harbinger of things to come. In the national business magazine's third annual survey of the nation's best- and worst-managed cities, San Diego's ranking plunged from tenth to 19th place, chiefly because the city is spending more than it takes in.

"Financial World is concerned," Katherine Barrett wrote in the article, which is scheduled to appear in the magazine's March 2 issue. "Expenditures continue to exceed rev-

enues, with one-time revenue infusions, spending cuts and draws on dwindling balances keeping the city out of the red."

Barrett is a contributing editor to *Financial World*, which was founded in 1902 and claims to be the nation's oldest business magazine. For the last three years, Barrett and her husband, Richard Greene, have researched and written the magazine's special issues on cities, states, and the federal government. In 1991, the couple's

survey of cities received the Award for Excellence in Financial Writing from the New York State Society of CPAs.

According to the magazine's grading system, San Diego's overall score is a B-minus, down from a B in last year's survey. When the city was analyzed in terms of its ability to budget for the future, it fell from C to C-minus.

"The biggest problem facing San Diego is getting control of the

budget situation, dealing with it honestly, and looking ahead to the future," Barrett says. "The key to running any city is control."

In a telephone interview from her New York office, Barrett elaborates. "The city is falling down on its balance and using revenues it can't count on in future years to meet its expenses. What that means is that right now, your spending is higher than the money that's coming in, and if the city continues in the pattern it is in, it is heading toward not having enough revenues to support expenses."

"Right now there is still a balance you can draw on, but for a few years now that balance has been going down. In 1990, the general fund underspent, and the fund balance

was \$15,223,000. By 1991, that had been eaten away to \$5,708,000, and in 1992, the balance was down to \$2,517,000. Eventually, you're going to run out. And the real negative thing is that this is a pattern."

"If you do that one year, that's fine. But if you keep doing it, as San Diego is, it's a sign that your revenues just don't support your expenses, and you'd better do something about it."

Any suggestions? "One of the things that I was surprised at, talking to the folks in the budget office, was that long-term planning had apparently been put on hold because of much uncertainty over the state's own budgetary problems and the change in mayors," Barrett says. "It seems to us that looking ahead and really

planning ahead is one of the most important things to do, particularly when budgets are tight, and there should be a sense of continuity no matter who the political leaders are."

Financial World's assessment of San Diego's budget mess is seconded by *City & State*, another journal from New York.

Each year, the nation's fifty largest cities are ranked according to their financial management ability. San Diego placed first in last year's survey. This year, it dropped to 20th place.

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

Nuclear Giant

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 "For years, companies like General Atomics [like Sequoyah's] clean-up will involve removing radioactive waste from the soil, ground-water, and other contaminated areas. GA estimates the cost at \$20 million, but Olson is skeptical. "Every estimate I've seen puts it at ten times that much."

they want someone else to pay the cost," says Olson. Sequoyah's clean-up will involve removing radioactive waste from the soil, ground-water, and other contaminated areas. GA estimates the cost at \$20 million, but Olson is skeptical. "Every estimate I've seen puts it at ten times that much."

General Atomics purchased Sequoyah Fuels Corporation (SFC) from its previous owner, Kerr-McGee, in late 1988. The facility—which mines natural uranium with fluorine to make uranium hexafluoride, the main fuel for nuclear power plants—had consistently

been the site of radiation and other violations. The first major hazardous waste spill under GA ownership occurred in October 1991, says SFC spokesperson Pam Bennett. The NRC ordered the plant to close for six months while it sent a crew of investigators to perform a "white glove" exam-

ination of the site and check for faulty records. Full production did not resume until June 1992, and Bennett says the shutdown "cost the plant \$100,000 a day, and eroded half the company's net worth." Sequoyah Fuels operated at full capacity for another five

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EDITOR
 Jim Holman
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 Sue Greenberg, Linda Smith,
 Tom Ward, Leslie Veretta
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 Matt Potter
CONTRIBUTORS
 Gina Aronson, Thomas K. Arnold,
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MORE GREAT DEALS ON PAGE 9

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months, until it was closed again after the November 17 accident. One month later, the NRC ordered General Atomics to submit a decommissioning plan. The plan is supposed to include specific clean-up procedures and outline how SFC plans to pay the bill.

Last week, the NRC received General Atomics' decommissioning proposal. Staff members declined to comment on specifics, but spokesperson Sue Gagner says the commission intends to hold General Atomics to an earlier commitment to pay for the clean-up. NRC staff members are now reviewing the plan to determine whether it is acceptable. At a December NRC meeting, chairperson Ivan Selin threatened to take "appropriate legal steps" to ensure that GA provide adequate funding. But today, Gagner says, "It is inappropriate for us to discuss the kind of legal steps we would take." Depending on the outcome, the clean-up of Sequoyah

Fuels could begin as early as mid-summer. In 1986 Neal and Linden Blue bought GA itself for \$50 million. The Blue brothers, originally from Colorado, had earned a fortune from gas and oil investments; they were looking to build a nuclear empire. "The Blues believed that nuclear energy would one day replace fossil fuels as a primary source of energy in the U.S.," says GA spokesperson Doug Fouquet. At the time of

the sale, Linden Blue was president of Beech Aircraft and Neal ran the Cordillera Corporation, a real estate holding company in Colorado. General Atomics, founded in 1955, was one of the pioneers in nuclear energy. The company designed some of the first nuclear energy plants and employed a team of scientists devoted to researching new fusion techniques. "The Blues' ideology fit into the company's mission," says Fouquet.

After General Atomics purchased Sequoyah Fuels, the company also bought most of Chevron Resources Corporation's uranium assets in the U.S. and Canada. This included the Panna Maria Uranium mill, which mines about 1.5 million pounds of uranium a year, and Chevron's 55 percent of Rhodes Ranch mine, both in south Texas. As part of the deal, GA also secured the largest known uranium mine in New Mexico and several properties in the Canadian province of Saskatchewan.

What's interesting about General Atomics is that they are really the only U.S. company who is bullish on nuclear energy. While everyone is trying to dump their assets, General Atomics keeps buying," says Lance Hughes, director of Native Americans for a Clean Environment, a group that has actively campaigned to close the Sequoyah facility. "The Blues thought they had some kind of upper hand in the situation. They were apparently trying to become a cradle-to-grave

nuclear company, having the research reactors, uranium deposits, and conversion capacity. They had all of the elements of a full cycle." Sequoyah Fuels president Joe Sheppard told the NRC last week that General Atomics and SFC are exploring potential uses for the plant after it closes. These include contracting out laboratory services, becoming a pilot plant for Department of Energy research, and providing material that other firms would blend into their products. All of these, however, would require a new license from the NRC.

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use the site without risking their health.

"Remediation costs a lot less money," says Hughes. He hopes the NRC won't allow the plant to remain in "long-term standby," and would like to see the NRC force General Atomics to close the facility once

and for all. "Surprisingly, the NRC has been on our side. That should give you an idea of how big a mess this is."

GA claims that Sequoyah will be restored to a level that will "protect public health and safety," but says any idea that GA itself may be liable for the clean-up expense is "just a

misunderstanding of facts." According to spokesperson Fougere, "Sequoyah Fuels Corporation is an indirect subsidiary" of G.A. In other words, a General Atomics holding company owns the SFC plant, not GA itself.

At a March 1992 NRC hearing, however, GA chair-

man Neal Blue promised the NRC that his company would pay for the clean-up. But things have changed since then, Blue now says. "We have circumstances which are different," Blue told the NRC at a December 22 meeting, offering them a substitute. "We have been able to conclude an

arrangement which will provide an alternative source of funding so that the license [Sequoyah] can accomplish and fulfill its obligation."

Blue told the commissioners that GA had gone into partnership with Allied-Signal

Inc. of Illinois, the only other uranium converter in the U.S. According to Blue, an unspecified share of profits from the new partnership would be used to pay for SFC's decommissioning over the next ten years.

Two weeks ago Sequoyah officials reiterated to the NRC that the clean-up would be paid for by the new partnership, called ConvergDyn. Sequoyah Controller Reggie Cook informed the Commission that ConvergDyn will turn over to Sequoyah almost \$72 million. "Income from the sale of remaining uranium hexafluoride stocks, continuing production of uranium tetrafluoride, and ranching operations will boost Sequoyah's total revenue over the next decade to \$89.5 million. That exceeds the \$66.2 million Sequoyah Fuels estimates it needs over the next ten years to meet both operating and clean-up costs."

Going for Broke

continued from page 3

Editor Ellen Shubart underscores Katherine Barrett's findings: San Diego's biggest problem, she says, is "the fact that they are not taking in as much money as they are spending."

But that's not all, she adds. "We send a questionnaire to the finance department and basically ask them what they said they were going to do and what they actually did, because how well you can predict and how well you can analyze indicates how firm a hold you've got on your finances. In San Diego's case, general fund revenue estimates were off by 6 percent, which is not a good sign."

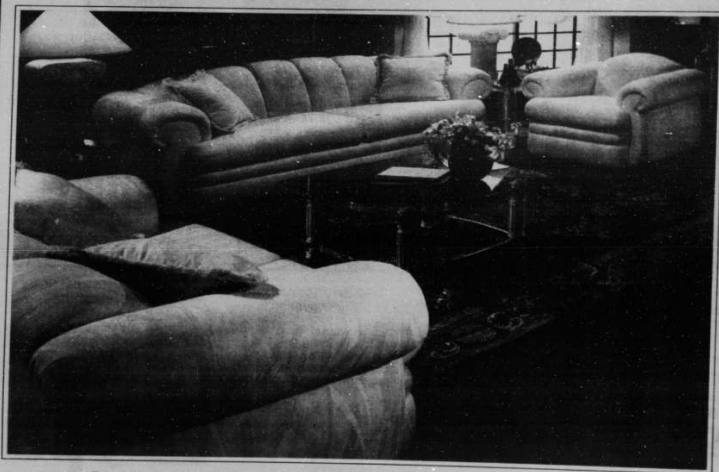
In compiling their annual ranking of the nation's 30 most populous cities, Barrett and Greene interview city officials and civic watchdog groups, review statistical data, and speak with financial analysts. In San Diego's case, Barrett says, she and her husband personally interviewed two representatives from the city's Financial Management Department, supervising analyst Stephen Haase and David Seyfarth, an assistant to the financial director.

The husband-wife team also reviewed the city's comprehensive annual financial report, as well as the 1992 and 1993 budgets. And they studied reports compiled on San Diego by bond-rating services Moody's and Standard and Poor's.

During the annual study, cities are judged in four areas of municipal management: accounting, program evaluation and measurement, budgeting, and infrastructure control. And in San Diego's case, Barrett and Greene found

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several other problems with the way San Diego manages its money — and itself.

Budget estimates missed the mark, with general fund revenues coming in nearly 6 percent under projections in 1992. "That's way under," Barrett says. "And that's one of the key things we look at — how accurately and how honestly a city is predicting what it's going to have."

Last year's budget cuts seriously undermined the city's ability to monitor its various programs for their effectiveness. "That's one area where

things are really sliding, and that's important — you need to know whether your programs are working," Barrett says. "We had been impressed, the year before when we looked at San Diego, that the city had started an impact team to really go about evaluating the city's programs to see how well they were working and to see whether they could work better and more efficiently."

"And because of the budget problems, they lost one member and then, I was told,

the other two members of the team started doing other things. Again, program evaluation is one area into which you should be putting your money when budgets are tight, because you want to learn how to operate more efficiently and effectively."

As an example of the way things should be run, she points to first-ranked Dallas. They are very good in measuring what they do," Barrett says. "For example, they take regular surveys of their citizens, on a neighborhood-by-neighborhood basis, to see what services are being delivered, so they can tell where police problems are occurring

and where the different needs are for police or trash pickup or any other city service."

"And right now, what we find really intriguing about Dallas, is that they are really looking to make sure their services are being delivered fairly. The example the budget director gave me is you might have more trees in one part of town than another, so there might be a greater need for garbage pickup of bulky branches in that part of town."

"They really pay close attention to details, and that's why the city runs so smoothly. Services are not equally distributed throughout the city because each part of the city has a different need, and the key is to match things up."

Another impressive thing about Dallas, Barrett adds, "is they are always looking at other cities to see whether other cities have better ways of doing things. For example, the Dallas Police Department, as a regular management tool, looks at eleven other cities to see what their clearance rates for crimes are, the number of police on the street per person, things like that," she says.

Dave Seyfarth, one of the San Diego financial analysts Barrett and Greene interviewed, concurs with the author's findings. "Half of our

source for our general fund is property tax and sales tax, and things are done," he says. "Sales tax has been flat for over four years now. And we do have an extremely small reserve."

"One of the things is, our city charter requires a balanced budget, so you don't go in the red. You do what the city manager has been doing — you hold positions vacant, you limit your travel, you do whatever it takes."

But we're kind of inched along now with year-to-year solutions," adds Seyfarth, and it seems we're at the point where it isn't going to work anymore."

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continued from page 15
lizards used to run around there topless."

"How would they approach the drivers?"
"They'd come up to the

cab, knock on the door, ask if you'd like a date."
"Is that why there's so many

trucks parked at truck stops?"
"No."

got to climb up into the damn thing, you don't have the safety of the engine being in front of you, you can't see out the right side worth a damn, the thing doesn't ride nearly as good because it's got a short wheel base. And the electrical system, all the wiring under the dash just goes to hell because it gets rattled to death."

not. It's just that time kind of goes by. The first year or so was great, everybody ought to do it. You're out there seeing the country, and everything is new, and it's really pretty neat. But after a while it all starts looking the same, and then it's just a job."

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STRAIGHT FROM THE HIP



By MATTHEW ALICE
Matt: Can you tell us what is done to dispose of the fat removed in liposuction treatments?
—S & S Toly, Ocean Beach
According to available statistics, every year we otherwise clear-headed folks have hundreds of thousands of bulging wads sucked from various body parts. Thunder thighs, bubble butts, love handles, beer guts, eye bags all whisked away. From sumo wrestler to nymph with nothing more complicated than a big straw and a Hoover. So once the surgeon has that bag of offending fat, what does he do with it? State law dictates the disposal of all medical waste. Assuming the material is not infectious or radioactive, it's not a biohazard, so less stringent laws apply. In the most common cases, the fat is bagged in plastic (thickness specified by law), it's picked up by a company licensed to handle medical waste, and it's incinerated. Asides to asides, as it were. Lately, though, surgeons have started offering us a nifty recycling deal in which the fat is sucked out of one place and injected into another — cheeks, chin, chest — whatever body part we've decided isn't big enough.

Dear Matthew Alice:
What is the subject of the song "Crystal Blue Persuasion" by Tommy James and the Shondells? Please help me, Matthew-Wan Kenobi. You're my only hope.
—Steve Tracy, La Mesa

The last refuge of the bewildered, that's me, Steve. As it turns out, many of us were hoping this particular ditty had been buried 20 years ago with those bell-bottoms and Peter Max shower curtains, but I'll resurrect it for the moment in the interest of your mental health. And as long as we're reopening the Tommy James file, we'll throw in two more stories just to emphasize what a deeply inspired thinker he was at the time.

Before James deserted the teeny-bop pop ship for the murky waters of psychedelia in the late '60s, one of his best-known songs was the timeless "Mony Mony." That tune was named after an insurance company. Seems Tommy was hanging out in New York City trying to think of a goofy girl's name for a new song. A name that wasn't a real name. Deep in thoughts, James wandered out onto his hotel balcony, looked off toward the skyline, and there it was, the Mutual of New York building, which bears the initials MONTY. Problem solved. Believe it or not, it actually took four people to write "Mony Mony."

"Crimson" and "Clover" were two of Tommy's "favorite-sounding words," so he, around 1968, he built a song around them. He got about what he should have expected, I think. Having tricked millions of us into buying "Crimson and Clover," he pressed on in the psychedelic mode and came up with "Crystal Blue Persuasion." Perhaps fittingly, his explanation for the title (as told to Billboard magazine for a rock history book) makes virtually no sense. But here it is anyway. "The title comes right out of the Bible. 'Crystal blue' means 'truth,' I said. 'What a title!' I only wish it meant something." A fine example of late-'60s logic. No biblical concordance that I could find makes any reference to "crystal blue."

The song recycles the obligatory mantra of the time — the sun-a-risin', the new day comin', people changin', new vibrations. And he did encourage us to "look to your soul, and open your mind." In 1970 we all knew what that meant. So it's not unreasonable to assume "Crystal Blue Persuasion" suited some blissed-out state of chemical alteration. But the last verse at least suggests that James's supposed Bible connection is closer to the truth: "Maybe tomorrow / When He looks down / On every green field / And every town... blab, blab, blab, 'All of His children...' blab, blab, 'Peace and good, brotherhood / Crystal blue persuasion...' etc. I think we have to look at the song the same way we recall those weed-enhanced, world-changing conversations we had in the dorm. They seemed so damn profound at the time...

Dear Matthew:
Through a misunderstanding between myself and a roommate, a full coffee mug was nuked in a high-powered microwave for several minutes. Suddenly we heard a loud pop, and the entire contents of the mug was broadcast over the inside of the oven. The mug was unharmed. Just the coffee exploded. What do you think?
—Klaus Meister, Carlsbad

I think the two of you shouldn't be allowed back in the kitchen if you actually managed to blow up a cup of coffee. But never, if the hip had been in a pie pan or other wide-mouthed dish, the liquid would have just boiled away harmlessly. But in a relatively airtight container like a mug, once the coffee was nuked beyond the boiling point, the rapidly expanding steam built up and escaped explosively through the top. The coffee cooking the mug itself would have been slightly cooler than that inside, since the container bled off some of the heat. So you overcooked the coffee and created an interior pocket of high-pressure steam and detonated a cup of coffee. In the interest of the public's safety, please, stay away from those Pop Tarts.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 231-6489.

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SHOOT
TO KILL.

Wade at 71 is a slim man with wispy reddish-brown hair, a fair complexion, and eyes that indi-

Today Wade sits in his office in a reclining desk chair in front of a word processor where he writes his column and works, "whenever I feel like it," on a new novel in the Max Thursday series. He is in no hurry to produce more fiction because, he says with a satisfied smile, "I don't have to." In 1993

with a satisfied smile, "I don't have to." In 1993

San Diego Reader February 25, 1993

quite in Arizona. Much use was made of San Diego's proximity to the border, but any temptation to stereotype Mexicans was consistently resisted.

"Sometimes we'd both be working at the typewriters, sometimes one of us would be staring out the window while the other one typed."

A woman named Buena in *Shoot to Kill* is a Mexican-American woman in a wheelchair who runs a beauty parlor that is a front for a bookie joint — mostly for women. She is described as "a local, fourth generation American...an ambitious, inflexible girl who had worked her way through college as a theater usherette, waitress, carhop, bank messenger. An economics major at San Diego State, a phenomenal scholastic record."

Obviously Wade and Miller were not straining for political correctness 42 years ago, the way Robert B. Parker can be sensed today doing the limbo for feminists and poppy wisdom. At one point Thursday does assume that because she has Mexican blood, Buena has connections in Tijuana. But four decades ago, this was a much safer assumption than it is now. In both the collaborations and the singly written novels, Wade seems to have an implicit understanding that avoiding clichés of any kind, including gender or racial stereotypes, made for better reading.

As for the literature of Southern California (so much of which seems to gravitate to the crime novel), Wade and Miller were right up there with Hammett, Chandler, and Ross MacDonal in giving the reader a sense of place. In the following passage, again from *Calamity Fair*, are not-so-distant echoes of Nathaniel West in the author's description of a San Diego hush-crime psychic, a nicely rendered little model for the

cultural absurdities in our neck of the woods. This was written 43 years ago.

Thursday checked the 300 Street address as a matter of routine. This fringe of the North Park suburb was loosely a business district: homes elbowed other homes which had been converted into shoe-repair shops and dressmaking establishments.

Number 3319, existed. It was an ice cream cone, upside down. The stucco cone, three stories high, was one of those depression-built refreshment stands which housed one enterprise after another, down through the years. Apparently, coats of whitewash kept the flimsy, pointed structure from falling apart. High on its tip, another ice-cream cone, this of fraying plaster and right-side up and a mere yard long, still balanced like a dancer.

Thursday chuckled. He read the metal sign swinging over the shabby lawn. JOAQUIN VESPAIAN, Personal Relations Counselor. In smaller letters this was explained: Phenologist, Spiritual Consultant, Your Personality As Revealed By Your Palm, Helpful Secrets Of The Egyptians, Handwriting Analyzed. Then, challengingly: Why Not Meet The Real You!

Inside the cone somebody shrieked. If there are no ice-cream cone structures housing psychic hushers within a few blocks of that address today, certainly all that's missing is the architecture. And the character of Vespaian reappears in San Diego characters you might find in or around any number of streetcorner liquor or convenience stores today. Peter Lore as a contemporary 7-Eleven jockey with an astrology can on the side.

"Look, Maxie," — Vespaian put a confidential hand on Thursday's elbow — "we're both smart enough to know the private cop business is based on contact work [update to read "networking"]. Now this son of a gun might not look like much to a big fellow like you but things drift through here, little things you might use."

When he got to selling, Vespaian talked in a breathless, rattling voice like a creep. "Of course, I don't pretend that this crystal ball pitch is anything but the old taker."

"No kidding!" — "Now, I'm one of the finest little contacts you could make, Maxie. You can ask them down at the police department, go ahead."



Robert Wade today

They'll tell you I'm inside and often. How about it?"

Eminent mystery critic James Sandoe, with the old New York *Herald Tribune*, described Wade as "the grand old hand of the hard-boiled mystery," and indeed the bulk of his work has been in this field, though by no means all. Wade has penned works of comedy and adventure, like the 1955 *Mad Racer*.

The 1963 Gold Medal paperback of *Mad Racer* depicts a broad-shouldered blond man holding a Mediterranean beauty. They are standing upright in a jeep. Possibly the hero is staring with his knees. The couple are being chased by Sardinian gnomes wearing fies. The cover blurb

over the title reads, "A sultry Mediterranean island where the sun was hot, and the women were hotter — and a handsome, hard-loving American didn't stand a chance, MAD RACER by Robert Wade."

Wade Miller. "This is followed by a quote from the *San Francisco Chronicle*: 'Have you ever read anything but a good one when the author was Wade Miller?'"

On the back of the book, some editorial assistant at Fawcett had written the book synopsis: "He was a knight around the front seat of a jeep [sic] — a raw, wild, reckless giant who had handled women and explosives all his life and had been blown up or married — yet, then he returned to the island of Sardinia — where the sun beat down on hot-blooded women who lived and loved and hated with a desperate passion. For Racer it was like diving into boiling oil — because he'd forgotten all about Greece, the girl he'd

once made love to in a moment of careless enthusiasm."

But Greece didn't forget — and wasn't about to forgive — not until she'd gotten even for all the women Racer had had — not until this tigress of a girl and her whole wild-eyed clan had come hurtling down out of the hills for their own special vengeance.

The 160-page book itself is a tightly written action novel with a pacing of bedroom farce. It was never filmed — one of Hollywood's myriad missed bets.

Another of Robert Wade's major departures from the hard-boiled mystery is *The Stroke of Seven*, written in 1965 under his own name with no collaborator. Here Wade anticipated Tom Clancy by two decades. The novel came fast on the heels of *Seven Days in May* and the 1964 best-seller *Falstaff*, but Wade's plot is completely original.

In *The Stroke of Seven*, maverick Army Colonel Crosson is assigned the job of picking a team to secretly penetrate the U.S.'s ultimate cold war military bastion, the NORAD base beneath Blackfoot Mountain in Colorado, just to determine whether or not it can be done. (Imagine Harrison Ford as Crosson.) The subject is a grimly brilliant bit of dramatic irony. If the team fails, they die, just as if they were Russian soldiers. If they succeed, they prove the United States is vulnerable and millions could die as a result. The novel is better written and no more dated than most Cold War-based suspense thrillers, including recent Tom Clancy novels.

On the back of the 1947 Penguin edition of *O* Wade and Miller's first published book, *Deadly Weapon*, the writing team is pictured sitting on a desktop with their backs to each other, a typewriter between them, the desk strewn with crumpled paper. Miller has his hand on his forehead in a thinking posture, and Wade is either drawing on a roll of paper or chewing a pen. Both men are depicted in profile while shiraleens.

Wade says this is a fairly representative of how they would spend much of their eight-hour days producing fiction in the years from 1945 to 1961. Robert Wade wrote his first novel at the age

of eight, in 1929. "Luckily," he says, "no copies survive." At 12 he and fellow student Bill Miller were assigned to provide entertainment for a Wilson Junior High School English class. That one-act play resulted and a collaboration that lasted 30 years.

Both Wade and his partner graduated from Hoover High School in 1938 and attended San Diego State College. They worked together on campus publications and dramatic productions and formed a little theater group to stage their plays and a motion picture company to film feature-length silent comedies. Wade helped finance these projects by working as a newspaper reporter for the *San Diego Daily Journal*, a grocery clerk, shoe salesman, service station attendant, truck driver, stage electrician, and radio script writer for a local interview and feature show called *San Diego Scrapbook*.

After seeing overseas duty with the Army during World War II, Wade took up radio scriptwriting again, this time for the Mutual Broadcasting System, for which he wrote more than 200 shows. He also resumed his collaboration with Miller. Their books in this period bore the pseudonyms Wade Miller, Whit Masterson, Dale Warner, and Will Damer.

Why use pseudonyms? Why not just Robert Wade and William Miller?

"Well," Wade smiled and shifted in his chair slowly, "that question requires a kind of bone-headed explanation. First of all, publishers didn't and possibly still don't believe that a joint name on a book is commercial. They think it confuses the public. They prefer to have one name. When we wrote *Deadly Weapon*, we wrote it as Wade and Miller. They suggested we drop the 'and' out of it. We agreed; it was our first book sale."

"Now we wanted to write more books than our publisher at the time [Farrar, Straus & Co.] could absorb. But the publishers felt, after putting in the time and money on a first novel, anticipating the usual loss, that they had a vested interest in the author's name. So when we wanted to go to another publisher, still keeping the one we had, we needed another name. We used Whit

Masterson simply because it has the W.M. initials."

What were your work habits like, you and Miller?

"Kind of Spartan, actually. We originally worked six days a week, eight hours a day in an office. We would arrive at around nine a.m., break for lunch, and then come back until about five. But we discovered we were kind of flaking off on the sixth day and not getting much done. So we cut it back to five days. Sometimes we'd both be working at the typewriters, sometimes one of us would be staring out the window while the other one typed. We had known each other for so long, we were comfortable with each other. Our output on any given day varied. Sometimes it would be nothing. We would just talk out plot problems. 'What are we going to do about this or that?' and we would end up with nothing written that day. Our record was writing one book in a month. On average, from beginning to end, it would take us about six months to do a book."

"We worked together on all the plotting and the outlining. One of us would have an idea from out of the air or something we had read about, and then if we both liked it — and this was the

collaborators.

"What our career goals were, early on, was to write plays. We wrote, produced, and staged many of them in college, renting an auditorium where we could. We were devotees of Broadway theater. We did three two-act plays in San Diego that were farces in the George Abbott style. Then we went into the service. I went to Europe and Bill to the Pacific. We had written an outline for a three-act play using Hitchcock's style of surprise and misdirection and various things like that. As I recall, we called it *City of Angels*, which became the title of another Broadway show."

"War came along, we didn't do a thing with it. We were writing short stories and sending them back and forth by mail. When we felt they were in good shape, we sent them in. Back then, the short story market was a lot better than it is today. Even so we weren't able to crack it. Looking back, I realize why. We were trying to write the New Yorker story without any of the training,

both respected the other's opinion."

"Do you remember exactly how you met?"

"We were both, of all things, studying the violin. This was the depression. Middle-class Americans at that time felt that every child should be exposed to a musical education. Well, if I had a choice, I would have liked to play the piano, but my family was struggling, just trying to keep a roof over our heads, and there was no way they were going to buy a piano. However, there were violin classes available where they would loan you the violin. So both Bill and I ended up in a violin class for similar reasons, and neither one of us had any talent for it. Number one, we didn't like it; so we kind of came together with a mutually shared aversion to violin and we ended up in the same English class."

"The teacher was sort of innovative, ahead of his time. He decided it would be nice to have some entertainment for the class. He called on me and Bill and asked if we would write music for the class. We said sure and came up with a one-act mystery. We found out we not only could do it but enjoyed doing it together. From age 12 until the age of 41, when he died, we were collaborators."

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cardinal rule of our collaboration, that we both had to be enthusiastic about what we did — we would outline it in detail. For a 200-page novel we would sometimes have a 40-page outline. We

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"background, and talent that was required to write a New Yorker story."

You never sold to the pulps back then? *Black Mask*, *Dime Detective*, *Mammoth Detective*? "Oh no!" Wade leaned forward and shook his head. "It hadn't even occurred to us. We were aiming for the slick, high-quality market. We were submitting to *Harper's*, *New Yorker* and were consistently turned down. I never paid any attention to the pulps. Later I sold to *Mammoth*, but at the time it was not even a question. We were trying to keep our hand in while we were getting ready to be great dramatists on Broadway!"

Eventually we did sell *Deadly Weapon* to Howard Browne, who was editing the *Ziff Davis* pulps. He serialized the novel in *Mammoth*, and that's how I met Howard."

(Howard Browne is the author of a series of novels featuring Chicago private eye Paul Pine. Browne has also written many television and film scripts, has taught writing at UCSD and lives in La Costa. Wade and Browne still speak to each other several times a year by phone.)

Returning to the collaboration years with

"Nobody had used San Diego the way we had, especially for a hard-boiled mystery setting. We would just go around town and pick out locales. We'd say, 'How about a scene on the ferry?' or 'What about Point Loma, Old Town, or the Mission?'"

Miller, Wade said, "We had this outline and we had done a show for the Mutual Theater of the Air about a talking hippopotamus that had become vice president of the United States, which

is something of a commentary on that office." Wade chuckled.

"We began talking about doing a legitimate play and we remembered this outline that we had, and we got the idea of doing it as a novel. Bill

Coen, and that's how we became mystery writers." Wade let out a short chortle and spread his hands.

"Without ever wanting to be!" What was it like to be, in a sense, competing with Hammett and Chandler? They were very

funny, actually. I attended a meeting of the Mystery Writers of America which was held in Mission Hills. Chandler was the guest of honor, and I'll always remember being in this mansion, in a living room like a hotel lobby, and Chandler sat in this huge wing chair. Everybody came by, paraded past him as if paying homage to royalty." Wade laughed, his eyes narrowing. He worked his shoulders slightly as if subtly scratching his back against the chair. "I got the chance to talk to him a little bit and found him very quiet and shy. He wasn't outgoing at all. He let his books speak for him."

Where did you get the idea for the character Max Thursday? "The reason we got the [character] was that our publisher, after *Deadly Weapon*, asked, 'Would you write a series?' So we said okay and kicked it around. We thought we needed a guy who could give us an opportunity for some growth and change and so forth. So we had this idea for a guy who had just returned from the war, at the lowest point in his career as a detective. He's hitting the bottle, and we gave him a reason to pull out of it, and we just took it from there."

How would you describe him? What kind of man is he in your mind?

"He's basically a decent man in a violent milieu. He is shaped by that violence and sometimes plays by its rules. Generally, he is trying to do the right thing and achieve equity or justice. He is certainly a flawed human being, by no means a perfect person. I don't think he's the sort of fellow that would do well at parties. I don't know that you'd care to have him as a buddy. But he is somebody you would like to have at your side in an emergency."

