

LIFE IS LOCKING UP The pride and the pain of little people



As Judith Wilson opens the front door of her Chula Vista home, a minuscule Yorkshire terrier barks and runs to her side. Next to Wilson, the terrier seems big as a Great Dane.

Wearing a girl's size-twelve Aran Isle sweater, maroon skirt, and child's size-one sandals, Wilson walks across the carpet and boosts herself into her husband's wing chair. The dog hops up and cuddles next to her. Blonde hair coifed in soft curts and her face virtually lineless, Wilson looks far younger than her fifty years.

By Judith Moore



Points Are Clarified

I feel a few points in your otherwise excellent article ("Inside Story, "February 5) detailing my efforts to obtain

detailing my efforts to obtain policie department statistics need some clarification: The similarities between The similarities between The similarities between The similarities between 180 and 100 and 100 c. at 100

LETTERS

significantly higher than that of most other large U.S. cities. This is particularly significant when considering that San Diego has one of the smallest black

one of the smallest black populations of any U.S. city in-size. I expect similarly disaproportionate numbers of Lutino victims of police-involves homicides. The San Diego Polic Department has only to provide the required statistics to prove m wrose.

Reparting the blote and Vicepoint: I submitted in written request for information to price Communication for information to price Communication for information to the Communication for information to the Communication of the Communication o association with the paper and had accused me of being a Communist, I requested that individual's name and was told, "Rick Carlson." (When I subsequently contacted officer Carlson, he denied discussing my article with Ms. Vinson.) I am article with Ms. Vinson.] I am also aware that department representatives have in the past, contacted the paper to object to what were perceived as what were perceived as "negative" articles by former Voice and Viewpoint writer Francheska Ahmed.

Francheska Ahmed.

When I spoke to Gloria Vinson on January 31, she specifically cited my public criticism of Chief Kolender's inclusion as assistant marshall in the Martin Luther marshall in the Martin Luner King Day parade and the fact that I had related her alleged conversation with officer Carlson to your interviewer as the reasons for which she felt we should "part my activism to writing. Ms. Vinson added, "In the past I've had to let go other employees fo their activism." If that's true, it had to let go other employees for their activant." If that's true, a their activant." If that's rue, a social commentary on San Diego, i.e., that a local government. agency can bring such pressure to find it particularly disturbing that says the same of the same of the pressure — since the needs of Southeant San, Diego; and the same sense to be the recipient of this pressure — since the needs of Southeant San, Diego; seidents are generally ignored by city hall (in deference to more urgent priorities, like the American priorities, like the American priorities, like the American the San Diego of the San Diego press sot culp years it is community's perspectives and interests but that its fiber on the silenced when in Piesquoir is Finally, in a repose to Mass Weathensip: I'm not intrinsiend by officer Weathensip's threatened lawant, as I have in no we minappressed the obstance of

have clair and detailed mociliarions of those conversations and will cheerfully sensity under out as to what was naid. I would, however, canion officer Wesslewby regarding his conformation of the many reasons I am an arion, supporter of Suppor Pen is my belief that self-defines in a fundamental human right. In response to any assault, I will exercise that right of the control of the many right of the control of the control

One Interpretation

I am writing in regard to at article titled "Reservation Ro written by Paul Krueger and published in the Reader on December 4, 1986. This article was published at these to be provided to

et our knowledge or ssion. My busband

inderview hat your pears to publish.

Mr. Kraugus obsticately choice to the common of the common of

out of a few facts.

I am sure now that you are informed of the called of reporting by Mr. Krueger, you will take precautions in the future to see that this sort of reporting is not a normal occurrence, but sensationalism to cover up a failure to get the interview he

wanted. Aprill Pico Tate Santa Ysabel Indian Rese

Sanus Vasbel Indian Reservation
Paul Krueger replies:
In several phone conversations
prior to our in-person interview.
Relvin Tate clearly agreed to
speak with me in an 'on-therecord' interview. At no time in
any of our conversations did he
request that his ''permission'' be
sought before publication.

No Position I reference to the article "I Can't Believe He Read the Whole Thing" ("City Lights."

January 29) regarding the
proposed development of Mission
Beach Park, I would like to

ed the statement that the

Sierra Club voted against

Life is Looking Up How little people view themselves, others, and the world. By Judith Moore City Lights At a public peace meeting, the dolphin molesters, help for downtown's homeless, local charity scam structure with a statement, and lunch-truck trouble....... Straight from the Hip Matthew Alice on ions, sections.

A Bottle Full of Fire The rivalry between Mexico's two legendary tequila dynasties. By Nancy Cleeland......

Howles Black Widow gives Duncan Shepherd a repriev tuarter Notes The Chicago Symphony plays Symphony Hall, by Jonathan Swille.



Highlights of Upcoming Events Art and poetry from the New York School, the sixteenth annual OMBAC Invitational Rugby Tournament, and the Return of the Attack of the Son of Revenge of Stanley Fried. ie Scene Upcoming concerts, clubs, and performers. Current Movies Capsule reviews and a complete directory .

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BY PAUL KRUEGER

By 9:00 a.m. Wednesday, the meal line is already forming outside the God's Extended Hand Mission on Sixteenth Street and Island Avenue downtown. Lured here by the downown. Lured here by the promise of hot soup, saled, bread, fruit, and dessert, more than fifty transients wait patiently for Brother Darcy Stephens to open the front door to the makeshift chapel and dining hall. The men — and a few women — sit quety on the downown of the district of

woman dressed in a white designer jump suit, new jogging shoes, and gold-framed Ray-Ban sunglasses is leaning against the passenger-side door, writing the words "Alpha Project for the Homeless, 3222 Hill Street, 224-4440" on atrips of paper from a yellow legal pad. She



hands out the slips to seven or eight interested men and tells them that they're welcome to use the address as a temporary mail drop and the phone as a message center until she gets a post office box. The men nod thankfully; a few ask her for a cigarette.
At the rear of the BMW stands a tanned, handsome, broad-shouldered man dressed in clean Levis, a white thermal

shirt, and wrap-around Swatch sunglasses. He's using the trunk of the sedan as a makeshift desk

to hold his leather attaché case, date book, and assorted papers, date book, and assorted papers, and the second papers, and the second papers, and the second pointing to a female transient pictured in the paper's news coverage of the 250 sign-carrying homeless who had gathered in city council chambers the previous day to demand emergency food and shelter. "Any of you know this woman?" he asks the men. They shake their heads and mumble. One man suggests the mystery woman might be found

filed last year, when the city

used the disclosure law to curtail "phone room" operations. Some of the solicitors charged (usually with misdemeanor counts) were raising funds for causes they designed and administered themselves:

themselves:
The Love Basket Program.
This was a holiday charity for hospitalized children, who wer to receive baskets full of toys.

last Christmas. Callers were asked to donate between \$34.95

Universal Charities and the Hospitalized Veterans Committee. The latter's stated

purpose was to take hospitalize

and fifty dollars. The na and fifty dollars. The names o local hospitals were allegedly used without their permission. The fundraising firm also did at one of the downtown transient shelters, but he asks why anybody would be interested in talking to her. "We've got Capriccio's, this beauty salon up in La Jolla, that wants to take two women of the street and give them \$500 make-overs," the well-dressed man explains enthusiastically.

"Another place will give them \$500 dresses. It'll help prove that people on the street are just like anyone else. We'll get a lor of publicity."

None of the men responds. A friendly, unkempt vagrant wearing a surplus army fatigue jacket starts chattering about the cyst in his back, telling the handsome man and attractive woman how no doctor will see him because he can't afford the thirty-five-dollar office visit. The couple sympathize and run their hands down the outside of his jacket, gently probing the his jacket, gently probing the infected skin. "Have you been to the free clinic?" the handsome man asks the drifter. "What's a free clinic?" the

drifter asks back.

drifter asks back. The man starts to explain how San Diego has a network of community clinics that offer free medical aid to the poor, but he stops and simply offers to find a doctor who will perform the minor surgery for free. Then he tells the vagrants about his plan to persuade the eity or federal government to give him building that could serve as a homeless shelter and headquarters for their Alpha headquarters for headquarters for their Alpha

Lisa Lucidi: was the lunch to

AKING LUNCH BUSINESS

around lunch time and feeding the hungry workers an t of hot and cold sandwiches.
Two months later, the

construction crews left. But the

contractors by Moody's Lunch Service Inc., stayed right who it was. This time, the lunch truck's customers were the hundreds of people employed by the Geico insurance company and by the building's various other tenants.

The first week in January, Zip

and Lisa Lucidi opened an 1800-square-foot delicatessen the ground floor of the glass-walled building. But even though the deli offered a unough the deli offered a selection of sandwiches ranging in price from \$2.65 to \$4.90, the lunch truck, parked right outside, continued to attract more customers because its

"We went into this lease with a verbal understanding that the landlord would not put in any other restaurant to compete with ours," Lucidi says. She complained to building manager Tom Patten, who promised his assistance even though the lunch

(continued on page 38)

WIM HERE OFTEN? BY NEAL MATTHEWS

A group of regular visitors at Sea World's dolphin petting pool are known as the "Dolphin Molestens." They've been a scoording to present and former according to present and former because they sometimes found to be sea to be season to be

food. That's not a natural behavior, and he was teaching other visitors how to handle the dolphins tongues. On According to the narrators, this particular regular was also one of those who liked to pleasurize the dolphins.

A former narrator who became a dolphin trainer at Sea

THEIR PEACE

BY KARL KEATING

York, one-time chancell UCSD, Jimmy Carter's

Cooperation (IGCC).

The Reverend Lawrence H.

Waddy, host for the February 8 session, explained that Smith

session, explained that Smith and York were to discuss "The Search for Peace in the Nuclear

Age." The seventy listeners heard about the origins of MEND and IGCC, but some

did not hear the soothing answers they apparently hoped for. An elderly woman, walking to her Mercedes after the talks,

confessed, "I'm so discourage What's the answer? What did

noting that the nuclear probler is one that will be solved, "If

not now, then in eternity. I like to think there is an eternity.

they say?"
Linda Smith spoke first.

PEAKING

tine kind who think that they can communicate with dolphins." That opinion is seconded by one petting pool regular, a teacher who spends several mornings a week communing with the animals. "Some of the people who com come only through a measurement. This the cross-concerning viti rights, lalwey, and women's rights. The proposed MEND as possible means of deliverance, then explained the organization's beginnings.

Life to Machington, DeC in April of 1985. With her were her four daughters. After seeing the Lincoln Memorial, they waiked to the Vietnam Memorial and stopped before the statues of the her, as when been moved once before when she wrote on the first page of her eldest

World says that one group of

World says that one group of dolphin molesters used to carry walkie-talkies in order to warn each other of approaching security officers. "They were just weird people," she says, "the kind who think that they

It was billed as a "Public Peace Meeting." Linda Smith, founder of Mothers Embracing Nuclear Disarmament (MEND), wife of the Padres' Melonic States and heir to the McDonald's hamburger fortune, was sitting in the chancel of St. James-by-the-Sea Episcopal Church in La Jolla with Herbert the first page of her eldest daughter's baby book, "Yesterday the Vietnam War ended." Now she had four representative to the comprehensive nuclear test-ban treaty talks in Geneva, and now director of the Institute on Global Conflict and daughters, and "my maternal instincts told me to protect my

She decided the most She decided the most efficacious route to an arms-free world would be by having "a Sixties-style march in Balboa Park, with music, entertainment, eelebrities." On August 6, 1985, MEND staged its first Walk for Peace.
This was followed by a trip to Geneva, where Smith met

(continued on page 38)

100

stigmatizes the rest of us," she comments. "I just love these animals, but some people really do go overboard."

The dolphins are clearly not averse to a little erotic communication. Fishermen and scientists learned long ago that

dolphins love to be touched and that they have an extremely active sex drive. According to Sam Ridgway, a senior scientist and veterinarian at the Naval Ocean Systems Center on Point Loma, the gender of infant dolphins becomes evident at the age of about two weeks, when

G

young males start to get recreation and on their mothers. Dolphins of that age have even been observed copulating with their mothers. Religway says. Other researchers have noted that dolphins smeatures from homosexual accommodation of the copulating with turtles and ecls. Adventure: Acquese Cousteau has written that captive dolphins sometimes from sexual attachments to their trainers and that some trainers actually the comparison of the commodation of the commodati

Company (which built the new downtown police headquarters), as "the most likely proposal that is on the table right ngy. Limber did not rule out the possibility, however, that the building could grow to even larger proportions — even to adverger; a transition for the proposal transition of the proposal transition of

PUILDING BLOCKS

Back in 1984, officials with the Meteropolium Iransit Development Board, the fifteen-member agency that overseas San Diego's growing public transportation system, decided it was about time to move from the MTDB's leased office space at 620 C Street. The plan was to construct an unobtrusive three-story office building of three-story office building of the manufacture of the story and incorporate into the design a major transfer station for

1

1

MTDB's buses and trolleys. That modest proposal, howeve has not survived the planning

That moces proposes anning process. Citing downward in process. Citing downward in process. Citing downward in process. Citing downward in process and performing arsocenter as examples of poor planning, estimated in the city planning department instated instead on an MTDB structure that would be instanced in the process of the process



HARITY BEGINS ON PHONES

Not everybody gets annoyed when they're called at home for a charitable contribution. Some people give money with few questions asked. They don't know that the man talking about handicapped veterans is actually working for himself. They



professional fundraisers keep

professional fundraniers keep teween access and immy percent of the donations. But the most unexpected ever migh-ter of the donation of the con-cept of the control of the con-cept of the condition of the co-conduct telephone-orbicitation drives. The smaller mapprofit groups often context with these groups often context with these the staff or expertise to carry on such a campaign demaselves. such a campaign themselves. For the use of their names, the charities receive ten to thirty percent of the donations, which is better than nothing, they

is better than to thing, they figure. Though the arrangement is legal, there is one requirement that the professional fundraisers keep getting snagged on: the California disclosure law. Stated

California disclosure law. Stated simply, the 1981 law stays that telephone solicitors must tell people — without being asked — what percentage of the money is going to the charity. When the check is picked up by a driver that same day (a common practice), the percentage must be stated again, either orally or in writing. This information puts a

either orally or in writing.
This information puts a
damper on donations. Most
professional solicitors ignore the
Edisclosure law, and this is how
they fall into the hands of the
San Diego city attorney's office.
Listed below are current court
cases being prosecuted by the
city attorney's consumer fraud







BY THOMAS K. ARNOLD

Construction crews first began remodeling the six-story office building off Interstate 15 at the Mira Mesa Boulevard exit last September. The lunch truck showed up then, too, pulling into the parking lot each day

lunch truck, one of fifty-six mobile kitchens leased out to a network of independent

prices were lower.
This annoyed Lisa Lucidi.

▲ FERRI IARY 12 1987

STRAIGHT FROM THE HIP. By Matthew Alice

Dear Matthew Alice:
On Sunday the San Diego Union arrives with clearly labeled alphabetical sections A through I, but not in that order. Why not put the paper together alphabetically? Or do they mit the sections up to elicit questions from people like me?

tions from people like me?
Ton Turnan.

Sun Diego

The like of the lides you're a man with a tot of time on his hande! Your Sunday why do I get the lides you're a man with a tot of time on his hande! Your Sunday morning is actually printed and assembled in his and pieces over a span of three days. Sections of the paper are lettered for convenience. The system has nothing to do with a section's relative location in the printed. Feature sections (comics, real estate, and entertainment, for example) are printed. Feature sections (comics, real estate, and entertainment, for example) are printed. Feature sections (comics, real estate, and entertainment, for example) are printed. Feature sections. (comics, real estate, and entertainment, for example) are friend in the sunday of the man news, sports, and classified sections are printed late Startoday paid.