The character develops and evolves quite a bit over the course of the six books.

"Yeah, that is something we wanted the character to do, and the reason Bill and I gave up the character is that we just couldn't figure any other way to change him. We were thoroughly bored with trying to write the same character. I always admired Erle Stanley Gardner for being able to write that same character [Perry Mason] for the

popular, and so were you in the late '40s.

"Well, both Hammett and Chandler were, I won't say over the hill, but Hammett had stopped writing altogether, and Chandler was in his declining phase. Chandler's great books were written pre-war, but yes, we were competing and in many cases emulating them."

I don't see much emulation of Chandler, Hammett, yes, because of the sparseness of the prose and terse sentence structures.

"Yes," Wade nodded. "I've always had that reaction. I don't see the resemblance to Chandler either."

Did you know Raymond Chandler?

"I met him, but I can't say I knew him. It was

afternoon, fanning him
Thursday swim laps, up
blasted out of the gra
air of a man bearing a

was in the Philippines, the war had ended, and he wasn't doing anything, so he sat down, wrote a first draft, and sent it to me.

"I was back in San Diego by then and had an office downtown. I looked at it and thought, 'This is great!' But I looked around for a market and realized that what we had was a 40,000-word novel in a market that demanded a minimum of 60,000. So I conceived a new subplot, put in an extra 20- to 25,000 words, and sent it in to an agent I'd never met nor had any correspondence with, just got his name from a friend. He sent me back an enthusiastic letter, and two days after that he had a deal with Farrar Straus.

"That was *Deadly Weapon*. It was a big suc-

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'50 or '60 books that he did without ever running out of enthusiasm for it.

"We couldn't make a series out of our first book, *Deadly Weapon*, but we did use some of the characters from that story in the Thursday series."

What is the genesis of the name Max Thursday? How did you come up with it?

"It was just a name we came up with after kicking around about a dozen. We wanted something that would stick in the reader's mind. Remember that Joe Friday came after Max Thursday. In fact I once told that to Jack Webb, who didn't think it was very funny. I met him in a restaurant one time, and I said, 'I hope you'll acknowledge that, like the days of the week, Thursday comes before Friday.' He gave me his gimlet-eyed stare as if he were thinking, 'Who the hell is this guy anyway?'"

What about some of the other characters? Was Austin Clapp based on a real cop, for example?

"There was a friend of ours named Ed Diekmann, a police lieutenant who did several jobs, he wasn't homicide at the time. He was also a writer who wrote true crime material based on his experiences. He was a good cop, and as much as Clapp is based on anyone, it would be him."

Did you consult him or anyone at the San Diego Police Department about procedure?

"We would sometimes ask Ed what they would do in a case like this or that, but we really didn't delve into the actual police department. Most of it was either stuff we read, stuff we had gathered by word of mouth or, yeah, using Ed as a reference. We knew how the department operated."

What about Merle Osborn, Thursday's girlfriend and reporter from the "lurid" *Sensit*?

First of all, was there a paper like that in town at the time?

"It's sort of a combination of the old San Diego Sun and the *Journal*, both of which were pretty free-wheeling in comparison to the U-T. But Merle wasn't based on any one person. We knew some women with some of these characteristics. You've been around newspapers enough to know that

they attract a certain kind of person and a certain kind of woman. It's not a put-down, it's just that certain occupations require certain personalities."

Was that hotel Thursday was living in, the Bridgway, based on the Island Hotel, which is near the location mentioned in the novel?

Photograph by Grant Colburn



"Both of us being native San Diegans, we knew the area very well, but no, we just described it as a type of hotel in the old Tenderloin District."

Was there anything advantageous about having San Diego as a setting other than the fact that you and Miller lived here?

"For one thing, it was new. Nobody had used it. If they had, it was just peripherally. A guy named Jack Lattimer did a short-lived series and did a little bit of San Diego, but he moved on to Hollywood and became a very successful screenwriter."

"When we did it, nobody had used San Diego the way we had, especially for a hard-boiled mys-

tery setting. We would just go around town and pick out locales. We'd say, 'How about a scene on the ferry?' or 'What about Point Loma, Old Town, or the Mission?' whatever. It was just fresh and exciting as far as we were concerned. I think it comes across that way in the books, the fact that

with us. Two or three of the Whit Mastersons are beautifully plotted. *The Death of Me Yet*, *The Gravy Train*, *The Man With Two Clocks*."

What about the new Thursday novel, reprising Max's kidnapped son Tommy, from *Guilt* by *Bystander*?

"Well, when I went to the Boucheron [a mystery writers' and fans' convention] a few years ago, I was kind of taken aback by the number of people who wanted me to bring Thursday back. I had kind of toyed with the idea over the years, but I hadn't done anything with it. But there was so much response and interest and urging..." Wade laughed mildly. "I thought maybe I should do it, so I started outlining a story which picks up Max several years after *Shoot to Kill*. Enough to make him older, time has passed. What I'm doing is a reverse on *Guilt* by *Bystander* in the sense that in this he has retired but is called back from where he is living in Mexico to rescue his son again. Full circle. Of course, now his son is in his late 20s, and he too is not an entirely admirable character."

"I'm not working on it very fast. I've got to admit I don't have the drive to write novels like I used to. I can afford to be picky and choosy and do what I want."

Since your writing career took off in 1946, have you done anything except write?

"I owned a restaurant in La Jolla at one time.

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And the old restaurant business aphorism is true: Anyone who goes into it with a lot of money and no experience comes away from it with a lot of experience and no money. My brother-in-law and I opened Gino's Italian Kitchen on Pearl Street, and we ran it for several years. But I'm a writer and that's really the only thing I've done that has met with any success."

Exactly how successful were your novels? Many of these books have gone into six, seven printings or more.

"The interesting thing about them is that they have delivered real long-term earnings. I'm still getting royalties on *Daddy Warpan*. That was 46 years ago. The foreign money keeps coming in.

They did some Italian reissues. Wade Miller was one of the biggest-selling authors in Italy. Not anymore, but they're bringing us back again."

Has there been anything you regretted about your career choice as a writer? "I can't complain too much. I regret sometimes the things that *didn't* happen, some of the films that weren't made. Like, Steve McQueen bought one of my books, *Man on a Nylon String*, and he was perfect for the part. I really thought it was going to be a big picture, but he died. There was another one I spent three years of my life working on, based on a Wade Miller story called *Devil on Two Sticks*. Buck Houghton, the old *Twilight Zone* producer and I were going to make a

movie out of it. He and I wrote the script, we had the director from *Day After Tomorrow*, and we got Cliff Robertson to commit to star in it. He had just won an Oscar. And we had Paramount commit to being the production studio. Paramount went to the television networks to get a commitment from them to air the film on television, and they wouldn't give it. The whole thing died. I regret that.

"But life, as a writer, is full of rejections and disappointments, and I've had more good breaks probably than any writer you can name. I went into the business with complete naivete, thinking I could write for a living and actually managed to do it!" Wade laughed with real

astonishment. "If I had known then what I know now, I'd be too scared to do it because I know what the odds are and how difficult it is."

"It's like selling *Daddy Warpan*. Everybody told me afterward that it was impossible to get an agent's well. I got an agent just by sending in the manuscript. Then they said, 'You'll have a hell of a time getting it published as an unknown writer.' I got a contract within a week after sending it to the agent. Then they said, 'First novels just disappear.' I'm still getting royalties after 46 years."

"I've had good luck. The critics have been kind to me, and the public has been good. I'll take my disappointments, such as they are."



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A Brief Fling with the Timeshare Biz

by Margot Sheehan

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ter was full out a 3x5 form and drop it in the box.

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Among the other blessings of the year, 1992 brought us a near-complete elimination of the timeshare-marketing industry from the San Diego area. This cleansing was both sudden and unexpected. Around February of last year, Glen Ivy Resorts — the great grey-green-greasy undercapitalized behemoth of the timeshare industry, as Kipling might have described it — folded up their luxurious Miramar digs and got out of town.

It appears that the company was hopelessly overextended. Now they were filing for Chapter 7 bankruptcy and retreating to their Orange County headquarters, leaving behind dozens of eager (but un-real-estate-licensed) sales reps, and abandoning the thousands of cardboard "sweepstakes-entry" boxes through which they compiled their lists of prospective suckers.

In short order Glen Ivy's lesser rivals, entities with few assets but imaginative monikers, also began to pull out of San Diego. Luckily for them, they hadn't made Glen Ivy's mistake of leasing a massive local headquarters. Their only local overhead cost was compilation of prospect lists, which they did in a manner similar to Glen Ivy's: they placed cardboard boxes in public places and collected personal information from passers-by who were given to understand that they were entering a sweepstakes of some sort. Glen Ivy tended to favor cheap restaurants for placement of their boxes; the other timeshare firms collected names at swap meets and muffer shops and virtually any 4-cent that took place on the Del Mar Fairgrounds.

Two years ago, timeshare marketers were an inescapable presence in San Diego. At least they were inescapable if you liked hanging out in the low-rent venues where the boxes were. Typically, you'd be at a taco stand or a gun show and discover one of these displays, ostensibly advertising a "contest" in which one might win a vacation in Hawaii or Las Vegas or perhaps a new vehicle or color TV. All you had to do to en-

I was just such a semi-stature observer two years ago, when I first began to notice these sweepstakes boxes. I was then living in a motel in the Bird Rock area of La Jolla and dining mostly in a Mexican fast-fooderie across the boulevard. While waiting for my quesadilla, I sometimes found that I had neglected to bring any reading material. I'd grab the pencil stub provided by the marketing firm (and often attached by unbreakable string to the cardboard display) and amuse myself for a minute. I would claim to be Madame Nhu, perhaps, and give my address as Place Vendome, Paris. Or maybe I'd be James Robinson III, Chairman of American Express, whose business address I had the good fortune to know because I once worked in the same building.

In all, I must have made a half-dozen joke entries. The "marketing company" never called me, possibly because I never gave my phone number.

By August 1991 I was bored with playing it safe. I was up on Kearny Mesa, waiting out a photo-processing hour in another taco emporium, when I found myself face-to-face with the same entry blanks from the same ersatz marketing firm. This time I told the truth.

The reward came on an evening about a month later, when my phone rang and I got the news that I had won one of three big prizes, to wit: a \$25,000 automobile, a \$500 color TV, or a weekend in either Las Vegas or San Francisco (price unspecified). All I needed to do was show up next Saturday morning and sit through a "90-minute presentation demonstrating the benefits of vacation timeshare ownership." I had expected something along these lines. I gladly signed aboard.

My telemarketing contact, a young man with an Italian surname, was evidently disappointed by my tractability; I gather he had a dozen "closing" strategies at the ready, should I try to excuse myself from next Saturday's timeshare-fest. In any event, he gave me about five minutes of schmooping singles-bar banter — "You say you're in your 30s and make between 30 and 40 thou-

sand a year? Say! You sound just right for me! Where you been all my life?" — before telling me, in painstakingly detailed directions, where I should drag my self on the proximate Saturday morning. And even here he couldn't close the call off gracefully but rambled on for a few minutes more about the pleasures of vacation-timeshare ownership and how I must remember to get up in time Saturday morning for the presentation, because I was certain to have won one of the three big prizes, and did I have clear instructions on how to get to the Glen Ivy Resorts office on Miramar Road? I did.

Gotta run, I said. I hung up the phone, exhausted.

Saturday morning, September 21, 1991, about 10:30. San Diego sales office for Glen Ivy Resorts, 8996 Miramar Road. I showed up about 10:30 a.m., notebook in hand.

There were about a hundred of us prize-winners crowded into Glen Ivy's first-floor suite. The decor was muted, tasteful, forgettable — sort of late Radisson Hotel lobby, with plush wall-to-wall and chairs — the sort that are all cushion, with no sharp edges. Not an antique or antique-reproduction or a piece of art in sight.

If you walked too far in one direction, the business-office layout gradually became, with no perceivable change in decor, a series of bedroom/bathroom suites equipped with double bed, kitchenette, Jacuzzi, and big-big TV. These were the mockups of the timeshare condos. It was easy to see their appeal. They were nicer than home, they were like a hotel, promising endless modernity as well as eternal cleanliness through the services of sanitary and nameless maids.

But first I had to get through the sales talk. This came in three stages and lasted considerably longer than 90 minutes. The first step was matching up each lucky-sucker couple (I was, so far as I could see, the only single person there) with one of the sales representatives. This took about a half-hour, time we spent mulling about the place, sipping coffee, and inspecting the other prospects through hooded eyes.

For my part, I studied my compatriots hard, supposing them to be as fine a cross section of the San Diego lower-middle and middle-middle class as one could ever hope to find. Average age: 35. Average dress: jeans and T-shirt and windbreaker, all of them prominently bearing either the name

of the maker or some flyblown slogan ("Life's a Beach"). Of course, we knew what their average household income was: somewhere in the neighborhood of \$30,000 or \$40,000.

All, of course, were white. No gay male couples, but there were some lesbians. I puzzled over this phenomenon after I saw it repeated at other timeshare gatherings. Presumably lesbians are more likely than

men to eat in bad taco shops.) One hard-looking pair of gals — spiky-haired and spiky-lashed, and wearing about 11 earrings apiece — got the fishy from a long-haired boy in his 20s. After the gals got up to meet their sales rep, the boy nudged his fat little girlfriend. "What do they look like? Hen-hen."

Presently my very own sales rep came upon the scene. She was a chubby 40-year-old who wore a tan suit, high heels, and looked just like a — well, a sales rep. Her name was Sherry. She was easily the cheeriest thing I'd seen since I left the marketing department of American Express in 1990. Glen Ivy timeshares were a great buy just now, she bubbled; their prices were bound to double over the next few years. "I wouldn't be selling them if I didn't believe in them. I've only been working here nine months, and I've bought two of them myself!"

For the second act of the sales routine, we recruit prospects were all shunted into a small auditorium. "It's just a 29-minute presentation giving an overview of the Glen Ivy organization," Sherry explained as she walked me to the screening room. "You'll really like the guy who's talking. He's Tony Martini, one of our head sales executives. He used to be an actor. He played a hit man on Hawaii Five-O. He looks just like a gangster — you'll love him!"

Tony was as good as Sherry promised. Tall, broad, and pockmarked, he did indeed look like a gangster. He gestured smoothly with hands like catchers' mitts, shifting his bulk from one leg to the other as he warmed us up with two blameless jokes about an Elysian named Luigi.

Joke 1. Luigi says to his wife, "Would you still love me if I was broke?" Wife says, "Sure I'd love you, but I'd miss you."

Joke 2. Luigi is bragging about his sons. First son is an attorney, makes \$200,000.

Second son is a doctor, makes \$300,000. Third son makes \$500,000. "What does he do," asks a friend. Luigi says — "He's a sports mechanic! He fixes boxing matches!"

End of warm-up.

Tony welcomed his audience to the Glen Ivy Financial Group, and then, as though to give the Group credibility, rattled off a laundry list of Glen Ivy subsidiaries: Glen Ivy Promotions! Glen Ivy Construction! Glen Ivy Holdings! Glen Ivy Properties!

(What Tony did not go into, but which should be inserted parenthetically, is the fact that this Glen Ivy of the timeshares is unaffiliated with the famous Glen Ivy red-clay mudbath north of Temecula. It appears that the timeshare baron who founded Glen Ivy Resorts once held a part-interest in the Glen Ivy spa. Liking the name, he applied it to a condo-building venture and later took it with him when he severed connection with the mud parlor.)

Tony told us about the founding father of Glen Ivy — a poor but honest fellow named Ralph Mann who started out with nothing but an RV park and a trailer. Mann now owns 20 resorts. Tony intoned, he's building 4 to 6 new ones each year; he's been honored by two parents' groups (Tony held up two fingers the size of frankfurters) for his efforts in Keeping Young People Off Drugs; he's also been honored by Presidents Reagan and Bush and by the City of Hope.

Tony turned the lights down and began a programmed slide show.

It was ten minutes long and consisted mostly of shots of hearty Anglo-Saxons vacationing in this our native land — water-skiing, picnicking, wending their ways up snaky mountain roads in recreational vehicles. Background score: "Oh Susannah," "The Star-Spangled Banner," and other all-American hits of the public domain.

A honey-voiced baritone narrator in-

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structed us (I am paraphrasing): "Americans love to vacation. In fact, many prominent health experts insist that a good, healthy vacation is necessary to lead a productive life. But hotel costs are skyrocketing beyond the reach of the average American. Timesharing offers an alternative. Over two million Americans are now proud vacation-timeshare owners..."

When the lights went on again, Tony Martini picked up the theme of escalating hotel costs:

"A hotel room in many places now costs as much as \$200. But say you spend only \$150 per night on a two-week vacation. That's \$2100." Tony grabbed a marker pen and began to write figures on a dry-erase board, e.g., \$150 x 14 = \$2100. "If the price doesn't go up, that's \$21,000 over ten years. But of course, we know how the price of hotel rooms and everything else will continue to go up."

"Now, let's look at the plan offered by Glen Ivy Resorts. For the price of that two-week hotel stay, you can have a share of equity ownership in a leading corporation. What does a share cost? On average, ten to twelve thousand. What do you get? You buy one share, you get one week."

He tagged at one massive figure, then another.

"Two shares, two weeks. And so on. "And you don't have to stay at the same place every year. Glen Ivy is a member of the worldwide ownership Resorts International, which permits you to exchange your timeshare privileges for time at any one of over 2000 vacation resort locations around the world..."

Now, in theory, came the Hard Sell. According to the official schedule, I was to spend as much as an hour with my official rep, Sherry. However, Sherry had very little

prodding to do. I had already made up my mind to buy a timeshare, provided I was creditworthy.

In one part of my mind I was planning to use my timeshare ownership to get cheap lodgings on Nantucket during the off-season (I imagined myself running off periodically to write novels and romp in the chilly fog). In another part of my mind I was a disinterested journalist, mentally taking notes on the whole scam and fully intending to cancel the timeshare purchase before the three-day grace period was up.

Since I presented absolutely no resistance to Sherry, we got along just swell. In the course of our relaxed and sincere chitchat, she told me she was 39 years old (admitting several minutes later to 40) and divorced, originally from upstate New York but now living in La Mesa. She'd had a checkered career that included being a stewardess and an office manager. Now her ambition was to get her real-estate license.

Sherry told me she felt herself very lucky to have this job at Glen Ivy Resorts; the real estate market was so bad that Realtors weren't hiring even licensed salespeople.

I was a bit less forthcoming. I made vague noises about being a photographer and pulled out an ancient pocket Rollei to prove it.

But there was business to be done. Sherry produced a fat Leatherette binder with four-color pictures of all the ski lodges and lake resorts where I could purchase my "primary ownership"—the property in which I would theoretically own a share while really using it only as a basis of exchange for a holiday in a more desirable location. "What's available right now," Sherry said, meaning what they were pushing that week, "are Lake Tahoe, Lake Havasu, and Big Bear."

I encouraged her to ramble on about all of them. Out of the corner of my eye I

checked out the progress of my fellow recruits. Two by two, most of the couples pulled themselves away from their reps shamefacedly and crept off to a back room. Evidently that is where they were awarded their prize for showing up — their color TV or their cheap vacation.

The long-haired boy and chubby girl bailed out early and collected their prize. They weren't happy with it — a weekend in Las Vegas — and whined about "fly-offs" as they went out the door. The lesbians didn't wait around to see what their prize would be; they sneaked out the side door when their rep went to fetch a cup of coffee.

Sherry wanted me to buy a timeshare at a new complex then a building at Lake Tahoe. I demurred, saying that I hoped to end my days without ever seeing Lake Tahoe.

"But you don't actually have to go there," Sherry reminded me. "I just bought a timeshare at Lake Havasu, and the only reason I got it is that it was a good buy! The point is, you can exchange these shares for time at the places you do want to go to."

I put up a struggle and insisted on the lodge at Big Bear. All we needed to discuss now were the terms of ownership. Sherry took a piece of scrap paper and drew a lengthy line down the middle. At the top of one column she wrote GOLD PREFERRED MEMBERSHIP, at the top of the other, REGULAR MEMBERSHIP.

"Now, with the Gold Membership," Sherry said, "you get — and she rattled off a list of notional benefits that would warm the cockles of any marketing manager's heart. It included things like free credit cards, free checks at some far-away bank, travel discounts, and free subscription to a timeshare magazine. Each of these benefits was carefully entered into the squares that Sherry was marking off on her matrix.

"But with the Regular Membership you get —"

What you got was just the timeshare — no credit cards, no travel discounts, no timeshare magazine. Essentially, just the timeshare.

(It is entirely possible that the so-called Regular Membership didn't actually exist. There was only a tiny, up-front cost difference between the two memberships — perhaps \$100 — a difference I now suspect was there only to provide a bit of baloney for Sherry and her colleagues. When I was ushered to a back room to sign my contract, I saw lots of Leatherette "Preferred Status" membership kits but none for slackers who bought only Regular Membership. Later on I found the Regular-vs.-Gold dichotomy in two other timeshare companies' sales routines.)

I went for the gold, of course. Sherry brought out a small bottle of sparkling wine and I popped the cork — perhaps the third of six such pops heard at Glen Ivy that happy morn'.

By the time I finally signed my timeshare contract, I was half-drunk.

In the back room of the office complex, Sherry's boss shook my hand, congratulated me, and loaded me down with 15 pounds of vinyl binders and folders describing the holdings and history of the Glen Ivy Financial Group and related entities.

Sherry, meanwhile, scratched at a card to reveal my very special prize. "Oh, I'm sorry," she said. "It's not the car or the TV. It's only a third prize. That's a vacation for two in Las Vegas or dinner at Acapulco. But because you bought a property I might be able to exchange it for a vacation in San Francisco, if you'd rather have that."

Sure, I said — go ahead.

She disappeared and came back with an envelope, which I promptly forgot about

I didn't remember my Bay Area vacation till the beginning of 1992, when I was preparing for my annual house-move and came across Sherry's envelope on a closet shelf, in a shush pile of semi-important documents. I opened the envelope for the first time and read the line print: Voucher must be signed and returned within 30 days. That meant by October 21, 1991. It was too late. Ah, well...

And what about my timeshare property? I did not dispose of it during the grace period. At the end of 72 hours I was, it appeared, a permanent owner of a one-week share at Snow Lake Lodge in Big Bear Lake (cost: about \$11,000. Down payment: \$1200. Terms: ten-year mortgage at 13 percent).

This did not bother me terribly for the first three months, when I was not expected to make mortgage payments. By the end of 1991, however, the first mortgage payment (\$220) came due. I did not make it. Actually, I didn't even realize I was supposed to make it until Glen Ivy's mortgage company began to dun me over the telephone.

I explained that I was a hopeless Bohemian, had never made a mortgage payment before, and would be happy to make monthly payments if only the company would be pleased to send me a bill now and again. "You say you haven't received any statements at all?" asked the mortgage officer.

"That's right," I said.

"Very sorry about that. It's not our fault, it's Glen Ivy's" (meaning the timeshare segment of the company). "They're having financial problems and haven't kept their records up to date."

Glen Ivy was indeed having problems. I looked through old newspapers and found that in December 1991 the company's records were seized by securities agents who claimed that Glen Ivy had fraudulently

mistated their assets.

Also around this time I began to read timeshare-related classified advertisements in newspapers. There were many people, apparently, who had bought timeshares and were now trying to dispose of them.

A company in Washington, D.C., offered help. I called their 800 number. A woman there explained that for a filing fee of \$300, her company would help me dispose of my unwanted timeshare.

"What do you mean 'help'?" And what do I get for my \$300?" I asked.

"We do not buy timeshares or assume mortgages," she replied. "We are simply a listing service. For your \$300 we will place advertisements around the country, offering your property for sale."

"Oh," I said. "Thank you very much."

In February 1992, I was contacted by a friendly fellow who told me he was marketing director of Snow Lake Lodge.

"Hi!" he said. "I'm Buzz Beedricker" (Not his real name.) "I'm just calling up all the lucky owners of condominium timeshares that have at Snow Lake Lodge to find out if they're happy with their property."

"Actually," I said, "I've never visited the place, haven't been paying my mortgage, and would just as soon forget about the whole thing. What do you suggest?"

"Gez," said Buzz. "I don't know. But you know, it's really a swell place. You should come up and visit sometime."

Around the start of spring, I received two pieces of mail that held great significance for my future as a timeshare owner. One was a bankruptcy notice for Glen Ivy and their related holdings. The other was a request from Glen Ivy that I formally request my buyer's contract for the timeshare property. Apparently, Glen Ivy hadn't actually owned the property at Big Bear; it

had only been negotiating a probable purchase.

So I was really liable for nothing and could, if I chose, get my down payment back.

And soon enough, I did get that down payment back. It was almost magical. Since I did not have an effective contract with Glen Ivy, I did not have to stand in line behind the other bankruptcy creditors. I wrote a note requesting refund of the initial pay-

ment.

And a couple of weeks later a nice check arrived.

This is not to say the folks at the shrunken, bankrupt Glen Ivy didn't try to persuade me to hold on to my piece of Big Bear.

"It's a great deal, and sure to give you years of pleasure," said a young man who called up, trying to persuade me to re-sign the purchase contract.

"Doesn't seem to be a great deal," I countered. "I'm looking in the classified ads in the newspapers, and it seems an awful lot of people are trying to get rid of their timeshares. I find there isn't much of an aftermarket for the things."

It was during this period that I discovered the great majority of those sweepstakes boxes put into taquerias and Greek coffee shops had, after all, been Glen Ivy's. There were only two other timeshare companies flogging the goods in the San Diego area, and they favored flea markets, gun shows, church carnavals, and any other venues that attracted large weekend crowds, preferably of white families with

"Well, you don't buy them to resell them," he explained. "It's like, say you buy a big, wide-screen TV. You buy it for the years of pleasure you'll get out of it, not to resell it later."

But I don't want to buy a big-screen TV. I wanted to say. Instead I thanked the young man from Glen Ivy for his insight and said bye-bye.

For a while after I got my down payment back, I still received a monthly call from the lodge at Big Bear Lake.

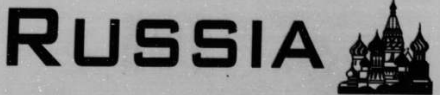
"Hi! I'm Buzz Beedricker, just calling up all the owners to make sure they're happy with Snow Lake Lodge."

While still a happy timeshare owner, I launched an in-depth investigation of the timeshare industry in San Diego County. In-depth here means I dropped my name and vitals into every cardboard box I encountered as I made my weekly round of the swap meet/gun show/taco shop circuit.

This investigation lasted from late 1991 through the first quarter of 1992. I couldn't help but notice that the sweepstakes boxes were getting fewer and fewer during this period. At the end of February I actually spent an entire Saturday afternoon motoring the length of Balboa Avenue in search of an eatery that had a box. There were none.

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children. These other timeshare companies were smaller than Glen by and presumably could not afford to saturate the territory in the grand manner.

Nor could they maintain a 12,000-square-foot San Diego headquarters, like the one Glen by had on Miramar Road until early 1992. When these small-time outfits' representatives called me up to lure me in for a presentation, they told me I'd have to drive up to Orange County to claim my prize.

The nominal prizes, by the way, were

always the same — a car, a TV, or some expensive-paid junkie to San Francisco/Las Vegas/Hawaii.

I was game as ever. Besides, one of the companies promised me "catered refreshments." This turned out to be an al fresco lunch: hot dogs served out of a chafing dish, beneath a tiny tarpaulin that did not quite do the job of shielding us from the January drizzle.

After Glen by, I found these Orange County outfits to be pretty cheesy little operations. The one with the hot dogs held its

presentation at a new condo complex along side Pacific Coast Highway and overlooking the Santa Fe railroad tracks. Beyond the tracks was a narrow, greyish strip of sand. This structure by the railroad tracks, I learned, was not only the local headquarters but also the company's latest and greatest posh seaside resort.

This company's name was something intended to draw parallels between the Orange County coast and the French Riviera. (I do not give the name here because, unlike Glen by Resorts, it is still

a going concern.) The parallel was hampered into us throughout the auditorium portion of the presentation. This consisted of a 15-minute video shown to about 80 people crowded into folding metal chairs in a 10-by-12-foot room.

I had been lured up north with the promise that Robin Leach, world-famous host of "Lifestyles of the Rich and Famous," would be giving the sales pitch. What an improvement, I thought, over Tony Martini, former bit-part hitman from Hawaii Five-O. Imagine my dismay when Mr. Leach ap-

peared only on videotape.

"Throughout the world the FRENCH RIVIERA is justly famed for its ELEGANCE and LUXURY," video-Robin leached in his mid-Atlantic cockney. "Iteah in Southern California it's the PACIFIC RIVIERA" (Shots of the better parts of San Clemente and Laguna Beach on a breezy, sunny day, but no pictures of the grand complex in which we prospects were now seated.) "And Southern California is famed too, the world over, for its elegance and luxury! But nearly all the seacoast is gone!"

After the video, we all trooped out to a larger room where we met our sales reps. This hard-sell segment of the presentation closely paralleled what I'd been through at Glen by — so closely that I wasn't surprised to discover that the senior reps were in fact Glen by alumni. My rep, a lean, swarthy girl named Jamie, drew the same membership matrix that Sherry had shown me in Miramar. With Gold/Preferred Membership you get this and this and this. But with Regular Membership you get only —

It was sad. I was witnessing a tawdry,

wretched imitation of a grand and tawdry and bankrupt concern.

In the back of my big mock-suede vinyl Glen by Resorts binder I found "temporary membership cards" made out in the name of Mr. and Mrs. Humbert Tupton (not their real names, but close enough). Apparently Mr. and Mrs. Tupton had bought — or nearly bought — a timeshare shortly before I did, and their binder had been recycled.

I found Mr. Tupton in the phone book,

and I asked him for remarks on his timeshare experience.

"Well, we bought, but we didn't really want it, so we sold it after a couple of days. I'd never, ever buy a thing like that again. It's not a good buy. It's especially not a good buy for an old man like me. They get you in there, telling you they're going to give you a present, then it seems the only way you can get out is to buy one of their timeshares. So I signed, but then I sent it back to 'em. I'd never, ever do it again."

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By Mary Lang • Photograph by Sandy Huffaker, Jr.

Most of us don't bother to venture into haute couture boutiques. These days, they're full of flowing shifts, tunics and trousers in voluptuous fabrics: viscose, viscose georgette, silk georgette, silk faille, wool tricot. The precise quality that makes their heaviness or whisper-lightness exceptional is elusive. Nonetheless, it's obvious: the \$375 DKNY wool tunic next to its Armani counterpart at three or four times the price. To be practical, one must admit high thread-count has something to do with it. Perhaps the rest is just a romantic idea about costliness.

A woman, helmet of sun-damaged blonde hair above a hound's-tooth check jacket and cock-rat legs, enters a couture boutique in downtown's Paladins. The place glows with peace and money, like her flawless skin. Thick beige carpeting bushes footfall. Gleaming from hidden spotlights, chromed racks are sparsely hung with select garments. To crowd these items of apparel

would be to deny them the dignity their price tags demand. Each piece, wrought from a yard or so of custom-made imported fabric, would cost most of us six months' rent, a year's car payments, a week in an intensive care unit. The browsing woman inserts tapering fingers between two hangers, slides them to the right. She pauses, lays her palm on the shoulder of a coral wool gabardine suit. Her nail lacquer matches the shade precisely. With a thoughtful tilt of her head she moves on.