Every Friday and Startoday, your hand of hell Standay package. The final portion is delivered by 5.00 a.m. Sunday. The carriers do haustle up to together each complete paper, including any special advertising inserts that have to be hand-assembled, put each paper in a plancie by truck), and deliver the last paper in the last doorstep (or bush or guitter) by 7.30 a.m. If carriers don't take the time to alphabetize, I'm save you'll understand.

Have you considered a nice hoolthy to fift your route?

I've heard rumors that there are discount memberships for the San Diego Zoo, but they don't advertise them. Is this true? What's the story?

I can back you up part of the way. Scott. After that, you're on your own. Yes, the natural action of the surf generates air molecules with a negative electrical charge (negative loss), and yes, some scientists against the second of the surface of the second of the sec

The Zoological Suciety does offer annual discount admission passes to the zoo only to residents of the city of San Diego. This was a concession made eight years ago to the city council in exchange for permission to make no admission less. The city council of the council in exchange for permission to make no admission less. The city council not permission to make the city of the council of the council of the council of the city of the council of the council of the city of the council of the counci

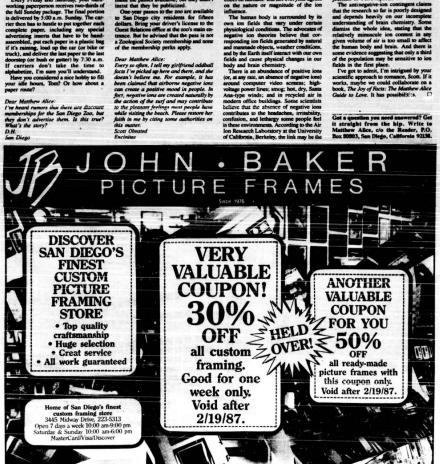
of the memorrhap person appy.

Dear Matthew Alice:
Every so often, I sell my girlfriend oddball
facus I bey lecked up here and there, and she
doesn't believe me. For example, it has
been claimed that alrborne seguite' ions
can create a positive mood in people. In
for, negative loss are created naturally by
the action of the surf and may contribute
to the plexamo ferlings must people have
the plexamo ferlings must people have
faith in me by citing some authorities on
this matter.
Scott Obsteel
Facininas

ion concentrations seem to be associated with high scrotonin levels in the body. Serotonin has been implicated in some behavioral disorders, such as hyperactiv-

Sentouint has been implicated in some behavioral disorders, such as hyperactivity and aggression. The complicated field of air-ion research has been further obscured by advertising machines and the sentence of the sentence

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92136.





THE INSIDE STORY

DEBATE AMONG bureaucrats concerning the future of forty-two buildings on the old Balboa Park Nava buildings will be torn down.

Despite a unanimous

January 28 vote by a council committee to save four of the committee to save four or the buildings, it appears now that the full council may spare only three, razing the modern outputient clinic that fronts Park Boulevard at the entrance Park Boulevard at the entrance to the hospital complex. This reversal was signaled last week by Councilwoman Celia Ballesseros's comment that she was "never very strong" on keeping the clinic, despite her previous support. "Basically, she's made up her mind to remove it," says a Ballesseros side.

side. Since Ballesteros's Eighth District includes Balboa Park, her colleagues will probably yield to her sentiments. So her shift is a big win for park open-space advocates, who want lawns, picnic tables, and greenery where the buildings low stand. But city now stand. But city bureaucrats who want the clinic building converted to offices for park and recreation department staff argue that it will cost a small fortune to demolish the building, and they criticize other

prohibitively expensive.

It was a flurry of rousing newspaper editorials and the persistent criticism of Balboa Park activists Hamilton Marston, Clare Crane, Ann Hix, Carol Landsman, and others that persuaded Councilwoman Ballesteros to Councilwoman Ballesteros to change her mind on the eighteen-year-old clinic. "It's a disgustingly ugly building," says Landsman. "It's awful, and its early-Motel-6 architecture detracts seriously from that whole part of the from that whole part of the park," says Hix. Both Landsman and Hix concede that park-area office space is needed to house some park and recreation department staff, but they think the classic, sixty-five-year-old hospital administration building would better serve that purpose. Deputy City Manager Jack McGrovy, th bureaucracy's point man in

museum, or "some use more important than staff space." McGrory will also tell the

landscaping, so it's not quite so ugly."

If such reasoning doesn't persuade Ballesteros to revert to her original stance of saving the clinic, McGrory is prepared to suggest compromise: "We could keep the building for a while, then demolish it in the long term, demotish it in the long term, after we find alternative office space." Should all else fail, McGrory is not above raising the nasty question of money. He'll tell the council that the clinic was not included in the clinic was not included in the city-navy agreement that sticks' the navy with the cost of demolishing any hospital buildings the council decides it doesn't want to keep. So tearing down the clinic will cost taxpayers more than \$300,000.

Landsman, Hix, and fellow minimalists aren't shaken by McGrory's strategy. Hix counters that it is "ridiculous" to propose the temporary use of the clinic building. "If the city improved that building by adding a new heating and phone system, they'd never tear it down. It's now or iear it down. It's now or never." As for the coastly demolition, Landsman says, simply pat a tremendously high value on protecting the routinely does things that aren't cheap but are right." Landsman and Hix will present two other coastly-but-correct proposals to the city council when it discusses the Balboa Park is sue late this Balboa Park is sue late this Courtent maintenance ward near current maintenance ward near the support of the courtent maintenance ward near the support of the courtent maintenance ward near the courtenance ward n

subsidies.
Guyer's gambit got
immediate results: "Housing
panel cites rule, denies
wrongdoing" read The
Tribune's January 30 headline.
The Union also mentioned the
new information, and
Frammolino, who let the eurrent maintensnoe yard nea Pershing Drive closed and moved to a city facility on Twentieth and B strets, and Hix wants a sizable chunk of old Balboa Hospital's fifteen-acre asphalt hospital parking lot turned into a public play area. The counterarguments are that moving the memo's contents go unreporte for a day, included an excerpt from the memo in a subsequent story in part because Guyer insisted. But Frammolino says he soon "sot intelligence." are that moving the are that moving the maintenance yard to Twentieth and B would displace equipment now stored there and that the hospital parking spaces are needed to handle the overflow of weekend park soon "got intelligence [information] that there was second page to the memo." He asked Guyer for the missing asked Guyer for the missing page and was told that all other reporters and the mayor had received the complete version. "He told me it was an

The last thing the embattled San Diego Housing Commission needs is a



combative public information officer and an angry, aggressive journalist. But that's what the commission g when Los Angeles Times reporter Ralph Frammolino discovered last week that commission spokesman Ken Guyer had omitted a portion of an important memorandum of an important memoran he felt would buttress the

Frammotine that no one, including Mayor O'Connor's staff, had originally received both pages of the mean. Guyer argues that the second page only cements the commission's position that it did nothing wrong, and did nothing wrong, and second page outling have been second page wouldn't have altered her story. Frammolino, though, believes the dilatory page supports his contention apparently violated features apparently violated features, and the least, provided him with fielder "for further, more probing questions." sagging pubic agency.
The commission staff has been working overtime to rebut Frammolino's been working overtime to rebut Frammoly detailing how been proposed to be a considerable of the considerab probing questions."
O'Connor's aides got in on the act this week when they called Cuyer with a request that he dispatch the memoi mmediately.
Commission spokesman

Commission spokesman Guyer says the mayor's office had already received the complete meme in another, separate handout and explains that he had earlier forgot to hand reporters the second page because he was "rushed." Franmolino, though, doesn't buy that explanation. "He's in a hurry, sure, but he's got enough time to write me two single-spaced letters demanding corrections and retractions on my stories," the reporter says. Guyer's not yielding either. "Frammolino made the allegation that I withheld information from the witheld information from the media and the mayor with the intent to mislead. I told him to put that [statement] in writing so I could give it to my

When local Republicans learned that Democratic attorney Mike Aguirre had committed his boundless committed his boundless energy and sizable bank account to winning a seat on the city council, they went searching for a more palatable candidate of their own. The GOP has since encouraged at least two Republicans to run against Aguirre in the Eighth District race, out one of the city's top Republican power brokers is apparently covering his bets. At a breakfast scheduled for yesterday morning (Wedenadau) at downstown's University Club, banker Gordon Luce was to introduce Aguirre to seven loca conservatives who'll hear the conservatives who'll hear the

discuss his vision of San Diego. Invitees include real-estate broker Jan Anton, usuinessman Barry Soper, and port commission chairman Daniel Larsen. Like Luce, they have traditionally backed old-school Republicans; Soper, for example, served as Soper, for example, served as Bill Cleator's finance rman in Cleator's mayoral campaign against Maur O'Connor. Luce wasn't

O'Connor. Luce wasn't available for comment as to why he arranged the 8:00 a.m. breakfast for Aguirre, but his Pebruary 2 invitation notes that he's "had the opportunity to talk to [Aguirre] on several occasions and think[s] it would be a

opportunity."

One of those invited says

Luce is "providing a forum"
for Aguirre because the young

Democrat is "a front-runer" in the council race. "The race is nonpartisan, but it's a primarily Democratic district," says this source.

"Aguirre is strong there. I'd
say he's a favorite." Aguirre
didn't want to talk in detail
about the breakfast but said he first met Luce at meetings of group Aguirre organized in 1982 but from which he later effectiveness. Aguirre says he's year. "I've asked for his support. He wouldn't commit, but he said he'd help open a

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comment by saying, 'Oh, poor Ralph,' "Frammolino recalls. But Guyer later admitted to

HYPNOSIS HELP YOU! hypnox amorpheu GREAT GARBS

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943-7111

DIAMONDS David of California

Pacific Eyes & T's

State of the found that the first than the fir

"When you first meet another little person, you ask yourself, 'Do I look like that? Is that really what I look like?'"

LOOKING UP

A Christ-hren, New Zealand native who in childhood took elocution lessons, stadied drama, and miniated the precise emanciations of BBC amouncers. Without ells his story: "We were down by the river [in New Jersey]. Cary and Jhile Pudnish sheabond and the water. I was dabbling my foet in the river and had my dress pulled up above my knees so I wouldn't get it wet, it was a work of the water of I tell you what I want you to do. I want you to go home and eat three big bowls of cereal. Then you go to bed, go to sleen then slam-ham you'll wake up.

approximately one out of 40,000 births and is caused by a genetic mutation that may continue as an inherited condition. It is found in males and fernales of all races. Typically, like Wilson, the achondroplastic dwarf has profoundly short legs and arms, blocky hands and feet, and a normal-size head and trunk. "ve had many average-size people come up to me and say, 'I wish I were a little midget; " says Vince Vella. A San Diego resident since he was two, Vella lives in one of a row of

white cottages off El Cajon Boulevard in North Park. A model-ship collection,

photographs, and paintings of the sea decorate his tidy living room. The dark-

haired and mustachioed bachelor wil

not tell his age, allowing only that he is between fe ty and fifty.

In jeans and a plaid shirt, Vella sits at chair's edge, his boots planted firmly on the carpet. A vivacious man from on the carpet. A vivacious man from whom words tumble rapidly, he recalls a day when he was six or seven, walk-ing downtown. "I saw an achondro-plastic woman and said to my mon! Cook, look! Look at the little lady!" not knowing at the time I was going to be a little man. I just saw that little per-son, and she was kind of captivating. Later, of course, I grew up to be a small

Later, of course, I give up to be a small person myself:

Costumed in white chef's uniform and hat and driving the Glam Wienermobile, "the world's largest hot dog four-foot, two-inch, seventy-five pound Vella spent thirteen years working for Course Mayer Company. He was one of four "Little Oscan" who were billed as "the world's smallest chefs." He traveled 100,000 miles a year, across seventeen Western States, to Hassii and the Caribbean and gave demonstrations seventeen Western States, to Hassii and the Caribbean and gave demonstrations of Oscar Mayer groduchs at supermarkets, made appearances in children's hospitals and not elevision shows, in parades, and mall and supermarket openings. Nine years ago, Oscar Mayer discontinued its promotions, and Vella is now self-employed. "I do property management," he says, "a little of this and that, to make ends meet."

miniature man." he says, and like most pituitary dwarfs, he appears to be, and is, a flawlessly formed adult. are in the same scale to his trunk as are midget.' They call us all dwarfs," he

male pituitaries have no beard and a high-pitched voice. [These are asexual ateliotics.] If I had not been given testosterone," says Vella, "I would have developed as an adult male."

chondroplastic. "In five to ten years."

ism have been identified and clinically defined, most of them related to bone





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LOOKING UP

Someone has to get down the box of raisins from the pantry shelf. The sink rim hits you chin-level. When your father shaves, you watch him in the mir-ror but cannot see your own reflection.



Married for almost twenty-five years to six-foot, two-inch Gary and mother to a twenty-year-old, five-foot, ten-inch daughter, Wilson has lived in this Chula Visia home for seven years. "Finding a chair that suits you, that's difficult," she says. "I generally sit over there."
She points to the couch, where, across one cushion, a white towel had been spread. "Gary and I, he being so tall and I so short — most of the furniture I have bought has been to accommodate him. I really haven't adapted my home to my needs the way I should have done. I haven't thought about myself. But I I haven't thought about myself. But I think it's time I went out and looked for

a chair for me or had one made."
Working about the house, Wilson uses ladders and footstools. "Several years ago, I was up on a six-foot ladder, cleaning Venetian blinds. I fell off, right into the bucket of water. Dirty water was strewn all across the carpe That experience, she admits, in-

timidated her for quite a while.

The diamonds she loves glitter on stubby fingers she describes as "so small and chubby." Her hands lack strength, she says, and picking up cer-



tain things is almost impossible. She cannot sew. Cutting with scissors is a stremuous undertaking. Dushing a vacuum cleaner across the carpet wearies her. "A big saucepan of postoes — to try to lift the pan, hold if, dmin off the water, that's a difficulty. Gardening is a bear. I hate gardening. loathe it. It's like doing penance. After a while, my arms ache." Wilson would like to have a home

that fits her, and "one of these days," she says, "I might do it. But it is difficult when you have average-size peo-ple in your home. And if you want to sell a place, it becomes a problem. You have to have everything put up to scale have to have everything put up to scale again." But she remembers the time in New Jersey, when she visited the home of two small-size people. "When I walked into their kitchen, I just about flipped out. The sink, the oven, everything, was just at my height. They even had the toilet lowered and the bath sunk in so, it was easy to get in I was sunk in so it was easy to get in. I was in my glory. I could have stayed there

Wilson talks about the world beyond her house. "The most aggravating thing for me is to go to the bank and want to write a check. The counters are so high I can't reach them. I can't get to the Ready Teller machine unless I have a stool, and I'll be darned if I'm going to take a stool and stand out there in the dark of night and have someone hit me over the head while I'm trying to get my money out!"

She is leery of crowds, she says, because as a young woman, visiting Europe with her parents, she was once almost trampled. At movies, the symphony, or ballet, she stays in her seat

until the other patrons have filed out. To see the stage or movie screen, she "bobs around."
Finding clothes, particularly dressy garments, is a problem for Wilson. Her girls' size-twelve blouses and sweaters need the sleeves shortened and shoulders taken in. She has a dressmaker, and they shop together. When Wilson sees something she likes, the dressmaker sketches it. Then they choose material, the dressmaker draws a pattern, cuts out the fabric, and sews specially made.

Vince Vella has it easier. He usually

dresses informally, buying size-ten boys clothing off the rack. But he must travel to Tijuana to find shoes that fit. Wilson was the second child of a cer-

Witson was the second child of a certified public accountant and his wife, both of average size. Wilson's only other sibling, a sister, was eighteen years older than she and of normal size. "Looking back, I see it must have been very difficult for my parents to deal with the fact that I was going to be a little person. They didn't have support or the property and the present size of groups as we do today or psychologists to go to and discuss all these things."