Across the room, the quiet young woman behind the neoclassical purchase counter sweeps silky brown hair away from her made-up face, a study in the hardness of perfection. She knows better than to hover over a potential customer. Only her eyes stay over. When a garment is finally lifted from the rack, she appears silently at the browser's elbow. "That's just in from Milan," she breathes, an acolyte's reverence in each syllable. "Madonna has one."

The browser does not look at the acolyte. She



squints at the smooth, heavy material the color of dried blood. It's a long, fitted jacket, like an Amazon might have worn posing in the Bois de Boulogne. It's double-stitched into ruler-thin strips across the breast, tapered at the waist, and lined with peach silk. Every seam runs straight and tight. Every button and hem utterly symmetrical. "The fabric is a wool-silk gabardine woven especially for the designer. Instead of the usual twill pattern, with diagonal ribs, an almost horizontal effect is achieved."

"Get me this in six," the browser announces, eyes averted. She extends the hanger jacket to the waiting saleswoman, turns toward a cornflower blue silk sheath across the room. "I don't have much time."

"It's like you're not there. I used to cry about it," an employee at a certain Paladins boutique confided. "You are beneath notice. A customer here can spend in one afternoon what I make in a year without blinking an eye. If my kissing her

(continued on page 34)

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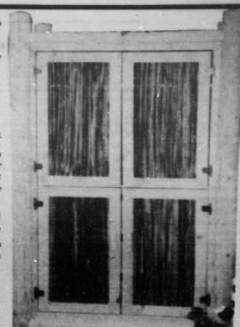
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A \$8 for Levi's shirts (100% wool, large and up)
A \$8 for Big Mac shirts (100% cotton, large and up)
A \$12 for denim shirts-blue w/ mother-of-pearl buttons

(Continued from page 32)

feet helps her spend a little more, I don't mind doing it. I don't really get to me anymore. She is, basically, paying my salary. I wonder if they don't feel a little embarrassed about that. Maybe that's why they don't make eye contact. "The employer (who, fearing job loss — "The rich are so touchy") — wished to remain anonymous) pulls in some \$55,000 a year, with sales commission. How much that commission is, she wouldn't say. "It's just enough to make us want to make a sale, but not enough that we get pushy."

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Daring and bohemianism, privileges of the leisure class, infiltrated fashion in the '20s and '30s of this century, resulting in a revolt against the rich. World War II was a great leveler; even the rich had a hard time dressing well. Synthetic fabrics developed during the war, and improvements in methods of mass production diminished the difference between first- and second- or third-rate designer clothes. This was got around by the promotion of designer labels, a status symbol only lately beginning to wane. Mass communication, sociologists argue, have brought elite fashion to imitate mass fashions. Trends begin in counter-cultural elements of society.

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In some high-end stores, salespeople go through lengthy training sessions, out of which they emerge helpful, genuine, and friendly. You may be wearing frayed plastic loafers from Payless, but at Paladino's Berrini Donna, for example, you will be treated with the deference elsewhere reserved for minor potatoes. Likewise, the Annick Goutal counter in Fashion Valley's L. Magnin is staffed with a warmth rare outside of therapists' offices and the diplomatic corps. "You never know how much someone might be able to spend," a store employee said. "The old rule about telling the size of a customer's bank account by their shoes holds true to a degree. But the rich don't necessarily dress like the rich anymore. Half of them run around in constraints and sweats."

The sweats, however, might be made of submerge cotton velvet, with a DKNY label and a \$400 price tag. Many such items are currently to be found on bulging "40% off clearance-priced merchandise" racks surrounding the escalators in the Fashion Valley L. Magnin.

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Amid this abundance, a bored, untanned man slumps in a club chair. His female companion waits in and out of the dressing room doorway, sometimes pausing in front of the man with a hanger-hung garment held to her chest. Recessed spotlighting picks up the sun-damaged highlights in her brunette hair. A saleswoman named Dorothy stays nearby, unobtrusive.

The hush to the atmosphere, to the transaction, suggests a kind of shame. I pause before a skirt and jacket suit by Issey Miyake made of thin, navy-blue wool, horizontally ribbed. The jacket's breast is inset with navy blue polyester, creased and puckered to resemble crumpled Fortuny silk.

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Similarly, the department's cash register is cached behind one wall of Chanel's trademark black-beamed cubicle, the sanctum sanctorum of this temple of style. Within, mirrors line the walls behind the garments, which face you full frontally: over suit shoulders you catch sight of your face, luminous in the artful lighting. You look great, and you can't help but picture yourself wearing the garment. Clever, clever, clever.

Saleswoman Dorothy, resplendent in a red Chanel pantsuit, floats into the cubicle. She looks to be in her mid 50s. Her skin, her bleached blonde hair, her stockings have a yellow undertone. Her lips, carved in inquiry, are the perfect red of her clothes. Her eyebrows are dark pencil lines.

She did not attend a special school to learn about style or fabric or closing a sale. "I lived in Europe for many years," she explains. The voice is soft, timid. "Fabric and such have always been things I've known about. The rest of it, dealing with customers, you pick up through long experience."

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"What would you call that shade of pink?" "I ask her. "Candy pink. I guess," answers Dorothy. "The fabric is wool, in what the French call boucle knit. In spring we'll have the same suit in cotton or silk. "The top designers," Dorothy

adds, "use natural. Silk, wool, cotton. It's an important distinction." The suit's cut is what would probably be described by Vogue magazine as "sexy homage" to the '70s: A lined, patch-pocketed, its seams and lining and oversized plastic buttons an even more intense shade of pink. Dorothy points out the signature Coco Chanel gold chain that weights the jacket's bottom hem, the buttons "always custom-made for Chanel" with the distinctive double C logo. The price tag demands \$2780. I ask her who would buy a suit like this.

"Chanel customers are very dedicated. We sell one or two of these suits a day. The Fashion Valley store just opened last September, she explains, and its couture customers are mostly established clients who came over from the La Jolla store. "Other departments," she says with a little smile, "picked up something of a new client base. We don't have walk-ins. Our customers

will call. We know in advance when they're coming in. The Chanel customer tends to be an older woman. Younger people buy Yves St. Laurent, Ungaro, Armani."

In films like *The Palm Beach Story* and *Veronica*, one sees an earlier version of *courture de parlements*. The customer sat on a circular dais, and models paraded out in possible selections, paused pointy-toed, hand on slung hip. Nowadays, this practice has been replaced by "trunk shows" and "informal modeling" featuring creatives hired from local agencies — the decline in department store revenue has made the maintenance of a staff of models, like the maintenance of a staff of graphic artists, a ridiculous excess.

The brusque customer has made her selections. She walks into the Chanel cubicle in her own clothes: black wool stirrup pants, a silky jacket figured with baroque gold leaves. There is a very, very large stone on her finger. It appears to be an amethyst. She lays a bulging leather man's wallet on top of a glass display case.

"These two then?" Dorothy asks her, something black draped over her arm.

"Yes." "Not the bracelet top?" She says this smiling. "No," the brunette chuckles. "Not this time."

The saleswoman takes the items through a doorway. The vulgar monetary transaction will be thus discreetly hidden from her customer's refined gaze. "Charge?"

"Do you take Visa? Put it on Visa, so I'll get my five miles on American. My husband keeps telling me to put everything on Visa."

She turns to my question with a friendly but guarded smile. She responds that she has purchased Dolce & Gabbana. A pair of flowing black silk georgette pants, a short top with long sheer sleeves. "It's not for any particular occasion, just something to wear in the evenings when I go out with my husband." She says she is particularly fond of Dolce & Gabbana. Her style is similar to Versace but a lot cheaper, she notes. She turns to call out to Dorothy.

"When the Chanel trunk show was here, Dorothy, were any of the pants long and soft?" "They're right here," Dorothy says, emerging to direct the woman. She fetches her customer's purchases. They chat about the customer's return visit later that week to pick up a jacket.

"Frank," the customer calls to the man still stretched in the chair, "come here. We need some muscle." The man dutifully eases out of his seat, then waits because Dorothy has trotted off to fetch something.

The customer tells me that these first-rate designer clothes are much, much different than cheaper lines, and worth it. "It's the fit, for one thing. The fit's impeccable. The tiniest mass makes a difference. And the fabric. The fabric is very important."

(Continued on page 36)

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"Chanel customers are very dedicated. We sell one or two of these suits a day." The Fashion Valley store just opened last September, she explains, and its couture customers are mostly established clients who came over from the I. Magnin store. "Other departments," she says with a little smile, "picked up something of a new client base. We don't have walk-ins. Our customers

will call. We know in advance when they're coming in. The Chanel customer tends to be an older woman. Younger people buy Yves St. Laurent, Ungaro, Armani."

In films like *The Palm Beach Story* and *Vertigo*, one sees an early version of couture departments. The customer sat on a circular dais, and models paraded out in possible selections, paused pointy-toed, hand on slung hip. Nowadays, this practice has been replaced by "trunk shows" and "informal modeling" featuring creatures hired from local agencies — the decline in department store revenue has made the maintenance of a staff of models, like the maintenance of a staff of graphic artists, a ridiculous excess.

The brunette customer has made her selections. She walks into the Chanel cubicle in her own clothes: black wool stirrup pants, a silky jacket figured with baroque gold leaves. There is a very, very large stone on her finger. It appears to be an amethyst. She lays a bulging leather man's wallet on top of a glass display case.

"These two theft!" Dorothy asks her, something black draped over her arm.

"Not the brasserie top?" She says this smiling. "No," the brunette chuckles. "Not this time."

The saleswoman takes the items through a doorway. The vulgar monetary transaction will be thus discreetly hidden from her customer's refined gaze. "Charge?"

"Do you take Visa? Put it on Visa, so I'll get my flyer miles on American. My husband keeps telling me to put everything on Visa." She turns to my question with a friendly but guarded smile. She responds that she has purchased Dolce & Gabbana. A pair of flowing black silk georgette pants, a short top with long sheer sleeves. "It's not for any particular occasion, just something to wear in the evenings when I go out with my husband." She says she is particularly fond of Dolce & Gabbana. Her style is similar to Versace but a lot cheaper, she notes. She turns to call out to Dorothy.

"When the Chanel trunk show was here, Dorothy, were any of the pants long and soft?"

"They're right here," Dorothy says, emerging to direct the woman. She fetches her customer's purchases. They chat about the customer's return visit later that week to pick up a jacket.

"Frank," the customer calls to the man who stretched in the chair, "come here. We need some music." The man dutifully eases out of his seat, then waits because Dorothy has trotted off to fetch something.

The customer tells me that these first-rate designer clothes are much, much different than cheaper lines, and worth it. "It's the fit, for one thing. The fit is impeccable. The tiniest nuance makes a difference. And the fabric. The fabric is very important."

(Continued on page 36)

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(continued from page 34)

She squints as if trying to grasp an elusive thought, then walks me over to the rack displaying the Dolce & Gabbana pants she's just purchased. She lifts one black silk georgette pant leg and stretches it between her hands. "It's the weight, the tightness. It's not shiny. It drapes beautifully without being flimsy."

Dorothy returns and reclines her attention. Frank rises again from his chair, stretches his shoulders, hitches up his belt. Can he detect the "tiny nuances" between couture and lesser designers? "I can't tell much difference in women's clothing," he demurs, looking away. "I can with

men's. It's not the labels either. The cut and fabric do make a difference." He hastens away to take his lady friend's purchases.

My attention is drawn by a Christian Lacroix creation prominently displayed outside the Chanel cubicle. The fabric, a cotton-rayon-viscose blend, resembles couch upholstery. Against an orange background, its large pattern is a grid of black, pink, and white stripes. The jacket, belted at the bottom like an Oz munchkin's, features large faux beaten-gold buttons and big patch pockets. The price: \$2080.

The brunette and Frank are leaving. They trade some kind of quip with Dorothy. "I'm the

mayor's boyfriend," he calls over his shoulder. "You may see her in public with her husband, but... I'm the one with the money."

The meaning of this is obscure but seems at least to betray certain notions of class and importance. Dorothy returns to me and asks if she can be of any more help. Then we hear the click of impatient heels.

"We don't do that here!" A voice calls out. Another elderly blonde is striding toward us, a saleswoman's bracelet of keys on one wrist.

"What don't we do here?"
"We don't do interviews in the store!"
Sweet Dorothy begins, "But I was just telling

her about fabric and —"

"A salesperson or any individual isn't authorized to speak for the store! Something might be misconstrued! You're not supposed to talk to her."

"We have people authorized to speak for us. Public relations people. Not in this store. You'll have to contact our Wilshire store... at South Coast..." She seems to fling the names of these monied enclaves at me like gris-gris to ward off contact with an infectious disease. What infection I might pass on to her I'm not sure. Perhaps it is cynicism. Perhaps it's poverty. ■

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LETTERS

etry by John Brizzolara's review of Keith Richards in the February 11 issue of the Reader. Remember the poem? (John Brizzolara went to a show / Keith Richards was playing and made John feel old / He found some drunk women but didn't get laid / So John wrote some memoirs to wish it away.)

Since I know the Brizzmeister and have even been known to agree with his music reviews from time to time, I gave him a call and read him Cobb's letter aloud. John's reply was that his work "...had never moved another human being to poetry before, and by all indications, this would seem Mr. Cobb's best work."

He did go on to suggest, in the interests of accuracy, that the last line of Mr. Cobb's poetic opus be replaced with "...and promptly got paid." When I pressed John about Cobb's accusation that he had been hanging out in the women's lounge during the concert, his reply was simply that Cobb couldn't prove a thing.

Oh, and by the way, I appreciated that Brizzolara's review of Richards' concert actually discussed (pause for dramatic effect) music...even music with a bass component capable of inducing long-distance belching.

Mark Martin
San Diego

Eeeeeee Haaaaaaa and Oooooo Waaaaaa

I wanted to tell you that I agreed with Duncan Shepherd's review of *Scout of a Woman*. I think you used a human standard in judging the Pacino film and I wanted to say, "good job." I think I disagreed with you on only one or two points, chiefly, the Chris O'Donnell character being "much too bland and blank a companion." Since you didn't let it keep you from recommending the film, I only give my impression about that character as a way of carrying on conversation, not as criticism. I thought he was inter-

estingly played and his part realistically written. I noticed how impatient I became with his inability to know what he was feeling...with his seeming ignorance about what he wanted and who he was. I chalked it up to my own impatience with myself at times, for those same traits. A high school kid isn't going to be all that "perky" or strong, or whatever the opposite of bland is. If he was, he'd be quite unusual — most high school kids are still pretty awkward, insecure, and pretty much people-pleasers. The kid's blandness made that aspect of the film much more believable for me. Towards the end he begins to grow into some of his lines...as he discovers himself. The development of their friendship makes that film. It was a little like an all-male *Driving Miss Daisy*. I haven't been looking at the Reader in the last five years or so...did you mangle that word? I hope not.

Now for something I did like. I liked the way you analyzed all the different exclamations of the Pacino character. That's something I began to appreciate more after reading your review. You saw something I didn't see but would enjoy getting into if I ever see the film again.

Another thing I realized one week later that "Heloocooooo, honey..." etc., didn't come from Betty Boop at all. It came from Bosco. Remember him? I chuckle every time I think of that. Guess we know I'm not perfect. It was still fun writing that part. A little like the "Eeeeeee, haaaaaaa," and "Oooooo, waaaaa," perhaps.

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READER'S GUIDE TO

MOVIES

All reviews are by **Duncan Shepherd**. Priorities are indicated by one to five stars and emphasis by the black spot. Unrated movies are for unsupervised.

Aladdin — Disney's animated Arabian Nights tale, with politically enlightened Mediterranean notes and witty complexities as well as a feministically flattered heroine. The obligatory songs sound even more dashed-off than the ones in the preceding year's *Beauty and the Beast* ("Aladdin Street! I don't buy that!" is only their I look closer..."). And the action in general seems overcooled and underappreciated — more like the work of that Disney defector, Don Bluth, than of Disney itself. (The anthropomorphic Magic Carpet is nice, as is the Cave of Wonders with its loquacious mouth. But not nice are the computer-animated backdrops that stand out from the principal characters like sore thumbs.) And while the *Genie* of the Lamp — a grand bluen with blue pigmentation — affords infinite possibilities for the sorts of transmutations at which animation is unrivaled (see the early Betty Boop), these tend to be executed in a proto-change, a blink-of-an-eye style rather than a liquidly smooth one. It has been pointed that this style matches exactly the verbal style of Robin Williams, who provides the *Genie*'s voice. But, apart from the objection that a voice as familiar as Robin Williams will inevitably overpower and upstage an animated figure (just as Gilbert Gottfried's overpowers and upstages the pet parrot called Jago), why would we want our Ancient Arab to be doing impressions of the likes of Jack Nicholson, Rodney Dangerfield, Arsenio Hall, Ed Sullivan, Gershon Marx, and William F. Buckley? This ensures only that the movie will date much faster than the one we might agree to call the "hundred classic" in the Disney library. Directed by John Musker and Ron Clements. 1992.

★ **ADDO DRIVE IN CINEMA 8: CLAUDE RAIN** (GROSSMONT TROLEY, MIRA MEDIA, NEW VALLEY DRIVE IN, NICKELODEON 8, PLAZA BONA PLAZA CINEMA, RANCHO BERNARDO 8, SUN

MARCOS CINEMA, SANTIAGO VILLAGE 8, SOUTH BAY DRIVE IN, STUDIO 3 CINEMA, VALLEY CIRCLE, WEGAND PLAZA)

Active — Grilly death of the 1972 plane crash in the Andes, the survivors of which resorted to eating the casualties in order to stay alive. The crash itself is hair-raising, and the rest is certainly a more explicit (not to say tasty) treatment than the 1976 *Melancholia*. Survive. Possibly it's too

tasteful. With an aim toward empathy and fellowship, little effort is made to characterize the people as living, breathing ("We're completely screwed," etc.), but then again, little effort is made to characterize the people as people. The dialogue is sometimes ludicrously banal ("I'm worried about Ricardo. He's losing his spirit"), and the intimations of a "spiritual" experience in the faded-on-pragmatic epilogue (a seemingly disembodied John Malkovich, cigarette smoke curling around his shoulders) are a waste. The Linda Ronstadt-Aaron Neville array, meant of "Ave Maria" that does the movie is no help with that, either. Ethan Hawke, Vincent Spanio, Josh Hamilton, directed by Frank Marshall. 1993.

★ **GROSSMONT MALL, GROVE 8, NEW VALLEY DRIVE IN, SWEETWATER 8, VIA GLASSHOUSE 8**

Army of Darkness — Sam Raimi's slap-happy sequel to his *Evil Dead II*: the one-handed hero (how he got that way is explained in a cumbersome recap at the outset) is sucked through a time tunnel to the Middle Ages (and a different continent), armed with a custom-fitted chainsaw and a shotgun that more than once materializes out of nowhere. To return to his own time, he must get his hands on the Necronomicon, but not before uttering roughly the same magic words from *The Day the Earth Stood Still*. Uttering them too early, he is the Disney library. Directed by John Musker and Ron Clements. 1992.

★ **ADDO DRIVE IN CINEMA 8: CLAUDE RAIN** (GROSSMONT TROLEY, MIRA MEDIA, NEW VALLEY DRIVE IN, NICKELODEON 8, PLAZA BONA PLAZA CINEMA, RANCHO BERNARDO 8, SUN

groff), and the general mood of silliness is relaxing if not terribly rib-tickling. 1993.

★ **CLAUDE RAIN CINEMA 8: CLAUDE RAIN** (GROSSMONT TROLEY, MIRA MEDIA, NEW VALLEY DRIVE IN, NICKELODEON 8, PLAZA BONA PLAZA CINEMA, RANCHO BERNARDO 8, SUN, VIA GLASSHOUSE 8, UNIVERSITY TOWNE CIRCLE, WEGAND PLAZA)

The Bodyguard — A romantic thriller of such ridiculousness that it could be difficult ever again to take seriously anyone connected with it. That would include Lawrence Kasdan, who wrote the script, albeit seventeen (or was it nineteen?) years previous, which might partially absolve him if he were fifteen years old at the time. And Kevin Costner, whose haircut becomes more explicable (if not better looking on him) when you know that the role was conceived originally for Steve McQueen: the prodigy of lightweight Costner is a poor second choice here for McQueen as he was for *Eastwood in Revenge*. And Whitney Houston, who can be forgiven for wanting to launch an acting career (see photographs well) but not for launching it in the role of an established screen superstar who is currently up for an Academy Award as Best Actress (in addition to being a top of the charts singer of a nominated Best Song: a ball like *Cher*, but bigger in the music business, a bit like Madonna, but bigger in the film business). The whole thing plays like the bedtime fantasy of an adolescent male whose conservative vocabulary would not permit the use of the word "sexy" and whose highest conceivable accolade is "cool."

★ **CLAUDE RAIN CINEMA 8: CLAUDE RAIN** (GROSSMONT TROLEY, MIRA MEDIA, NEW VALLEY DRIVE IN, NICKELODEON 8, PLAZA BONA PLAZA CINEMA, RANCHO BERNARDO 8, SUN, VIA GLASSHOUSE 8, UNIVERSITY TOWNE CIRCLE, WEGAND PLAZA)

Druther's Keeper — Joe Berlinger's and Bruce Sinofsky's documentary about a murder on a New York farm inhabited by four illiterate brothers.

★ **CLAUDE RAIN CINEMA 8: CLAUDE RAIN** (GROSSMONT TROLEY, MIRA MEDIA, NEW VALLEY DRIVE IN, NICKELODEON 8, PLAZA BONA PLAZA CINEMA, RANCHO BERNARDO 8, SUN, VIA GLASSHOUSE 8, UNIVERSITY TOWNE CIRCLE, WEGAND PLAZA)

Buffy the Vampire Slayer — What Bill and Ted did for time travel (i.e., less than nothing), Buffy does for vampire hunting. An airheaded high-school cheerleader, whose yellow and purple costume is neutralized by jaundiced cinematography, is the Chosen One to combat an infestation of bloodsuckers in Southern California. Mostly far outside of Krusty's business's chest and a handful of amusing lines (concerning vampire to his mission, "I'll give him a lot"), Paul Robison is given a chance to prove he can play a role other than Freese Herman, but not to the extent he ought to. Donald Sutherland, Luke Perry, Rainer Hauer, directed by Fran Rubel Kuzui. 1992.

★ **CLAUDE RAIN CINEMA 8: CLAUDE RAIN** (GROSSMONT TROLEY, MIRA MEDIA, NEW VALLEY DRIVE IN, NICKELODEON 8, PLAZA BONA PLAZA CINEMA, RANCHO BERNARDO 8, SUN, VIA GLASSHOUSE 8, UNIVERSITY TOWNE CIRCLE, WEGAND PLAZA)

The Cemetery Club — Fine in principle three gowns (Ellen Barkin, Diane Ladd, Olympia Dukakis) ought to be able to get away with it, and a black director (Bill Duke) and past specialist in action films (*A Rage in Harlem*, *Deep Cover*) ought to be able to direct them. All it should take is imagination. It would take more than that, however, when added with Brian Monahan's script. Close your eyes, put your finger down anywhere. "You like Evelyn?" "I think they're very nice people." Again. "You got beautiful teeth." "Thank you. They're all mine." Again. "That's the way I want to go. In my sleep." "Sweet."

★ **CLAUDE RAIN CINEMA 8: CLAUDE RAIN** (GROSSMONT TROLEY, MIRA MEDIA, NEW VALLEY DRIVE IN, NICKELODEON 8, PLAZA BONA PLAZA CINEMA, RANCHO BERNARDO 8, SUN, VIA GLASSHOUSE 8, UNIVERSITY TOWNE CIRCLE, WEGAND PLAZA)

Oscarbabbble



The Crying Game

REVIEW

The fact that three of the five nominees for Best Picture are actually my idea of good pictures, one of them a very, very good one, must surely mean that the Academy Awards are now worth my attention more than in years past; must even mean that things are getting better in Hollywood in general or at least in the Academy of Motion Picture Arts and Sciences in particular — mustn't it?

It mustn't. The first part of that proposition is the quicker and easier to dispense with. Any devotion of attention this week to the Oscar race means nothing more than that the only reviewable movie to have opened over the weekend was Sam Raimi's *Army of Darkness*. (Those who have seen it will understand.) The second part is more complicated.

Appearance to the contrary notwithstanding, I take this latest chapter in the developing saga of the Academy Awards as a sign that things are getting worse, not better. A sign, to be more exact, of the ever-narrowing number and range of eligible movies. It used to be, and not all that long ago, that every major Hollywood studio would set aside a certain portion of its resources for what were then known as "prestige" productions, from which the Oscar nominees for the most part could be expected to be drawn. (Those who seldom be the connoisseur's choices, but at least he knew where he stood.)

With today's pared-down production schedules and adopted philosophy of more-eggs-in-fewer-baskets, the studios can afford to waste little time worrying about "prestige" as a separate entity from profit. (The stockholder as toughest critic.) The result is that the number of remotely passable, possible, presentable movies — specifically, Oscar-presentable movies — has been drastically reduced. And it was inevitable that sooner or later a good movie (as distinct from a *few* private efforts) would find their way into the pool of candidates. Some pundits are trumpeting the newest Oscar nominations as the triumph of the independents, but somehow I can't see the producers of *Wayne's World* expending a lot of envy on the producers of *Howard's End*. "Suckers" is more what I imagine is their view of them.

B. DUNCAN SHEPHERD

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READER'S GUIDE TO MOVIES

continued from page 38

inclined to invest in the "classy." (Synonym for "elite," synonym for "few," synonym for "measly.")

Last year's apotheosis of *The Silence of the Lambs*, over *Beauty and the Beast*, *Bugsy*, *IFK*, and *The Prince of Tides*, looked at first blush like a giant step away from hypocrisy and towards honesty, though it remained safely within the zone of compromise between reverence for money and lip-service for something else. Time will tell, but a year later it still looks like a possible turning point in the annals of Oscar. If that can be a Best Picture, what can't?

Given the current conditions, Spike Lee, always on the alert to take offense, might feel especially vulnerable to the sting of rejection, after having provided the voters such a traditionally "Oscar-type" movie as *Malcolm X*. Could it be a racial thing? Well of course one could speculate that had he provided the voters a movie of similar scale and solemnity on the subject of the Rev. Martin Luther King Jr., or Bishop Tutu, or Nelson Mandela, the Academy would not have been able to resist, just as it wasn't able to resist the slightly less loud and slightly more tedious Gandhi some years back. One could also speculate that had Norman Jewison directed the movie as initially planned, the Academy would again have been unable to resist. This is idle, but it serves to introduce other possibilities. More likely than a racial

thing, all in all, would seem to be a personal thing. (Spike Lee does not make himself easy to like.) More likely than that, a financial thing. (The movie did not make enough money to make people forget how difficult Spike Lee makes himself to like.) Least likely, as always, albeit most defensibly, a strictly artistic thing.

The nomination for *The Crying Game*, along with its almost universally ecstatic notices, can be looked at in one way as a tribute to human gullibility. (If it fooled me, it must be brilliant.) In a slightly different way it can be looked at as a tribute to human self-flattery. (If it fooled me, it must be brilliant.) But what good would this movie be without its "surprise"? Has it been taken to be good by anyone, with me, was not fooled for a minute? (And there anyone in Western Civilization not currently in a coma who is not yet privy to its secret?) Would it still be taken to be good — the basic acid test of goodness — on a second viewing? Only the fooled can say. The rest of us can feel a little useful at having been left out in the cold. (What, we wonder, must it have been like?) As it is, for one would not again want to sit through that forty-five-minute first act, not even for the purpose of reconsidering the pee scene in light of subsequent revelations. Nor would I again want to sit through that long-arm-of-the-IRA final act. Nor, in between, would I want to sit through that soft-focus, gaudy-colored rendition of the title theme. That doesn't leave much.

Long ignored by the Academy, he is not apt to have many more chances.

Unforgiveness gives me the longest pause. How could so fine a movie, so personal and at the same time so conventional, so honest and yet so restrained, receive so broad-based an endorsement from the Establishment? Yes, well — there's all that aforementioned stuff about pared-down production schedules and reduced numbers of presentable movies. And then there's also the matter of *The Silence of the Lambs*, then anything? But still. To gauge the desperateness of the Academy's present predicament, try to imagine Best Picture nominations in their respective years of eligibility for the likes of *Ride the High Country*, *El Dorado*, *The Wild Bunch*, *True Grit*, *Ulysses' Raid*. The Shooter (just to limit the exercise to movies to do with the dinosaur Westerner). Although in practical terms Clint Eastwood today is a bit long in the tooth for the part, Unforgiveness is fortunate that it got made when it did and not ten or twenty years earlier. Even then, it would never have come so far without its star and director, directed by Jonathan Demme. 1992.

★ **CLAUDE RAIN CINEMA 8: CLAUDE RAIN** (GROSSMONT TROLEY, MIRA MEDIA, NEW VALLEY DRIVE IN, NICKELODEON 8, PLAZA BONA PLAZA CINEMA, RANCHO BERNARDO 8, SUN, VIA GLASSHOUSE 8, UNIVERSITY TOWNE CIRCLE, WEGAND PLAZA)

Latinic Karam-1993.

★ **GROSSMONT MALL, HAZARD DRIVE 7, LA COSTA 8, LA JOLLA VILLAGE, NICKELODEON 8, SAN MARCOS CINEMA, SANTIAGO VILLAGE 8, SWEETWATER 8**

The Crying Game — The initial situation is distressingly static and stagey. A team of IRA terrorists in Northern Ireland have abducted an occupational English soldier (Fionn Whitaker, with uncertain accent), one of whose captives (Stephen Rea), while awaiting a prisoner-escape deadline, gets to know the man intimately, even leading a helping hand when the handcuffed behind-the-back captive needs to have a pee. (New watermark in the annals of the Brother-hood of Man.) After a slow forty minutes or so (and a retelling of the frog-and-unicorn fable first heard on screen in *Wilde's Mr. Ananias*), this situation thankfully comes to an end in a ball of slow-motion bullets, but not before a certain hopelessness has settled upon us. Thereafter the sympathetic terrorist looks up the *Loved One* pictured in the captive's wallet — a Tottenham handsewer with some unenviable associations — and things get a bit more interesting, whether or not as "surprising" as the filmmakers had hoped. With Miranda Richardson, Jaye Davidson, and Jim Broadbent, directed by Neil Jordan. 1992.