Wilson's mother was a dancer, her aunt and cousins taught ballet, and she herself was two when she began to dance publicly. But doctors decided ballet might damage her bones, so her parents started her in elocution and acting lessons. She continued to perform. "That was one of the best things my father and mother did for me. If I had any intimidations, that certainly got them beaten out of me, having to be up on-stage in front of everybody.

When she started school at age five.



her uniform measured eighteen inches from shoulder seam to hem. The uniform was displayed in the window of a downtown Christchurch store. Wilsom didn't mind the display, she says. Nor did her parents object. "Myserents didn't feel ashamed that they should have a daughter like me. They treated me with such pride and joy, I think it rubbed off. Basically, my parents when on common sense. If I was a support of the parents went on common sense. If I was a support of the parents went on common sense. If I was a support of the parents went on common sense. If I was a support of the parents went on common sense. If I was a support of the parents went on common sense. If I was a support of the parents went on common sense. If I was a support of the parents were not common sense. If I was a support of the parents were not common sense. If I was a support of the parents were not common sense. If I was a support of the parents were not common sense. If I was a support of the parents were not common sense. If I was a support of the parents were not common sense and the parents were not common sense. If I was a support of the parents were not common sense and the par parents went on common sense. If I would come home crying because people were passing remarks about my being so short or children at school were

ing so short or children at school were cruel, my mother would say to me, 'You're just as good as amyone. You can get in there and do as well as anyone else.' My father was the same way.' 'morn normal.' At birth he outweighed and was longer than his older sister, who grew to be five feet, five inches tall. Not until he was two did his slow growth become was two did his slow growth become apparent, when a San Diego pediatri-cian discovered a pituitary deficiency. At thirteen, when Vella measured just three feet, two inches, he began hor-mone treatment. Three times a week for four years, he was given testosterone and the extract from the pituitary gland of swine. By his seventeenth birthday,

he had grown eleven inches. *
About his parents, Vella says, "They put me out there, didn't shelter me." He attended Washington Grammar School, attended Washington Grammar School, Roosevelt Junior High, San Diego High School, and for a year and a half, he enrolled at San Diego State. "I associated with average-size people, didn't have special privileges, special desks or chairs. I had problems, of course. Kids would tease me, push me

around. But I just went out and found a few guys to back me up. Instead of being a follower, I became a leader. This pack of fellows, they took care of

mc."

Adolescence was difficult for both
Wilson and Vella. "A wallflower," says
Wilson about herself. "Your friends are
dating, going to dances, and you feel
left out in the cold on the sidelines." Vella became "a chubby little fellow."
"When I was a teen-ager, guys might scream, 'Hey fat midget, fat midget." You suffer the hurt, and then you go from there. You figure, "This has gotta cease," and you become stronger and stronger."

In his teen years, Vella found some

In his teen years, Vella found some advantages to his size. "Guys would pinch the girls on the rear and get a crack in the face. I'd come up, do the same thing, and girls would say, 'Oh, you cute little fellow. My friends would ask me, 'Why didn't you get slapped?' and I'd tell them, 'Girls think this little guy is harmless.'"
When he was seventeen, Veila got a

draft notice. "I went down there. They gave me a card. They put me down as I-Y, which meant I could be drafted or called only in a national emergency. So things went along fine and dandy for several years, and then one morning, I got a notice telling me to appear at the selective service board for a physical. I went down. All these big bruisers were standing around, and there I was, little short me, four feet tall, in line with 180 pounders. The sergeant called out, 'Mr. So-and-So, Mr. So-and-So,' and then he gets to my name, calls out, 'Mr. Vella, Mr. Vella.' He's looking around. I say, 'Hey, down

here!' I could barely reach the counter. The sergeant said, 'What the hell are you doing here?' I said, 'I got this notice in the mail.' He said, 'Well, go on

home."

Vella dated in high school and later. Vella dated in high school and later. There were some problems, he says, adding. "But everybody gets their led-downs." He deated tall women and short women and almost married a tall woman. "Her parents were hesitant because of my size. They thought 'Some dwarf, some gangoyle' and would be not be." What do you would take the property of the con-trol of the state of the state of the would be so be." What do you would take the property of the would be not used and succeive with that fo?! He's not for you.' They didn't want her to go out and associate with this little person. One day! I decided I'd over to the house and meet her parents. After that her mother said to her, 'Gee, why didn't you bring Vince over to the house before?' Once they get to know you, it's easier."

In New Zealand after Wilson graduated from high school, she said-liked for a position state of the control of the position of the p

They refused to hire her because of her short stature. "Who the heck sees you if you're a radio announcer? That was



the one time I really felt it, because tha was something I really wanted to do. I felt very deflated." Eventually, she was hired as a radiologist transcriber at a

Christchurch hospital
She met Gary Wilson when she was
twenty-seven. "I used to think, 'Oh,
well, maybe one of these days.' Mother
would tell me, 'The right person always comes into your life when the time is right.' And then Gary appeared." He proposed, and the couple were married in Japan where he was stationed with the navy. Wilson finds "disadvantages and advantages, being married to a tall man. At times my family forgets I'm of short stature, and they demand and expect a lot of me. I've mentioned this to Gary, and he says, 'I never think of

you being short."

She knows other small people who, like herself, are married to average-size people, and small people wed a small. Many small-statured people become parents. "A lot of them have the 'little littles,' as we call little people born to . "A lot of them have the 'little little people, as well as average-size babies." When she became pregnant —



LOOKING UP

pounds. Six months into the pregnancy, she was down to fifty-five pounds, and the last four mouths of the pregnancy were spent in the hospital, in bed and fed intravenously. At birth, daughter Julie weighed six pounds, nine ounces and was eighteen inches long. "The doctors didn't know where I put her. They says my inside was the size of an

eight-year-old child."
Her daughter, she says, had some difficulties when she first went to school.
"The children used to say to her, "Your mother is a dwarf." They were very cruel. She used to come home devastated, and then she went through a period when she became houtile. She would say to her dad, "Why did you marry my mother? Why couldn't you have married a taller lady?" It used to upset me, but I thought, "Now what am I going to do about this?" Something had to be done. I spoke to the principal at the school and said, I think the best way for me to deal with his situation is to be at school. The more I'm around the children, the more they get to know me, the better off it will be. Then they won't think I'm an oddity, that Julie's mother is a freak or a witch, as they think I am.' So I volunteered to tutor, and I worked at the library, and it wasn't very long, a couple of months, that children would come up and say, 'Oh, you're Julie's mont, and a good, papport developed, howered off me. We had children over here at the time. They'd be in the kitchen.

on my stool. They thought it was wonderful that they could reach. They'd even do my dishes!"

wenderni that utey count reach. It we very do my dishes."

Occasionally, an evide youth, will treat the dwarf as of the count of the co











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LOOKING UP

(LPA), a nonprefit organization for peo-ple who are small in stature, that stopped Chicago duserf-to-sing before it even began. LPA was organized in 1957 when selevision and movie per-sonality Bio. Jury, an achondroplastic who has appeared in segments of The Love Boat, The Odd Couple, and Trup-per John and in Chevy Chaes's film Under the Rainhow, gathered twenty-one dusers.

merica," amassed a list of possible nembers, and when a second conven-on was held in 1960, one hundred peotion was held in 1960, one hundred peo-ple attended. The group incorporated in 1961 as Little People of America, Inc., and it has been LPA, with its motto "Think Big," that has promoted the phrase "little people" as the pre-ferred term for the short-statured. LPA has grown steadily, and at last year's an-mual convention, held in Detroit, 900

people were present.

The basic requirement for LPA membership is that one be under four feet, an inches. LPA has approximately 4000 members in the United States, belong to and are active in LPA, and although dwarfism does not discriminate among races or ethnic groups, LPA membership has remained principally Caucasian. LPA sponsors a parents auxiliary for families who have a dwarf child or teen-ager to help them deal with the physical, social, and

research projects.) Althoug insist that LPA is not a "dwa

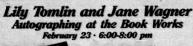


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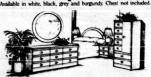
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LOOKING UP

chaplain suggested she get in touch with LPA. She says today, "It was a terrific shock to my system the very first time I went to an LPA convention in Atlan-I went to an LPA convention in Atlan-tic City and saw 150 to 200 little peo-ple all there together. My husband was with me, and I was wishing that the whole building would open up and I'd just go through the floor and be

swallowed.

"It really hit me hard, going to that first meeting. It took me a long time, psychologically, to adjust to being around people like myself. When you meet another little person, you ask yourself, 'Do I really look like?' I've heard ther little people say they experienced similar feelings. I never look at myself as being a little person. You're so geared for the average-size world and looking up to people.

"Now that I'm more adjusted to being with other little people, I enjoy in the same and the same adjusted to being with other little people, I enjoy

with other little people, I enjoy

being around other them and com-paring notes about how they do things and being able to look at other people at eye level without straining my neck — it becomes very tiring."

oday Wilson is president, and veltal is vice president of the San Diego branch of LPA. Forty-five names are on the chapter's mailing list. Of those, twenty are average-size parents with dwarf children. Only the nare adult little people. Wilson explains, "Unfortunately, it isn't a very active group. They don't seem to want to get together. We have

potlucks and, during the summer, pic-nics at the beach, but we're very lucky

have only three."
Statewide, there are four LPA
chapters and a combined membership
of 600, with the largest number in the
Bay Area and in two Los Angeles
chapters. Los Angeles has always attracted little people. Not only has the
entertainment industry drawn them, but
during World War II, many moved to
the area to work in aircraft factories.
In the last decade, young adult LPA
members from the East Coast have

if ten people come. Sometimes we'll have only three."

loved to Los Angeles to afford emselves a wider range of small-

themselves a wider range of small-stature contacts.

Wilson empathizes with small statured people who do not wish to associate with LPA. "Some don't want to face the reality of being small. For the longest time, I was not able to ac-cept it." So just to walk up and in-troduce herself to another little person on the street is problematic for her. Last Christmas she was at a shopping mall with an average-size friend. They saw another little person, and Wilson's friend urged her to go up and say hello.

"I didn't want to do it. But my friend insisted. I introduced myself as presi-dent of the San Diego LPA chapter and gave her my name. The woman said, T've heard about LPA. I'm not in-

T've heard about LPA. I'm not in-creased. I don't want you to bother me. Leave me alone. My friend could not believe it She was perfectly horrified!" "Maybe it's me," she consinues. "But I feel if a person doesn't want to be bothered... I smile, and if there's something in the eyes, I approach. But if the person doesn't appear to want to perpoach me, it's better left usuaid." In the Sisties when Vince Vella

Alpine CD Player

joined LPA, the San Diego chapter was thriving. Many of its members thein were in their forties and fifties. "A fellow in LPA kept approaching me about going, and I kept putting it off, like many little people do Finally, just to get the guy off my back, I went." Wella immediately became active, was chapter president for several years, and brought thirty or forty more little peo-ple into LPA.

ple into LPA.

Vella agreed with Vilson that invitations to LPA membership were not
always welcomed by short-statured people. "It boils down to the fact that they

don't want to accept the fact that they're small or different. But I have a lot of fain in my Creator who made me small," he sps. "I have no idea what it would have been like to have been normal size, whatever normal might be. The only way that I can see a normal view is to climb on a chair and be five foot five, instead of four foot two. But I can say this and really mean it. I have I can say this and really mean it. I have no desire to be of normal size. It's been a real trip, being small."

And Judith Wilson offers, "My mum

used to say to me, 'All the best things come in small packages, my dear.' "



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he 1927 romance of Maria Elena 'Nina' Gutterrez Salcedo and Francisco Javier Suzza Mora had a made-in-Hollywood feel to it. She was a red-haired beauty from an old, moneyed Guadaljara family; he was dashing playbo, also from Guadaljara, whose lineage was equally privileged. They were both young and wild, and their families hated each other.

hade dear other. Even now, stay years after the whirtwand courship, Nina smiles when she recalls the night she met the heir to the Tequita Sauza fortune. It was in Chicago, where Nina had been studying at St. Mary's College, Javier Sauza's father had ordered him our of Mary's College, Javier Sauza's father had ordered him our of Goudalajara until the latest tempest from one of Javier's party hinges subsisted, and the wagward son was cooling his heels. The twenty-three year-olds met as party attended by secret, "He walked into the room and I knew! I must meet him," Nina, and I knew! I must meet him," Nina, says, "He was the most beautiful man at the narty.

anu I knew I must meet him." Nina says. "He was the most beautiful man at the party." They must have known then that a relationship would create problems. Nina herself had cousins in the powerful Cuervo family, whose financul empire was rooted also in the production of tequila. For four generations, the Cuervos and the Sauzas, who both ran profitable distilleries in the town of Tequila, forty miles northwest of Guudalajara, had feuded. It was rumored that Javier's own father had shot and killed a Cuervo man on one of Tequila's dusty streets. But the couple romanced each other anyway and were married a month after they met. "They were the Romeo and Juliet of Mexico," says Eladio Sauza, the couple's only

Javier's father immediately dissowed him, and the young husband rambled through a series of jobs: as a logger in northern California, a folklorico singer in Chicago, as a tour guide in Mexico City. There was a daughter, Sylvia, born in 1932, and the son Eladio, born five years later. In addition, Nina had a daughter, Mimi, from a previous marriage. It was not until 1946, nineteen years after the scandalous wedding, that Javier's father relented and asked his forty-two-year-old son to rejoin the family business.

Perhaps to cancel out past



A Bottle Full of Fire

Mexico's two tequila dynasties have been bitter rivals for generations

BY NANCY CLEELAND

transgressions, Javier Sauza took over Tequila Sauza with an obsessive enthusiasm. There were many things he was not — a devoted father, for example — but he was good for the firm. During his reign, Tequila Sauza grew meteorically. "I was the primer tequilero," he recalls, slapping his palm on the massive, uncluttered desk in his Guadalajara office. "All the others, they were all afraid of

Today Nina and Javier Sauza are both white haired but worn by time in different ways. Nina Sauza is a lively, graceful, quick-witten ways. She spends several months each year, with or without her husband, in the couple's caryon-front La Jolla home, just around the corner from son Eladio's house. She has a passion for margaritas and, especially, for the way her favorite bartender at La Valencia mixes them. "I like to drink, I like to dance," she says dreamily, making a half-turn in her La Jolla living room with an imaginary partner. "Il am a night person."

She is a woman without guilt or pretense, sure of her position and accustomed to wealth and the





Carolina and Juan Beckman

influence it can buy, On shopping trips to Mexico City, she eschews her apartment there in favor of a central hotel suite. She has, flown the Concorde to Paris. She has, on occasion, summoned her La Jolla hardressers to Guadhalgara. She dines at the Maitre D' in Bird Rock and at the Wesgate Hotel's Fountainebleau, where, she says. "They all know me. They low me

Jayier Sauza, on doctor's orders, can no longer drink and complains that his memory is failing. He rarely comes to San Diego, preferring to stay in Guadalajara at the family's block-long estate (the Sauzas also own two walled estates forty miles away in Tequila) and spends nearly every day in his office at Tequila Sauza's Guadalajara botting plant. On his office desk are photographs and mementos from the early days of

his leadership; behind him a miniature flag of Mexico and three telephones that ring occasionally, though not as much as they once did. His role in the company these days is that of a figurehead. What does he do here every day? "Not much," he says with a mocking laugh. "They want me here for my

Eight years ago, Javier Sauza impulsively, perhaps vindictively, sold Tequils Sauza to a consortium of Mexico City businessmen. He did it, he says, because his son Eladio refused to move to Guadalajara and assume the chairmanship of the firm. Eladio, now forty-nine, rarely visits Mexico at all, except to escort his mother, and has never shown more than a cursory interest in the tequila business. A recovering alcoholic for the past thirteen years, he recently opened a drug-and-alcohol treatment center in Dulzura, and the center and his real-estate interests in La Jolla occupy his time. He talks about his long years of drinking and explains, "It's handed down from one generation

to the next. Well, I decided it was going to stop here with me." He gives a what can you do? roll of the eyes. The only son of a notorious tequila baron turns out to be a nondrinking alcoholic with little interest in Mexico, Now that's irrny, be says.

irony, he says.
Javier Sauza, too, shakes his head in bewilderment at the idea that there will be no fourth-generation Sauza at the firm. Portrasts of his father and his grandfather, the founder of Tequila Sauza, gaze down on him from the far office wall. The three men have formed the Sauza trumvirate; they are the

are state from visate, they are used to the control of a failing empire.