★ **CLAUDE RAIN CINEMA 8: CLAUDE RAIN** (GROSSMONT TROLEY, MIRA MEDIA, NEW VALLEY DRIVE IN, NICKELODEON 8, PLAZA BONA PLAZA CINEMA, RANCHO BERNARDO 8, SUN, VIA GLASSHOUSE 8, UNIVERSITY TOWNE CIRCLE, WEGAND PLAZA)

Damage — Louis Malle, who raised a multitude of eyebrows with his epochal *The Lovers* ca. 1958, is not apt to repeat the effect of this. *Enoch*, like so much else, marches on. The theme of the middle-aged married man and the younger other woman is of course infinitely renewable, and the fact that the other woman here (Juliette Binoche) is involved simultaneously with the married man's (Jeremy Irons) son is indeed auspicious. But the fact that the man is a buttoned-down British publicist lectured by the hand of buttoned-down Britishness, David Hare. "We've got to find a structure for this, you know" and "I've never had feelings like this. I've got to get them into some kind of order," and that the other woman comes in as a Daughter-of-Dracula vamp, pulls us back onto depleted soil. The situation grows increasingly perverse and irrational without either settling or exciting the viewer. Malle's Malle, and it's a pleasure to watch his framing of people in their homes, haunts, places of business measured, measured, measured, competing. There are a number of opportunities, too, for that favorite Malle pastime of fine writing-and-dining (a couple of them grazed by the presence of the gloriously gray-mailed Ian McKellen). Not much time remains in the movie once the horrible secret comes in — and an easy exit is enough — but Miranda Richardson as the betrayed wife, makes the most of it. 1992.

★ **CLAUDE RAIN CINEMA 8: CLAUDE RAIN** (GROSSMONT TROLEY, MIRA MEDIA, NEW VALLEY DRIVE IN, NICKELODEON 8, PLAZA BONA PLAZA CINEMA, RANCHO BERNARDO 8, SUN, VIA GLASSHOUSE 8, UNIVERSITY TOWNE CIRCLE, WEGAND PLAZA)

The Distinguished Gentleman — Con man named Thomas Jefferson ("Jeff") Johnson gets his hands tied to the collar, vacated by a deceased gentleman named Jefferson Davis ("Jeff") Johnson. A part and pretty convincing right about face into romance and comedy. Eddie Murphy is permanent. Murphy of the comedy is a couple of them — a loose Jack-o'-lantern minimalist one, a priory professional one. (Malle, like the others, but the comedy, directed to the proposition that the biggest rocks are Capricorn rocks, is forever bogged down in know-it-all gestures. With Victoria Rowell, Sheri Lee and John C. Smith, with Lou Taylor Vohse and Garret, directed by Jonathan Demme. 1992.)



Army of Darkness

Falling Down — Ripped from today's headlines? It begins with a traffic jam reminder of the one at the beginning of *Fellini's 8½* — if anything, a bit more grotesque — but the hero, a laid-off defense worker, doesn't just imagine an escape from his car; he actually walks off and leaves it, soon picking up a baseball bat from a Korean convenience store clerk and then a gym bag of automatic weapons — and the scene of a drive-by shooting. A step-in at a fast-food chain called Whammyburger gets us thinking specifically, though not too tentatively, about McDonald's and mass murderers James Huberty. Despite the thudding clomps, the movie is not totally without restraint: the number of murders here remains well below "mass." And although he at times seems to be heading a pipe scene in which every viewer is

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Falling Down

bound to find a point of agreement, the protagonist is not glamorous Michael Douglas with geeky haircut and glasses ca. 1950s, and nerdy pocket pen as in his dress shirt. ("I'm the bad guy!" he wonders in the final scene — just to be sure everyone gets it.) No, the viewer's point of identification is a robbery cop (Robert Duvall) who happens to be — that port-

ious old steadily — one day away from retirement. With Barbara Hershey, Rachel Ticotin, and Tuesday Weld, directed by Joel Schumacher. 1993.
 CAROUSEL CINEMA 6; CINEMA 8; DEL MAR HEIGHTS; GALAXY 6; HAZARD CENTER 7; MIRA MESA 7; NEW VALLEY DRIVE 9; NICK ELODOR 8; PLAZA BONITA; RANCHO BERNARDO 6; SAN MARCOS CINEMAS; SANTE

DRIVE IN; SOUTH BAY DRIVE IN; SPORTS ARENA 6; TOWN AND COUNTRY; UA HORTON PLAZA 7; UNIVERSITY TOWNE CENTRE; WEGAND PLAZA; FROM 2/26

A Few Good Men — So no court-martial melodrama in the vein of *The Caine Mutiny*, juiced up with several megalomaniacs of Star Power: Tom Cruise, Jack Nicholson, Demi Moore, and a couple of competent Breckers, Kiefer Sutherland and Kevin Bacon. It's intermittently entertaining, though never dramatically involving, so watch these people throwing everything they've got into the glibly bustling script — the brisk business of examination, cross, and redirect, the four-minute court sessions before recess, the singing ("You know nothing about the law. You're a used-car salesman"), the aria of rage and despair: the quotable quotes, the mandatory drunk scene. The effect is not unlike one of those musical jokes in which an operatic heavy-weight goes to town on a diary by Bert Bacharach or Neil Diamond. It all sounds so written, it all looks so acted. And Rob Reiner, who's got TV cables and F-type connectors where other people have veins and arteries, directs the proceedings (preferably in closeup) as though they were taking place not in a court of law but on a court of basketball, with spectacular dunks and shot-blocks and the crowd on its feet. 1992.
 CINEMA 8; DEL MAR HEIGHTS; GROSS MOUNT TRINITY; HAZARD CENTER 7; NEW VALLEY DRIVE IN; OCEANIDE 8; PLAZA BONITA; SANTE DRIVE IN; SANTEE VILLAGE 8; SPORTS ARENA 6; CHULA VISTA 8; UA ESCOBEDO 8; PLAZA 7; UNIVERSITY TOWNE CENTRE; WEGAND PLAZA

Falling Down — Action comedy directed by Peter Weiler and Robert Hays. Starting by

continued from page 39

it all stands for. (Or without its \$70 million in the till.) I cannot feel that its nomination brings us within spiglass distance of the day when a Walter Hill movie gets nominated for anything.
 Eastwood's nomination as Best Actor — and let me not sidetrack myself with the point that Gene Hackman's nominated performance from the same film is not a supporting one but an every bit as large one — is roughly the equivalent of John Wayne's for *True Grit*. Long ignored by the Academy, he is not apt to have many more chances. Yet it is Pacino rather than Eastwood who seems to be talked about as "overdue." For total career, for routine excellence, for accumulated merits, I prefer Eastwood. For particular performance — *Unforgiven* vs. *Scent of a Woman* — I prefer Pacino. I could be happy for either one of them come the Big Night.

David Paymer! Best Supporting Actor! *Mr. Saturday Night*! Is there some contractual agreement whereby as long as Billy Crystal hosts the awards show there must a nominated supporting actor from one of his films?
 Ludicrous nomination of the year: more than that of Robert Downey, Jr., for Actor (Chaplin), more than that of Geraldine Peroni for Editing (*The Player*), more than that of Ferdinando Scarfotti and Linda Desceuna for Art Direction (*Toys*), is that of Richard Friedenberg for Adapted Screenplay (*A River Runs through It*). The problem with that screenplay was precisely that it was not adapted.

For that last category of achievement, as well as for several others, I could once more take up the cause of *Cold Heaven* (to a chorus of "Get a clue!" and "Tell it to the judge!"), but I could not do so and also maintain any pretense of talking rationally about the Oscars.

Charles Martin Smith.
 CINEMA 8; HAZARD CENTER 7; NEW VALLEY DRIVE IN; OCEANIDE 8; PLAZA BONITA; SANTEE DRIVE IN; SANTEE VILLAGE 8; SPORTS ARENA 6; CHULA VISTA 8; UA ESCOBEDO 8; PLAZA 7; UNIVERSITY TOWNE CENTRE; WEGAND PLAZA

Forever Young — Something of a cross between *Life for Dinner* and, oh, let's see, out of unnumbered E.T. imitations, let's pick *Starman*. Ostensibly an ode to emotional openness and honesty, formulated in terms of a science-fictional premise and an unlikely chain of phantasmagoric coincidence. The grimo — what looks like a locomotive coffin but is in fact a chronos capsule patented 1938 — just happens to be ready for its first human experimental subject when the hero (Mel Gibson), a not-pale-by-trade, is grieving over his comatose sweet-heart and needs some help getting through the next several months. The grimo's inventor happens to be his best friend, and happens to have just lost his sole candidate for a human guinea pig. Hey perfect. But then no one revises the hero until a half-century later, when a couple of kids happen to be rummaging around in a dusty military warehouse and happen to throw the necessary lever. Little is made of his Rip van Winkle culture-shock: phone-an-answering-machine (although no hesitation over touch-tone phones), the

casual use of expressions like "prick" and "suck" by the woman of the Nineties, Susan Sarandon's TV spots for Thigh Master. The ending, built-out on producing a lump in your throat, runs a fat into your mouth all the way up to the elbow. With Elijah Wood, Jamie Lee Curtis, and George Wendt, directed by Steve Miner. 1992.
 CINEMA 8; NICK ELODOR 8; PLAZA BONITA; RANCHO BERNARDO 6; SAN MARCOS CINEMAS; SANTEE VILLAGE 8; SOUTH BAY DRIVE IN; UA GLASSHOUSE 6; UA HORTON

Gilda — Not as good a movie as Marlon Brando's *Blood and Sand* or Patricia's *Five Doves Below* (nice point, this useful South American melodrama nonetheless offers the definitive image of Rita Hayworth as man-trap. Intoxicating tropical kitsch, decor, moody photography by Rudolph Maté. With Glenn Ford, directed by Charles Vidor. 1946.
 MEN 2/26

Groundhog Day — A going through the motions Pittsburgh weatherman (Bill Murray, letting plenty of antipathetic snarl and snort show through), covering the annual Groundhog Festival for the fourth consecutive year in rustic Pennsylvania. Pa. is obliged by an unfeeling blizzard to spend another night in the same damn bed and breakfast. He wakes up the next day to find that it is not the next day, but the very same day — Feb. 2 — all over again. he

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personal definition of hell. (And a new variation on the nuclear-age pose: "What if there is no tomorrow?" — meaning not that there might be nothing tomorrow, but instead that there might be the same thing tomorrow.) Everyone else in town repeats his on her established routine, the hero alone has any awareness of the repetition or any freedom to alter it. This goes on day after day, indefinitely, with no consequences or carry-over from the day's events, always a clean slate at the next dawn. (The hero commits suicide several times.) The possibilities are, without exaggeration, limitless, and the movie goes through a goodly number of them, avoiding tedium but, inevitably, avoiding tough questions too. Many of the possibilities — not including a couple of run-of-the-mill car chases — are instantly and richly cinematic, providing equivalents of re-takes, re-writes, re-eds. In a word (or three), the creative process. The ultimate possibility that a term in hell might bring about a bit of soul-searching, and that a regimen of practice, practice, practice, might indeed make perfect, is illustrative of another sort of process. It would not be too much to say that the general drift of the movie is unapologetically didactic, unpretentiously philosophical, even unambiguously spiritual. If Camus comes to mind ("The Myth of Sisyphus"), or Sartre, or Kafka, or Borges, it won't spoil the fun; it can even enhance it. With Andie MacDowell, directed by Harold Ramis. 1993.

Home Alone 2: Lost in New York — All right, okay, fair enough: Kevin again gets separated from the McCallister clan at Christmas (they get on the plane to Miami, he follows the wrong trolleybus onto a plane to New York). But then he again runs into the same two thieves (escaped from prison and a long way from Illinois): not all right, not okay, not fair. Brenda Fricker breathes some restraint and dignity into the maudlin role of the homeless Pigeon Lady of Central Park (seemingly modelled on the Turnpike-a-Rag lady of Mary Poppins). With Macaulay Culkin, Joe Pesci, Daniel Stern, Tim Curry, Rob Schneider; written by John Hughes, directed by Chris Columbus. 1992.
 CAROUSEL CINEMA 6; CINEMA 8; DEL MAR HEIGHTS; GALAXY 6; GROSSMOUNT TRINITY; DRIVE IN; HAZARD CENTER 7; MIRA MESA 7; NEW VALLEY DRIVE IN; NICK ELODOR 8; OCEANIDE 8; PLAZA BONITA; RANCHO BERNARDO 6; SAN MARCOS CINEMAS; SANTEE VILLAGE 8; SOUTH BAY DRIVE IN; UA GLASSHOUSE 6; UA HORTON

Home Alone — Director James Ivory's — and producer Ismail

PLAZA 7; UNIVERSITY TOWNE CENTRE; VILLAGE; FROM 2/26; WEGAND PLAZA

Home Alone — Combination screwball comedy and black comedy (blackball comedy?). A hotel desk clerk and compulsive liar gets involved for real with a homicidal and very hot-tempered international fashion model called Henna. Writer and director Alan Spencer generates little style but many gags, never slowing to worry about taste (e.g., a replay of the Rodney King beating, substituting a white victim, "I'm a Republican"). Arye Gross, Claudia Christian, Adrienne Shelly, and Lee Erney help to make it palatable. 1993.
 PESTA TOWN

Home Alone 2: Lost in New York — All right, okay, fair enough: Kevin again gets separated from the McCallister clan at Christmas (they get on the plane to Miami, he follows the wrong trolleybus onto a plane to New York). But then he again runs into the same two thieves (escaped from prison and a long way from Illinois): not all right, not okay, not fair. Brenda Fricker breathes some restraint and dignity into the maudlin role of the homeless Pigeon Lady of Central Park (seemingly modelled on the Turnpike-a-Rag lady of Mary Poppins). With Macaulay Culkin, Joe Pesci, Daniel Stern, Tim Curry, Rob Schneider; written by John Hughes, directed by Chris Columbus. 1992.
 CAROUSEL CINEMA 6; CINEMA 8; DEL MAR HEIGHTS; GALAXY 6; GROSSMOUNT TRINITY; DRIVE IN; HAZARD CENTER 7; MIRA MESA 7; NEW VALLEY DRIVE IN; NICK ELODOR 8; OCEANIDE 8; PLAZA BONITA; RANCHO BERNARDO 6; SAN MARCOS CINEMAS; SANTEE VILLAGE 8; SOUTH BAY DRIVE IN; UA GLASSHOUSE 6; UA HORTON

Home Alone — Director James Ivory's — and producer Ismail



Indochine

GALAXY 6; MIRA MESA 4; NICK ELODOR 8; PLAZA BONITA; PLAZA CINEMAS; SAN MARCOS CINEMAS; UA GLASSHOUSE 6; UA HORTON PLAZA 7; WEGAND PLAZA

Home Alone — Director James Ivory's — and producer Ismail

ished whimsical element, will mitigate the usual complaints of insularity, cynicism, precocity. There remains nevertheless plenty of amusement, because E.M. Forster was an amusing fellow and because the British cast — Emma Thompson, Helena Bonham Carter, Anthony Hopkins, Vanessa Redgrave, Samuel West, Nicola Duffell — are as much actors. But what mainly makes this one, in contrast to those others, so utterly absorbing are the old-fashioned pleasures of its plot. And for all its British understatement, its "classical" good taste, its fine irony, its subtle, its, and leisurely unfolding, it does not stint on emotionalism. (It simply — thanks to all that understatement and good taste and so on — does not have to strain so hard to get the effect.) This kind of thing, unlike the particulars of class divisions, sexual double standards, and the rest, is not something that goes stale with age. 1992.
 GALAXY 6; GUILD LA COSTA 6

Indochine — Edouard Berthet — *Indochine* — a French rubber baron in colonial Indochina, her adopted native daughter, and the all-in-white, liquid-eyed Naval officer who enfleams them both. Long, rubbily, bombastically scored by Patrick Doyle, and increasingly engaging once we go into the lovers-on-the-run stretch. Many scenic marvels, not least the apogee Catherine Deneuve in her undulating baroque, drooping hats, drapes, dresses. With Vincent Perez, Linh Dan Pham, and Jean YVES; directed by Régis Wargnier. 1991.
 PESTA TOWN; FROM 2/26

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Theater 5: *Aladdin: A Few Good Men*
Theater 6: *Unstoppable Heart*

Green 9 Theatres, 3430 College Avenue. (229-0561)
Theater 1: *The Temp*, from 2/26

See 6: *Army of Darkness*
See 7: *The Vanishing*

EL CAJON-LA MESA

Page 1: *Army of Darkness* fronts 2/26

Theater 2: The Cemetery Club
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 Theater 6: *Scent of a Woman*
 Theater 7: *Unlabeled Heart*
 Theater 8: *A Few Good Men*

San Jose Del Rio, 10990 Woodside Ave., San Jose (448-
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 Theater 3: *Unlabeled Heart*, *Men*, *Men*

San Jose Village 8, 9625 Mission College Rd. (562-7910)
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 Theater 2: *Unlabeled Heart*, *Men* / *Men*
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6. *The Vanishing: Nowhere to Run*

THEATRE

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to his in-front-of style. The latter, of course, has not stood still but has kept moving onwards and upwards through increasing interest in portraying, however staidly, the talented *Handy Man*, *Mel Brooks*, and *White Hunter, Black Heart*: the circumstances, nothing less than the fullest material would suffice: deepest gravity, highest integrity. As it stands, though, the film cannot stand by the thought of an act of contrition, a making amends, for the casual and careerist list of bodies in Eastwood's earlier Westerns a perfect parallel to the line-up of *High Noon*. *High Noon* was written by William Goldman, directed by Fred Zinnemann, starred James Stewart, John Wayne, and Karl Malden.

★ ★ ★ ★ ★ AZTEC, CAROUSEL CINEMA 6
FROM 2/26; CHERRY LANE CINEMA
FROM 2/28; DOWNTOWN FROM 2/26; NABA MESA
FROM 2/26; NEW VILLAGE DRIVE FROM 2/27;
OCEANSIDE B; PLAZA BONITA, SANTEE DRIVE
FROM 2/26; SANTI VILLA, BAY FROM 2/26;
SOUTH BAY DRIVE FROM 2/26; SPORTS
CENTRE FROM 2/26; THE GRAND KODAK B;
FROM 2/26; WING GARD PLAZA;

romance (more the *Beauty and the Beast* TV series than any other version: the wit-drawn watchdog in his subterranean haven) between a Minneapolis coffee-shop waitress with "too good a heart" and a scraggly-haired busboy with a medically "bad" heart. The image is too soft and smeary for the blue-collar ambience, as though filtered through tear-moistened eyes, and the plot mechanics are elementary (a couple of unmotivated

troublemakers, first would-be rapists, then would-be assassins), and the sentiments at this uniquely waterlogged (7-miles²) urban

...the puck speared in along with the rest of the team (and his own free hand). Yet the movie is not unenjoyable. Marisa Tomei, attaining levels of punkiness and resilience worthy of commemoration in a C&W song, embellishes her character with one of the less fashionable, less defined, less simple and easy regional accents: the Minnesota Scandiavian. (In distinct contrast to her blarney New York/New Jersey one in *My Cousin Vinny*.) She, the only principal player to truly fit into the surroundings, does marvelous things with completely unpromising word clusters such as "St. Paul" ("Pahd") and "little apartment" (first word: "more like a 'tude," and then "t'd," and then "die duhn on").

though — poignant enough — alrady!
Christian Slater, Rosie Perez; directed by
ony Bill. 1993.

[illegible]

The Vanishing — Better thought of as *The Reappearing*, George Sluizer's remake — and travesty — of his own 1993 thriller is nothing so much as a monument to American provincialism and ethnocentrism: if it isn't in English, it can't be a re-movie. Never mind that it was a perfectly good movie, and a perfectly commercial movie, when in Dutch and French. American audiences can't be expected to read

Strictly Ballroom

the plot (not to create an altogether new movie, just to get around that horrific ending), and the character building up of a new, more complex, and, above all, the casting of that character. The immediate winningness of Nancy Travis, to say nothing of her closer-to-star status in relation to Sandra Bullock, tilts the emotional axis of the film away from the past — and the mysteriously vanished girlfriend — and toward the three-years-later present — and the new, the palpable, the immeasurably preferable girlfriend. (Imagine the same film with the casting reversed!) Further, the new girlfriend's function in the plot completely alters — conventionalizes —

Griffith-perfected, suspense-building service — has seldom been so counterproductive. Jeff Bridges, Kiefer Sutherland. 1993.

(DEL MAR HEIGHTS: GROVE 9; MIRA MESA 4; SWEETWATER 6; UA GLASSHOUSE 8; UA HORN PLAZA 7; UNIVERSITY TOWNE CENTRE)

Suit for Me in Heaven — Spanish political satire by Antonio Mercero, with

READER

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**The Sh
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Events
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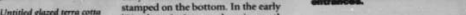
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LOCAL EVENTS



earth colors, and they were glazing pieces. As the government became involved, the pieces became much lighter and were unglazed, with more painting — much "finer" work."

With the retreat of the Mexican economy, FONART support was withdrawn. For a brief period in the early '80s, the quality of the Ocumicho clay figures declined, and the artists turned to somewhat risqué and bizarre subjects, including such things as operating room scenes. But since 1985, the Ocumicho clay figures have re-emerged in even more elaborate and colorful form. Acrylic paints are now used to decorate the

and bright pink, lavender, blue, red, and orange. Many of the multi-colored scenes are stacked in layers, like a house with its front wall removed. One such piece has a bride and groom and their godparents on the lowest level, God's sky of clouds in the middle, and is topped by imaginary flowers and spikes on the roof.

Another piece from Heftmann's collection she has dubbed "The Devils Go to School." She describes it as "a classroom scene, maybe 18 inches wide by 8 inches high. In the front of the class is a teacher and a blackboard; three rows of girls sit at desks, and the girls in the back row draw devil figures sort of lounging around, some with their feet up in the air. These pieces, where the devils are doing human things, are really

"What I see in Mexican folk art in general and in the Ocumicho pieces in particular is that it gives people a way to laugh at the silliness in life. And I think it's a way to account for people sort of messing up. There are a lot of pieces where the devils are drunk. It's like 'The devil made me do it.'"

The Grove Gallery show is one of a number of ceramics exhibits around the county that will coincide with the convention of the National Council on Education for the Ceramic Arts. A public reception for the Grove show is planned, and details will be announced later.

“Caramelo Figuras de Ocasimé”
Grove Gallery, UCSD
Thursday, March 4 through
April 17
Gallery hours: Tuesday through
Friday, 10:00 a.m. to 5:00 p.m.;
Saturday, 10:00 a.m. to 2:00 p.m.
534-2021
Gallery admission is free, but an
on-campus parking permit must
be purchased at the Information
booth at the Gilman or Northview
entrances.

San Diego Reader February 25, 1993 4

The Shape Of Words In The Mouth Is Thick

Literary Olympians in San Diego

You are a poetry lover, of course, or there wouldn't be any point in your reading this article. So I ask you, as a poetry lover, what do you think of the following poem?

Rupa perkataan
rebel dalam mulut,
hagalkan jok — beras, nasi,
jari ryan.

If this excites you just for its sound and its exotic mystery, you might enjoy it even better when you learn that Malaysian poet Shirley Geok Lin Lim is telling you that

The shape of words
in the mouth is thick,
like jok — rice, ginger,
chicken stock.
In fact, people who think of language as food will find Elizabeth Bartlett's *Literary Olympians 1992: An International Anthology* a rich source of nourishment. It contains recent poems in 55 languages, by 132 contemporary poets from 65 countries, starting with Algeria and ending with Uruguay. Readers whose Arabic, Armenian, Hungarian, Japanese, Persian, Korean, Lithuanian, Tagalog, Slovakian, Slovenian, Swedish, or Thai happens to be a bit rusty will appreciate the facing-page translations by editor Bartlett's international faculty of expert poetic translators. And those whose literary metabolism demands not only words in the mouth but the keen edge of competition will be happy to discover that a jury of critics — the poetic equivalents of the judges in the Barcelona Olympics last year — have awarded "Olympic" medals to the anthology's three winning

poets: gold to Israel's Yehuda Amichai, silver to Denmark's Thorild Bjørnig, bronze to Ireland's Eavan Boland, with the special prize to Nobel Laureate Odysseus Elytis of the dedication of the entire volume.

The association of an anthology of poetry with the Olympic games may seem a curious mixture of opposites. But the ancient Greeks were competitive about everything (even their playthings competed for prizes), and athletes and poets are fundamentally alike in their striving for perfection: the perfect throw of the discus is a perfect metaphor for the perfect metaphor.

In any case, Bartlett did not begin her project in the competitive vein. Her first such anthology, published to coincide with the Los Angeles Olympics of 1984, resembled the games only in that several different countries were represented (only nine, to begin with). The 1988 edition, recognized by the Korean government as a cultural component of the Seoul Olympics, had expanded to 30 countries, with seven Nobel Laureates represented. The latest addition to the series, much more extensive than its predecessors, is the first to initiate the games in its competition for awards as well as its internationalism.

Why devote so much time to a project like this — the poetic equivalent of the judges in the Barcelona Olympics last year — have awarded "Olympic" medals to the anthology's three winning

Olympians anthologies. She feels she has a mission to bring together the work of eminent poets from all over the world so that the reader can recognize that poetry has no borders.

Writing countless letters from her apartment in San Diego, where she has lived for the last 15 years, she is already busy at work on the 1996 volume. She has formed a nonprofit corporation (Literary Olympians, Inc.) with a board including such poets as Richard Wilbur and David Yeznow. Her associate editors (for Asia, Europe, Latin America, and the South Pacific) are seeking out poets and poems. Bartlett hopes to have 100 countries represented in 1996, which will be the 100th anniversary of the modern Olympics. And this time she hopes to bring the winners of the gold, the silver, and the bronze — the poetic winners, that is — to Atlanta, to receive their medals along with the triumphant athletes.

During her appearance at D.C. With Books, Bartlett will be reading from the 1992 anthology. She might, for example, read this poem by Henrik Nordbrandt of Denmark:

ing tanker en mand i en skov
en gammel mand med en stormregt

helt alene i en vakkelse.
The shape of those words in the mouth is thick. But you need not be concerned that they may not be edible, for Bartlett will be reading the English translation. Still, if a Dane shows up in the



Elizabeth Bartlett

Reading by
Elizabeth Bartlett from
*Literary Olympians 1992:
An International Anthology*

Friday, February 26,
8:00 p.m.
D.C. With Books,
7461 Grand Avenue,
La Jolla
450-1800

audience, you might get a chance to hear the original as well and to applaud it as you would a magnificent high jump.

—John Peter Applebranch

Tarted-Up

Exhibition of Decorated Cakes and Confections

"I come from a family of lawyers. Both of my parents are lawyers and so are my brother and sister." Pause. "I'm just the frosting on their cake."

Ann Malone, thirty-something, means this literally. She's a well-known cake decorator who recently moved here, and her original one-of-a-kind cakes are most sought after. However, she prefers to touch or to prepare cake decorations for the camera; her work appears in the *Time-Life* series on baking cakes. Though she majored in English at college, she divided her time after graduation between operating a gourmet cook shop and teaching cake decorating.

Now a member of the San Diego Cake Club, Malone distinguishes between baking and decorating. Cakes have to look, smell, and taste good. Decorations must be visually exciting and exemplify pleasing design and color. Most of us think of decorated cakes as those with a buttercream frosting, rickrack edges, and a few sugary colored roses. Yet many decorations are not intended to be eaten. A familiar example would be trying to sink your teeth into a gorgeous gingerbread house. The gingerbread itself may have the consistency of dog biscuits, and the sides may appear to be held together by glue. However, Malone prefers her cakes to be edible.

Among her most famous is the one she baked for politician Bella Abzug, a huge hat covered in lavender frosting that also boasted confectionery ruffles and long multicolored sugar streamers. It took two days to assemble and was given by a round of applause. It also melted in the mouth. One of her earliest assignments was a replica of the Jolly House in Washington — "houses are simple to

sculpt and cover with spun sugar." At Christmas, to celebrate her husband's new employer, Malone, she donated a four-foot-long, 50-pound cake complete with smushsticks and a pilot house. It floated away on a sea of blue-green frosting. That one cake required three days to assemble and decorate and one hour to be consumed by the employees.

Every country has its own concept of decorating. In Australia, they like to decorate flat fruit cakes with multicolored marzipan (almond paste). The Philippines prides itself on its spray of confectionery flowers strung in wires that are placed on cakes. In Africa they make a filigree icing that resembles lace. Eventually, students of cake decorating try foreign and domestic techniques — Americans use shortening-based frostings as well as butter, and their style is less ornate.

The French consider themselves the inventors of cake decoration, which has been known to them from pagan times. Every French religious holiday or feast day has its own cake and appropriate decorations. Before the French Revolution, aristocratic houses boasted table centerpieces that consisted of tiered cakes, that to resemble Turkish pavilions, Greek ruins, or Roman castles. Icing dried to the consistency of cement lasted for months.

England, however, is regarded as the inventor of the white tiered wedding cake. Some years ago in London, I visited St. Bridget's church, only to discover that its dimensions and symmetry had been the model for the first traditional white wedding cake. Figures of a bride and groom were substituted for its spires. Among decorating classes, the wedding

cake is one of the most popular, though usually for advanced students.

Cake decoration cuts across gender and age. There are classes for pre-juniors (4 to 10 years of age) and juniors (10 to 16 years) often provided by the Scouts, Brownies, or 4-H clubs. For adults it's a hobby, an outlet for creativity and a method of sharing their learning with their children. One woman who belongs to the San Diego Cake Club, which meets monthly to discuss public and private cake events and to share demonstrations, explained that her daughter entered a contest when she was just four years old.

At the risk of disillusioning you, I must report that for all decorating contests, pyrotechnic "dummys" are used. These can be cut, sculpted, and arranged to resemble a cake, but only the decorations are real. The reason for the plastic forms is that the models have to stand up to scrutiny for several days and would otherwise spoil or collapse. If you attend the Del Mar Fair and are tempted to poke your finger into a decorated cake, you may come up against plastic unless the cake is labeled edible. For contests the frosting must not melt, melt, or lose its shape and thus a "royal icing" (one pound confectioners' sugar to three eggs white) is best.

Judges, invariably, brought from another city to assure impartiality, never taste the decorations; rather they search for originality and visual appeal. Last year 95 cakes were submitted to the annual San Diego cake decorating contest.

The San Diego Cake Club will sponsor its tenth annual Confections on Parade to benefit the Muscular Dystrophy Association.

—Eleanor Widmer



Exhibition of decorated cakes and confections (American and foreign techniques)
Clubhouse Square Mall,
5900 Clairemont Mesa Blvd.

Saturday, February 27,
10:00 a.m. to 5:00 p.m.
Sunday, February 28,
11:00 a.m. to 4:00 p.m.
Includes demonstrations
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READER'S GUIDE TO LOCAL EVENTS

will be held at the Trinity United Methodist Church, 3030 Thorn Street, North Park. Admission is \$4; for additional information, call 273-5353.

A Hip-Hop, Afro-Cuban Pose called dancers will perform in solos, hip-hop battles, and more at Club Max in the Red Lion Hotel, 7430 Hazard Center Drive, Mission Valley, on Saturday, February 27, at 8 p.m.; there is no cover charge until 8:30 p.m. The show is presented by United Hope Dance Productions. For reservations and further information, call 294-0030.

Join the Single Spinners Square Dance Club during their beginner's class on Tuesday, March 2 (and March 9). Singles, couples, seniors, and youth are all invited to participate. The group meets at Our Senior's Lutheran Church fellowship hall, 4011 Ohio Street, North Park, from 7:15 to 10 p.m. The cost is \$2 per person per week. Call 463-9205 or 236-4467 for more information.

Learn Clogging at the Santa Clara Point Recreation Center on Wednesday evenings. Beginner's classes begin at 6:30 p.m.; intermediates begin at 7:30 p.m. Call 294-0030.

meet from 7:30 to 8:30 p.m.; advanced class meets from 8:30 to 9:30 p.m. The cost is \$3 per person, or \$1 for children under 12. Meet the dancers at 1008 Santa Clara Place, Mission Beach. For more details, call 581-9928.