When Javier Sauza took over the Tupulis Sauza took over the Tupulis Sauza took over the Tupulis Sauza took over the Javier Sauza took ov

Tequila

ontinued from page 23)
He took his product to fairs and expositions throughout Mexico, the United States, and Europe and promoted it as "the drink of omance." He modernized production and transportation ystems and built the bottling plant n Guadalajara. Tequila Sauza sponsored radio programs and athletic teams. "I was selling more than Cuervo," he says emphatically. "And I bought tequila from everybody except Cuervo." Today Javier Sauza is

preoccupied with two projects. One is the construction of a massive is the construction of a massive hilltop estate in Tequila named "Casa del Cielo," which looks down on the Sauza factory and, not by coincidence, on the Cuervo factory and family estate. The other project is the completion of his library, or "Casa de Cultura," located in the center of Tequila

across the small plaza from the house where his father was born. In the Casa de Cultura, two long galleries lead off from an open-air courtyard. Within each gallery, tables are covered with trophies from Sauza-sponsored athletic teams. On the walls hang photographs and portraits of Javier. his father, and grandfather, awards, honorary diplomas, and framed decrees that proclaim him an honorary citizen of such places as Los Angeles, Tuscon, Pali Springs, and New Orleans. He seems to have saved every mement and displayed it here, including a poem of his own composition written in honor of the written in honor of the agave plant, from which tequila is

made. Elsewhere in Tequila, a sleepy town of 20,000 where the drink originated and continues to be made, Javier Sauza has pawed roads, erected statues, and built schools. But the monument that attracts the most attention is his



sprawling white Casa del Cielo, a sprawing white Casa del Cielo, a nearly completed maze of rooms and patios that overlook agave fields, fruit trees, a vegetable garden, an irrigation pond, picnic areas, and a proposed tequila museum, where full-scale exhibits will demonstrate how tequils are Javier Sauza would appear to be the king of Toquila, the town to which his grandfather, Cenobio Sauza, brought his first distillery in 1873. But Toquila Sauza, in fact, runs a distant second in terms of production, wealth, and status. A distant, bitter second to its longtime









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Behind the Cuervo empire is a low-key family with the unlikely name of

Beckmann, whose members readily admit they are less colorful and more predictable than the Sauzas. At seventy-eight, Juan Beckmann Gallardo is the lanky, easy-going patriarch, but he takes little interest in the daily affairs of business. Forty-eight-year-old Juan Beckmann Vidal, his oldest son, holds the reins of power and manages the family holdings from the Mexico City headquarters of Tequila Cuervo. Second son Francisco

Cuervo. Second son Francisco supervises production from the office in Guadalajara. Groomed for business in U.S. and Mexican universities, the two sons reflect a new generation of tequila producers. "We think differently from our fathers the tequilators. from our fathers, the tequileros viejos," says Francisco. "But the were the pioneers, and we will always respect them for the progress they made." This level-headed approach in an industry the ach in an industry that

has been traditionally dominated by volatile, romantic figures has moved Tequila Cuervo far ahead of all its competitors. Last year the business sold 25 million liters of tequila - nearly twice the production of Tequila Sauza and more than half the tequila produced in Mexico. Exports to the U.S. account for much of that success. resulting from the shrewd marketing of a softer "mainstrea image, as well as advertising campaigns that feature such celebrities as Jimmy Buffett and

Willie Nelson.
Still, the old image of the tequilero is probably closer to the truth of Tequila, home to the distilleries of both the Sauza and distilleries of both the Sauza and Cuervo families. The winding two-lane road to Tequila, busy with trucks and buses on their way to and from the coast, passes through fields of the tough, spike-leafed agave plants. The town itself is built around a small colonial church at

plaza. Most of the town's roads are piaza. Most of the town's roads are unpawed, and it is not unusual to see men ride through on horseback. The lone hotel is a noisy, dilapidated, ten-room structure above the bus station. A few queue up at the town's only tortilla factory, and old men pass the days on benches in front of the church.

It is like hundreds of other Mexican

factories and the store shelves

jammed with bottles and small casks of cut-rate tequila.

The tequila industry employs most of the town's residents, as well most of the town's residents, as well as nearby farmers, and is a palpable presence. Sweet smells seep out of the factory ovens and into the streets. Nearly every adobe wall boasts tequila advertisements for the half-dozen tequila businesses. La Rojeña, the main Cuervo factory is the team's deminant. factory, is the town's dominant landmark and has produced the liquor for 192 years. A tall brick chimney, which for more than a

hundred years belched out the black smoke of the baking agaves, remains as a tribute to the past. Patriarch Juan Beckmann's

primary residence is in Guadalajara, and like Nina and lavier Sauza, he and his wife La Jolla. The couple's Tequila estate, where they go to escape the noise and pollution of Guadalajara is surrounded by fifteen-foot walls of adobe. From their cool patio which faces a fountain and lush which faces a fountain and lush garden, one can see the familiar factory chimney and hear the whistle that signals closing time at 3:00 p.m. Occasionally, Beckmann wanders over to his factory to visit the employees, some of whom have been with Tequila Cuervo for more than fifty years. Like Javier Sauza, Juan Beckmann has been given doctor's

Beckmann has been given doctor's orders to refrain from smoking and drinking. "I've had so much tequila already, I'm saturated anyway," he







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Tequila

(continued from page 25)
jokes. And like Sauza, he has made gifts to the town of Tequila, the latest a kindergarten just down the street from the Cuervo factory. Beckmann's career with Tequila

Cuervo began sixty years ago when he was eighteen and making liquor store deliveries while attending school in Mexico City. He moved up through the business hierarchy and finally became a regional manager in Tijuana, promoting the Cuervo brand in Baja California, Sonora, and the southwestern nearly sixty himself when, through a complex web of family connections, he inherited leadership of the company. His tie to the original José is tenuous, and Nina Sauza says that even she is more closely related to the company founder than is Beckmann.

Beckmann has taken pains, however, to map his Cuervo connection: on the walls of his Tequila home hang portraits of ancestors on the Cuervo side, and the line of inheritance is inscribed on a large tile facing the patio. Family ties are important in a business that bases much of its sales pitch on romance and tradition. It is especially important for Tequila Cuervo, which is the oldest of all tequila producers.

The story of tequila begins nearly 200 years ago, according to Beckmann, when thirty-two-year-old José Guadalupe de Cuervo began production of "mescal wine" on a dry mountainous piece of central Mexico that had been granted to his father by the king of Spain. Mescal wine, which is distilled from the juices of agave leaves, is made Isewhere in Mexico, but it was José Cuervo's liquor, made in the village of Tequila, that soon acquired renown. His mescal business grew, as did his land holdings, and an enormous estate was handed down from father to son in a long line of José Cuervos The last José Cuervo ran the

family empire through the Mexican Revolution, during which time most of the holdings were confiscated. "He was tall and thin, with a big mustache," says Juan Beckmann in recollection of the last Cuervo, who recollection of the last Cuervo, who was his godfather. Beckmann keeps a photograph of José Cuervo in his Tequila home; it is a 1919 family portrait, and among the posed figures is a dapper young man standing beside his seated wife. "He was a nice man, not a great businessman, but he had good people working for him. He had many, many friends." Cuervo died without a son and left the business to his wife. She in turn passed it to to his wife. She in turn passed it to her sister's son; and when the son died, the business went to his cousin, Juan Beckmann. Today the Tequila Cuervo empire also includes ownership of the national rights to Smirnoff vodka, the topselling vodka in Mexico, as well as the second-best-selling vodka and the number-two rum.

There are approximately twenty-three significant tequila producers in Mexico, and all of them are located in the dry, mount heart of the country in the state of Jalisco. Under a national law passed in 1974, tequila may be produced nowhere else. The law also regulates the distillation

material to one species of agave plant. These stipulations were implemented to give to tequila the same status as that enjoyed by French cognac and American bourbon. And in the best homes of bourbon. And in the best homes of Jalisco, tequila that has been aged in wooden barrels, taking on the golden color of the wood in the process, is indeed enjoyed as a fine cognac would be elsewhere. But in most Mexican homes,

process and restricts the primary

tequila is consumed with less frequency. It has become a luxury in an era of austerity, and that's bad news for the tequila barons. Mexico itself has always been the leading consumer of tequila, but its position is slipping, and producers must now push tequila as an export, aiming for large markets in the U.S., Canada, Europe, and Asia and smaller markets from Kenya to the

Persian Gulf.

The pace is slow, too, at the
Sauza factory in Tequila, which has
the capacity to produce up to
63,000 liters of the liquor a day 63,000 liters of the liquor a day (tequila is valued at approximately one dollar per liter). On two recent visits a month apart, the factory stood empty and vacant — "closed for repairs." But just around the corner, the Cuervo factory, La Rojeña, is a bustling contrast. Trucks loaded with agave hearts will into the auteu. werkers load the pull into the gates, workers load the heavy cores into the ovens, machines grind and hiss, and an enormous raven — the Cuervo trademark — squawks from its cage just inside the entrance. "The workers are always giving him tequila," says Francisco Beckmann. "I think he's an alcoholic."

An inequality has factored into the long-standing rivalry between

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Tequila Sauza and Tequila Cuervo, one that Javier Sauza would like to ignore. "We are the same in Mexico," he claims, but clearly he Mexico," he claims, but clearly he is behind by more than a million liters in his own country. The inequality has not yet, however, cramped the Sauza style. On a tour of her Guadalajara estate, Nina Sauza points to a fountain in the garden. "It's exactly the same as the one in front of the White House," she says proudly. "Just a little smaller." The fountain faces a patio where Nina hosts occasional parties. "Placido Domingo was here once. We know many famous people." Inside the house, she moves with the energy of a woman moves with the energy of a woman half her age. She summons her chauffeur, calls her maid to request first a handbag, then a photograph, and calls a .estaurant to secure reservations. "They love me there," she says. All the while, a cassette tase for beginning Errord drongs. tape for beginning French drones on in the background, "Où est la bibliothèque?"

on in the background, "Oke est la bibliotheque?"
Nina Sauza asks about Juan and Carolina Beckmann's estate in nearby Tequia. She wants to know how it compares to her own majestic Casa del Cielo. "They have never invited me into their home," she confides. Her maid returns with the photograph Nina had requested moments before. It is the identical portrait of the last José Cuervo and his family, taken in 1919, that Beckmann displays in his Tequila residence. "This woman," Nina continues proudly, pointing to the wife of José Cuervo's brother, "was my mother's sister. So you "was my mother's sister. So you see, I am closer to José Cuervo. Beckmann is not a Cuervo. He is just very lucky to be where he

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The Art of Agony



he interesting exhibition currently at the Diego Museum of Art is called ordern German Masterpieces from the

St. Louis Art Museum, Out one feets maturally impelled to refer to it as "the Ger-man Expressionist show." Only a few of these painters were explicit apostles of ex-pressionism, if we define that movement as a specific group of artists associated with specific galleries and journals early in this

century. In a larger sense, however, er-man (and 'Austrian') art (incl' ing literature, music, and theater, as well as the visual arts) has throughout the Twentieth Century been dominated by the expres-sionist mentality, and the St. Louis collec-tion is striking for its spiritual unity, in spite of a diversity of styles.

tion is striking or its spiritual unity, in spice of a diversity of styles.

It is not easy to arrive at a satisfactory, comprehensive definition of a movement like expressionism, but aryone walking into the show at SDMA (dramatically installed the show at SDMA (dramatically installed by Darcic Fohrman against charcoal-gray walls) will immediately recognize the defining characteristics. Intense emotionalism is everywhere, and the emotions are almost always those of suffering, tension, conflict, agony, shock. It is generally not outer events that provoke these painful feelings, for the subjects tend to be portrails, landscapes, or groups of people portrails, landscapes, or groups of people to the properties of the pr leisure time. It is, rather, the hidden, inner life — whether of the figures in the
paintings or of the painters themselves —
that is the source for all that heavy, grinding, wrenching torment that pervades faces,
figures. landscapes, interiors, groups.
What we are shown is not life as it is
viewed externally, not the play of light and
shade and space and atmosphere over objects, but the realization in line, color,
shape, and exture of conflicted inner experience, the value of the realization of the
world rather than the way that world actually looks.

periodic, use way propie rect associated when world arbitrated tooks.

The fundamental subjectivism of this upproach, along with the effort to explore a compared to the compa

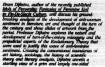
periences that exist in a different space (the periences that exist in a different space (the soul) and are made up of different elements (emotions). The distortions create an effect of shock, as do the characteristic expres-sionist colors — loud, painful, garish, screaming, fighting each other tooth and claw. Space is flattened, in the usual man-claw. Space is flattened, in the usual mancraw. Space is rateried, in the usual manner of modernism, but the effect in these German paintings is less a matter of formal innovation than an attempt to reproduce the experience of emotional constriction and suffocation. The paint tends to be applied which the painters' visions are conveyed is heavy, oppressive, thick, chaotic, laden with a sense of the irremediable material-ity of existence through which the gasping

ity of existence through which the gasping soul must struggle for breath. We are not in the world of Henri Matisse.

The overall atmosphere of the exhibition is established in the very first paintings, which are paradigmatic for many of the central concerns and methods of expressionism. Emil Noide's Morani in Strong Light (1912) is deeply shocking in its portreal of its subject. Through the garish colors, the extreme exaggeration of shades used for modeling, the livid blue-green in the shadowed side of the face and the cornner and luminous mink on the lighted these for madesing, the sixth discepted in the shadowed side of the face and the orange and luminous pain on the lighted side, the hage over and not not portion side, the hage over and the notice portion of the side of the village, without numan ngures, but in fact exploding with human emotion in the bold, garish, intense, shocking colors, the rough vigor in the brush strokes and in the outlines of natural and architectural forms,

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These motifs, once introduced, are subject to numerous variations (and a few contradictions) in the subsequent rooms of the exhibition, but that deep, toiling groating, exhibition are contradictions of the contradiction of the contradiction

ple. These are not, of course, colors observed in outer reality; they belong to a language of emotional expression, as physical, palpable, and subrational as a contraction.

toothache.