FILM

Hip Minimalist Screwball Comedy *Arad*, by Avi Kaurismäki, will be featured at the next Monday Night Film Series screening. The film tells the

story of a common laborer whose misadventures lead him into an absurd life of crime; he searches for domestic happiness that drifts further off of reach with every twist of the plot. The film is in Finnish with English subtitles. See the flick at 6 p.m. on March 1, in the third floor auditorium of the San Diego Public Library, 420 E Street, downtown. Free. 236-3800.

You Must Remember This, see *Gaulland*, the 1942 classic WWII story with Humphrey Bogart, Ingrid Bergman, Claude Rains, and Peter Lorre, on Tuesday, March 2, at 8 p.m., at Café Cinema. Café Cinema is a coffeehouse with a 100-seat cinema with giant-screen projection located at 1602 Front Street (at West Cedar), downtown San Diego. For more details, call 236-8723. Admission to any of these events is free with a \$5 coffee bar purchase.

Spanish Director *Arturo Merz* won't be in the next offering at the International Style Film Festival at UCSD, on Tuesday, March 2, at 8 p.m. Tickets for the film are \$3.50 general admission, \$4 students. The film screens in Mandeville Auditorium at UCSD. For additional information, call 534-6467.

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

A Film Series on "Women in Four Middle Eastern Muslim Societies" is being conducted by the Africa and Middle Eastern Studies Committee, College of Arts and Letters, at SDSU. On Thursday, March 4, at 7 p.m., Palestinian-American director Hanna Elias will inaugurate the series with a video presentation on "depictions of women in Arab cinema," followed by the screening of his film *The Mountain*. The films are subtitled. The program will be presented in Physical Sciences 130, on the SDSU campus. For more information, call 594-5185, Free.

The 1993 Festival of Animation is here, continuing weekends through May 1 at the Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla. Some of the featured flicks include *Pencil Head Pieces*, *Table Mox*, *Tipping Down Memory Lane*, *The Lamp, Can Planet*, *Tao Tai Tai*, *Red the Band*, and *Are We There Yet?* All 17 films will be shown during each performance. The festival is appropriate for all ages. Tickets are \$7 at the box office, \$6.50 in advance. Call 531-9274 for exact showtimes.

The "Six and Twisted Festival of Animation" is also back and features 16 just-released films. This festival shows at the same location but

is held by the screening of his film *The Mountain*. The films are subtitled. The program will be presented in Physical Sciences 130, on the SDSU campus. For more information, call 594-5185, Free.

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OF LA JOLLA

at different times from the above-mentioned films. Tickets are \$8 at the box office, \$7 in advance. This program is for people 18 and over only. For information and showtimes, call 551-8274.

Reuben H. Fleet Space Theater, in the 1940s, retreated from Keweenaw in February 1991, they detonated more than 600 oil wells. Fire of Keweenaw tells the story of the 27 fire-fighting teams from ten countries who fought the inferno. At the time, scientists feared that the fire would burn for years, but all were extinguished in nine months. Filming was done over a period of four weeks in the fall of 1991.

Laundress 3-D features 49 minutes of grating galleries set to a soundtrack for a variety of musical tastes, with selections from new age to heavy metal. Viewers will be entertained with new holographic lenses that separate colors.

Tropical Rainforest transports viewers to the exotic rainforest environment. It features giant images of colorful reptiles, diverse insects, and lush vegetation, combined with real sounds that were digitally recorded at various forest locations.

"Pink Floyd's Dark Side of the Moon" is a 3-D laser light show, the album reaches its 20th anniversary. Using animation and geometry graphic imagery, 3-D laser lights move to popular Floyd tunes. See this show, opening on February 26, through March 4. Admission is adults \$5.50, seniors \$4, and 3 to 13 \$3.50. For daily showtimes, call 538-1233. The space theater is located in Balboa Park.

LECTURES

Partake of a Panel Discussion tonight, Thursday, February 25, at 7:30 p.m., at the Athenaeum Music and Art Library. The topic will be "Dialogues in Art and Architecture: Mixed Histories and Creative Exchange Across the North-South Axis," with panelists Ana Irujo, Manuel Rose, Charles Nathanson, Mark Quant, Michael Kuchman, and Lynn Schutte and respondents Allan Koyro and Joyce Carter. The purpose of this talk is to explore the expanding potential of art and architecture as media of social, cultural, and professional exchange. Admission is \$5. Find the Athenaeum at 1008 Wall Street, La Jolla. Call 454-5872.

Los Angeles-based Artist and Writer Juan Spector will present a lecture entitled "Well Read" at the Museum of Contemporary Art, San Diego, on Friday, February 26, at 11 a.m. Spector will discuss his recent work, followed by a wine reception and buffet lunch. Find the museum at 700 Prospect Street, La Jolla. Tickets are \$20 per person, and reservations are necessary. For information and reservations, call 537-0843.

"Ancient Cities of Central Asia: Samarkand and Khiva" is the topic of a presentation by Jonnet Crook, an independent curator and distributor of Soviet Central Asian Films, at the San Diego Museum of Man, on Friday, February 26, at noon. The program will feature photos, video, readings from a revealing travel diary, and a display of crafts. Consider it a multidisciplinary introduction to the Central Asian republics, focusing on the cities of Samarkand and the less-visited Khiva. The cost of \$4 includes admission to the museum, which can be found at 1500 El Prado, in Balboa Park. Questions? Call 239-2001.

Listen to SDSU professor of drama E. Nicholas Genovese discuss "The Classics in the 21st Century" on Friday, February 26, at 2 p.m. This is the next in San Diego Mesa College's Social Sciences Occasional Lectures series and can be heard in room H-118 on the Mesa College campus, at 7250 Mesa College Drive, Kearny Mesa. Call 827-2877 for additional information. Free.

N. Scott Momaday, dean of American Indian writers, was born of Kiowa ancestry at Lawton, Oklahoma. He has written numerous books, including *House of Dorn*, *The Way to Rainy Mountain*, and *Angels and Geese and Other Poems* in 1969 he won the Pulitzer prize for fiction in 1969. Hear Momaday lecture (in conjunction with the dedication of the UCSD Central Library) on Friday, February 26, at 7:30 p.m., in the Price Center Theater, on the UCSD campus. Admission is \$20. For tickets and additional information, call 594-2533.

Parking permits are required on the UCSD campus, cost \$5 in the evening, and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

Talk about films, art professor Valerie Calson will present a lecture on "Fascism, Culture, and Expressionism," in conjunction with the La Jolla Art Association, on Saturday, February 27, from 9 to 11:30 a.m. Hear the talk at the La Jolla "Fire-house," 7877 Highland Avenue (off Wall Street), La Jolla. Tickets are \$15 per lecture. For additional details, dial 452-2787, 592-0785, or 595-8626.

An Overview of the Role of Mission and the establishment of the missions in Alta California are the subjects of a talk set for Saturday, February 27, at 10 a.m. This is the next in the series of historical lectures hosted by the Junipero Serra Museum, Harry Crosby will give a talk entitled "Colonial Era California: The Base for Opening Alta California." Tickets are \$4 for SD Historical Society members, \$6 for non-members. Hear the talk in the museum, atop Pikes Hill, at 2727 Pikes Hill Drive, Old Town. Reservations are necessary and will be held at the door. For more information and reservations, call 297-2526.

Opera Preview, addressing the music, drama, and history of the upcoming San Diego Opera performance scheduled for the Civic Theatre, will be offered through Mirra Costa College's Community Service Program, presented by Nicolas Bregman, a pianist, author, composer, and educator. The next preview, focusing on *Don Giovanni*, is planned for Saturday, February 27, at 10 a.m., in room 307 at the San Elijo Campus, 3535 Manchester Avenue, Cardiff. The preview will be repeated on Wednesday, March 5, at 11 a.m. in the Holy Cross Episcopal Church, 76708 El Camino Real, La Costa. Admission to either preview is \$6, and tickets may be purchased at the door. For more information, call 577-2121 x465.

Future opera preview will highlight the *Don Giovanni* performance. You may also hear *Revels* disc Don Giovanni at the Athenaeum Music and Art Library on Monday, March 1, at 7:30 p.m. *Revels* will discuss the *Don Giovanni* at a later date in this series. Admission is \$5 for members and non-members, payable at the door. Find the Athenaeum at 1008 Wall Street, La Jolla. Call 454-5872 for additional details.

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FRANKIE LAINE

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ROSARIO BEACH HOTEL

The Varieties of Bancho in the Japanese Friendship Garden are the subject of talks by George Shaw, from the Bancho Society, on Saturday, February 27, from 11:30 to 2:30 p.m. Find the Japanese Friendship Garden next to the organ pavilion in Balboa Park. Admission is \$2 adults, \$1 seniors and military. Need more information? Call 232-2780.

Celebrate the Culinary Heritage of America on Saturday, February 27, from 3 to 7 p.m., in an event sponsored by the UCSD Central Library and the American Institute of Wine and Food, San Diego chapter. Battered talks on foods of the New World will be given by Ian Longene of Ann Arbor, Michigan, and Kenneth Dahl of Phoenix, Arizona. A reception featuring the New World foods will begin the program. Sample the fare in room 111A, Chancellor's Complex, on the UCSD campus. Admission is \$15 for AWF members, \$25 for non-members. For information, call 462-9628.

Parking permits are required on the UCSD campus, cost \$4 during the day, and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

The Belle in Reincarnation plays a major role in Carlisle writer Taffy Cannon's mystery *A Pocketful of Karma*, and Cannon has thoroughly researched this belief and its believers. "The Mystery of Reincarnation and a Pocketful of Karma" will be the topic to be discussed by Cannon at Grounds for Murder bookstore on Saturday, February 27, at 6:15 p.m. (she will be signing books and chatting from 3 to 6 p.m.). The talk is free. Find Grounds for Murder at 3287 Adams Avenue, Normal Heights. Call 244-4346 for information.

Living Sculpture, such as black pine, will be addressed by Lewis Werberg, owner of the Shu-In Garden in Ramona, in the Japanese Friendship Garden (next to the Organ Pavilion in Balboa Park), on Sunday, February 28, from 12:30 to 2:30 p.m. Admission is \$2 adults, \$1 seniors and military. Call 232-2780 for more details.

Start Writing, a four-session wine course entitled "The Wonders of Wine" will begin on Tuesday, March 2, at 7 p.m., at Thomas Jeger Winery, 1545 San Pasquel Road, in the San Pasquel Valley. For consistency, the seminar will explore grape growing and wine making, grape varieties, types of wine, evaluating, buying suggestions, and storing. A series of multi-tasting in part of the class. Instructors: Richard J. Patton has studied wine for more than 35 years. Classes will continue on March 9, 16, and 23. The fee is \$80 per person. To enroll and ask questions, call 743-3533.

Ancient Nations, Eric Bromberger's course entitled "20th Century Music" at the Athenaeum Music and Art Library on Wednesday, March 2, at 7:30 p.m. Admission is \$10 for members, \$12 non-members. Call 454-5872 for information and reservations. The Athenaeum is at 1008 Wall Street, La Jolla.

"The Future of Political Reform in China" will be discussed by Susan Shirk from UCSD on Wednesday, February 2, at noon, the next in the UCSD Downtown Center Faculty Lecture series. Hear the talk in the UCSD Downtown Center, One America Plaza, 600 West Broadway. For more information, call 544-2990. Free.

Polygons on Examination, Leonard O'Quinn, an educator specializing in issues focusing on educating two language children, will give a lecture on Wednesday, February 2, at 7 p.m. Hear the talk in ACTD 102, located on

the first floor of Academic Hall on the Cal State-San Marcos campus, just off Twin Oaks Valley Road, in San Marcos. Free. Call 752-4945 for additional details.

"The French King's Jews in the 12th Century" will be discussed by Stanley Chodron, an expert on French medieval history and dean of arts and humanities at UCSD, on Wednesday, March 3, at 4 p.m. The talk is part of the "New Perspectives in Jewish Studies" lecture series and can be heard in Hesper Hall room 221 at SDSU. Free and open to the public. If you have questions, call 594-4835.

Learn about "The Sky Tonight" with a Fleet Center astronomer under the giant Space Theater dome for a tour of the stars, constellations, and planets visible from San Diego, on Wednesday, March 3, at 7 p.m. Cost for the program is \$2.25 for adults and seniors, \$1 for juniors, aged 5-15. After the show, view the wonders of the night sky through telescopes set up by Fleet Center staff and the San Diego Astronomy Association. The Robert H. Fleet Space Theater and Science Center is located in Balboa Park. For information, call 238-1233.

IN PERSON
Readings by Author India Ganesan and musical improvisation by THE NOTE, a graduate quartet on the UCSD campus, will present a program tonight, Thursday, February 25, at 7 p.m. Ganesan will read from works in progress, and THE NOTE will perform two compositions. The event is sponsored by the Center for Research in Computing and the Arts. Attend the program in the CIRA's performing space. Free. For more information, call 534-4343.

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

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Bradford Morrow, author of *The Alchemist* and author of *Handmade*. Founding editor of *Conjunction* magazine.

David Dukas, actor. As seen in the film *The Handmade* Talk.

Carol Muske-Dukes, poet and author of *Daughter and Son* and *St. Germain*.

artists in the series:

Fanny Howe, Bradford Morrow, Thylman Jones, Jerome Rothenberg, Carol Muske-Dukes, David Dukas, Patti Morrison, Max Baucus.

At 7:30 p.m. on each date, the featured artists will perform in the Museum of Contemporary Art, San Diego, 120 Prospect Street, La Jolla, CA 92037. Tickets are \$10. Seating is available on a first-come, first-served basis. For more information, call (619) 594-1111. Tickets are available at the museum and at the following locations: La Jolla, CA: The La Jolla Book Store, 1000 Camino del Rio South, Suite 100, La Jolla, CA 92037. San Diego, CA: The San Diego Book Store, 1000 Camino del Rio South, Suite 100, San Diego, CA 92108. Tickets are available at the museum and at the following locations: La Jolla, CA: The La Jolla Book Store, 1000 Camino del Rio South, Suite 100, La Jolla, CA 92037. San Diego, CA: The San Diego Book Store, 1000 Camino del Rio South, Suite 100, San Diego, CA 92108.

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READER'S GUIDE TO LOCAL EVENTS

Comedy. Ed Hart is the headline nightly through Sunday, February 28, at the Balboa Hotel's Comedy Club. On Wednesday, March 3, Steve Kravitz will take the stage for five nights. Showtimes are 8:30 p.m. Wednesday, Thursday, and Sunday; and 8:30 and 10:30 p.m. on Friday and Saturday. The Balboa Hotel is located at 999 West Mission Drive, Mission Beach. For ticket information, call 488-6872.

More Langs. Headliner Kevin Jordan, along with Johnny Mulas and Melissa Manoff handling the warm-ups, will be featured at the Comedy Night club through Saturday, February 27. On Sunday, February 28, Kevin Jordan's "Let's Go See America - A Vacation on the Freeway" will be featured. On Tuesday, March 2, Chris Blue begins a five-night run, with supporting acts Joe Reyes and Paul Kelleher. Comedy Night is located at 2218 El Camino Real, Suite 104, Oceanside. Showtimes are 8:30 p.m. Tuesday, Wednesday, Thursday, and Sunday; 8:30 p.m. and 10:30 p.m. Friday and 8 p.m. and 10 p.m. Saturday. Call 757-2177 for ticket information.

Charlie and Giffney at the Improv, where Mark Pitts, with opening Chris Fumara and Jim McDonald, appear through Saturday, February 28. An all-women show begins a six-night run, with headliner Wendy Lieberman. Regular showtimes are 8 p.m. Sunday, 8:30 p.m. Monday through Thursday, 8:30 p.m. and 10:30 p.m. Friday, and 8 p.m. and 10:30 p.m. Saturday.

Just off the Improv patio you'll find the Sketch Pad, a solo theater, currently featuring L.T. (Improvisational Theater), made up of four stage performers and one musician. These performances are sketch comedy and musical parody, based on audience suggestions and participation. Shows are planned for Fridays and Saturdays, at 9 p.m. each evening. Tickets for either show are \$6.

Find the Improv and the Sketch Pad located at 832 Garnet Avenue, Pacific Beach. Dial 483-4522 for ticket details.

An Open Poetry Reading, sponsored by Poetry Unlimited Art and Music, is scheduled for Friday, February 26, at 7 p.m. at the La Jolla Recreation Center, 615 Prospect Street, La Jolla.

On Monday, March 1, at 7:30 p.m., Poetry Unlimited hosts a varied program at the same location. The show will open with music by classical guitarist Gary Tuttle and Brian Kilmer. Poetry will be read by John Peterson, paintings by Jim Houser will be displayed, and music will be provided by Windbourne, a

group playing "eclectic" folk music. The suggested donation is \$2. For more information on either event, call 552-1858.

Local Photographer Don Bartlett, who is a Los Angeles Times staff photographer, will present a collection of his work entitled "Between Two Worlds: The People of the Border" on Friday, February 26, at 7:30 p.m. in room P-32 on the Palmer College campus, 1140 West Mission Road, San Marcos. Bartlett has spent most of the last ten years on the project, which was recently exhibited at the Oakland Museum of Art. Tickets are \$2 at the door. For more details, dial 744-1150 x2364.

Hear a Reading by Elizabeth Bartlett, author of 16 books and more than 400 poems, when she appears at D.G. With Books, on Friday, February 26, at 8 p.m. Bartlett will read from her recently released international anthology *Literary Obsession* 1992. Find D.G. With Books at 7461 Girard Avenue, La Jolla; 551-8884.

Thylman Jones, author of books of poetry, will read a selection of poems from her book *Small Congregations at the Point* Randall Gallery on Friday, February 26, at 7 p.m. She has won numerous honors and awards for her writing and has taught playwriting and acting to elementary and junior high school students. The reading is free. Find the gallery at 5624 La Jolla Boulevard, Red Bank; 551-8884.

"Linda Lethro Condie" Monica Palacios will appear in her one-woman show at the Centro Cultural de la Raza on Friday and Saturday, February 26 and 27, at 8 p.m. The show is autobiographical, working to promote positive images of lesbians, gays, and Latinos and other people of color. Tickets are \$7 general admission, \$5 students and seniors. Find the Centro Cultural on Park Boulevard, just north of Presidents Way, in Balboa Park. Call 235-6135 for more details.

Improvisational Comedy by the Grunion Theater Players will be performed on Friday, February 26, at 8 p.m., at Orestis Bar and Grill, 1091 San Monica Avenue, Ocean Beach. Tickets are \$5 per person. For more details, call 226-8938.

"Frog Fat and Cotton Wad" is a series of tales to be told by storyteller Martha Holloway on Saturday, February 27, from 7:30 to 10 p.m., at the MacArthur Conference Center Auditorium, on the USD campus. The program features traditional and contemporary stories in celebration of Southern culture. Holloway is a native Texan. The program is suitable for adults and children over 12; tickets are \$5. For tickets and more details, call 260-4585.

Activist Yaeli Arismendi will talk about her role in the acclaimed Mexican film *Cinco años contra la muerte* (Like Water for Chocolate) and those excerpts from the film on Saturday, February 27, at 8 p.m., at Cafe Camacho, a cabaret with live music and projection, found at 1402 Frost Street (at West Center), downtown San Diego. Admission is \$5. For more details, call 234-9575.

Bring Your Ideas, including topics, places, and things, to those at the performers of the improvisational comedy troupe Stage: Cing on Saturday, February 27, at 10:30 p.m., at the Levee Theater in Horton Plaza. Ticket and other information, call 235-4635.

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San Diego Jack Murphy Stadium Concourse
March 20-21
400 High Quality Artists and Craftworkers
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RADIO & TV
"First Frames" will feature four films by SDSU student filmmakers: Toys by Nick Nordquist, My Dinner with Andrea by Dana Tanaka, Thomas Hood's Kaleidoscope, and Man's Best Friend by Deborah Fourmont. See them all tonight, Thursday, February 25, at 9 p.m., on KPBS, Channel 15.

"YOURSELF presents," an original music, showcase on cable TV that has aired for the last five years, is repeating its 100th episode on Southcoast on Cable Channel 16 on Friday, February 26, at 8 p.m. The anniversary show features hosts VICKI BELL (flute and guitar duo Howard and Diane Ansell), organ player Todd Gibson, Bruce Rott on bagpipes, Robert Kotzler on mandolin, Dominick Guarnaschelli on guitar and Vulcan harp, and Bill Wender playing instruments he has invented. For more information, call 284-9055.

Radio Calafia is a weekly California-oriented talk show that can be heard on non-subscription FM cable. On Sunday, February 28, at noon, local activists Veronica Murazuma and Yolanda Yada will discuss the attempts to close educational access to undocumented students and the role of Latino students in education. The conversation, along with news and music, can be heard on KSST, 95.7 FM San cable and 95.3 FM Southwestern.

Weekly broadcasts of current performances by the San Diego Symphony can be heard on KPBS, 94.1 FM, every Sunday at 8 p.m. through June.

"Murder, Rape, and DNA" is the next Nova installation on KPBS, Channel 15, tracing how DNA has become the most important weapon since the fingerprint in solving murder, rape, paternity, and immigration cases. See the program on Sunday, March 2, at 8 p.m.

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SOMETHING FOR EVERYONE

Seaworthy, a used-boat brokerage show, sponsored by the San Diego Marine Trade Association, will be held at the San Diego Marriott Hotel and Marina, March 4-7. The show will feature a variety of used power and sail boats. Admission is \$4 per person. Find the show on the boardwalk at the marina, at 333 West Harbor Drive. Hours on Thursday and Friday are 11 a.m. to 7 p.m.; Saturday and Sunday, 10 a.m. to 7 p.m. For additional information, call 334-1500 or 572

"Cinderella" is the show planned by the Steele Marionettes on Thursday and Friday, February 25 and 26, at 10 a.m., and on Saturday and Sunday, February 27 and 28, at 11 a.m., 1, and 2:30 p.m. The shows can be seen in the Marie Hitchcock Puppet Theater, located near the Aerospace Center in Balboa Park. Tickets are adults, \$1.50; children, \$1. For more

"Forests in the Sea" is a class planned for Saturday, February 27, from 9:30 a.m. to noon, at the Birch Aquarium-Museum at UCSD's Scripps Institution of Oceanography. Children aged four and five will be introduced to kelp-forest creatures, including sea urchins and sea stars. Tasty treats will be made with giant kelp, and each participant will take home a kelp-forest craft. The fee is \$15 per child, and no adults are allowed! Advance reservations are required. For more information, and those necessary reservations, call 760-534-7300.

Take a Workshop taught by Sharon Edwards and Robert Maloy, authors of *Kids Have the Write Stuff*, at the White Rabbit Children's Bookstore.

Magical Show with Craig Stone is planned for Sunday, February 28, at 2:30 p.m., in the Children's Room of the San Diego Public Library, 820 E Street, downtown. Free. For more information, call 236-5838.

class, participants will study these animals, including seashells, sea urchins, crabs, and fish, in their natural habitat at a local tidepool. The fee is \$55, and advance registration is required. The class is designed for students in multi-track or home school. For information, call 534-7523.

Hear a Tale at a story time for youngsters aged three to five years, held at the La Jolla Branch Library on Tuesdays at 10 a.m. The series is free, and registration is not required. The library is located at 7555 Draper Avenue. Call 552-1657 for further information.

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Kids Called to Quail Botanical Gardens on Tuesday, March 2, at 10:30 a.m., for a free general tour of the Gardens. Meet at the Visitor's Center located directly north of the parking lot. Children aged three to six are invited to join the tour. Quail Botanical Gardens is located at 230 Quail Gardens Drive, Encinitas. There is a \$1 parking fee. For more information, call 436-3036.

More Stories Are Told, on Wednesdays at 10:30 a.m. and on Saturdays at 11 a.m. for children three and older at the White Rabbit Children's Books, 7755 Girard Avenue, La Jolla. Free. For more details, call 454-3518.

Story Time at the Athenaeum happens every Wednesday at 2:30 p.m. for kids aged five through eight. The program uses readings from classics such as E.T.A. Hoffman's *Nutcracker*; *Heracles, Monsters, and Other Worlds from Classical Mythology*; and Peter Biskind's *The Fears*, with text by Ruth Craft. The sessions are free and open to the public, but advance registration is suggested. The Athenaeum Music and Art Library is located at 1008 Wall Street, La Jolla. For reservations and further information, call 454-5872.

The Antique Gas and Steam Engine Museum, the museum's activities include locating, collecting, documenting, and preserving historical gas, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and contracting industries. In addition, the

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museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated windmill, and 1/3-scale train. The museum is open daily from 10 a.m. to 4 p.m., at 2040 North Santa Fe Avenue, Vista. Admission is free; donations are accepted. For further details, call 941-1791.

The California Surf Museum, the museum's second show features surfing artifacts and memorabilia—such as surfboards and clothing—of local legends Phil Edwards, John "L.J." Richards, and Peter Johnson and that way-cool megastar from Hawaii, Duke Kahanamoku. Also

featured is a collection of paraphernalia relating to the careers of Ron Drummond, Mike Diffenderfer, Mickey Munoz, and Phil Edwards. The museum is located at 308 North Pacific Street, Oceanside. Take I-5 and exit at Mission Avenue. Head west approximately one mile, and turn right on Pacific Street. Hours are noon to 4 p.m. Monday, Thursday, Friday, Saturday, and Sunday. Admission is free. 733-6826.

The Chula Vista Heritage Museum features glimpses of Chula Vista's past; the opening exhibits include lemon packing crate labels, photographs of downtown Chula Vista, doors and adobe blocks from the original Star newspaper building, and relics from the Otay Water Company. Regular museum hours are 1 to 4 p.m. on Tuesday, Wednesday, Thursday, and Saturday. Find the museum at 360 Third Avenue, Chula Vista. For additional information, call 420-6916.

The Chula Vista Nature Interpretive Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the middle of Sweetwater Marsh National Wildlife Refuge. The facility includes an exhibit

On Saturdays at 1 p.m. and Sundays at 2 p.m., there are behind-the-scenes tours of the center. Free birdwatching walks are offered on the first and third Saturdays; wildlife encounters are every second Saturday.

A Guide to Unexpected San Diego • By Jerry Schad

By now, the first wave of color should have spread across the sandy floor of Borrego Valley, transforming it into a hazy, surreal garden. With winter rains typical of that most recent years, nearly every inch is expecting an encore of last year's extraordinary wildflower display, which peaked in mid-March.

There's no better way to experience the whole thing than from the saddle of a bike — the silent, non-polluting kind. Borrego Valley's trails are good even for adequate or generous shoulders are good even for chunkier bikes. The only fly in the ointment is traffic, which will soon get ridiculous as word of the bloom spreads. You can avoid almost all of it, though, by starting early and riding out — not later than about 7 a.m. By then, the sun should be almost open the flower petals, well before the average tourist has ventured out.

Christmas Circle, the main crossroads in Borrego Springs, is a good starting point for the evening. Fifteen-mile road arrowed on our map. Head west to Ocotillo Drive and Lazy S Drive, and north toward the De Anza Country Club, where winter homes tend to the artificially green landscape. The battered-logged escarpment of Indianhead Mountain rises in the west, noticeably not



and nature walks are on the fourth Saturday of every month.

The center is open from 10 a.m. to 5 p.m. Tuesday through Sunday. Visitors meet a shuttle bus at the front of E Street Trolley Station, or the parking lot at the foot of E Street and Bay Boulevard, in Chula Vista. Round-trip shuttle fare is \$50 for visitors 17 and over. Admissions to the center is \$3.50 for adults, \$10 seniors, \$1 children. For more info, call 422-2473.

Command Museum of MCRD, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated

to ribbons and medals and to the Boxer Rebellion. Hours are Tuesday through Friday from 10 a.m. to 4 p.m. and weekends from 10 a.m. to 5 p.m. Free. The museum is located in Building 26, just inside Gate 4, off Pacific Highway. 524-6038.

George White and Anna Gunn Marston House, noted San Diego architect William Hebbard and Irving Gill designed this fine example of turn-of-the-century architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made by the firm.

of turn-of-the-century architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made by the Roseville Pottery Co. of Roseville, California.

Heritage of the American Museum is a museum featuring art and artifacts from South and North America, concentrating on the utilitarian and decorative artistry of crafts work from ancient cultures. There are wings dedicated to natural history, archaeology, education, anthropology, and fine art. Find the museum on the Cuyamaca College campus, 2957 Jamacha road, Rancho Santa

archaeology, education, anthropology, and fine art. Find the museum on the Cuyamaca College campus, 2957 Jamacha Road, Rancho Santa

LOCAL EVENTS

Diego. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday; 1 to 3 p.m. on Sunday. Adults \$3, seniors \$2, students with ID \$1, children 1 and under free. 670-5194.

The House of Pacific Relations, the International Cottages in Balboa Park are open every Sunday from 12:30 to 4:30 p.m., presenting the history and traditions of 30 ethnic groups. *Children: Around the World* videos are shown on the fourth Tuesday of every month in the Hall of Nations. Admission is free. For further details, call 582-1316.

San Diego, 1769-1846" is the name of the current exhibit, running through 1994. Through a variety of images, maps, and artifacts, the

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exhibit illustrates how local natives and San Diego's first Spanish settlers viewed the land in very different ways. Items on display include richly embroidered vestments worn by a Spanish missionary, intricate baskets from a Kumeyaay tribe, a huge canoe exemplifying a mix of European and native characteristics, and a reassembled section of the mission San Diego de Alcalá aqueduct.

the pre-American era of San Diego's history and include one of the finest collections of Spanish Renaissance furniture in the West. Hours are Tuesday through Satur-

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day, from 10 a.m. to 4:30 p.m., and Sunday from noon to 4:30 p.m. Adults \$3, children under 13 are free 232-6293.

The Museum of San Diego History, on view through June is an exhibit titled "War Comes to San Diego." This exhibit covers the war years of 1941 through 1945, depicting the impact of the war on San Diego's growth, citizens' morale, and the local industrial workforce. Photographs, maps, documents, and artifacts are used to portray San Diego's involvement in the war.

"Changing Faces, Celebrated Places: Images Over Time" is an exhibit comprising photographs chosen from the more than two million images in the San Diego Historical Society's archives. The documentary-style exhibit was

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on exhibit through most of 1995. The photos map the visual changes of the San Diego area during the past 100 years and includes images of the Mission Beach rollercoaster, La Jolla Shores, the Hotel Del Coronado, and other local landmarks.

The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m., Tuesday through Sunday. Adults \$6, children under 13 \$3. 232-6203.

The Reuben H. Fleet Science Center presents a variety of hands-on exhibits illustrating scientific principles.

ples. An exhibit entitled "Symmetry: A Universe by Design" is currently on display. It challenges visitors to discover and create symmetries using such props as colored tiles, video cameras, computers, crystals, pola-

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San Diego Aerospace Museum offers exhibits of approximately 85 aircraft, 1400 scale models, and 10,000 aviation-related items, including a collection of memorabilia from the Montgolfier brothers.

hot-air-balloon era to the space age and includes an International Aerospace Hall of Fame. The Spad World War I fighter, has returned to the museum. The aircraft just underwent extensive restoration and found to be approximately 98

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the Spad the most rare aircraft in the museum's collection. It will be on permanent display. The museum's latest acquisition (pedestal-mounted in front of the museum) is the Blackburn, a biplane that was the fastest runner of the airplane that held the world's altitude and speed records for more than 28 years.

The museum is located at 1000 Ford Building in Balboa Park, San Diego's seaside area. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$4, 6 and 8 for children, seniors and members, respectively. For more information, call 234-2343.

San Diego Automotive Museum

more than 60 automobiles and motorcycles from horse-drawn carriages to future prototypes are included in the museum's permanent collection. A new exhibit is now featured lighting Route 66. The museum

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8



Maria and Bruce

what is a "wide wicket"? Along the way, authors Abe Burrows, Jack Weinstock, and Willie Gilbert have no aspect of corporate affairs unsaturated. The LSC production was only dimly aware of the scope of the satire. But that was the least of its troubles. It had a splendid array of costumes, designed by Valerie Horne Rhodes, and a few good performances, but overall the show was error-riddled, cumbersome, and long.

La Jolla Stage Company, through March 7: Friday and Saturday at 8:00 p.m. Matinee Saturday, February 27, and Sunday, March 7, at 2:00 p.m.

Insistent Exchanges
The South Coast Repertory Theatre is offering Alan Ayckbourn's

"dramatic maze for two actors," each of whom plays five parts: a British schoolmaster fond of drink, his wife—who's thinking of leaving him, the gardener, the maid, and friends.
South Coast Repertory Theatre, Second Stage, through February 28: Thursday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

The Lady from Dubuque
Octad-Cue Productions presents Edward Albee's drama about three couples playing "Twenty Questions," during which the conversation slides from good humor to underlying contempt. Donald Pugh has directed.
Octad-Cue Productions, through

March 27: Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

Lead Me a Tender
The Moonlight Playhouse concludes its 1993 indoor winter season with Ken Ludwig's farce about a substitute nurse singing Orff in Cleveland in 1934. Kathy Brombacher has directed.
Moonlight Playhouse, 1200 Vale Terrace Drive, Vista, through March 14: Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

A Lie of the Mind
Sam Shepard called this play "a little legend about love." Like the folk tale *Corridors of Mexico* and Federico Garcia Lorca's sweeping tragedies of love gone awry, *A Lie of the Mind* has a vast, almost epic quality, especially when Jake, dressed in underhorns and strapped in an American flag, rips from Southern California to Montana to find his wife both from his love, Shapard, who writes some of the most specific stage directions of any current playwright, wanted that sense of vastness in the set for his play as he. He asks for the "impression of a huge dark space and distance." He asks for the "impression of a huge dark space and distance." And, at the end of the first act, Shapard also asks that Jake "show slightly into the box" of his father's sobes, "ending a soft puff of abuse upon the goodness of the spotlight." This is one of the most arresting images in contemporary

theater, and the image, like the live music and the sense of vastness—along with acting worthy of the script—were missing from the Naked Theatre Company's production of the play. Their version, in fact, never comes close to what the play should be. It needs more than added rehearsal, though it could benefit from them. The Christopher R. directed show needs serious rethinking, since most of the cast play their characters not as actual people but as shadowy caricatures (Al Chertem, for example, plays Bob's father Baylor as the parody of a pompous). You can almost hear the actors saying, "Isn't my character freaky?" This choice distances the audience from the story and kills any chance for the play to reach the status of a "legend." These people aren't freaks. They're ruled by demons from deep within. Or should be. She Mark Ford, I take it, there's no danger to him. There should be no distinction between inside and outside. This is a true of all the characters. None are reflective. They should feel and speak instantaneously. Neither Ford nor Mara L. Holguin (who plays Beth and delivers two many lines to the rear wall) approaches this relative immediacy. Beverly Devorath, Billie Fudge, and San Diego newcomer Kevin Wahl (remember the name?) do some good work in minor roles, but *A Lie of the Mind* is a major play that deserves a far superior production than this one.

Raise/Margin Public Theatre, through March 14: Friday and Saturday at 8:00 p.m.

Light Sensitive
Jim Grogan's newest work is aptly named. It's a light comedy—in essence a sitcom with four-letter words—about two people who become re-sensitized after years of stifled feeling. Thomas Hartley is as comic as the battery acid that blinded him eight years ago. Edna, a partially disabled volunteer for the society of the blind, speaks vol- untarily: her sentences sound like self-help carteries. He's her first case. They seem an unlikely couple, but *Light Sensitive* is an "out of the mud grows the lotus" tale of love, and the playwright is so determined to forge a happy ending—drawbacks, complications, and even guessing he damned—he'll even throw in a "miracle" for good measure. The play avoids some tough questions about the couple's compatibility available. This is one of the characters aren't fully drawn.

At the Cactus Center Centre Stage, however, director Andrew J. Tranter and a quality cast have given the play a highly sympathetic—and accurate—reading. What the production has captured, in detail, is a sense of place. *Light Sensitive* is set in Hell's Kitchen, one of New York's toughest neighborhood. And it's right outside Manhattan's cluttered apartment. Jeff Ladman's scenes, ubiquitous street noises as the threshold of an inability, help create this sense. As do Clare Hink's unshakable costumes, including one of the most "utter Christmas sweaters in captivity. Grogan's dialogue, the strength of the play, is woven with a view of the world from Hell's Kitchen. Tranter's direction has stressed those specifics of locale and language—of Hell's Kitchen culture—to excellent effect, and his cast solidifies the impression. Inel Anderson is quite good as Bob. Shaw said his "microscopic examination of inner feeling" should be a "brutal, rough experience." Quite surprisingly, the Sledgehammer production's subject seems to be "when had things happen to nice people." It is far too smooth an experience to make the text cause any stir today. St. Cecilia's through February 28, Thursday through Saturday at 8:00 p.m.

Monique
The Lamplighters Community Theatre is offering Dorothy and Michael Blakely's mystery thriller about Monique. She has ensnared Fernand and has a foolproof method of murdering his wife. Or is it Katherine Fawcett has directed.
Lamplighters Community Theatre, through March 14: Friday and Saturday at 8:00 p.m.

1001 Black Inventions
California State University San Marcos is celebrating Black History Month with a humorous theater piece, performed by Pin Point Theatre. This doesn't stray the valuable contributions to our nation's history. Academic Hall 102, CSU San Marcos, Friday, February 26, at 7:00 p.m. For information call 752-4954.

The Owl and the Pussycat
The Coronado Playhouse opens its 47th season with Bill Marshall's comedy about a stuffy author and a prostitute who has no place to stay for the night. Margie Eisman has directed.
Coronado Playhouse, Saturday, February 27, through March 14: Thursday through Saturday at 8:00 p.m. Sunday at 2:00 p.m.

greater force than anticipated, and also because dummies augmented the nine-person cast in a party scene. Viewed today, the play is pretty much a dated work full of insights I learned at my Therapist's knee, as much of Shaw's efforts until the late '80s. In the right hands, though, the play's raw, exposed nerve quality could still flourish. It and the Sledgehammer Theatre seem a good fit, from afar. Both love to tear away at surfaces to reveal what lies beneath. And the Sledgehammer production boasts a set by Robert Roth, as claustrophobic as their relationship, and anti-naturalistic, Sledgehammer effects (disturbing, Fawcett). But where are the caped never? So much care has been taken to make Marie (Christine Nicholson) and Bruce (Lance Seitchik) believably dimensional, even somewhat likeable, that the production has more heart than bite. Shaw said his "microscopic examination of inner feeling" should be a "brutal, rough experience." Quite surprisingly, the Sledgehammer production's subject seems to be "when had things happen to nice people." It is far too smooth an experience to make the text cause any stir today. St. Cecilia's through February 28, Thursday through Saturday at 8:00 p.m.

Redwood Curtain
Lanford Wilson's new drama is while stopping at the Old Globe Theatre before it opens on Broadway in late March. This doesn't give the script much time for some much-needed editing. It has a nagging, formulaic quality. The characters are more like the various sides of an issue—the nature of identity—than real people, and the play dabbles with its themes but refuses to explore them in much detail. As it unfolds, so does an intriguing mystery: a story that has been waiting not to the plot all along that eventually takes precedence over more substantial matters. Jeff Daniels heads the three-person cast as Lyness, a Viet-

nam veteran living behind the "redwood curtain" (an estimated 3000 to 8000 Viet vets live like hermits in the forests of northern Northern California). The play wants Lyness to come out of emotional liberation. Daniels is so believable, however, as pre-verbal, withdrawn, supremely self-protective—it's hard to believe he'd ever do it. Even a Music-Hall Charm ending fails to convince that he could. Debra Monk is wonderful as aunt Geneva, whose family sawmill just got bought out by an Eastern company. Some of Wilson's best, funniest writing is in this character (and when it comes to dialogue, few write it better than Lanford Wilson), though Monk could suggest a bit more of what it will mean for Geneva to let go of the mill and the redwoods the family has protected for generations. As Geri, one of 40,000 Vietnamese orphans looking for her American father, Sung Yun Cho has the most difficult assignment. She must be a wit at the piano (and isn't what it means to play) and have magical powers. At present, Cho is more overly generous than magical (the real magic of the production is John Lee Beatty's set, a massive stand of re- quisites and later a handsome house engulfed almost in total darkness. Marshall W. Mason needs to re-



Without a Hitch

think ways of giving her the "special" attributes Wilson says she has. Mason also needs to find more effective ways of communicating to the audience that much of the play actually happens where they are unaccustomed to looking.
Old Globe Theatre, Simon Edison Center for the Performing Arts, through February 28: Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

70, Girls, 70
John Kander and Fred Ebb's musical comedy about a band of senior citizens Robin Hood, who steal from Bloomington and house the penniless, lasted less than five weeks on Broadway in 1971. Based on the movie *Milk and Honey*, the musical has since undergone much revision and has found an ideal audience at the Lawrence Welk Resort Theatre where, like the cast, a majority of the audience is over 60. 70, Girls, 70 is literally a call to arms for seniors not to cave in to "old age"—one of this country's most ingrained cultural stereotypes—but rather to embrace life with vigor. The cast, in fact, is living proof of its message ("If you want to see old folks, come in the strong hall tonight," one boasts). Dressed in "bell-top" proud politicians, they tell the story

Without a Hitch
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of Ida Dodd. Thinking she was about to die, Dodd experienced the "shell of death" and came alive again. Soon she has a whole gang of seniors, all from the dilapidated Sussex Arms Retirement Hotel, stealing into from the biggest stores, the ones that can afford the losses, fixing up the hotel, and caring for the down and out. The musical is light, loosely constructed, and immensely appealing to the Walk audience. I have rarely seen a better fit between a show and an audience, in fact. The score is very uneven, but when the wonderful Mary Louise Grimes belts out "Be-leave" (a parody of old-timey "One For The Gipper" song, sung to a man trying to crack a safe), when Grimes and Pat White sing "Coffee," when Helen Geller sings "See the Light," or when Mel Schuster and Alicia Krog-Fredman sing "Do We?" (i.e., in this loving senior making love!), memories of the less successful songs disappear. The production, directed by Frank Warner, lacks polish at times, but even this has a certain charm, since the performers are eager to step through the proscenium and communicate directly with an audience of their peers. As the wily Ida Dodd, Lynne Stuart heads the cast. Martha Gine, David Branson, and the always enjoyable Al Sklar also contribute.

Words & My
Lawrence Welk Resort Theatre, through March 13: Thursday and Thursday through Saturday at 8:00 p.m. Matinee Sunday through Thursday, and Sunday, at 1:45 p.m.

Sexual Perversity in Chicago
Anyone on the lookout for a hot late-night comedy should go to the Fritz Theatre and check out David Mamer's exposé of the singles scene. The "sexual perversity" of the title isn't what you think. It's actually about the ways veterans of the scene create barriers to prevent them from intimacy. Danny and Deborah have met and are headed toward love. His friend Bernie and her roommate Jane, however, are determined to prevent it from happening. The scene is set in a rooming house, a place where the most heated of wars and Jan's of men, there's no room for any-

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READER'S GUIDE TO CLASSICAL MUSIC

Contributions to the Reader's Guide to Classical Music must be received by mail no later than the Friday preceding the Thursday issue for publication. Send complete information to Reader Classical Music, P.O. Box 88803, San Diego CA 92186-5803.

A Japanese Koto Recital by Noriko Tsuboi is planned on Friday, February 26, at 8 p.m., in Erickson Hall on the UCSD campus. Tsuboi will perform works by Kengo Yatsushiki, Tadashi Sawai, Kiyoshi Nakashima, Hidetaki Kurohara, and Hiroshi Yoshimura. General admission is \$7, students \$5. For more information, call 534-5454.

Parking permits are required on the UCSD campus, cost \$5 in the evenings, and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

Vardi's Requiem Mass, for Solo Voices, Chorus, and Orchestra, from 1874, will be presented by the San Diego Symphony, Friday through Sunday, February 26 through 28. Vardi first envisioned this requiem as a memorial to composer Giuseppe Rossini; he wanted 13 composers to contribute one section of the work, but destructive rivalries stopped the project. Years later, Vardi combined portions of that project with new material for this memorial to Italian poet and novelist Alessandro Manzoni.

Friday and Saturday concerts will be held at 8 p.m. (with a "Words on Music" lecture at 7 p.m. each evening), and at 2 p.m. on Sunday ("Words on Music" at 1 p.m.), in Copley Symphony Hall, 1245 Seventh Avenue, downtown. The box office is open Wednesday through Friday, 10 a.m. to 6 p.m. Reserve tickets by phone through Ticketmaster (778-TICKET) or the Ticket Office (699-4203). Prices range from \$15 to \$40.

A Vocal Recital by Laurie Romero is scheduled for Saturday, February 27, at 3 p.m., at the San Diego Public Library, 830 E Street, downtown. Free. For more information, call 524-5800.

A Graduate Recital featuring soprano Therese Marie Bulat, with Mike McCoy on French horn, Martha Austin on violin, Thomas Stauffer on cello, Elmer Chamber playing piano and harpsichord, is planned for the Smith Recital Hall on the SDSU campus on Saturday, February 27, at 7 p.m. Hear Ariotti's "La Rose," Schubert's "Auf dem See," Beethoven's "Les Nuits d'été," and Beethoven's "Die Lorelei." The concert is free. For additional information, call 594-4060.

Southern and Religious Classical Music will be performed by the Women's Chorus and the String Quartet from Northwestern College of St. Paul, Minnesota, on Saturday, February 27, at 7 p.m. Hear music as the La Mesa First Methodist Church, at 4600 Palm Avenue between Spring Street and Palm Avenue at Lemon, La Mesa. Child care will be available. A freewill donation will be received. Questions? Call 466-4163.

A Program of Czech Music may be heard, played by the Praski String Quartet on Saturday, February 27, at

8 p.m., in the Mandeville Auditorium at UCSD. The program features Jan Jakub Ryba's Czech Classics; Leon Janáček's Quartet No. 1 in E minor, From My Life. Tickets are \$18. For additional information, call 534-4060.

Parking permits are required on the UCSD campus, cost \$5 in the evenings, and may be purchased at the Gilman Drive and Northview Drive information pavilions at the north and south entrances to the campus.

The Chamber Music Trio is on tap at the Better World's Galleria on Sunday, February 28, at 2 p.m., over a trip made up of William Lull's (piano), Sherman "Rick" Levesque (flute), and Andy Wilbanks (cello) appear. They will play works by Pjeter, Kuhlau, Hummel, and Martin.

At 4 p.m. on the same day, the Lyric Players will play chamber music hosted by violonist Joanne Sauer. Find the Galleria at 4010 Goldfield Street, Mission Hills, 200-8007. Admission to these events is by donation.

Plumage Plays Pipes in the Park, organist Robert Plumage will play selections by Brewster, Weaver, Fletcher, Sowerby, Jerome Kern, and others in the next installment of weekly free concerts at the Spreckels Organ Pavilion in Balboa Park. Enjoy it all on Sunday, February 28, from 2 to 3 p.m. 226-0819.

Heir Piano music by Haydn, Liszt, Beethoven, Copland, and Gershwin in a solo piano concert by Steven Gray on Sunday, February 28, at 3 p.m., at the MiraCosta College Theatre, One Bernard Drive, Oceanside. Gray is a music instructor at Palomar College, with a doctorate in musical arts from Stanford University. Admission is \$7, students and seniors, \$5. For additional details, call 752-2121 x435.

Scenophanes Are in Style, Gary Louis, saxophone, and Kristin Taylor, pianist, are the performers at the next installment in the La Jolla Chamber Music Society's "Discovery Series." After appearing at six area schools on Thursday and Friday, the duo will perform for the general public on Sunday, February 28, at 3 p.m. The program will feature Louis' transcriptions of three Dances E-flat major by Enrique Granados, Darius Milhaud's "Scenophanes," and William Albright's Sonata for Alto Saxophone and Piano. The concert will be in Sherwood Auditorium at the Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla. All students six and older will be admitted free; adults are \$15. For further information, call 459-3728.

Heir "A Tchaikovsky Spectacular" when the Palomar Community Orchestra and the Government Symphony Orchestra combine forces to commemorate the 100th anniversary of the Russian composer's death at Sunday, February 28, at 3 p.m. The concert will feature Tchaikovsky's Symphony No. 5 in E minor and Violin Concerto in D major, op. 64. General admission is \$10, the student rate is \$5. Hear the concert in the Power Center for the Performing Arts, 1494 Ego Road, Poway. For tickets and other information, call 746-9005.

Westwind Brass will perform selections from Vivaldi to Beethoven which they appear at the Rancho Bernardo

The Older, the Worse



François Couperin

REVIEW

Music's Re-creation is an early music quartet composed of baroque flute (played by Louise Carlake), baroque violin (Carla Moore), viola da gamba (John Dornenburg), and harpsichord (Byron Schenkman). Founded in 1979, the group specializes in Baroque composers such as Telemann, Cleland, Rameau, and Jean-Marie Leclair, works by all of whom they have recorded on the Meridian label. The San Diego Early Music Society brought them to St. James by-the-Sea for a program mainly of French Baroque music.

The French composers were François Couperin (the suite "La Fugue" from Les Nations), Jacques Hotteterre (a Suite for flute and continuo), Rameau (the last of his Pièces de Clavecin en concert), Marin Marais (the Sonnerie de St. Genevieve du Mont de Paris), and Leclair (the second Recréation de Musique, from which the group takes its name). In addition, there was one of the "Paris Quartets" by Telemann, which has certain elements of French style in it, although it is in many ways a very different kind of Baroque instrumental music.

In any case, such a program, made up of important pieces by some of the foremost Baroque composers and played on instruments of the period, theoretically offered the listener a double opportunity: to hear a broad selection of Baroque chamber music in its authentic sound, and to discern the personal differences among a number of practitioners of a delightful, colorful, inventive, and often ravishing style of music in the late 17th and first half of the 18th Century (Hotteterre, Telemann, and Rameau were almost exact contemporaries; Couperin and Marais were a bit older, Leclair a bit younger). In the event, the first aim was thoroughly fulfilled, while it might be disputed whether the second was fulfilled at all.

If something was wrong here (and many early-music lovers in the St. James audience might dispute that suggestion), it was not the fault of the musicians, who were vigorous, enthusiastic, suave, and skilful. The rhythmic flexibility of the playing, free without being mannered, gave a wonderful vividness and spontaneity to the music. The use of embellishments, essential in the French Baroque, was

continued on next page

Music's Re-creation: Baroque Music from Paris Works by Couperin, Hotteterre, Telemann, Rameau, Marais, Leclair St. James by-the-Sea (San Diego Early Music Society)

continued from previous page varied, inventive, and stylistically flawless. The musicians' technical mastery was impressive: an excellent harpsichordist, zentful and subtle string playing, and truly brilliant performances by flautist Carlake.

But the full experience of Carlake's brilliance (manifested above all in her breathtaking agility) was impeded by the nature of the instrument she was playing, and that instrument also threw a veil over each of the pieces performed and ultimately over the whole concert. Historical authenticity in the use of obsolete instruments is attractive in principle, but it must be judged in terms of the musical result. The viola da gamba, when played the way Dornenburg played it, would not give any listener a sense of its inadequacy, or induce anyone to wish it replaced by a cello. But the Baroque flute is a feeble, inferior instrument, no matter how well it is played. Hearing it in place after piece of the Music's Re-creation program no doubt produced an accurate re-creation of an 18th-century listener's experience, but the only conclusion to derive from such an experience would be that Couperin, Hotteterre, et al. were ill-served by the defects of the instrument.

The sound of the Baroque transverse flute is extremely weak, colorless, and monotonous. It has no bite, no strength; it is not exactly inaudible, but the volume of sound is so low — especially in the lower register — that one had to make a severe effort of the will to keep one's attention fixed on the flute line. When the flute was playing, the soprano line — that is, carrying the main melody, was usually the case in these pieces — the effect was as though the entire work had been damped with a layer of acoustical padding. All the lively, pointed sounds of the other instruments, and all the sometimes fabulous agility of the flautist herself, could not suffice to counteract the impression of distance, dullness, hypnagogic retreat. After a while, consequently, all the music began to sound alike, just as a Rembrandt and a Velázquez might look more or less alike if you covered both of them with rice paper.

The piano is not a better harpsichord; the cello is not a better gamba. But the Boehm flute, brought to its perfection in the mid-19th Century, is a much better flute than the flute of a century before. Its pitches are more accurate, its sound is fuller, clearer, more open, more brilliant, more expressive — all the result of thoroughgoing technical improvement. Such improvement was not merely for the sake of innovation; it was needed, as the sound of Music's Re-creation so evocatively demonstrated.

If playing Baroque music with the Boehm flute offends the sensibilities of purists, or if in fact it upsets the timbral balance of the instruments (although a good player ought to be able to minimize that), a wise compromise would be to use a recorder instead. The recorder has its own defects (notably a monotony in its dynamics, since it can maintain pitch only above a certain level of loudness). But it is loud enough to balance a violin, a viola da gamba, and a harpsichord; it has a distinctive color that fits in beautifully with the aesthetic implications of Baroque instrumental music, and it is historically authentic, for these pieces were frequently performed on the recorder rather than the transverse flute.

To hear the Baroque flute with any lasting pleasure, one must go to recordings, such as those of Frans Brüggen (for example, the exceptional recording of the Rameau Pièces de Clavecin en concert with Brüggem, Sigiswald Kuijken, Wieland Kuijken, and Gustav Leonhardt). The microphone brings the instrument up close, strengthens its sound, and makes one understand why anyone should want to listen to it (although even under those conditions it is still relatively unsatisfactory). In actual performance in a hall, however, such as at St. James, the use of the Baroque flute comes off as little more than historical pedagogy.

Community Church on Sunday, February 28, at 4 p.m. The church is located at 17010 Pomerado Road, Rancho Bernardo. A free will offering will be received. For more information, call 467-0811.

North County Gospel Choirs are scheduled to perform on Sunday, February 28, from 6 to 9 p.m., in conjunction with African-American History Month celebrations at MiraCosta College. The voices will be raised in the MiraCosta College Theatre, One Bernard Drive, Oceanside. Free. For further information, call 752-2121 x430.

Vespers by Candlelight, with music by Bach, Beethoven, Brahms, and others, will be played by Susan Barrett (soprano), Andrew S. Ingusta (organ), and Gary R. Robertson (baritone), on Sunday, February 28, at 7 p.m., at Calvary Park Presbyterian Church. Find the church at 5075 Campanile Drive, College Park. Suggested donation is \$5. For more details, dial 582-8480.

Supreme Goodwill Lytle presents a concert of American songs and spirituals on Sunday, February 28, at 7 p.m., at the Foothills United Methodist Church sanctuary, 4031 Avenida Boulevard, La Mesa. Lytle is a professor of music at Pomona College. Admission is by donation. Call 670-4009 for more information.

A Spring Children's Piano Concert is planned by 12 local piano students of the Sherg Zhou on Sunday, February 28, at 7:30 p.m., on the USU campus, 10455 Pomerado Road, Scripps Ranch. The program will include classical selections ranging from the late 17th Century to contemporary compositions. Admission is \$2 at the door. For more information, call 693-4667.

A Free Mini-Concert featuring pianist Bryan Vohrer playing Bach's English Suite No. 6, Beethoven's Sonata No. 28, Chopin's Nocturne in B-flat minor, Bartók's Sonata for Piano, and Liszt's Transcendental Etude No. 10, is planned for Monday, March 1, at noon. The concert will last approximately 30 minutes, and listeners are encouraged to bring a lunch. Donations are invited. For more information, call 454-0522.

A Tube Recital by Brent Dutton is scheduled for Wednesday, March 3, at noon, in Smith Recital Hall on the SDSU campus. Listen to "Ciaccona" from Partita No. 2 by Bach; Dutton's "Tenderly" by Kenneth S. Lauder, and Rameau's "Inconsequence." The recital is free. Call 594-0060 for more details.

Piano Works by Chilean, Argentine, Cuban, Mexican, and Venezuelan composers may be heard when pianist/composer Max Lifshitz performs on Wednesday, March 3, at 7 p.m., in Smith Recital Hall on the SDSU campus. Call 594-0060 to obtain more information. This concert is free.

UCSD's Woodwind Quintet will perform at the next Palomar College Concert, Hear, on Sunday, March 4, from 12:30 to 1:30 p.m. The recital will be in the Performance Hall (D-10) on the Palomar campus, located at 1140 West Mission Road, San Marcos. Call 744-1159 x2317 or x2318 for additional information. Free.

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Eleanor Widmer now recommends restaurants by telephone day or night!

Whether you're hanging for a small inexpensive cafe, a splashy restaurant, or a tip on where to take your date or friends on Saturday night, Eleanor Widmer's Restaurant Line is the best source for HONEST information. No restaurant has paid to be included on this line. Key in the category codes indicated below and start listening. At any time you can skip forward to the next review by pressing "3," repeat the review by pressing "2" or select another category by pressing "8." Because restaurant hours may change and reservations are often necessary, we encourage you always to call the restaurant before heading out your door.

Call 1-900-944-8600, 24 hours a day. Only 49 cents per minute. A touch-tone phone is required.

★ Speak to Eleanor

During your call you may leave a message for Eleanor by pressing the star (*) key on your touch-tone phone. As Eleanor's voice mails you, you may tell her about a restaurant or express comments. Selected questions will be answered in Eleanor's weekly column. No personal calls can be made.

Restaurants by type of food

Once you've pressed 10 to select this category, enter the two-digit code for the specific type of food that interests you. Eleanor has visited every restaurant that serves these cuisines.

- 11 American: Southern, Barbours, California Cuisine, Cajun/New Orleans.
- 12 Asian: Chinese, Japanese, Thai, Vietnamese, Korean.
- 13 Beef and Steak
- 14 French, Continental and Belgian
- 15 Ethiopian and African
- 16 Italian and Indian
- 17 Latin American: Lebanese and Greek
- 18 Sicilian, Russian, Polish, Czech and Armenian
- 19 Old World European: German, Hungarian and Romanian
- 20 Italian
- 21 Seafood and Fish
- 22 Central and Latin American: Cuban, Peruvian, Argentine and Brazilian
- 23 Mexican
- 24 Jewish
- 25 Spanish, Basque, Portuguese
- 26 Vegetarian
- 27 Irish, British and Australian

Restaurants by area of town

Press 11 if you want to satisfy your hunger just around the corner, or if you're planning an outing to a special part of the city or its suburbs. Choose the geographic region that is right for you from the list below.

- 10 Downtown
- 11 University
- 12 La Jolla
- 13 North County Coastal
- 14 East County and Inland
- 15 East County and State University
- 16 Midway, Old Town and Mission Valley
- 17 Claremont and Kearney Mesa
- 18 Beaches
- 19 Central San Diego
- 20 South Bay and Coronado

New and notable

Enter 13 on your touch-tone phone and you'll learn about the newest restaurants, those that are under new management, or places where the menu has changed drastically.

Bargain restaurants

If you're in search of great food at low prices, press 13 to hear Eleanor's recommendations.

Early-bird restaurants

The perfect category for those of you who like to eat your dinners early and save money. Press 14 to hear the early-bird line-up.

Restaurants with a view

To discover a room with a view and food to match, press 15.

Late-night restaurants

Looking for a place to do a little late-night noshing after the theater or a concert? Eleanor recommends these places for complete meals, light snacks or desserts that will quail your appetite. Press 16.

Tijuana-area restaurants

Many restaurants have been constructed in Tijuana recently, and you may enjoy fresh fish and meat as well as regional cooking at low cost. The hours for most restaurants are noon to midnight. Press 17.

Breakfasts and brunches

Whether you're seeking a spot for a business breakfast, a place to take your visitors, or a cafe where you may have a leisurely breakfast or brunch, press 18. When requested, press 1 for breakfast or 2 for brunch.

Pizzas with pizzazz!

Almost everyone has a favorite pizza parlor, but if you want to try individual gourmet pizzas, or those with outrageous toppings, or pizza take-out available late at night, press 19.

Coffeeshops and bakeries

For a gourmet coffee or a special treat with light fare, press 20.

Romantic restaurants

For a small, intimate cafe, a room with a sweeping ocean view, or a patio lit with candles, press 20 and then, when requested, select:

- 1 Budget (below \$10/person)
- 2 Moderate (\$8-\$15/person)
- 3 Expensive (more than \$15/person)

Patio and terrace dining

You may take advantage of either patio or terrace dining for lunch or dinner by pressing 21.

Great desserts

Eleanor is one of the most committed dessert lovers in San Diego. For her recommendations of where to find a delightful touch of decadence, press 22.

Low-fat, low-cal restaurants

For great restaurants where you can order healthful meals, press 23.

Holiday dining

For ideas on where to dine during the holidays and special occasions, press 24.

Best of his kind

Here you'll find the very best in food, service or ambiance. Simply press 25.

Bargain of the week and special dining events

Each week Eleanor will recommend a restaurant that offers outstanding value. A new listing is available every Thursday night. Press 26.

Fixed-price meals

Fixed-price meals enhance your evening: you know how many courses you'll get and the cost won't surprise you. Press 27 on your touch-tone phone.

Alcohol and beverages

For a gourmet coffee or a special treat with light fare, press 28.

READER'S GUIDE TO RESTAURANTS

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

NORTH COASTAL

THE ARABIAN CAFE 11206 Carlsbad Boulevard, Carlsbad, 728-2233. If you've never tried Arabian food, you should do so at this charming restaurant located in a cottage. Each item is prepared from scratch including "pasta." Complete meals range from \$6.00 to \$14.00. Lunch, appetizers, ground beef in cheese sauce are all first-rate. One of the best kept secrets in the area is the breakfast served Sunday and Monday. Omelets are served with chicken or lamb-chick kabobs. Same menu lunch and dinner. Closed Monday and Tuesday. Low to low moderate.

BAJA GRILL AND FISH MARKET 1342 Camino Del Mar, Del Mar, 792-4472. You can dine here inexpensively on very fresh fish and seafood. The menu offers a good fish taco platter, shrimp and crab quesadilla, and seafood steaks. Breakfast served Saturday and Sunday includes house-made pancakes, Baja scrambled eggs and omelets. Baja Grill is operated by the management of Las Olas. Patio dining. Open daily, lunch and dinner. Low.