It should not be supposed that a description of these paintings at the beginning of the exhibition exhausts the various styles to be found there. There are, indeed, some minority viewpoints expressed, yet even in styles ostensibly quite different from those of Nolde, Kirchner, and Schmidt-Rottluff. so the second power of the control o

German expressionism is transformed through a sensibility so idiosyncratic that it seems to speak no language but its own. The Moon of Confusion (1939) shows in cartoonlike outlines separated limbs, hands, head, scattered about on the spaceless surface, the colors of the various outlined flut areas all close variants within outlined flat areas all close variants within

spaceies surface, the copies of the various spaceies surface, the copies of the various outlined that areas all close variants within outlined that areas all close variants within coronage, and dark pirk, himmering in coronage, and dark pirk, himmering in coronage with the coronage of the coronage of

disaster is used to express the internal emo-tional and spiritual disaster virtually all these artists, along with their culture, are experiencing. A good half of the show is given over to the work of Max Beckmann, of which the St. Louis Museum holds a large collection. There are a number of striking enginities in this section, including large collection. There are a number of striking passings in this section, including the masterly The King (933373) and the large trippek, Aerobass (1933), which SDMA has splendidly reproduced on its poster for the exhibition. Whether one finds these Beclimans paintings as absorbing the striking of th secumanns art has aways been that this is German expressionism. — the garish colors, the distortions, the emotional torment, the subjectivism — after the vitality has gone out of it, leaving the mannerisms without the lived life. The current show has not-changed my view. But whether one likes Beckmann or not, his paintings provide a compendium of the devices of German expressionism, and that movement, in its larger sense, is well worth exploring — something the SDMA show enables one to





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There's a scene in act two of *The Incredibly Fumous Willy Rivers*, Stephen Metcalfe's omedy-drama currently at the Old Globe, comedy-drama currently as un on that would give any self-respecting sociologist a theoretical epiphany. Rivers is a rock star attempting a comeback after having been severely wounded by an assassin. In this scene, he comes to a men-tal hospital to meet the man who tried to take his life. Now, instead of some muse creep engulfed in a morous fog, the "killer," as he is called, it a sociologist's dream. He's self-sware, proud, and unbeliewably eloquent about his act and its motives. As if if were a piece of perform-ance art, he reviews his gurmork ob-pectively and claims that — since he changed Willy's "perception of reality" —

he too is a creative artist, easily on a par with the rock singer. What a verbal villain! The guy is all explanation, a walking casebook on celebrity slayers eager to reveal, once and for all, why such people commit these unthinkable decels. It wouldn't have been surprising if he stopped the show and held a discussion with the au-

commit these untininative occos. It wouldn't have been surprising if he stopped the show and held a discussion with the audience to lettify any points they might have discussion with the audience to lettify any points they might have say that the same that the classification of the cla

down — a slain singer being great box of-fice — and taunts Rivers to invite sym-pathetic people to the show. In his mind, Rivers searches through his past for friends. And the play, very episodically, leads him through a series of encounters with his with his with previous acquaintances — with his ex-, other stars, sycophants, and even an apotheosis with his senile father (who does an absolutely cornball pagan to the coman absolutely corrbail pacan to the com-mon man that presumably points Rivers toward the true light). Except for the last one, each of these encounters reveals Wil-ly's 'friendships' to have been evanescent, linked more to his image than to anything else. In the end, the freebies to the con-terr remain unused. Willy Rivers has stacked the deck sociologically and its seenes are too sparse and predicable. But Metcalfe is on to sumething in this play that could be "superstat" behind the scenes, shorn of his moth, frail, lost, and triving to define

something in this play that could soe developed more. What we see is a a "superstar" behind the scenes, shorn of his myth, frail, lost, and trying to define the saturation of the strength frail, lost, and trying to define the saturation of the strength frail the saturation has extracted. This Willy, it turns out, is inspect He's a lowly lover, was a "twerp" in high school, and has no existence outside his music. And yet the media flock to him for his views, of all things, on the meaning of life itself. Like most superstars, he serves as a vehicle for the projections of his fans. They grant him, they'll wipe it, and him, away, in "it's Only Rock and Roll," the mighty Mick Jagger asserts that nothing can satisfy such an sudience ("If I could dig down deep in my heart," he sings, "and suicide right on the stage. Would it satisfy you? Would or side on by you? Would you think the boy is strange?") Jagger, and Willy, are trapped as the satisfy you? Would you think the boy is strange?") Jagger, and Willy, are trapped as the satisfy you? Would you think the boy is strange?" Jagger, and Willy, are trapped in the sounds very much like a plea for his "ians" to lighten up.

In a throwway line, Rivers asks, "What am I if I ain't a star?" The answer, the play shows, is very little. Which is the second major problem with Willy Rivers. Stripped

of his glitzy trappings. Willy becomes lit-tle more than a victim. Unlike Jagger's dilemma, there has been no collusion with the crowd. Willy's circumstances suggest a Faustian pact in its final hour. Only in the crowd. Willy a Circumstances suggests a Faustian pact in its final hour. Only in his case, there is no pact, there is not good dimension, and the 'devil' is just some accribic dade in a blue three-piece suit. What see mins Rivers's willog Participation of the 'devil' is just some accribic dade in a blue three-piece will be a suit of the control of the control

believed, from scene to scene, a nice kid buffeted by a mean old world.

The Old Globbe's production is as stunning an Metallies play in flassed. As he did with the play wright's Emily last summer, and the play wright's Emily last summer and a seal sensitivity to the text and with his abundant stage expertise. The Globe's designers have done excellent work, as well. Robert Blackman's constumes and Michael Hollers's sounds are appropriately unobtrusive. Douglas W. Schmidt's scene design — the massive support structures betten the large areas — ranks among his firest, and Disa dis well typing is firest, and have been been designed to the massive support structures betten the large areas — ranks among his reast and a second and the second act, for example. Segal and Schmidt convert the stage instantaneously from a gray dungeon to the floodlift concert hall above, but the strength of Segal's lighting is actually in its subdictes of shading and melding of iones. The overall quality of the Globe's preduction — is third major premiers in the last eight months — will certainly enhance its.

The cast, most of whom play multiple Though often asked to turn walking themse into characters, to a person, the cast treats each role as if it had three dimensions (John Bowman's antsy "killer" and Jonathan McMurtry's pseudo-poetical father are both effective in this regard). Of particular note are: Dann Florek as "Suit" (the jaded agent) and especially as Gypsy Davey, the world's last hippie and one self-endangering species; William Anton as a driven jock who believes the world to be driven jock who believes the world to be a paltry neterphor for the game of lennis; Pippa Pearthree as a pink rocker and a woman on a subway (for whom "unread" means someone not up on the latest fan magazing gessip. Doer Elrock as a ginna octor in action films, and James McDunel. and creadivesting of the pink of the dreadivesting split ficking jamacian star. McDuniel does an imitation reggae time

that, to his credit, is a dead ringer for the real thing.

McDaniel's song also illustrates, by contrast, the one weakness in Brian Kerwin's performance as Willy, Kerwin sings stilly, and it's clear that the only rock music he's and it's clear that the only rock music he's ever strummed is on an 'air guist' — both of which put Willy's incredible fame in doubt. The lame song Kerwin sings inst much help other (Willy Rivers wants to be more about celebrity, in general, than music, but the play would benefit greatly it' Willy were more grounded in a specific rock style). In spite of these drawbacks, Kerwin does a remarkable pion as Willy In Kerwin does a remarkable job as Willy, In many ways, this pluy could serve as a companion piece, a flip-side, to the American heater's other famous Willy, Mister Loman. Both plays depict the worlds inside the heads of their central fligures. And both show that nothing and everything aren't that far apart. Kerwin's tricless efforts suggest this link at the Old Globe. Mekcalle's script, however, comes nowhere near the mark.



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quickmend, goose burnips covereid her body from head to four. She hugged herself with her arms hed thyrity around he hody, but she bagen to shiver and her knees began to webble. Then the almost uncontrollable up of came over her She are back to be warrey, put out the window and sook the phone off the hook. She hursted to the record the window and sook the phone off the hook. She hursted to the room here lake sell by elsepting near to his coek burning dreve. The elsept off har robs, shuggled under the signal of the huggled to the sell the sell the sell to the sell the sell

indian's car, Gucci shoes and Ross watch, the Chief was probably right.

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ELEANOR WIDMER

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The Incention: 1700 Herr Mushington Street (off India Street, 395-2323)

Type of Wood: Japanese.

The Reastman FOO Herr Mushington Street (off India Street, 395-2323)

Type of Wood: Japanese.

Type of Food: Japanese Price Range: \$4.00 to \$10.50; most about

recipes.

As I say to my children, "If you live long enough, you live to see everything," and sure enough, we are now living to witness the renaissance of meat loaf, fried chicken. and pot roast, hailed as "the new Americana." It would be inaccurate to say that these entrées have not existed in San Diego. Sheldon's Café in Pacific Beach

Americana. 'It would be inaccurate to say that these entirels have not existed in San Diego. Sheldon's Cafe in Pacific Beach and the San Diego. Sheldon's Cafe in Pacific Beach four years, while the Chicken Pic Shop in Hillerest runs a close second, at fifty-one years. But it's only recently that Yankee por roast and stuffed pork chops have been offered in grand surroundings, such as the newly restored Horton Grand Hitel, whose It's Beiley Room specializes in many old-Now we have the latest entry in the Americana revival, a post establishment named Milligan's, located in the Bird Rock district of La Jolla. Countless dollars and time have been lavished on this completely new restourant, which was brimerely the San Thief and had grown shabity through the Jollars of the San Thief and had grown shabity through the Jollars of the Cafe San Thief and had grown shabity through the Jollars of the Cafe San Thief and had grown shabity through the Jollars of the Cafe San Thief and had grown shabity through the Jollars of the Cafe San Thief and had grown shabity through the Jollars of the Cafe San Thief and had grown shabity through the Jollars of the Cafe San Thief and had grown shabity through the Jollars of the Cafe San Thief and had grown shabity through the Jollars of the Cafe San Thief and had grown shabity through the Jollars of the Cafe San Thief and had grown shabity through the Jollars of the Cafe San Thief and had grown shabity through the Jollars of the

The relish tray consists of celery, carror sticks, and a few sweet pappers. It's adequate but is hardly the relish tray of one's decreams, which should contain more warfured to be supported to be supported to the saint, which is prepared ubleside, its saint, which is prepared ubleside, its should not a care whose top sleft holds large salad bowls filled vit's greens of the standard variety. When you choose your dressing, the waitress ladies it out from a series of pots on the second whife, to sees your salad, and places it on a plate. The result is a quite ordinary salad presented with great faither. In some middle-range restaurants, salads are often prepared at a glimpse of the waitress ladding out the all places of the waitress to be supposed to the said bowls, you see the said bowls, you see the waitress to work and the said waites to be supposed to the said bowls, you see the said places to the said bowls, you see the said b

to be sour cream. Butter, chieve, an one miss, all server from the cart in the same memore as the salada. Because of the content of the same and the salada salada



III (100 p.m.)

Are a variety of the color o



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been used in its preparation. One of our friends was very satisfied with the prime by with hoseradish sauce because it was simple, unadorned, and of good quality (\$55.00). The fish of the day (sea bass) proved to be a mild disaster. It arrived cold and underdone, and when it was returned for further cooking, it came back in the same state (\$13.00). And on the night we ame state (\$13.00). And on the night we have the contract of the contract o

down memory lane. The entrées tend to be in the average range of competence, but the prices aren't too bad, and the atmosphere is especially fine. Valet parking is available, though the ample space to the left of Milligan's should enable any diner to park there. The management may consider it a touch of distinction to have valet parking, but it only means you have to tip the at-

BUSINESS

PACKAGE

tendant: At La Valencia on Prospect Street, valet parking is a necessity. At Milligan's it's of a piece with the tableside service for salads and baked potatoes: an added serv-

Yoshino's Japanese restaurant has moved to larger quarters; two of my friends and I went there the other night. Though we arrived before 6:00 p.m., da: line of people waiting snaked outside. Inside it was somewhat like a comic Valentine. The waitresses in their colorful kimonos were sourceire about at a difference see the watersses in their colorful kinnons were scurrying about at a dizzying rate, the diners were wolfing down their food as if they were in a high-speed film, and the din of voices, the sense of being rushed, and the urgency to get everyone served and cleared out was hardly in keeping with what we like to think of as aesthetic din-ing. Dining at Voshino's, it like noine to a ing. Dining at Yoshino's is like going to a sale: your blood starts to pump the moment you arrive, and since no one's name or number is taken, you have to be aggressive to see that no one gets ahead of you.

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Therefore, you really have to be up for strain in the same way that you do for Mongolian Beef House in Escondido. But you do get your money's worth.

Although there is no sushi bar, sashimi is available. One or two family-style din-

is available. One or two family-style din-ners for two or more range in price from \$8.00 to \$10.50. But most of the dishes costs between \$4.00 and \$6.50. The combination dinners, listed on the back of the menu, of-fer small servings of two curries plus soup, two salads, and ten for \$6.50. Served or lacoursed from, these combination olstes.

two salads, and tes for \$6.50. Served on the lacquered trays, these combination plates are a very good buy and explain why so many people are willing to stand first and gobble later — for \$6.50 you get a let of fresh food, not so feathfoulty prepared, but filling and kind to the palate.

I had the combination shrimps tempara and the seasme chicken (\$6.50). The seasme chicken is preferable to the chicken to t

who prefer low-salt meals. And the shrimp tempura does not have a batter that is fine or crisp enough. But everything arrives very quickly and very hot, and the shrimp tempura doesn't taste bad unless you allow it to grow cold. I also had the kattar don. it to grow cold. I also had the kattus dow, a pork culdet with onions and eggs over rice (\$4.00). This is one of my favorite peasant diabes, but I received rice with tempura instead. Because I felt rushed, I merely shrugged my shoulders and began to eat. A few minutes later, the waitress came by and whisked it away, saving, "Wrong order." The right one was brought to me almost immediately. The pork was a bit

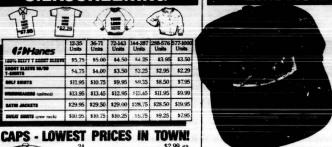
order." The right one was brought to me almost immediately. The pork was a bit tough but otherwise quite edible. Though we are as quickly as we could, we lingered for some fifteen minutes to all. This brought one of the managers over to us. "Everything all right" she asked. In translation this meant we should leave—someone was already waiting for the bable. All of which proves that if you offer bable. All of which proves that if you offer



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Women's Roles



DUNCAN SHEPHERD

I suppose I must have my say about Pla-toon. That's what I'm here for, I gather. Well, then, Ahen. And ahem again, and maker then shown supmore, can't I obtain agreement that we would all accretify be vary much relieved if we had something a little has weight to talk about — expecially if it were only less weighty on every scale succept the artistic one? Or would it just be me? I continue the prospect is such that I

would almost be willing to sneak a toe of my own cots the scale just to give myself an excuse, and i don't feet id-a mich can excuse, and i don't feet id-a mich of a cone should be needed as long as Plazoon in still selling out at the box-office — as I notice is in doing at my asserted home-away-from-home mathighter — and is surely not going to be gling anywhere ustill long after the Cocars roll in. Nor do I hothestly feel that an extra toe is needed.

The contract of the contract is not to the contract of the contract o

ual undercurrents, it struck me as only poetically right—not as any clarifying revelation—that a full-time professional seductress would kiss her amsignosis full on the mouth as a declaration of war. I might be wrong about the depth of the mythological (as I have taken to calling it) dimension of all this, but I would only compound the wrong if I were to go abed and one of the control of the c

QUARTER NOTES

CINCLES
STUPPEDIAY
The La Jolla Chamber
Music Society helped make up
for the current lack of
symphonic music in
San Diego by bringing the
Chicago Symphony to town
last week. Under their music
director, Sir George Solit, the
Chicagoan played Hingdra,
San Diego by bringing the
Chicagoan played Hingdra,
San Diego by bringing the
Chicagoan played Hingdra,
Madher a Fifth at Symphony
Hall. It was, slingedther, at
transcendent experience of
great music making. The
orchestra was at its usual
peak, with the rich string
sound and blazing brass it is
famous for, along with that
perfected sense of ensemble
their musical trip tile a single
responsive instrument in the
labor makes it play like a single
responsive instrument in the
Maker (as non would expect)
but also remarkably
coordinate in the Highty. hallace (as on swould expect) but also remarkably or would expect) but also remarkably complete the complete

joy, to a final affirmation of universal energies that are at once natural, human, and divine.