THE BRASSERIE La Costa Resort & Spa, Costa Del Mar Road off El Camino Real, Carlsbad, 731-7705. This hotel dining room offers breakfast, lunch, and dinner. Of particular interest is the all-you-can-eat fish and seafood buffet which is served Friday nights only, costs \$27.99 and includes hot and cold dishes. The cold fish and salads were excellent and so was the smoked salmon. All, though the buffet is not amazing, it's very substantial. Lunch was not available when I visited, but King crab was served. Excellent. Expensive.

CHUNG KING LOB 552 Stevens Avenue, Solana Beach, 484-4184. Hung King food at its best is served here by an efficient, sophisticated management. While tablecloths and art objects add to your dining pleasure. Be sure to try the onion pancake, lobster in black bean sauce, lemon chicken and any miso dish. The vegetarian menu offers appetizers, soups and 21 vegetarian entrees. Chung King Lob is a bit more expensive than most, but worth it. Open daily. Lunch and dinner continuous service Monday through Saturday, dinner only Sunday. Moderate to expensive.

CLANTON'S RESTAURANT AND MARKET 1400 Camino Del Mar, San Diego, 239-8777. This Southwestern dining room offers a constantly expanding menu of changing daily specials. The staples are a full range of soups, wonderful hearty soups, stews, and appetizers. Very reasonable. Open daily. Continuous service, lunch and dinner. Low to expensive.

FIDEL'S CARLSBAD 5063 Carlsbad Boulevard, Carlsbad, 728-0901. A sister restaurant to the venerable establishment in Del Mar, the Carlsbad branch is a seafood, seafood with chicken, beef or pork, and a variety of seafood and chicken. Midweek. Open daily lunch and dinner. Low to moderate.

JACKY DEL MAR 1400 Camino Del Mar, San Diego, 239-8777. Jacky's is the only one of the two dining areas has a

Silver Lux Out



REVIEW

San Diego boasts two restaurants who are practicing bullfighters (Paul Dobson, Adrian Romero, Dobson's Restaurant; one retired Yankee baseball player (Bob Cherry, La Paloma); and one well-known painter (Ibrahim Nadiouhi, Fatima Cafe and Art Gallery). But now we have a famous first: a restaurateur who is also a professional stuntman with credits in movies and television. Not only that, but his real name sounds as if it had been dreamed up by a press agent: Silver Ali. And yes, he's heard enough greetings of "Hi ho, Silver!" to last him a lifetime.

Silver, so named by an uncle, was born in Cairo, Egypt, and migrated with his family to Montreal, Canada, when he was six years old. He studied at McGill University in Montreal and at Florida State, but his favorite area was Southern California.

One day while visiting in Los Angeles, Silver and his friend were prevented from crossing the street to their apartment because of a film crew. As Silver stood on the sidewalk fuming, a stunt director spied him. Silver had always been a triathlete, and anyone can tell at a glance that he's in top shape. In the Hollywood business, Silver was always being discovered in style.

He was approached and asked whether he could stunt, fall down, and go head-over-heels for a few yards.

Silver thought it was a joke, that they were toying with him, and he refused. His friend persuaded him to at least try the stunt. Silver achieved it with professional ease. The crew applauded when the stunt was over, and Silver, who is now 32, has been doing stunts — many underwater — ever since.

He always loved San Diego and used to visit as often as he could. "I explain, 'Living in Los Angeles is just too hard. Whenever I'd get here we'd come downtown, and I had the fantasy of opening a restaurant. My mother is the head chef at the faculty club at McGill University, and she gives classes in cooking. In Montreal, I opened a dance bar called the Blue Dog, but I wanted to interact with the public in terms of food.' And that's how Lux Bistrot was born."

Lux Bistrot is two doors down from La Strada on Fifth Avenue and G Street and directly next to Panvino. In fact, when I walked in I thought the place was an extension of Panvino. One wall is exposed brick, whose expense is bro-ken by a very large abstract painting.

The Restaurant: Lux California Bistrot
The Location: 728 Fifth Avenue (downtown, at G Street)
(332-7700)
Type of Food: California cuisine with European accents
Price Range: Items a la carte, \$2.30 to \$14.95 for fillet mignon
Hours: Open daily. Lunch, Monday through Friday, 11:00 a.m. to 3:00 p.m.; dinner, 5:00 to 11:00 p.m. nightly

BY ELEANOR WIDMER

continued from previous page

travels, and there are banquets on the opposite wall. As in Panvino, tables are placed close together, but by the time you read this, the area in the rear will also be set up with tables.

The menu is diverse. One of the nice things about it is that you may order just a salad or an appetizer — say, marinated grilled vegetables. A platter of these vegetables went by us, and they looked gorgeous. Or you may just try shrimp with string beans in a light dressing or mussels and escargot (each \$7.95).

Had I not been with a vegetarian for whom it was a special occasion, I surely would have ordered the smoked sturgeon with slices of foie gras, though it was available that evening. However, we did select several dishes, all fresh, beautifully prepared, and visually appealing. We began by eating tons of wonderful focaccia bread — we'd just come from a movie and were starving — followed by a green salad which we shared. The portions are generous, and our waiter, Kevin, kindly brought us two complimentary squares of polenta made that night by the chef, Patricia Branchi, a woman in her 30s, is from France and cooks with a deft, light touch.

I was impressed with a dish called "greens rice," which consists of a puree of spinach and asparagus tossed with long-grained rice (\$8.95). The rice has wonderful flavor, slides down easily, and is a perfect vegetable preparation. I adore rice dishes, but the texture can grow tedious unless there's some contrast. Therefore, I suggest you choose grilled chicken in a ginger sesame sauce with a half-order of greens rice or even a fillet mignon with greens rice as an accompaniment. We enjoyed the pasta house specialty, Lux Orecchiette, a rich pasta of shells tossed with Gorgonzola cheese, fresh basil, and pine nuts (\$8.25).

It was a big night for carbohydrates, but we revelled in them. I've already planned what I'll order the next time: the aforementioned sturgeon or the shrimp on a bed of lentils.

The service at Lux Bistrot is outstanding — all requests were carried out with great speed and joy. I wish this bistrot great success. Its menu is intriguing and the execution splendid. Still, Lux is up against Stuzzi, Fox's, La Strada, and Panvino, strong old alms in a row. Silver is hoping that his bistrot will be thought of as just another pasta house. "The cooking is European, not Italian," he comments, "and the word 'California' is intended to imply light cooking." For a casual, inexpensive meal, you won't be disappointed.

A year ago an article appeared in a restaurant magazine stating categorically that restaurant critics found "soft" because of the recession. It ended critics from both the *Washington Post* and the *New York Times* who had muted some of their former stinging. I have not been immune to our present economic difficulties, nor am I unaware of what a negative review means when business is less than robust.

Therefore, I will "tout" the new food dining experiences without mentioning the names of the restaurants.

The first was downtown for a Monday night special. The portions were huge, but my salamon was past its prime, and I didn't eat it. Moreover, in the open kitchen the cook was grilling or searing fish stank odor filled the entire restaurant — you can never make stinking fish. Is this what the reduced prices were all about?

Second, an ethnic restaurant in La Jolla, not Italian. The food was so salty and peppery that we couldn't get past a few bites. My friend had soup that was brown in color, very watery, and filled with tiny bits of meat. We called the manager and said that the soup was inedible. He seemed not to understand English, because he offered nothing in exchange. Eventually he removed our plates, some with the food almost untouched. He never asked why we hadn't finished, and though we all told him about "Glad you enjoyed. Come again," he said, as if he were a robot. "Glad you enjoyed. Come again."

We burst out laughing but hated the waste of money. Anyone who guesses the names of these two restaurants will receive a candy kiss.

direct vision view, it is still a friendly, and the cooking, if not distinguished, is wholesome. But mostly, it's the young, healthy, unassuming chef that makes this place the hot, open late, is almost always crowded. The fresh fish of the day served with pasta is the best choice here, but steak lovers won't be disappointed. Every entrée is accompanied by a choice of rice pilaf or pasta. Every one has a good time, which counts for as much as the food. Open daily. Lunch, Tuesday through Friday; dinner, nightly. Sunday brunch from 10 a.m. to 2 p.m. Moderate to expensive.

OVERSEA RESTAURANT 2018 Roswell Street, Carlsbad, 729-0148. This superb Chinese restaurant offers specialties from Hong Kong and Singapore as well as Mandarin and Sichuan dishes. Some of the best appear on a menu printed in Chinese, ask the owner to translate the offerings from that list. Some of the best in the house include Oversea Supreme chicken, shrimp, beef and cashew placed in a ring of deep-fried marinated potatoes, and duck's feet served with lettuce cups. Satay preparations are also interesting. Gar-poon presentation includes carved vegetables. Open daily, continuous service, lunch and dinner. Moderate.

PIET'S 607 First Street, Lumberyard Shopping Center, Encinitas, 942-2152. Although the menu remains the same, some of the better is gone now that the Manger no longer owns it. It and the gallery room no longer exist. Light meals remain good, under the complete preparations at the low end of cost. Cab-bage and pork pot, homemade sausage and gourmet pizzas remain fine. Specialties include daily lunch, daily brunch, a carte Sunday and Sunday dinner, nightly. Moderate.

REP TRACTOR'S 500 Via de la Valle, Del Mar, 735-6000. If you like truly authentic Mexican food, this is the place. The food is fresh, plain, and unadorned, served in a lovely surroundings. Try the former L.A. family restaurant. Dishes come with corn on the cob or baked potatoes or vegetables — salads are a la carte. Fish portions are enough for two people, especially the salads and bread. The past-broiled chicken is best here. Open daily, lunch, Monday through Saturday; dinner, nightly. Moderate to expensive.

SPIES TAKE CAFE 1610 Valley Center Drive, Pointe Carmel Shopping Center, Del Mar, 735-6000. This is a superb Thai restaurant where cuisine is only about but also consistent in style and very little fat. The menu is varied and the prices are reasonable. I must be ordering several appetizers. The seafood choices are a la carte. The seafood preparation, which contains shrimp, crab legs, and scallops, is a lovely presentation. The seafood is delicious as duck, frog legs, and soft shell crabs. The seafood is a la carte. The Thai cafe at the end of your list. Open daily, lunch, Monday through Friday; dinner, Monday through Friday; Saturday and Sunday, dinner menu. All day breakfast, 10 a.m. to 11 p.m. Moderate.

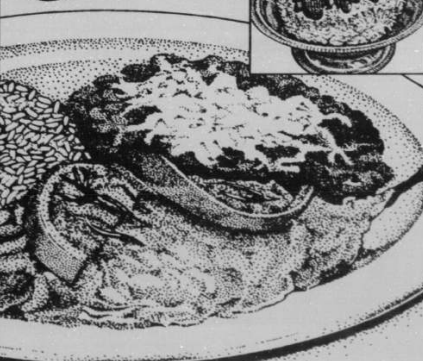
STAR OF INDIA RESTAURANT 47 First Street, San Diego, 239-8777. If you've missed the fine Indian food at the faculty club at McGill, you will appreciate having a branch in Encinitas. The food is excellent, the atmosphere is warm, and the service is superb. The food is delicious as duck, frog legs, and soft shell crabs. The seafood is a la carte. The Thai cafe at the end of your list. Open daily, lunch, Monday through Friday; dinner, Monday through Friday; Saturday and Sunday, dinner menu. All day breakfast, 10 a.m. to 11 p.m. Moderate.

VILLA WHITE 2282 Camino del Mar, San Diego, 239-8777. The chef from Milan performs marvels with the menu. The food is excellent, the atmosphere is warm, and the service is superb. The food is delicious as duck, frog legs, and soft shell crabs. The seafood is a la carte. The Thai cafe at the end of your list. Open daily, lunch, Monday through Friday; dinner, Monday through Friday; Saturday and Sunday, dinner menu. All day breakfast, 10 a.m. to 11 p.m. Moderate to expensive.

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READER'S GUIDE TO RESTAURANTS

atmosphere is lively, the food authentic, the prices low. Casual atmosphere. Closed Monday open Tuesday through Sunday, lunch and dinner. Low to moderate.

PRINCE OF WALES ROOM Hotel del Coronado, 1500 Orange Avenue, Coronado, 92016. The gourmet dining room of this venerable hotel is located one flight down, boasts an old-fashioned windowless atmosphere and offers fine steaks, fresh fish and seafood, duck and chicken, prepared in traditional style. The food is competent, the service fine, for those who don't like change, you will be glad to hear that this dining room remains unaltered through the years. Open nightly, diners only. Expensive.

TIJUANA

(The prefix for all Tijuana numbers is 011-520)

EL TAURINO 7331 Sixth Street (off Revolution), 685-7075. Located in the heart of the old section of Tijuana, three blocks west of Revolution, this restaurant will provide superb value in an excellent setting. Basically a steak house, it also offers fish, seafood, and food. The price of the entire includes grilled quail, soup or salad, and trimmings amounts of the main course. Almost everyone orders cabernet, grilled fish, fish with sauce, squid, shrimp, and oysters, all in a variety of preparations. Inexplicably, the prices here are lower than at its neighbor, *Adrian Patis*. Price of entire includes soup, salad, rice, dessert, beverage, and after-dinner drink. Almost always crowded. Moderate to expensive.

is empanada, fish and shrimp cooked in olive oil, or you can try one of several shrimp dishes. Fresh lobster, are another good bet. Superior service. The menu is printed in Spanish, but the maître d' speaks perfect English. First-run bargain for high quality. Open daily 11:00 a.m. to 11:00 p.m. Continuous service. Low to moderate except for lobster.

LA COSTA 150 Calzona (Seventh Street between Revolution and Continente), 685-8494 or 685-3124. An extensive menu, consistently fresh products, and huge portions have made La Costa the reigning seafood house for Americans. Identical lunch and dinner menus offer lobster, shrimp, grilled fish, fish with sauce, squid, shrimp, and oysters, all in a variety of preparations. Inexplicably, the prices here are lower than at its neighbor, *Adrian Patis*. Price of entire includes soup, salad, rice, dessert, beverage, and after-dinner drink. Almost always crowded. Moderate to expensive.

LA LENA 1460 Blvd. Agua Caliente, 686-2920. The most authentic American food is served here in the casual and comfortable here because of the charming room, the open grill, and the terrific menu who prepares fresh tortillas as the diners are seated. Diners come with an appetizer and lively soup, and some of the entrées are extraordinary. Try the *pulso* ("flat") prepared from marinated beef that's roasted and combined with ham, pork, large grilled green onions, and melted cheese and served with hot tortillas. It's mouth-watering. *Guacere* is also recommended. Most is prepared in-house, it's possible to have a half dozen preparations of oysters, an appetizer served in a tall glass that combines oyster, abalone, shrimp, and scallops, and shrimp may be combined with mango, corn, in tomato, garlic, butter, or cheese. Don't overlook the whole fish, either steamed or fried, the fish is garlic butter, or for those who'd like a monograph, the "Combination Mr. Fish" supplies fresh lobster, shrimp, squid, and a fillet of fish. The half dozen preparations of oysters are well worth a try. Open daily, lunch to late dinner. Low to moderate. Take Revolution to the left-hand bend where it becomes Agua Caliente. Continue past the twin high-rise towers of the El Estero Americano. A large sign marks the restaurant (on the right side of the road). Moderate.

LAS ESPUELAS Centro Rio Plaza (opposite the Tijuana Cultural Center on Paseo de los Héroes), 686-0157. For those who wish to dine close to the cultural center and who are not especially interested in ethnic food, the chicken, steak, and quail are good, particularly if you order them without sauce. The food is fresh but uninspiring. The atmosphere is high, as does the attentive service. Lunches serve at minimal prices are the best buys. Open daily. Moderate. It's good fun to eat in this restaurant with its thatched roof and its wide variety of fish and seafood. For example, it's possible to have a half dozen preparations of oysters, an appetizer served in a tall glass that combines oyster, abalone, shrimp, and scallops, and shrimp may be combined with mango, corn, in tomato, garlic, butter, or cheese. Don't overlook the whole fish, either steamed or fried, the fish is garlic butter, or for those who'd like a monograph, the "Combination Mr. Fish" supplies fresh lobster, shrimp, squid, and a fillet of fish. The half dozen preparations of oysters are well worth a try. Open daily, lunch to late dinner. Low to moderate. Take Revolution to the left-hand bend where it becomes Agua Caliente. Continue past the twin high-rise towers of the El Estero Americano. A large sign marks the restaurant (on the right side of the road). Moderate.

LA VIVA 1811 Avenida Revolution, across the street from the La Alcazar, 685-4052. Located one flight up, the dining room offers a view of the city, and the menu boasts over 50 fish and seafood items reminiscent of the preparation at its brother restaurant, La Costa. The price of the entire includes appetizer, soup, salad, non-alcoholic beverage, and after-dinner drink. Heavy eaters should try the combination plates. Also recommended: whole, broiled, charcoal-broiled fish, whole fish in garlic sauce, broiled lobster.

READER'S GUIDE TO THE MUSIC SCENE

Do Not So Quickly Misunderstand My Bitching

REVIEW

That simple, venial flaw known prosaically as vanity was once derided as the exclusive problem of pleasant-looking, politically incorrect specimens of the "fair" sex. As the acerbic gab-fest moderator might bellow: WRONG! The unbecoming spectacle of a parading, partying peacock like Bobby Brown, who recently embarrassed himself at the Sports Arena, gruffed and galled and forced me to find a new nemesis. Do not so quickly misunderstand my bitching: the impulse toward narcissism may be an initial step to performing genius. The same thing, however, that is disgusting, overbearing, or just bargin-basement lame in types such as Mike Bolton or Harry Connick, Jr., once and always will pass for a form of inspired artistry from craftsmen such as Joe Tex or Oscar Levant.

It is hard to assess, limit, or even define what it is that makes Bobby Brown a disconcerting example of stalled development. He apparently has no self-doubts. I know that he is not averse to seeing his visage in the early morning mirror. The dude is only 23 (give or take a birthday), but he has already been through a smattering of critical pink slips. What in my private world, these are the sort of acts that seem better suited for Knott's Berry Farm.

Swing was, it never materialized into something remotely resembling a genre, trend, style, or standard to live up to. New Jack was just a media hypester's East Coast ploy, a myth that had the staying power of the Bostonian Sound. But the inescapable truth is that when Brown was the central figure of New Edition, he was agreeable and did not dare flaunt the gall of a tortured "artist." That cute crew had more than New White Dudes on the Block or Color Me B2. So what? That is no more devastating a contrast than worrying about who was better: Archie with or without love and the Pussycat. It does not take an earthquake for a desperate reviewer to figure out B.B.'s appeal: pubescent females like dancing to his hits; he is, so I am told, "sexy" without being overtly obscene; he's cute (I think he is an ugly motherfucker, but what do I care); and, most telling, he is Mr. Whitney Houston, a trivial trid that guarantees a leering *Up/Enquirer* Celebrity Skin lure. When my precocious creature Desiree stopped exhibiting her variation of the teenage voodoo stomp-of-approval, all I could do was shudder and try to recall whether I could have enjoyed Brown's drive any more at the age of 12 than I do now, as I look forward to reposing in my sarcophagus.

Contrary to the consensus of post-show kibitzing and media reviews, Brown's long-delayed *Bobby* struck me as a procedural improvement over the halfhearted *Don't Be Worried*. That particular jam is one of those embalmed popular music "classics" like *Thriller* or *In-Gadda-Da-Vida* continued on page 82

Bobby Brown
Sports Arena
Saturday, February 13

CONCERTS

Raffi Spreckels Theater, tonight, Thursday and Friday, February 2 and 3, 7 p.m., 123 Broadway, downtown, 276-0005.

WMA CBMB Billy Taylor, tonight, Thursday, February 25, 8:30 p.m., 143 South Calzona Avenue, Solana Beach, 481-9022.

"Benefits for the Community Center" at 913 E Street, tonight, Friday, February 2, 9 p.m., 143 South Calzona Avenue, Solana Beach, 481-9022.

The Lamachus and Frank 9:30 p.m., Friday, February 26, 9 p.m., 553 Union Street, downtown, 276-0005.

Yo Yo and Friends Fellowship Montezuma Hall, Friday, February 26, 8 p.m., San Diego State University, 276-1155.

The Good Of Persons Folk Heritage Auditorium, Friday, February 26, 8 p.m., North Avenue and Stratford Court, Del Mar, 486-4000.

Dave McKenna Horton Grand Hotel, Friday and Saturday, February 26 and 27, 8 p.m., 111 Island Avenue, downtown, 544-1888.

The Pedalists and the Roadline Billy Taylor, Friday, February 26, 9:15 p.m., 143 South Calzona Avenue, Solana Beach, 481-9022.

The James Harrison Band Crook's, Friday, February 26, 9:30 p.m., 802 Fifth Avenue, downtown, 231-4355.

Rain Like the Sound of Trains, **Three Mile Pilot**, and **Antelope** Arroyo del Cabo, Saturday, February 27, 7 p.m., UCSD campus, La Jolla, 481-9022.

Youth Brigade, Pennywise, and Psyche Zoo UCMA, Saturday, February 27, 8 p.m., 553 Union Street, downtown, 276-0005.

The Russell Scott Band Bode's, Saturday, February 27, 8 p.m., 528 F Street, downtown, 236-8888.

Ivan Fester Winston's, Saturday, February 27, 8 p.m., 1921 Bacon Street, Ocean Beach, 222-8822.

Judy Collins Power Center for the Performing Arts, Saturday, February 27, 8 p.m., 15489 Egoza Road, Poway, 748-0505.

Gas Huffer, Uncle Joe's Big Of Drives, and the **Red Anne** Cabals, Saturday, February 27, 8 p.m., 2812 Kettner Boulevard, 294-9033.

The Waterford Bros Rancho Bernardo Community Church, Sunday, February 28, 4 p.m., 17010 Potomac Road, Rancho Bernardo, 277-8801.

Uncle Tupelo and **Brody Johnson** Cabals, Sunday, February 28, 8 p.m., 2812 Kettner Boulevard, 294-9033.

Ellen Johnson and Rick Hoffer South Racial Hall, Monday, March 1, 7 p.m., San Diego State University campus, 294-6005.

The Bluegrass Cardinals the Potomac Club at the Big Stone Lodge, Monday, March 1, 8 p.m., 1237 Old Potomac Road, Poway, 748-1115.

Mary's Double Billy Taylor, Tuesday, March 2, 9 p.m., 143 South Calzona Avenue, Solana Beach, 481-9022.

Daniel Ash and Pam Montezuma Hall, Wednesday, March 3, 8 p.m., San Diego State University campus, 276-1155.

Hammerhead, Crenell, and Goodfellow Cabals, Wednesday, March 3, 9 p.m., 2812 Kettner Boulevard, 294-9033.

T.A. Mankie Billy Taylor, Wednesday, March 3, 9 p.m., 143 South Calzona Avenue, Solana Beach, 481-9022.

Ella Jones and the Beasts Band Billy Taylor, Thursday, March 4, 9 p.m., 143 South Calzona Avenue, Solana Beach, 481-9022.



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on low entries, \$8.00 off each entrée with purchase of \$10.00 or more. Minimum of one entrée per person. No complete dinners, appetizers, soups or daily hot specials. One or two valid for special menu items. Valid 1200 pm-900 pm. One coupon per table. Not valid with any other offer. Must present at time of order. Excludes late-night & holidays. Expires 3/1/90.

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FREE POOL
Every Day
11:00 a.m. to 6:00 p.m.
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(With \$5 minimum food/beverage purchase - per person)

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Fri. Rockin' Club Barefoot 7-11 pm

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READER'S GUIDE TO THE MUSIC SCENE

The Imperial Carpenters and Suncor
Pine Cone Ballroom, Friday, March 5, 7 p.m., UCSD campus.

Sale and the Phi Phi Min Copley
Symphony Hall, Friday, March 5, 8 p.m., 1245 Seventh Avenue, downtown.

Heavy Glass Under, Friday, March 5, 8 p.m., 528 F Street, downtown.

Sergio Aron y la Vanguardia de
Machonim Centro Cultural de la Raza, Friday, March 5, 9 p.m., 215 Union Street, downtown.

Adam Ant and Poney's Petals
Igoum, Friday, March 5, 9 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California.

Canal Carpa, Unleashed, Epitaph, and Silent Orchestra
SOMA, Saturday, March 6, 8 p.m., 553 Union Street, downtown.

Hunt Sales and the Big 3 and Lucy's
Pine Cone Ballroom, Saturday, March 6, 8 p.m., 2812 Ketterer Boulevard.

Mike Taylor Belly Up Tavern, Saturday, March 6, 9 p.m., 143 South Cedros Avenue, Solana Beach.

The Glass Miller Orchestra and Baby and Friends Town and Country's Atlas Ballroom, Sunday, March 7, 8 p.m., Mission Valley.

"San Diego's First Battle of the Bands" featuring Little Caesar and the Nightmares, Battle Rock, George Morikow, Harmonious Fate, and Charlie Mandersville Belly Up Tavern, Sunday, March 7, 9 p.m., 143 South Cedros Avenue, Solana Beach.

Lindsey Buckhannon Belly Up Tavern, Monday, March 8, 9 p.m., 143 South Cedros Avenue, Solana Beach.

Rob-A-Monster and Hepcat Belly Up Tavern, Tuesday, March 9, 9 p.m., 143 South Cedros Avenue, Solana Beach.

Ballroom Belly Up Tavern, Thursday, March 11, 9 p.m., 143 South Cedros Avenue, Solana Beach.

Drive Like John, Cactus Flower, the Neophones, and Reddhead The Pub (formerly the Trivia Pub), Friday, March 12, 7:30 p.m., UCSD campus.

Monkshill, Burning Heads, and King Madman Cabana, Friday, March 12, 9 p.m., 2812 Ketterer Boulevard.

The Irish Boppers Civic Center, Saturday, March 13, 8 p.m., San Diego Convention Center, downtown.

Outkasted, Stick of All, and Blackhawk SOMA, Saturday, March 13, 8 p.m., 553 Union Street, downtown.

The Muffin, Phil, and the Superheroes Cabana, Saturday, March 13, 9 p.m., 2812 Ketterer Boulevard.

Zane's Petals, Prudence Wilson, and 27 Devils Jolene's Cabana, Tuesday, March 16, 9 p.m., 2812 Ketterer Boulevard.

O.J. Hernandez and the Nightingale All Stars Belly Up Tavern, Tuesday, March 16, 9 p.m., 143 South Cedros Avenue, Solana Beach.

continued from page 81
that you never have any urge to brag again on your own time. Bobby is about five songs and a half hour too much, too long, but it is a decent bump, grind, and smooch disc. If Brown understood his severe limitations at all, he could pass as an okay lightweight. But he apparently doesn't spread his wishful thinking to that realm that encompasses far-fetched parallels including Ali, Ben Vereen, Dr. Dre, Peabo Bryson, and C. Thomas Howell. He shares more than a marriage bond and child with Whitney: his sense of pacing is better-shelter, his humor is freeze-dried, and if he believes himself a raconteur, well, youth is a relative excuse. He also has the liability of not having anything approaching the vocal technique of the star of *My Bodyguard* (about on par with Buddy Miles or the lead singer of Kool and the Gang: not much).

Brown does understand arena-styled show-biz bullsh*t to his credit. For no dramatic, poetic, or even demonstrable reason he had face bombs and fireworks exploding, psychedelic orb lights, and the expected smoke billowing to shroud his fetching, lustful programmatic dance babes as they deflected attention. He was called and, for me, a definite dud, even my best date found Brown's silly entrance in a silver-trashbag boxer's garb fatuous. She also wondered why a harmless wimp like him would dare try to rescue the collective booty by screaming "Let Us Fuck This Motherfucker Out!" This was what I would accept as a gratuitous use of purposeless profanity. Unsurprisingly, as things transpired, the only people rabidly feigning a great Saturday night out were isolated in pockets, twisting their booties more out of habit than excitement.

From what I gathered there were miffed fans who bailed out because of the no-show TLC that surprised me because they were a warm-up act I had no regrets about missing. I will say that Mary Ill Blige didn't take away from my watch-watching she's just an elevated karaoke type you can ignore or bore yourself with by comparing her version of "Sweet Thing" to that of her boring heroine, Chaka Khan. In my private third world, these are the sort of acts that seem better suited for Knott's Berry Farm or a particularly slow Soul Train rerun.

An arrogant flash in the microwave spotlight needs a strong stink. But Brown does not have one to speak of; his attempt to overtake the bleached prince-of-pap and the incredible shrinking Hammer is pitiful, ill-conceived. He should focus on instrumentation and sampled gimmicks that relate to his songs proper. (I like Cube's "Wicked," but it does not blend smoothly into Brown's love-dovey dance-a-dogger.) He has funk and pump to spare, but it is not the stuff that makes you pause, wonder, get incensed, or take it home. I tried my best to goose myself into enjoyment, but it was like taking your children to the zoo; the highlight, for me, was ejection of a couple of gaudily dressed Sister Souljah types from my preferred aisle seats. (I love those small, intimate moments of discordancy.)

Perhaps I am too fickle and feral in my solipsism, and Brown doesn't give you a half-hour "aren't I so wonderful" scam act like his little woman does. But a two-hour whiffing of nothing much to say, sing, or dance about still ends up a minute marathon. He even succeeded in making his most kinetic trifles, "Humpin' Around," "My Prerogative," and "Get Away," sound listless and rote. They wafted away in the blaring distance like the myriad noises from a ghetto blaster whizzing by.

Brown is too innocuous a performer to cause any looming migraines; but you have to wonder again what sort of point this ephemeral dreck has. Afterwards, when an ex-crook-to-beat asked me how I enjoyed the show, I told her that all things considered I would have preferred Rage Against the Machine or Rudy Ray Moore. She just gave me a "Huh!" look, which reminded me why I let her dump me.

But the kid had a good time and did not seem to mind my brusque brush-off of the shebang. "Oh, Blubbio, you never like what everybody else does."

The lust for mediocrity never stops dancing.

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Pier Center Ballroom, Friday, March
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Sade and Mr. Phil Mac Copley
Symphony Hall, Friday, March 5, 8
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downtown, 278-1155.

Heavy Glass Bottle's, Friday, March
5, 8 p.m., 528 F Street, downtown,
236-4074.

Simple Arroyo to Yunguito de la
Montana, Centro Cultural de la
Raza, Friday, March 5, 9 p.m.,
Presidents Way, Balboa Park,
534-6535.

Whit, 44th Avenue, Inok, and Pagan
Cahab, Friday, March 5, 9 p.m., 2812
Kortner Boulevard, 294-9033.

Adam Ant and Zane's Petals
Igouss, Friday, March 5, 9 p.m.,
Pueblo Area Shopping Center,
Tijuana, Baja California, 278-1155.

Cannibal Corpse, Columbus,
Epilidemo, and Silent Outlaws
SCMA, Saturday, March 6, 8 p.m.,
555 Union Street, downtown,
278-5044.

Heart Sales and the Big 3 and Lucy's
Four Corners, Saturday, March 6,
9 p.m., 2812 Kortner Boulevard,
294-9033.

Mick Taylor, Saturday, March 6,
9 p.m., 143 South Camino Avenue,
Solana Beach, 481-9022.

The Glenn Miller Orchestra and
Rudy and Friends, Sunday, March 6,
9 p.m., 143 South Camino Avenue,
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"San Diego's First Battle of the
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Solana Beach, 481-9022.

William Charles Band, George
Markowski, Sunday, March 6,
9 p.m., 143 South Camino Avenue,
Solana Beach, 481-9022.

Charlie and the Chameleon, Sunday,
March 6, 9 p.m., 143 South Camino
Avenue, Solana Beach, 481-9022.

Lindsay Bucklehorn, Sunday,
March 6, 9 p.m., 143 South Camino
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Bob A. Moore and Hapgood, Sunday,
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Cocillo and Kagan, Sunday, March 6,
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away in the blaring distance like the myriad noises from a
ghetto blaster whirling by.

Brown is too inebriated a performer to cause any
looming migraines; but you have to wonder again what sort
of point this ephemeral wreck has. Afterwards, when an ex-
cuse-to-beat asked me how I enjoyed the show, I told her
that all things considered I would have preferred Rage Against
the Machine or Rudy Ray Moore. She just gave me a "Huh!"
look, which reminded me why I let her dump me.

But the kid had a good time and did not seem to
mind my brusque brush-off of the shebang. "Oh, Blubbie,
you never like what everybody else does."

The last for mediocrity never, stops dancing.

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VIDEO 2.99 to 4.99 (619) 282-1400

READER'S GUIDE TO THE MUSIC SCENE

"So Patrick's Day" featuring the Deane Family, Hugs, and the Shadocanians Cashes, Wednesday, March 17, 9 p.m., 2812 Ketterer Boulevard, 294-9053.

Heavy Glass: Uncle's Big Off Driver, and the Glassy Shagmen Cashes, Friday, March 19, 9 p.m., 2812 Ketterer Boulevard, 294-9053.

The Soundz Billy Up Tavern, Monday, March 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Unseen, Step, and 16 Cashes, Tuesday, March 22, 9 p.m., 2812 Ketterer Boulevard, 294-9053.

Band of Senses, Deadheads, and Heavy Bunches Cashes, Wednesday, March 24, 9 p.m., 2812 Ketterer Boulevard, 294-9053.

Hell's Creed, Heavy Vegetables, and Donald Wilson Cashes, Thursday, March 25, 9 p.m., 2812 Ketterer Boulevard, 294-9053.

Backstreet Zephyr Billy Up Tavern, Thursday, March 25, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

After Dances, Fishwife, and Anna the Menace Cashes, Friday, March 26, 9 p.m., 2812 Ketterer Boulevard, 294-9053.

The Devil Dogs, the Heads, the Trashedmen, and the Bunches Cashes, Saturday, March 27, 9 p.m., 2812 Ketterer Boulevard, 294-9053.

Goodies and the Pans and the Deane Family Cashes, Sunday, March 28, 9 p.m., 2812 Ketterer Boulevard, 294-9053.

The Private Room featuring Country Dick Mountain, Male Niam, John Doe, Dave Arlin, and Rude Horse Billy Up Tavern, Monday, March 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Al Di Hanks Billy Up Tavern, Wednesday, March 31, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Deadheads, 1 Day Stabbs, Donald Wilson, and Powermen Cashes, Saturday, April 1, 9 p.m., 2812 Ketterer Boulevard, 294-9053.

Michael W. Smith and DC Talk Sports Arena, Friday, April 9, 8 p.m., 279-7705.

The Black Diamonds Cashes, Saturday, April 10, 9 p.m., 2812 Ketterer Boulevard, 294-9053.

7 Year Bitch Cashes, Tuesday, April 13, 9 p.m., 2812 Ketterer Boulevard, 294-9053.

The Robert Frip String Quartet Billy Up Tavern, Thursday, May 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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THE NOTE

By David Stampone

If you did the college/alternative-radio display thing around here during the last decade, you know the scenario: morose young folks, trapped in places like Santee and Lakeside, would phone in those desperate requests. "Oh God, do you have any tapes on tape?" "Uh, I guess so, but is there anything else you might like to hear?" "No, no — I need to hear 'Christian Says,' or at least 'Lions.' Do you know 'Lions?'" It's on their pop album... "Yeah, yeah, I know both tracks." The display would answer, voice hardening, "I get requests for them every single show."

Now, as the display, it wasn't as if you didn't want to make their miserable lives a little brighter by promptly playing the English band's tunes. Maybe you could sympathize, if not empathize, with their teen angst, exacerbated by confusion over sexual identity (the unisex makeup and black clothing couldn't have helped) and the merciless taunts of classmates dead in Ozzy toes. But fuck. The Dark Children wore your patience right out. They knew better than to ask for Bauhaus's "Bela Lugosi's Dead" — even they recognized they had out. They knew better than to ask for Bauhaus's "Bela Lugosi's Dead" — even they recognized they had out. They knew better than to ask for Bauhaus's "Bela Lugosi's Dead" — even they recognized they had out.

And beg the display for. Who, by then, might more likely retaliate by airing the entire Metallica Q tape, a crowd-baiting classic documenting egg and the Stooges's final concert. I've since ascertained that similar stuff was going on around the country at the time. Unfortunately, though, what was once an understandable disdain/suspicion became a lasting prejudice towards Brit bands among some American dealers, critics, and other self-important "taste-makers." Especially devalued were the Limey gloom 'n' doomers, and to this day, I'll wager a lot of people don't realize what a bitchin' full-on rockin' band Bauhaus could be. Daniel Ash's guitar escapades were offbeat, wildly exciting. And after the toned-down Tones on Tails, Ash was raging again in Love and Rockets. Back in late December of '85, over two sold-out sets at SDSU's backdrop that capped L&R's first American tour, Ash displayed a mastery of piercing E-bow technique and strummed beautiful melodies. He made up for a flimsy though serviceable singing voice with bold instrumental dynamics. Too bad the band has gone downhill since then. And too bad Ash's recent solo LP *Foolish Thing* Desire, his second, is so weak. At least Ash's Marc Bolan-esque bravado remains intact. He'll need stylistic dexterity to make his show at Montezuma Hall next Wednesday work.

DANIEL ASH, Montezuma Hall, Wednesday, March 3, 8 p.m., 278-TXZ. 527.00.



DANIEL ASH

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MORE CASH PAID FOR CDs, TAPES AND VIDEOS

READER'S GUIDE TO THE MUSIC SCENE

LOCAL MUSIC

Club listings are compiled by Dan Jennings. If you wish to be included, please call 265-9182. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Acropolis Mexican Restaurant, 176 North El Camino Real, Encinitas, 941-9671. Bobby and Laura's Tanager Workshop, karaoke entertainment, 7 p.m. to closing, Friday.

Acropolis Mexican Restaurant, 1541 San Valley Parkway, Encinitas, 741-0922. Bobby and Laura's Tanager Workshop, karaoke entertainment, 7 p.m. to closing, Thursday.

Acropolis Mexican Restaurant, 1676 Bernardo Center Road, Rancho Bernardo, 487-6701. Bobby and Laura's Tanager Workshop, karaoke entertainment, 7 p.m. to closing, Thursday.

The Alchemist, 2633 South Highway 101, Cardiff, 436-2776. John Kelly, contemporary, folk, and variety music, Friday and Saturday.

Acropolis Mexican Restaurant, 424 Grand Avenue, Carlsbad, 434-1175. Karaoke entertainment, Monday through Wednesday. Larry Kay, older, 8 p.m. to midnight, Friday, Saturday, and Sunday.

Beaver Creek, 1529-1 East Valley Parkway, Encinitas, 746-7006. Karaoke, country, 8 p.m. to midnight, Friday, Saturday, and Sunday.

Bobby's Barbecue, 201 West Mission Boulevard, Encinitas, 747-5330. Acoustic open mike jam session, 7 p.m. to 10 p.m. Thursday.

Caffe Claudio, 1551 Camino Del Mar, in the Del Mar Plaza, Del Mar, 735-4211. Bob, 1950s classic guitar music, 7:30 p.m. to 10 p.m. Friday, and with Brian Lauren Calkins, Saturday.

Bully Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022. Wild Child, rock and roll, and Blacksmith Union, rock and roll, 9 p.m. Thursday. The Padlocks and Bloodline, rock and roll, 9:15 p.m. Friday. The Rebel Rockers, rock/reggae music, 9:15 p.m. Saturday. The Jokers, rock, rhythm and blues, Sunday. World America, reggae, 8:30 p.m. Monday. Mary's Danish, rock and roll, and Giant Lee Buffalo and Dakota, rock and roll, 9 p.m. Tuesday. The Travel Agency, and roll, 8:30 p.m.

Alchemist, 2633 South Highway 101, Cardiff, 436-2776. John Kelly, contemporary, folk, and variety music, Friday and Saturday.

Acropolis Mexican Restaurant, 424 Grand Avenue, Carlsbad, 434-1175. Karaoke entertainment, Monday through Wednesday. Larry Kay, older, 8 p.m. to midnight, Friday, Saturday, and Sunday.

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The Camelot Inn, 687 San Marcos Boulevard, San Marcos, 748-1332. Strongmouth, Irish music, Friday. The Travelers, Irish music, Saturday. The Acoustic Coalition, featuring Dave Howard, John Ketcher, the Homer Gains, Bob Carpenter, and guests, acoustic rock and roll, Tuesday.

Carlin Murphy's, 240 East Via Rancho Parkway, Suite A116 in the North County Fair shopping mall, Encinitas, 489-5052. CFC Ridge, country and music, Thursday through Sunday live music, Wednesday, call club for information.

Caveat, 300 Carlsbad Village Drive, Carlsbad, 729-6001. Reggae South and Present for Time, jazz, 8 p.m. to 10 p.m. Thursday. Burlesque, folk rock, 4 p.m. to 10 p.m. Friday. Baby and the Bad Hens, vintage blues and rhythm and blues, 4 p.m. to 10 p.m. Saturday. Blues and live, contemporary and variety, 5:30 p.m. to 8:30 p.m. Sunday. Karaoke entertainment, Tuesday, Stan and Irs, contemporary and variety, 7 p.m. to 10 p.m. Wednesday.

Don Vincent Restaurant, 6081 El Camino Real (at Alta Road), La Costa, 431-7413. Spectrum, the Rock and Roll Trio, jazz, 8 p.m. Friday and Saturday.

Don's Tavern, 12621 Poway Road, Poway, 486-4272. Karaoke with Party Time, 7:30 p.m. Thursday.

Earthquake Cafe, 1020 West San Marcos Boulevard, San Marcos, 471-1222. The Mar Del, vintage rock, 4 p.m. to 10 p.m. Saturday. Call club for information, Sunday through Tuesday.

El Comal, 12845 Poway Road, Poway, 486-4272. Karaoke with Party Time, 7:30 p.m. Thursday.

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NOTE

By Gina Arnold

There's a line in Uncle Tupelo's song "Guns" — from 1993's *Sonic Smile* — that just about breaks my heart every time I hear it. In the song, singer Jay Farrar is bemoaning a love gone wrong when suddenly the song goes into a killer acoustic bridge and he sings out the following revelation: "Coming back to you now/sold my guitar next door." In French they call that being boulevards! I don't even know what the English is for it, but the juxtaposition makes it as clear as day: because he's sold out emotionally, he can't write an honest song anymore. That Farrar can make such a momentously truthful leap of logic just proves that Uncle Tupelo is in no such danger. The Missouri-based trio is one of the few plain old stinky-gay alternative bands left worth listening to. Plainness notwithstanding, this band is able to rise boldly above its other fail of pretensions because its art is still so pure. The band has a killer edge to another divine moment, Mr. D. Boon, that's as heart-wrenching as "Guns" and a new record, *31.10.92*, out on Rockville Records. Go see 'em. They play the Casbah Sunday night with opener *Freeway Judokan*.

UNCLE TUPELO, Casbah, Sunday, February 28, 9 p.m., 284-0066, \$2.00.



UNCLE TUPELO

Florida Blues, 439 West Washington Avenue, Encinitas, 743-1911. Passion, Top 40 and 60s, rock and roll, Thursday through Saturday. Karaoke entertainment, beginning at 5 p.m. Sunday and at 7 p.m. Wednesday.

Freddie's Club, 181, 2191 South Highway 101, Cardiff, 944-3733. The Refiners, rock and roll, 9 p.m. Friday and Saturday.

Full Moon Saloon, 485 First Street, Encinitas, 436-7977. Supper at Large, rock and roll, Thursday. Notice to Appear, rock and roll, Friday and Saturday. Arizona Earl and the Coyotes, country music, 5 p.m. to 9 p.m. Sunday. The Mississippi Mud Sharks, blues and rhythm and blues, Sunday night.

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READER'S GUIDE TO THE MUSIC SCENE

Guillermo's Chicks, 1020 West San Marcos Boulevard, San Marcos, 748-5213. Karaoke entertainment, 8:30 p.m. to 12:30 a.m. Friday and Saturday.

The Groves, 1332 Mission Avenue, Oceanside, 752-7711. Pissini 11, Funk perform contemporary and older music from 5 p.m. to 8 p.m. Thursday through Saturday. The Jimmy Hopper Band, classic rock and roll, Friday. Taylor Made, classic rock and roll, Saturday.

Harley's, 284 Carlsbad Village Drive, Carlsbad, 729-6244. Tony Arca and Company, contemporary, Tuesday, Wednesday, Friday, and Saturday. Karaoke entertainment, Sunday, Monday, and Thursday.

Hill Street Coffeehouse, 314 South Hill Street, Oceanside, 966-0985. Dave Howard hosts an open-mike session on Wednesday and Saturday.

The Hungry Hunter, 1190 Bernardo Plaza Drive, Rancho Bernardo, 485-1267 or 566-2405. Steve Orr, comedy and music, Wednesday and Thursday. The Steve Orr Group, comedy and music, Friday and Saturday.

Jan's Ashbury Del Mar, at the Del Mar Resort and Spa, 1540 Camino Del Mar, Del Mar, 238-1513. Impressions, music from the '30s through the '60s, 8:30 p.m. to 11:30 p.m. Friday and Saturday, call club for information. Luigi Luvano, open highlights, 8:30 p.m. to 11 p.m. Sunday.

Jessie's Own, 636 First Street, Encinitas, 944-0215. Live music, 9 p.m. to 1 a.m. Friday and Saturday. Call club for information.

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regime music performed on guitar, Saturday: open mike, 7:30 p.m. Sunday: John Ketcher, folk and contemporary, 8 p.m. to 11 p.m. Tuesday: Charlene Grant, blues and folk music, Wednesday.

Isa by the Way, 695 South Rancho Santa Fe Road, San Marcos, 736-0088. Mike Ruby and Friends, blues and contemporary music, 7:30 p.m. to 11 p.m. Monday: live acoustic music, 7:30 p.m. to 11 p.m. Tuesday: folk circle singing, 7:30 p.m. to 11 p.m. Wednesday.

Mike Flores, 5009 Paseo Delicias, Rancho Santa Fe, 736-5085. Michael Lamy, piano variety, 7 p.m. to 11 p.m. Wednesday Thursday and 8 p.m. to midnight, Friday and Saturday.

The Mission Inn, 502 East Mission Live music, Thursday through Saturday. The Mission Inn, vintage rock and roll, 8 p.m. Friday and Saturday.

Monterey Bay Camers, 1325 Harbor Drive North, Oceanside, 722-1474. Karaoke entertainment hosted by Dave O'Hallary, 8 p.m. to closing Thursday through Saturday and 4 p.m. to 10 p.m. Sunday.

The Naked Bear Coffee, 1126 First Street, Encinitas, 434-1347. Tim Burdett and Dave Foster, contemporary music, 8 p.m. to 10 p.m. Friday. New Tanga, folk and contemporary music, 8 p.m. to 10 p.m. Saturday.

Nagasaki's Table, 501 Wootland Avenue, Encinitas, 632-8001. Karaoke entertainment, Thursday through Saturday.

Oakdale Lodge, 14900 Oakdale Road, Encinitas, 749-1193. Karaoke, country music, 8 p.m. to midnight Friday and Saturday and 4 p.m. Sunday.

Pacific Del Mar Restaurant, 1353 Camino Del Mar, Del Mar, 792-0476. Karaoke, contemporary, older, country, and danceable variety music, 8 p.m. to midnight Thursday and 9 p.m. to 11:30 p.m. Saturday.

The Metaphor Coffeehouse, 238 East Second Avenue, Encinitas, 489-4800. Acoustic, open-mike, Thursday. Mandy Baines, alternative rock, and Judy's Hair, rock and roll, 8:30 p.m. Friday. Steve Bore, variety music, Saturday. Mark O'Brien, classical and contemporary music, noon to 3 p.m. Sunday: open mike 5 p.m. to 11 p.m. Sunday: jazz and blues from 7:30 p.m. to 11 p.m. Monday: live acoustic music, 7:30 p.m. to 11 p.m. Tuesday: folk circle singing, 7:30 p.m. to 11 p.m. Wednesday.

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NOTE

By Stephen Esminada

For once I would welcome a shock to the central nervous system and would praise an all-around rock band for their musicianship and their gentility. But the sexist tag seems, at this point, an accepted importation. However, I notice no sign of reactionary guttural from any "alternative" corner. Presumably, this is why we have to cope with this whole "Rock Grrr" just/cacophonous. But distaff along on the order of L7 or Bikini Kill can be more than a cruel and not particularly poignant joke. Give me the G.T.O.s or Kat for yucks, fucks, and/or outrage.

This is not a background dismissal. Given the level of tentative status they inspire to, I rather like the Lunachicks. Sure, they are a shitty, Runaways-type band who concentrate on smarmy teen-chick amenities and play as well as any bunch of fools with more but not the time to learn the basics. They may suck but not over-sweetly so. They are loud, cerebral, and soft-porno attractive (they have that "Is that a sock in your pocket?" Rosanna Arquette/Susie Bright look down correctly). Do not take them seriously and they may be a good time. We'll see if they are able to route the nuts on Friday night at SOMA. Local *Break Scene* will open.

LUNACHICKS, SOMA, Friday, February 28, 8 p.m., 239-SOMA, \$7.00.



LUNACHICKS

Pale Moon Resort, 2001 Old Highway 395, Fallbrook, 729-5881. Greg Hartline, contemporary, older, country, and danceable variety music, 8 p.m. to midnight Thursday and 9 p.m. to 1 a.m. Friday and Saturday.

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From members of the Sol E Mar Quintet comes an exciting new Latin jazz ensemble.

KOROBRE

Sat. Feb. 27, Croce's Jazz Bar
8:30-12:30 PM

THE JAMES HARMAN BAND

FRI. FEB. 26
CROCE'S TOP HAT

THE TONY MATTHEWS BAND

SAT. FEB. 27
CROCE'S TOP HAT

FINE DINING • LIVE JAZZ AND LIVE RHYTHM & BLUES NIGHTLY • THE CORNER OF FIFTH & F • DOWNTOWN • 619/233-4355

NO COVER w/ purchase of a dinner entree at Croce's Restaurant or Ingrid Croce's Cantina • DANCING

WINE TASTING every Thursday 6:30p UPSTAIRS AT GROCE'S

ALSO APPEARING AT GROCE'S TOP HAT BAR & GRILLE

THURS. 3-7 THE JUKE STOMPER

SUN. 2-5 A WED 3-5 FUZZY & THE BLUESMEN

MON. 6-8 ROBIN HENKEL & BLUES 90

TUES. 8-10 A.J. CROCE & HIS BAND

TICKETS AVAILABLE AT THE BELLY UP 481-9022

PLEASE RESPECT OUR NEIGHBORS. DON'T MAKE UNNECESSARY NOISE WHEN YOU LEAVE

Thursday, February 25
9:00 pm
Ingrid Croce
Doors
salute

Friday, February 26, 9:15 pm
"Best Original Rock"
San Diego Music Awards
PARADISE
and guests: **BLOODLINE**
CAMPY RAIN and the **SHIMMER**
5:30 pm-8:00 pm

Saturday, February 27, 9:15 pm
A Decade of Rebellious Rasta
REBELS
and guests: **BLOODLINE**
NORTH COUNTY ALLIANCE
5:00 pm-8:00 pm

Sunday, February 28
SHIMMER RINGS
5:00 pm
THE STOMPERS
8:30 pm

Monday, March 1, 9:00 pm
This is reggae music
WORLD ANTHEM

Tuesday, March 2, 9:00 pm
MARTY DASH
and guests
GRANT LEE BUFFALO
and **DARON**

Wednesday, March 3, 9:00 pm
Psychic Rock & Roll
TRAVEL AGENTS
COUNTRY ON THE GO
MAMA AND OFF THE INTERSTATE, 6:00 pm-8:30 pm

Thursday, March 4, 9:00 pm
Rock 'n' roll Hall of Fame
ETTA JAMES

Friday, March 5, 9:00 pm
LINDSEY BUCKINGHAM
The architect of the Fleetwood Mac sound
143 South Cedros Avenue, Solana Beach
Get the Belly Up Magazine free in the mail each month, 481-9022

Saturday, March 6, 9:00 pm
EEK-A-MOUSE

Sunday, March 7, 8:00 pm
San Diego's First Battle of the Harps
LITTLE CHARLIE AND THE HIGHTOPS
WILLIAM CLARKE BROWN
GEORGE HARTSHORN and **THE BROTHERS**
THE HARBOR HARBOR BAND
and special guest **CHARLIE HARTSHORN**

Monday, March 8, 9:00 pm
His first San Diego solo date ever
The architect of the Fleetwood Mac sound
LINDSEY BUCKINGHAM

Tuesday, March 9, 9:00 pm
EEK-A-MOUSE

Wednesday, March 10, 9:00 pm
CECELIO & KAPONO

Thursday, March 11, 9:00 pm
CECELIO & KAPONO

Friday, March 12, 9:00 pm
CECELIO & KAPONO

Saturday, March 13, 9:00 pm
CECELIO & KAPONO

Sunday, March 14, 9:00 pm
CECELIO & KAPONO

78 San Diego Reader February 25, 1993

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WINN CONCRETE



ROGER" March 17
 E JACKSON" April 1
 N MCKNIGHT &

Mokey's
Sportsbar
10000 San Diego Mission Rd., Mission Valley
(west of the stadium) • 563-0060

**ENTERTAINMENT
FOUNDED**

Bash!

**BEAT
THE FR**

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Free hors d'oeuvres,
DJ Gil & Galaxy Glens 9 pm-2 am

SUNDAY
Super Sunday Party So Raw Productions,
Galaxy Glens & DJ Gil 8 pm-2 am

WEDNESDAY
Back by popular demand -
"COMEDY NIGHT"

ROGER March 17 April 1
"MILLIE JACKSON"
"BRIAN McNIGHT &
WALTER BEASLEY" April 11

Smokey's
Nightclub & Sportsbar
19475 San Diego Mission Rd., Mission Valley
(5 blocks east of the stadium) • 563-0066

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A SOCIAL CLUB FOR THE SPORT OF BILLIARDS

FRIDAY & SATURDAY **DANCING**

2 HAPPY HOURS
3-7 PM, MONDAY-FRIDAY • 11-CLOSE SUNDAY-THURSDAY

20 BILLIARDS • GOLD CROWN TABLES • HILL BAR & GOLF CALIFORNIA CLOTH
SMOKING & NON-SMOKING ROOMS AVAILABLE • OPEN 11 AM FOR LUNCH
FREE PAKE WITH ENTREE & BEVERAGE FROM 11 AM-3 PM MONDAY-FRIDAY

LOCATED IN MISSION VALLEY AT 2828 CAMINO DEL RIO SOUTH
FROM I-48 EAST, TAKE THE TEXAS ST. EXIT, GO EAST ON CAMINO DEL RIO SOUTH
299-6666

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SALES: Make more money with expanding international marketing company. Great potential. Full and part time sales. Average income \$10,000. Training provided. Call 242-1000.

SALES/INSTRUMENTS: Australia's leading sales company. Selling for international clients. Developed without animal testing. Full-time sales. Call 242-1000.

SALES/REPRESENTATIVE: Professional advertising company. Selling for positive, confident, experienced sales. Full-time. Call 242-1000.

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Free & Paid Classified Ads

Free Classifieds

Paid Classifieds

Free classifieds are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad will be accepted per week. Each ad must be typed on a 3x5 card (mailed inside an envelope) or on a postcard. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost 60¢ per extra word, and payment must accompany ad. Roommate ads are no longer free. Please turn to the Roommate category for details.

MAILING DEADLINE: Free classifieds must be received by 7am Monday, three days in advance of the intended issue. Reader Classifieds, PO Box 85803, San Diego, CA 92186-5803. No free ads will be accepted at the Reader office or over the phone.

Businesses (including paid services or functions, rentals, and ongoing, profit-making enterprises) must pay in advance for classified ads. Rates and discounts will be quoted upon request by calling 235-8200 during the phone hours. The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the first insertion of the ad.

PHONE DEADLINE: Paid classifieds may be placed over the telephone before 6pm Tuesday, two days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 8:30am-5pm Monday through Friday, except Tuesday when the hours are 8:30am-6pm. 235-8200

WALK-IN DEADLINE: Paid classifieds may be brought to the Reader office, 1703 India Street (at Date), before 6pm Tuesday, two days prior to the issue. Office hours are 9am-5pm Monday through Friday, except Tuesday when the hours are 8:30am-6pm. 235-8200

MAILING DEADLINE: Paid classifieds can be mailed to the following address and must be received by 7am Monday, three days prior to the issue. Reader Classifieds, PO Box 85803, San Diego, CA 92186-5803.

LATE CLASSIFIEDS: Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 1703 India Street (at Date), at the rate of \$10 for 25 words or less plus 60¢ per extra word. The deadline is 6pm Tuesday.

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

RECEIVED: High quality. Computer and time sales available. For a resume that makes business, call Kim at 235-8200.

ADVERTISING SALES: Full-time. Selling for a large chain of stores. Full-time. Call 242-1000.

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MAMMOTH/JUNE SKI RESORT

YEAR-ROUND Employment Opportunities

Lift Mechanic

Performs maintenance, pre-operational lift checks, and repairs. REQUIRES 1-2 years trade school (heavy equipment welding or industrial plant mechanics) with 3-4 years lift or similar equipment work experience.

Lift Electrician

Install, maintain and repair chair lifts, pump stations, substations and other electrical equipment/machinery. REQUIRES 2 years electrical theory schooling with 3 years of apprentice on-the-job training.

Great Work Environment
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Contact or send resume to: PERSONNEL OFFICE, P.O. Box 24, Mammoth Lakes, CA 93546 (619) 934-0654. EOE

Mammoth/June 151/10/0

Job Training

ACADEMIC SCHOLARSHIPS

Over 300,000 sources of financial aid available. Free information. Call 235-8200.

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Free Massage & Lectures

every Tuesday 7-9:30 pm (4645 Cass at Emerald)
February 23 - Friday (The Art of Massage)
March 6 - Saturday (The Art of Massage)

• Massage or Shiatsu Technique - 110 or 120 hrs. or more
• National Counselor - 150, 200 or 250 hrs.
• Therapist - 500 hrs. • Fitness Consultant
• Chiropractic Assistant - 800 hrs. • Holistic Health Practitioner - 1000 hrs.

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Inspiring the Path of Health
Corner of Cass & Hornblond, Pacific Beach (main office)
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Use your bilingual skills to become a

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March 6, 2000, 2pm to 5pm
Intermediate Animation and Multimedia
Today Evening March 19 & 26
6:30pm to 10pm
New format! March 27 & April 10
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For registration & location:
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THE UNIVERSITY FOR HUMANISTIC STUDIES

2002 J. DURANTE BOULEVARD • DEL MAR • 259-9733

been stranded?



BARBARA WHITLEY
Financial Analyst
Bay Park

During the blizzard of '77, I was living in a suburb outside of Buffalo, N.Y. My mother was in Pennsylvania visiting her parents. My father was working in Niagara Falls. I was alone to come home any time I wanted.

It was snowing. It was unbelievable. We were hit by hurricane-force winds 60 to 80 miles per hour. Very few trees were left standing. Very short period of time. The snow piled up to the roof at the house. Cars and windows, and suddenly we were stranded in our home. I was alone. I'm the oldest child. The youngest was ten at the time. At first it seemed like fun,

We were without power days. Our phone service was so bad that our parents couldn't call. We thing in a can we could couldn't heat it up because was out. It was cold. We ate a lot of beans. We played Scrabble, Monopoly, and This went on for four days. We were finally able to get out of the house. By that time the snow was through, and power was

DISORDERS. Supportive group

CERTIFICATE.
R TEETH

Surgical
back guarantee
Only
"ificate"

105

[illegible]

100

THE ADVENTURES OF A HUGE MOUTH

by Peter Hannan ©1993



SOUL CLUBS, wine, exotic authors, top music, great condition. \$15 each. 441-4111.

SOUL CLUBS, Texas Music, Top 40, 1970-1990, good condition. \$15 each. 441-4111.

SOUL CLUBS and kids, music, 875, various items, call 540. More moving. 441-4111.

SOUL CLUBS, 100 assorted vinyl records, 1970-1990, excellent condition. \$15 each. 441-4111.

SOUL CLUBS, San Francisco, 2.8, 1970-1990, excellent condition. \$15 each. 441-4111.

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SOUL CLUBS and kids, music, 875, various items, call 540. More moving. 441-4111.

SOUL CLUBS, 100 assorted vinyl records, 1970-1990, excellent condition. \$15 each. 441-4111.

SOUL CLUBS, San Francisco, 2.8, 1970-1990, excellent condition. \$15 each. 441-4111.

SOUL CLUBS, 1970-1990, excellent condition. \$15 each. 441-4111.

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KAYAKS, 100 assorted vinyl records, 1970-1990, excellent condition. \$15 each. 441-4111.

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Weekly, bi-weekly, monthly. We'll take care of your messes so you can relax.

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by Pete Mueller ©1993

A four-panel comic strip. Panel 1: A frog is in a pot with a plant. Panel 2: A frog is in a pot with a plant. Panel 3: A frog is in a pot with a plant. Panel 4: A frog is in a pot with a plant.

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52 Third

bedroom. New carpet. Floors
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FINAL 3 DAYS!

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SAVE OVER \$300

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HG, good condition. \$125

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San Diego Reader February 25

TABLE 1. (continued)

100

by Julie Larson ©1993

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**Computerized
Wheel Alignment**

\$3.60 4 Wheel \$48.00

Check suspension of both
wheels
Check steering
Check ball joints
Check tie rod ends
Check control arms
Check shock absorbers
Inspect air filter
Inspect fuel filter

8 cyl. \$118.95

does not include \$2.00 state customer sales pkg. # 4 or 4 plug engine state. Mo's. imports only
also does not include \$2.00 state customer sales pkg. # 4 or 4 plug engine state. Mo's. imports only
includes 100000 mile wheel value alignment (aligning) begins
includes 100000 mile wheel value alignment (aligning) begins

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wheels
Check steering
Check ball joints
Check tie rod ends
Check control arms
Check shock absorbers
Inspect air filter
Inspect fuel filter

4 cyl. \$175.00
6 cyl. \$195.00
8 cyl. \$215.00

does not include \$2.00 state customer sales pkg. # 4 or 4 plug engine state. Mo's. imports only
also does not include \$2.00 state customer sales pkg. # 4 or 4 plug engine state. Mo's. imports only
includes 100000 mile wheel value alignment (aligning) begins
includes 100000 mile wheel value alignment (aligning) begins

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THE BACK PAGE

DEADLINE:
5 PM FRIDAY

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