The experience was all very familiar, for f urteen years ago, at the very beginning of this newspaper, and during the dark old days when the only full-scale orchestra in town was a painfully inept part-time ensemble that no one who ensemble that no one who really liked music could bear (it was called the San Diego Symphony), the Chicago Symphony under Maestro Solti paid a similar visit here, performing the same Mahler symphony at the Civic Theatre, and with exactly the

same inspiring effect. Curious to see what I had thought at that time, I searched out my review of that 1973 concert and was assonished to discover that the same thoughts the Solit-Chicago Mahler Fifth had the same thoughts the Solit-Chicago Mahler Fifth had the same form, a decade and a half earlier. Solit, Chicago, and Mahler had not Changed a directly been solit, or the same form, a decade and a half earlier. Solit, Chicago, and Mahler had not Changed a whit, and neither, apparently, had I. This is both comforting and disconcerting — but, in any case, the ideas and the same of the sam

a number of factors have gone into the current cultural disaster: the folly of the San Diego Symphony's board, the ineffectuality of a series of general managers, the error of purchasing the Fox without a guaranteed source for operating expenses, the blind stubbornness of the musicians who preferred to destroy the



catire organization (and their own job) rather than accept a seaporary compromise while the association's finances remained shally, the understandable but unfortunate tendency of the musicians union to favor individual job accurity over the artistic accurity over the artistic accurity over the artistic correlator, the uncleanness of the musicians, the humans proposity—shared here by conductor in his relations with the musicians, the humans director in his relations with the musicians, and administrators—

— to be governed by passion common eners. But the fundamental reason we have now tost a conductor, David Atherton, as brilliant in his own way as Centre Soil in his

Atherton, as brilliant in his own way as George Solit is in his, and an orchestra which, although not in a class with the Chicago Symphony, was making great advances under Atherton's direction and was already sometimes capable, with its many first-rate orchestral musicians, of turning ia performances. orchestral musicians, of turning ia performances thrilling as the Chicago Symphony's concert in kind, if not in degree – the basic reason we have lost all that is that San Diegans do not care enough for orchestral concerts to buy tickets (Symphony Hall has been regularly half empty at San Diego Symphony

the association, enerously and ineadily, war after year (as opposed to hysterical crisis campaigns, like that of last season). There was excellent conducting, excellent programming — but encoded the properties of the concept and the concept and the concept and the public approbation it deserved, if that establishment had been translated into ticket buying another there are not to be concept attention of the concept and the con inflexible union officers, or the social and personal errors of the conductor, we ought to remember that it was not the mant of any or show persons that San Diegans simply did not go to the San Diego Symphony's concerts! What makes things so much better in Chicago, what enables Chicago, what enables in Chicago, what enables Chicago is have the superb orchestra it has (as well as the stability of its lation-timate the chicago consistency to keep the chicago consistency to keep their orchestra alive and flourishing. That too, in its way, is "the real thing." The question now it whether we have that real thing in San Diego, because if we do not, a more instilligent as a more instilligent as the chicago consistency as the chicago

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of doors are opening up," the man says animatedly. "We just need you guys to hang on and hang in there. But you gotta help out. Don't give the property owners reasons to get mad and call the police. If you see some guy puking on the street or whizzing against a building, try and help him. It's

in pocies. "But only sense on the pocies." But only sense of the pocies woman brushes cigarette and off her jump suit. "What a meas," she says in a Greek accent. "I shouldn't have worn white." As the last of the stragglers enter the building, the couple jump into their BMW and head anoth soward the Siesta Hotel on Niath Avenue near Beech Street. "It just breaks your heart, doean't it?" sighs the woman, whose name is Robert McEllang, the thirty-one-year-old former half before a but in the following the BMW. Glenn's fallbeck and professional model who's driving the BMW. doesn't answer, but his feelings about the homeless are obvious. I'm McEllang the thirty on the sense of t

about the homeless are obvious. It was McEliroy and Workman, the trilingual daughter of a Greek immigrant mother and Air Force father, who organized the January 26 city hall protest. Together they've also spent \$5000 of their as-ings, and eight most of their time feeding. Some the state of the state of their time feeding. Some Degot homeless. Twice weekly they make 200

sandwickes, fill some begs with reach first and cookies and drive from Workman's Point Loma home to the northern tip of Balboa Park near Park Boulevard, where they distribute the lunches to anyone who's hangry, it was there that McEllay to San Diego's homeless.

The couple met last spring while exercising at the Holiday Health Sps in Mission Valley. Two months hear, Workman abled McEllay to San Hongless are the Holiday Health Sps in Mission Valley. Two morths hear, Workman abled McEllay to a ridge to her Boulevard. While walking into the medical brilding, the couple spotted three men loitering nearby. "I called them Towns bounded to the Holiday Health Sps in McEllay remembers. "But Arkness size that the spring nearby. "I called them Towns bounded and asked them if they were feeling older, They said yeah, that thuy'd already sease that day, but also decided to buy drems assentiage and wall the work of the Control of the McEllay that they distribute the work of the While Workman was in the doctor's office, McEllay chatted with the urganess as they ste. "I spent four hours thinks to them. While Workman was in the doctor's office, McEllay chatted with the urganess as they ste." I spent four hours talling to them. When McEllay chatted with the urganess as they ste. "I spent four hours thinks to the work of the

each other, 'You eat your lunch first, and if you live, we'll eat

McElroy says those first few weeks of handing out food and talking with the vagrants only deepened his respect for the strong police. Some form of the strong police was already eaten, but there's a goy over there in the bushes who's in pretty bed shape. He could use the meal." McElroy began reading the Bible. "For the first time in my life. I understood the strong for the strong for the strong for the strong form of the strong for the strong for the strong form of the strong for the strong form of the strong for the strong form of the str her son into the BMW, and drove them up to the Siesta Hotel for the night. McElroy paid for the room and turned the key over to the group. "We'd look for bedfugs in that room before we'd sleep there," Workman reflects as McElroy guides the car up Ninth Avenue to the Siesta. "But to them it

was like the Taj Mahal. They had tears welling in their eyes when they saw those beds and that shower.

After checking on the group that morning at the Siests and making sure the woman and her son could get the identification that shower.

Merchant and the same that t

WHEN SUDDENLY...

cash to keep the program going.
"In exence we are all God's
extended hand," the reminds
her audience. "We want to be a
exhamel, we want to be a
exhamel, we want to be a
exhamel, we want to be a
exsele." She tells them she's
proud to run a program that's
not as well funded as other
church-sponsored missions for
church-sponsored missions. For
the she want to be a
exhaust to be a
exhaust
ye' what's the use of
having a building if the duors
are closed?" whe asks her
listeners. "What pood is it if
you have [food trucks coming
to your building if you're only
serving one meal a day?"
She and McElroy have
serving one meal a day?"
She and McElroy have
the signests in which they aline
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continued from page 100
officials] will leave you alone,"
she tells McElroy and her
listeners. "Sometimes I think
it's better to get down in our
area floouth of M. L. King Wey],
in the wholesale produce area. I
want to give you
in the wholesale produce area. I
want to give you
were the state of the city, state, and
for you look to the city, state, and
for the government. "Not ve got
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form the produce of the city
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aspa he's not budging from his
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other programs for the homeleos. He ultis of parading large groups of sign-carrying wagrants into the council chambers until the politicians releast and turn over a city-owned building for use an experiment of the council building for use an experiment of the city owned building for use an experiment of the city. They're not going to give you a place in the park or anywhere downtown because it is a blight on the city. They're not going to give you a place in the park or anywhere downtown because it is a blight on the city. They're not going to give you a food's Essendorf Hand is there, Saint Vincent's is there, the Rescue Missaion is there. McElroy and Workman are convinced that they out:

Mee'lloy and Workman are convinced that they count of the convinced that they can't doesn't see the gravity of the homelees problem. "Maureen O'Comor is a millionaire," Wimaio passiantly explains. "How can the lace what it's like to be bausgy? The president of the county is a millionaire. How can the lace what it's like to be home? Shrifting his tack, McElroy what it into not to have a bod?"

Shifting his tack, McElroy talks of a plan to raise thousands of dollars from local corporations. He's got friends at IBM and E.F. Hutton. "I'll beat a silk rose and a five-course meal . . .
"The Love Basket"
Call Picnics to Go

the and E.F. Rusho. "I'll best on doors, I back down doors, I be on doors, I be of the service o

said, "Winnie, quit running the roads."

"You see," she continues, "you re just a new babe, a wild horse, and you've got to be tamed. House, you've got to learn that this sin't your fight. You're not going to get anything out of people by browbeating them. God is the avenger, not you or see."

McElroy and Workmen respect Winnie's counsel, but they're not about to adopt her methods. During the drive back to San Diego after lunch. McElrov comments that "Winnie's been in this forty

years, but she's a woman, and people don't listen to women." He's also convinced that people are more willing now to help the homeless than during the 1970s, when Winnie struggled cessfully for governm

help the street people. And McElroy is confident that his spiritual wellspring of energy isn't going to run dry, no matter how many politicians, bureaucrats, or ministers slam doors in his face. "I've got my energy because I'm doing the right thing for the first time in my life," he says.

tominated from page 40 on flishing trips. A trial date has been set for April 23.

Hopes for the Handicapped. This firm collected money for approximately two years to take days the set of the set of

funds.

Charitable solicitors are investigated when citzens call the city attorney with suspicions or inquiries, according to Sieven Morion of the consumer fraud division, the consumer fraud division, the consumer fraud division that the consumer fraud division to the consumer fraud division. The consumer fraud for the consumer fraud that the consumer fraud fraud that the consumer fraud fraud

financial report with the registry of charitable trusts in the state attorney general's office. Federal tax exemption is granted by the U.S. Internal Revenue Service, which

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FEBRUARY 12 1987 X



conducts its own charitable audits. Stopping business fraud is left to local jurisdictions. Large charities with recognizable names, such as the American Cancer Society or the March of Direcs, generally are constructed in the control of the contr solicitations. These organizations must also disclose how much money goes directly to charity and how much is spent on administrative costs and overhead. Spokesmen interviewed at these charities said they provide this not volunteer it. The well-known charities have not been prosecuted for disclosure law violations, according to Steven Norton. Investigations start with citizen inquiries, he says, and no one ever calls to ask if a recognizable charity is learitimate.

JINCH BUSINESS

truck want's a meant. But then Lucid and her humbend decided to tackle the issue themselves. "I talked to like deviver," and at first he tried to snowball me," also soon to be soon to be

metriering with his right to carn a living. Lucidi and the attorney began taking legal steps of their own, asking the court for a temporary restraining order. By that time, however, John Burnham & Company, the management firm of the property, inci already obtained one. One day last usued, the house reach una week, the lunch truck was

Gary Miller of Moody's Lunch Service says his driver Lumb Service says this clause Lumb Service says this clause he doesn't want to go to juil. But that's to bed, because now people no longer have a choice." Despite Lucidi's changes of unfair competition, Milter says, lumch rucks have as rany overflead expenses as their \$40,000 cost, he says, lumch trucks incur additional expenses of about \$2000 a month for utilities, maintenance, insurance, and gasoline. "But this isn't the first time something like this has time something like this has the control of the control of last flow months, box of our trucks have even had to move off public streets because early restaurant owners called everyone from the health department to the city manager.

everyone from the health department to the city manager. One puy even printed flyers, asking people not to eat at the truck." In both cases, Miller adds, police finally ordered the trucks out because they were violating parking regulations—violations that most likely would have gone unnoticed had the resistance owners not.

THEIR PEACE

(continued from page 5) Mikhail Gorbachev ("a moving

Mikhaii Gorbachev ("a moving experience"), and a "pageant" for Samantha Smith, the young peace activits tilled in a plane crash. Now MEND is opening chepters in Phoenis, Baltimore, Mianeapolis, and Raleigh-Durham. Women seem to be flocking to the group. "Weene might be genetically coded to save the species," explained Smith.

save the species," explained Smith.

Herbert York then took the microphone, noting that the Institute on Global Conflict and Cooperation was named by a committee. "I would have called it something like the Peace and Security Institute," he said. The organization, which has

occupied his time since 1982, sponsors foreign study and doctoral work on disarmament

doctoral work on disarmament and related topics. It also gives summer seminars for professors and other interested persons. Then came questions from the floor. Why, Smith was asked, are people only now, forty-two years into the nuclear

age, starting to do something about peace? She responded

noting that certain things caused delays: "spychic numbing, the Vietnam War. Watergase." But now things are beginning to happen. "It's just evolving." The same questioner asked her if she would support a defensive system, such as the Strategic Defense Initiative, if it she would support a defensive system, such as the Grant of the Star Wars is the answer. This is a human problem. The thousand American children die yearly from hunger." York commented American children die yearly from hunger." York commented that "a useful deferme would be a "Breen". A woman asked whether the production of nuclear energy could be separated from the production of nuclear energy of the production of nuclear energy the production of nuclear energy maintstaining nuclear energy the west of the production of nuclear energy maintstaining muclear energy the wealth know an energy plants while making sure they could not be transformed into munitions factories. Smith commented that "nawy beautiful things have come from nuclear energy that we all know and the start of the problem?" They said they would. It can be found beginning at Deutermonomy 2.8 how the said they would. It can be found they would. It can be found they would it can be found to the said of the Earth like an eagle taking wing a nation whose language you do not understand, a nation grim of the cast of the Earth like an eagle taking wing a nation whose language you do not understand, a nation grim of the control of the Earth like an eagle taking wing a nation whose language you do not understand, a nation grim of the control of the Earth like an eagle taking wing a nation whose language you do not understand, a nation grim of the control of the Earth like an eagle taking wing a nation whose language you do not understand, a nation grim of the control of the Earth like an eagle taking wing a nation whose language you do not understand, a nation grim of the control

members of the Twentieth Century."

BUILDING BLOCKS

make it larger."

Surboard may have jumped the gun in announcing the tensiony structure as a fait accompil in a hanuary 22 news release; both Limber and MTDB spokensoman hay a surface of the surf

that the MTDB building and Imperial Avenue "will become important gateways in and out of Centre City" and that any structure built there "should command a second look." Proposals calling for a building ranging from 25000 to 84,000 square feet probably did not "utilize the site to is fullest potential," according to Steprer. Sarboard's ner notry building would contain \$80,000 square feet.

MTDB's Limber said the agency is not particularly concerned about the project's growth because, under proposed financing arrangements, the proposed financing arrangements the building will be conditioned in the several control for titring the debt on the building. Spokerwoman Leitners and MTDB wanted a building spokerwoman Leitners and MTDB wanted a building to the condition of the proposed financial for the proposed financial for the several financial fina

might cost ultimately.
One of the reasons for tight lips concerning the structure's cost is the negotiating process between Starboard and MTDB that eventually will determine how much Starboard will profit from the venture. MTDB does not want Starboard to know in not want Starboard to know in advance exactly how much money it is willing to spend, because Starboard makes its money off such projects from a development fee derived from the overall cost of the project. To a point, Starboard makes

the overall cost of the project. To a point, Starboard makes more money with a larger building. Likewise, MTDB saves money as the building grows and new tenants are added, reducing its share of the cost of the

schedule," the new landmark could be in place within two years, said Limber. Sill, no one seems yet to know how much all of this is going to cost. "The final cost will be determined once MTDB gives final approval to the project," said Starboard spokeswomas Gabrielo Drumm. "The plan is not final."

LETTERS

supporting the initiative promote by the Save Mission Beach Park by the Save Mission Reach Fusk Committee. In finct, the Sierra Club has not taken a position to support or oppose the initiative campaign. The Sierra Club recognizes that the controversy centering around the renovation of the plunge is extremely complex. The question of appropriate part uses remains an issue of concern control of the control of the control control of the control of the con-trol of

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(continued from page 5)
possibility. "It could be larger,"
he said. "We do not intend to
make it larger,"
Starboard may have jumped

feet.
MTDB's Limber said the

LOCAL COLOR

Cuts and clippings from around the county.

Geadenne.

Cooking has never been one of my accomplishments, or I am always looking for simple and easy recipes. Until this year canned crankerries have been served to the role of the cooking for simple and the cooking for legrees for 50 minutes. OH MY GOODNESS! (I

can't tell you what my family can't fell you what my taitury said.)
Very truly yours?
(Mrs.) B.E.T.
NOTE: The recipe should have read, "cover with FOIL." not "cover with OIL." We are very sorry for any inconvenience or "blassing hits arrays may OIL ne any inconvenience or indigestion this error may have caused. — Ed. — Mid-City News

Spring Valley became the home of a new Girl Scout troop when 16 Cabbage Patch Kids were inducted into Girl Scout Troop 1. The uniforms for these dolls were created by Cliffic Chastain, the grandmother of one of the stide from busing Girl Scout

Troop 6300 from the Bancroft Elementary School, and their uniforms are and their uniforms are correct down to the red ties and troop insignia. The dolls were presented during a recent Court of Awards.

— Daily Californian

Annuny Corp. of Grand Rapids, Michigan recently signed a deal with Kaypro of Solana Beach allowing Armway distributors to sell Kaypro computers. The computers will have the Armway label and be sold with an Armway Printer and software.

Tara Clark, last year's Miss Ramona and a freshman at San Diego State University, says she gained confidence, had fun and made friends during her reign.

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— San Diego Weekly News

baseman Steve Garvey, who gave her an autographed baseball.

Clark plans to become a certified public accountant.

It's a different kind of ambities, but you can't be Miss Ramona forever, she said.

Sports writer Donns
Balancia was on the sports
deak Fridge morning. It was
a disaster. They missed a
destater of the sports
destated by the sports
having dinner with a fellow
writer late Thardey sight
after the NCAA meetings in
San Diego, it he began
fact, the sport
sport of the sport
life. And then she had to go
to the hospital with him.

The sport of the sport
for him; chivalry lives in
sports.

sports. Not bad, eh? There's more.

room was crowded, so she sought refuge outside. She found it in the back seas of a patient product are and a season of the seaso

There was lots of excitement in town when Ed Gray of Wagon Wheel Trailer Park Jlacumbal was shot in the back at a residence on Sighway 80, evidently trying to escape the vicinity of an angry woman. The fire department, ambulance, helicopers service and police responded to the incident.

— Back Country Trailer

Panels Sente Pe Homoroward Association member long/Gillies complained to the board about a light on a neighbor's house. The light washes over a white wall and illuminates a large area, Gillies beat of the beat

She was waiting at the hospital and decided to get some sleep. The waiting

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white wall it is brighter than desirable. The directors authorized Parrish to send a letter to the owner of the home, requesting he turn off the light.

— Rancho Santa Fe Review

QUESTION OF THE
WEEK: "What do you think
should be included in a logo
(symbol) for Valley Center?"
William Cross, retired: My
opinion of a logo is "Barking
dogs & Motorcycles." A
person should be totally deaf
to move here.

NURSING/REST HOMES:
Grandma & Grandpa do not
have to feel tonely or isolated
because you are unable to
see them or call on a regular
basis. We can do it for you
in a loving & caring way.
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stinde & a

CAMP PENDLETON —
On Feb. 3, National
University's Camp Pendleton
learning center will hold an
'Organized Crime' course
that may be applied to a
bachelor of public
administration degree...

— Blade-Tribune

... If my husband and I invite company over on the spur of the moment, I have two quick and easy answers for hors d'oeuvres. One is unoked salmon, served with softened cream cheese, chopped onion, capers, lemon wedges and bagel crisps. The other is any preparation involving caviar. Tomatharis a great place to buy caviar because they offer such a service of the control of the con the least expensive lumpfish to the finest beluga.... Gail is known for her service and her ability to

Interesting thoughts about food from some of your friends and neighbors. GAIL LICHTER on Elegant Hors

euvres: ... If my husband and I

entertain with style on a moment's notice. - La Jolla Light (Adv. tisement)

Monday, Jan. 5. 10:08 a.m., 200 block of 10:08 a.m., 200 block of Oranga Avenue. Fire personnel responded to a reported structure fire. Upon arrival they found a lawn chair had caught fire and had been extinguished by a garden hose. There was an estimated \$10 damage.

— Coronade Journal

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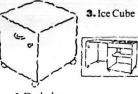
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Events, Theater, Music, Film



Brainard doesn't crawl half-naked up New York's Broadwa in winter or roll himself in a shroud and lie down in the freeway, but he does make shood and lie down in the freeway, but he does make paintings and drawings and objects d'art that are irreverent, playful, and often downright monitor the avant-garde place him in the New York School Indeed, much of Paniand's work is so escretic — that is, expressly intended for the members of his insular group—that it is 15-66e and intra-referential approach control to the play of the p

amorphous group, most Ashbery, Ted Berrigan, Ron Padgett, Kenward Eimsile, Bill Berkson, James Schuyler, Anne

The Intimate Distance Of Stanley Fried



As I think it will be fun... For some reason, maybe it's because I'm unning forty, there's a focus on death, on remembrances of people who are dead. But they're not luments, they're fond memories. Some of the pieces are some special effects. Some of the pieces are some special effects. There's a lot of music from a variety of composers, mostly early. The went the Century. In a lot of sups, I'm poking fun at myself. One of the pieces as called the pieces are called the special effects. There's a lot of music force are some special effects. There's a lot of music from a variety of composers, mostly early. The went the Century. In a lot of ways, I'm poking fun at myself. One of the pieces as called the special effects are supported by the special effects. The special effects are specially specially the special effects and the special effects are specially s

I Have Learned about Performance Art Since Coming to San Diego). At don't want to spill the beans, short of saving it's a satire on one particular San Diego performance artist. Q.—?
A' Yes, but don't you dare put that in print. I'll blow the side. I dearly love.—'s work. I hope— undeterands that this is a compliment?

it. They had killed a sibling's pet or sibling had killed their pet. I had a great childhood, that's the funny thing. This was

that's the turny thing. This 'the worst thing that happene in my childhood.

Q: Where'd you spend your first four decades?

The write a you gazer, sour-funt four decoder?

Frowdence and born in the Cary of Angels. In the Sixtes, is was a hippile. We have was down to my ass. I could six on it. I studied writing at Cal Arts. I studied with Dena Metager, who is a marvelous person, an interesting writer, and a wondern decoder with the Markey with John Willet, who is the editor of the London Times litterary supplement and a literary supplement and a Brecht scholar.

Q: How'd you get mto the coffee house business!

A: I was working in arts administration in L.A. and also administration in L.A. and also took a job in a coffee house. It had been a fantasy since I was twelve. I loved it. Instead of the bureaucracy, where you do





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boft, where he sketches ashtrays draws certoons on reproductions of da Vinci, puts Mona Lisa inside a doughnut, paints matchooks, incorporate the late-night lamentations of his poet friends into his paintings, designs covers for their books, and fills notebooks with post-paintings.

with nostalgic one-liners, homoerotic fantasies, and recollections, which he

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to be ledd, and place
to be ledd,



class for intermediate square dancers who have mastered the basic calls, every Thursday, 7:30 p.m., Ross Elementary School, 7470 Baghdad Street, Clairemont. Call 276-7189 for more information.

English Country Duncing to live music takes place today, Thursday, Februsey 12, 7:30 p.m., Hall of Nations, Balboa Park. Morris and sword dancing classes meet on Mondays, 7:30 p.m., Cass Del Prado, Balboa Park. For additional information, phone 481-1974 or 753-4557.

Traditional African Dance classes are held each Thurnday, 7:30 p.m., 526 Mantin Luther King Jr. Way, downtown; Frida 6 p.m., 230 Birmingham Drive, Cardiff; and Saturdays, 3 p.m., 528 Fifth Avenue, downtown. For more information, call 457-5185.

sponsor two classes of folk dancing: Fridays, 9 a.m. to noon, noon 206, Cass Del Frado, Balloo Parti, Sacurdays, 12:30 p.m. to 3 p.m., North Park Recreation Center, 4041 Idaho Street, Korth Park. No partners or experience needed. Call 236-1771 or 297-1536 for more

Scottish Country Duncing is held each Friday, 7 p.m. to 10 p.m., Pactife Beach Women's Club, 1721 Homblend Street, Pacific Beach. Clauses are also held on Wednesdays at 7.30 p.m., 7776 Eads Avenue, La Jolla. For core information, phones.

Sufi Dancing takes place twice each week: Fridays, 7:15 p.m., Old Cardiff Church, 230 Birmingham Drive, Cardiff; and Mondays at 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

The Son Diego chapter of the international Medical Corps present An open forum on the medical orisis in

Afghanistan

re: Robert Simon, M.D., IMC founder, sec. prot, UCLA Medical School;

senity secured physicians from Alghanistan sender, between 22 - 2 pm hersity Towne Centre, Lo Jolie Village Dr. Forum Holl Level of the Great American Savings Bank near Mondatom Admission is tree

The Ballroom Dance Club of San Diego host classet such Friday. 7 pm. to 11 pm. at the Balbon Park. Chi building in Balbon Park. On Southern intermetational ballroom dance class takes parce of pm., followed by fire general dancing at 7:30 pm. for more information on the nonprofit club, phone 483-4860 or 278-8445. 7:30 p.m., and Sunday February 15, 2:30 p.m., Casa Del Prado Theater, Balboa Park. Call 236-5411 for additional information.

editorical information:
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"Dance Collage," the San Diego
Parks and Recreation Department
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TO LOCAL EVENTS

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

San Diego Canter for Children is the berneficiary of a special Valentine's Day Fifties dancer, featuring the Shrielles ("Will You Still Love Me Tomorrow"), the Pollywood Angylas ("Alley Marylas ("Alley Mary

ESP PSYCHIC FAIR

"Living Roots," a performance telling the story of 2000 years of lewish history through dance and music, to benefit the Retcue Committee for Ethiopium Jews, takes place Stanuder, February 14, 7 p.m., Jewish Community Center, Mann Auditorium, 4345 Frity-fourth Street, College seea. Call 502-1316 or 202-1220 for

Bullroom Dancing, the San Diego Bullroom Dance Academy is open for public dancing every Sunday, 4 p.m. to 6 p.m., 337 Washington Street, Hillcrest. Call 692-3203 for more

round-dance class takes place every Sunday, 4:30 p.m., Silverado Bullroom, 4752 University Avenue, East San Diego. No prior dance experience is necessary. Call 469-9325 for details.

Jitterbug, the San Diego Jitterbug Club meets Sunday, February 15, 7 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center, Mission Village. 231-0361.

Village, 23-0293.

"Kodo" Returns, the "demon drummen" of japen, who combine music and dance while playing a variety of radicional japansee instruments, setum to San Diago for two performances, some state of the s

More Scottish Dancing takes place each Monday, 7 p.m., room 202, Casa Del Prado, Balboa Park. More classes are held Tuendays and Fridays, 7:30 p.m., at the same location. Interested? Call 549-4257, 276-7064, or 488-2417 by more information. Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 3735 Adams Avenue, Kensingion. I details phone 283-0446.

More International Folk Danci rakes place each Wednesday, 7 p.m.; no experience and no partners are necessary for the classes, held at the Balbon Park. Club Building in Balbon Park. Fi details phone 569-4955 or 422-5540. San Diego Folk Dancers invite all intermediate dancers to join in no-partner and couples' dances each Monday, 7:30 p.m., Recital Hall, Balboa Park. 463-7529.

Tango, the Tango Argentina dance club sponsors an evening of dance every Wednesday, 7 p.m. Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Ceneer. Call 565-2727 for more information. Israeli Dancing is conducted every Monday, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3030.

Felli Dances are held each Tuesday and Thursday, sponsored by the Cabrillo Club. The group meets at 7.30 p.m. in the Balbon Park Club, Balbon Park. Interested in joining? Phone 463-7529. "Qui Danse!" Free your spirit through dance in a smokeless environment to a wide variety or music, Wednesdays, 9 p.m., 526 Martin Luther King, Jr. Way, downtown. 298-7783.

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distant Secretary General of the DR. ROBERT MULLER

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A THE Tickets \$15.00 at door; \$12.50 advance Available by mail: San Diego Community Church 9765 Clairemont Mesa Bled., San Diego, CA 92124 or call \$71-5483

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KGB - M

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LISTEN TO

Film

Festival of Animation, the 1987 Festival of Animation, featuring an international selection of sixteen animated shorts, continues today, Thursday tontinuati today. Thornday. February 12, through Monday. February 16, Sherwood Servet, 16, Sh

"The Outskirts of Hope," which examines the effects of recent

"doniestic imperialism" as told by an unemployed miner, are scheduled for the Committee for World Democracy's next screening, Friday, February 13. 7 p.m., Third Lecture Hall, UCSD. Free. 534-4873.

Ocean Films, this week the Natural History Museum in Balboa Park screens two films about the undersea world. The first, World beneath the Sea, first. World broath the Sca castnines how sal fire survives using camouflage, mimicry, and predation and will be shown Saturday, February 14. The following day, Sunday, February 15, the unique couystem off the coast of The Great Burier Ref. Both films screen at 1 p.m. and 230 p.m., Natural History Museum, Balbo. Park. Free with museum almission. 232-3831.

Did Atlantis Really Exist? That is the question Jacques Cousteau and the crew of the Calpsour ty canswer in the next Cinema 55 film, which screens Wednesday, February 18, 1 pm, National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

Gavras is respected throughouthe world for his films, which invariably deal with political

invariable deal with political subjects but maintain a high level of technical and storytelling subjects but maintain a high level of technical and storytelling subjects action. The Gordin movie in the La Jolla Mascam of the La Jolla Mascam of the Mascam technique of the moder of a German naval cadet. The fifth streems we dense deal, February 18, 730 p.m., Shevend Andironium, 700 penetr Street, La Jolla Call 464-267 for defense.

"Special Section," Greek ilmmaker Constantin Cos

454-026 for details.

Spec Theaster Films, The Doum Is Alive and Sacred Site join On the Wing and Nomado of the Dept in the current schedule of secretings at the Rouben H. Fleet Space Theater and Science Center in Balbon Park. On the Wing explores the "dynamic machanical flight," using ulmachanical flight," using ulmachanical flight," using ulmachanical flight, using ulmachanical flight and explores of follow the flight an eighteen-floor, and controlled

replica of a pterodactyl. The Dream Is Alive screens staily at 2 p.m., 4 p.m., 7 p.m., and 10:30 a.m. on Saturdays and Sundays. On the Wing is shown daily at 11:40 a.m., 1 p.m., 3 p.m., 5 p.m., and 8 p.m. There is no 11:40 a.m. screening on Mondays.

Mondays.

Laterium, an addition to On the Wing and The Drawn Is Alive features, the Reuben H. Fleet Space Theater and Science Center in Bilbay Park hotes a series of Laterium Inservlight Center in Bilbay Park hotes a series of Laterium Inservlight Genturing the mellow just sounds of Pat Metheney and others, will be shown on Statuday and Drawn Stewart, series that yet a preformance is created live and struteday at 10.15 p.m. Each performance is created live and struteday at 10.15 p.m. Each performance is created live and serven, from one information, phone 2.81-168.

"We Are Born of the Stars" and Skyward, two new Omnimax films, are now showing at the Tijuana Cultural Center's space theater. We Are Born of the Stars is the first 3-D film in the

Omnimas format and is comprised entirely of computer-generated graphics. Skyward follows the growth and development of a flock of Canadian geese. This twenty-three-minute Imas film includes the first cel-animation sequences three-minute imax film includes the first cel-animation sequences in this format, as well as dramat footage of the Canadian armed footage of the Canadian armed forces parachutist team performing acrobatics in midair. The film screen at the Tijuana Cultural Center, Passo de los Héroes, Zona Rio Tijuana. For

Music

show times, call the center at 706-684-1132.

The Musicians of the San Diego Symphony perform two concer with a Gallic theme this week. Jean-Charles François leads the orchestra in a program consisti of Haydn's Symphony No. 103 ("The Drum Roll"), Berliot's Roman Carninal Overture, Debussy's Noctournes, and Ravel's Alborada del Gracioso, today. Thursday February

*

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Dinner cruise - Feb. 14, 6:30 pm
Moonlight cruise - Feb. 14, 10:30pm

Gilbert & Sullivan

Casa Del Prado, Florodora -She Loves Me — The Mikado



SPECIAL EVENTS

· Utah Phillips & Greg Brown Feb. 13, 7:30pm

Circle Jerks
 Feb. 15, 8:00pm
 Carpenter's Hall

· USA vs China Women's Volleyball Mar. 5, 7:30 pm Peterson Gym — SDSU

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TO LOCAL EVENTS

County Performing Arts Center, 210 East Main Street, El Cajon, and Sunday, February 15, Mandeville Auditorium, UCSD. Both performances begin at 8 p.m. Tickes are available at the ECPAC and Mandeville Auditorium box offices. Call 440-2277 or 452-4559 for more information.

A Tribute to Jazz Great Miles Davis, sponsored by Foruard magazine and featuring a performance by Ayanna Hobson and the Main Force Jazz Ensemble, takes place Friday, February 13, 7 pm., Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. For details phone 283-6460.

Dual Guitar Recital, classical Dual Guiter Recital, classical guiratus Fed Benediett and George Swebals perform Cornel Guiter Stevenson (2014). February 13, Carcaus, Friday, February 13, Words and Masic, 3606 Fourth Avenue, Hillerst, A special Constant, atta by Mosart, Bist, Puccini, and Strauss, performed by members of the Pacific Chauber Opea Effects of Ministeric, atta by Mosart, Bist, Puccini, and Strauss, performed by members of the Pacific Chauber Opea Effects of Ministeric Charlest Opea, and Bill Nolam) takes place Startuly, February 14, Both performances begin at 9 pm. Call 296-6011 for color information. "The Flying Dutchman," buttone Roper Roloff makes his San Drego debts in the opening production of the San Drego (Open's 1987 season, Richard Wagner's The Flying Duchman, performances, Frinday, February 13, 8 p.m., and Sunday, February 15, 20 p.m., Cruic Theatte, 202 C Street, downtoom. This production, or Open Sunday, and the Company of the San Sunday Sunday (San Sunday Sunday

more information.

Plute Duets, Ann La Berge and John Foroville perform flute duets from the past and present, Friday, from the past and present, Friday, Mandewille Center, UCSD. The program includes "Sonata in E-flat Major by W.F. Boch," by David Dommir, Charles David Dommir, Charles Google, "as well as an improvisation with guitaries Tom North, Free. 334-5404.

Suzuki Artists' Concert, Anastasia Jempelis, Menichi Ueda, Nancy Yamagata, and

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Eleanor Tibbals perform solo works for violin, flute, and cello, Saturday, February 14, 8 p.m., Parker Auditorium, La Jolla High School, 750 Nautilus Street, La Jolla. 724-4506.

Spreckels Organ Concerts, Robert Plimpton, San Diego's Robert Plimpton, San Diego's civic organist, performs free concerts at the Spreckels Organ Pavilion in Ballson Park every Sunday at 2 p.m. This week Plimpton performs selections fron Bach, Walton, and Vierne, as well excerpts from The Music Man. Free. 295-6000.

Jazz Concert, the North Coast Jazz Society presents Joe Azarello and Gary Pack in concert, Sunday, February 15, 3 p.m., North Coast Repertory Theatre, 971A Lomas Santa Fe Drive, Solana Beach, 436-2958.

Solana Beach. 436-2998.

"Silver Gate Concerts," at the beginning of this century, local civic organizations tried to mimic San Francisco's renown as the "Golden Gate" by calling. "Golden Gate" by calling the control of the control

Music Hall, 1615 East Fourth Street, National City. Call 459-0621 for ticket information

Folk Music, the first East County Folk Music Festival takes place Sunday, February 15, 4 p.m. to 9 p.m., Ox Bow Inn, 9816 Campo Road, Spring Valley. 469-9616.

Vollinia Laura Caballero, a former member of the San Diego Symphomy perform Moarri Schada in E Milnor, K V. 304, Brahm's Scham G Majjor, a sonata in Datany, Yang's Solo Long Yang's Solo Solomy February 15, 7 pm., Smith Recital Hall, SDSU, Call 265-6031 for more information.

information.

Black Choral Music Concert,
CODA presents the Fourth
Annual Festival of Choral Music
by Black Composers, Sunday,
February 15, 7 pm. Bayersee
Baptat Church, 6126 Berson
Avenue, Burview ance, Annual
Avenue, Burview ance, Annual
Bayersee
Bayersee Sanctuary Chori, the
Bayersee Sanctuary Chori, and the Voices of Fulfillment
Community Chori. Handd
Pirtman, director of music at the
Content Seenee and Seenee and Seenee
Content Seenee and Seenee
Conductor. 162-6186.

Choral Conductor Jester Hairston, known for his role as "Rolly Forbes" on the TV program Amen, conducts the Chancel Choir in a program of spirituals, Sunday, February 15, 7 p.m., La Jolls Preshyterian Church, 7715 Draper Avenue, La Jolla. For additional information, phone 454-1605.

Los Angeles Chamber Orchestra, composer-conductor Gunther Schuller leads the orchestra in a performance featuring harp soloist Heidi Lehwalder, Sunday, Heidi Lehwalder, Sunday, February 15, 8 p.m., East County Performing Arts Center, 202 East Main Street, El Cajon. Call 440-0372 for more information.

"Jazz Mine" Concerts, trumpeter Skip LeCompte appears Monday, February 16; followed by the J.J. Nelson trio, Tuesday, February 17, 8 p.m., Jazz Mine Records, 5726 La Jolfa Boulevard, La Jolfa. 454-9832.

"Atomicafe," this showcase for UCSD graduate composers presents an evening of new works, Tuesday, February 17, 8 p.m., rectail hall, Mandeville Center, UCSD. Free, 534-5404.

Jazz Saxophonist Sonny Rollins, who has played with every jazz great from Miles Davis to John





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performs a one-night-only gig, Wednesday, February 18, 8 p.m., Mandeville Center Auditorium, UCSD. Tickets are available through TicketMaster or the UCSD Box Office. Call 534-4559

Lectures

"Vanishing Species: One Per Day," wild animal and plant Day," wild animal and plant species are disappearing at the rate of one per day. In an effort to increase public awareness, the Zeological Society of San Diego and UCSD Extressions are sponsoring a lecture series concerning madagered species. The next lecture, by Donald Landeng, no trade of the control of Park: For complete inform call 231-1515

"Conversation with Your Congressmen," representatives Jim Bates, Duncan Hunter, Bill Lowery, and Ron Packard answer questions on a range of issues, Friday, February 13, 11:30 a.m., Grand Balltroom, U.S. Grant Hotel, 326 Broadway, downtown Call 232-0124 for complete

unformation.

"U.S. Sovie Relations: Where Do We Go from Here!"

Rotame Relagow, assistant secretary of state for European and Canadian aftire, who advose the president and secretary of the Soviet Union, and Eastern Europe and who participated in the recent summit in Reykayat, growdes an inside's view of the prospects—of the thread of the work of the superpowers, at the next meeting of the World Afrain Council of San Diego, Friday, February 13. for computer usuage.

Cetacean Society Lecture, ever look down a dolphur's mouth!

Albert Myrick of La Jolla's National Fisheries has, and he will describe recent discoveries made by examining dolphur's reeth in a lecture titled "Nothing but the Tooth," Finday.

noon, California Room, Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island Phone 231 0111 for complete information.

Writers' Workshops, the Writers' Bookstore and Haven Witter: Bookstor and Haven sponses a series of lexture and workshop each week. This week the "Meet the Experts" series presents rostscologist May to the "Fraday, February 13, Foton Arrows and Other Way-to De," Fraday, February 13, 7 pm. All events take place at the Witters Bookstore and Haven, 514 Adams Avenur, for complete Isstings.

Call 155-25's for reservations.

Romance Writer's Workshopsplot development and other

suring essentials will be the
topics at slay-long meeting of
the San Depo Chapter of the
Romance Writers of Amsterd Sale
Linearist City. Topics include
"The Wr Plat," "Writing

without an Outline," and
"Everything Ele You Wasterd to
Know alsood Floring" for complete information, phone 287-5331.

History Museum Free ...

"Many Faces of China," in compute two with its A Day on the late of them exhibit. International Gallery hosts a lode-distortedilecture by Richard Duncan, Friday, February 13, 7 p.m., 643 G Street, downtown. Call 235-8255 for reservations.

Gem Lecture, this month gemologist Lisbeth Mahan discusses the "other saxty" minerals that are not used for jewelry, Tuesday, February 17, 3 p.m., Natural History Museus Bulboa Park, Free, 232-3821. Agent Orange and Delayed-Stress Syndrome are the subjects of a talk by Jean Crangwell. Tuesday, February 17, 7 p.m., Multipurpose Rosmi, VA Medical Center, 1350 La Jolla Village Diver, La Jolla, Free: 453-7500 x3514.

What Does the Future Hold for the Civilian Space Program? is the topic of a speech by James Arnold, professor of chemistry at

species of Rossin's Barber of Sculle, Tuesday, February 17, 2-30 p.m., and Wednesday, February 18, 7:30 p.m., third floor andirorum, San Diego Public Library, 820 E Street, downtown, Free, 696-3927.



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Appearing February 17-22 JIM **SAMUELS**



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And we didn't forget those little Valentines of yours...Let them enjoy a free martial arts demonstration at 12:30 pm, right at the Lumberyard's Center Stage. See you there.

TO LOCAL EVENTS

cosmic ray products and meteorites, Tuesday, February 17, 7:30 p.m., Reuben H. Fleet Space Theater and Science Center, Balboa Park, Free, 238-1233.

Tas Workshop, the nonprofit Foundation for Financial Education hosts "The Complete Investment, Tas Planning, and Money Management Workshop, Wednesday, February 18, 9-30 am. and 6-30 p.m., Glorietto Bay Inn., 1630 Gloriett Boulevard, Coronado, Call 283-6850 for neervations.

283-6850 for reservations.

"Mexico" Economic Future,"
the Institute of the Americahorst a discussion of Mexico's
economic future and its
relationship to the United State
by Jesus Silva Herizog, Mexico's
former minister of finance,
Wednesday, February 18,
4-30 pm., 10111 North Torrey
Pines Drive, La Joldis, Senting is
former, Land 1853-5500 for my reformer, Land 1853-5500 for my re-

Radio/TV

"To Have and Have Not," Begie and Bacall met while making this Howard Hawks film, based (very loosely) on a Henningswy short story. Songwriter Hougie Carmichael makes a rate screen appearance in this 1944 nomance, which a

**Yp.m., AE.I.V., Channel O.

"Monsignor Quisote," Alec
Guinness and Leo McKern star in
Thames Television's adaptation
of Graham Greene's story about
an unworldly priesr and his
unlikely frienchip with the
Marxist mayor of a Spanish
village, Frielay, February 13,
9 p.m., KPBS-TV, Channel 15.

Andy William Open Coverage, if you can't make it out to Tortey Pines to catch the final rounds of the Andy Williams golf tournament, NBC is broadcasting the final rounds Saturday.

Channel 39.

"I Marrisd a Monster from Outer Space," imagine waking our your hubby is a space creature that the property of th

midnight, KUSI, Channel 51.

"Amerika," you're heard the hype, now see the miniseries about the Soviet occupation of the U.S. Is it propagandal Judge for yourself, but one thing a sure-cipical effective or the U.S. Is it propagandal Judge for yourself, but one thing a sure-cipical effective or the propagandal programment of the Company of the Company of the U.S. Is sure to be a rad bloated. Episode one hegine Sunday, February 15, 9 p.m., KGTV, Channel 10.

"Freud under Analysis," the good doctor gets a thorough

February 14, 2 p.m., and Sur February 15, 1 p.m., KCST, Channel 39.

going-over in this documentary that questions whether Freud's theories are supported by scientific truth, examines the impact of his writings on modern culture, and provides some never before-seen frouting of the father of modern psychology, Tuesday, February 17, 8 p.m., KPBS-TV, Channel 15.

"Broadway Danny Rose," one of Woody Allen's recent black-and-white works, 1984's firedhasy Danny Rose, the story of a-nebbush New York talent agent and his stable of losers, makes it to TV. Tuesday, February 17, 9 p.m., XETV, Channel 6.

Sports

Andy William Open, San Diego's Craig Stadler and Seve Ballesteros, in his first U.S appearance of the 1987 season, well as former champions Tom

Watson, Johnny Miller, Bruce Lietzke, Jay Haan, and J.C. Snead lead a field of 156 golfers competing for a purse of \$500,000. The first of four rounds \$500,000. The first of four rounds of plus begins roday, Thursday, February 12, and continues through Smaley, February 15, Torrey Pines Gold Course, 11480. North Torrey Pines Drive, La Jolla, Tickers are available at the San Diego Stadium how office (gare P), Mission Valley, more San Diego Course and Course of Cour

Juggling, beginners are welcome to attend free workshops and practice sessions for juggless and unicyclors, each Thursday, 6.30 p.m., Faderal Building, Balboa Park, For more information, call 280-6063

YMCA Surf Championship, four age divisions (twelve and under, thirteen- to fifteen-year-olds, sixteen- to eighteen-year-olds, and

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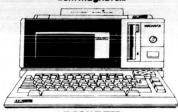
Classes & Workshops

Sof., Feb. 14 Numeer Sort & Sun., Feb. 21 & 22 Meeting westend Sun., Feb. 15 Nevel Num., Feb. 22 Crystals workshop

On-going study group on self-awaren growth every Wednesday 7.9 pm Crystal Ball readings every Friday 5:30-8:00 pm For further Information eath 477-8260 206 Highland Avenue National City

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righteen and over) compete at the third contest of the Championship Surf Series, Saturday, February 14, 6-30 a.m. to noon, Seaside Reef, Solana Beach. Registration ends today February 12. Call 433-3483 for more information.

more information.

Rughy Tournament, OMBAC hors a forty-four-ceam tournament, featuring therry-two normanents, featuring therry-two normanents, featuring therry-two daws. On Sunday, February 14, 7,32 a.m. to daws. On Sunday, February 18, 232 a.m. to keep the chiracid Seaton's Featuring 18 and the Chiracid Seaton's Featuring 18 and the Chiracid Seaton's Featuring 18 and 1 information. See, too, the "events highlight" on page one of this section.

"Heart-to-Heart" Fun Walk, to raise money for the Cardiac Care

Fund, Grossmont Hospital sponsor: a three-mile walking event, Saturday, February 14, 7-30 a.m., leaving from the parking lot of Grossmont Cente 5500 Grossmont Center Roal, La Mesa. Call 698-5074 for registration information.

registration information.

Horseshoe Pitching
Tournament, the Bulbus Park
Horseshoe Pitchers Clab hosts a single's fournament, Saturday,
February 14, Sucth Avenue and
Jonaper Street, Balbus Park,
Qualifying begins at 10:30 a.m.,
the tournament begins at noon.
For more information, phone
273-7700.

Boomerang Class, learn how to make and fly boomerangs in one casy lesson, Saturday. February 14, 1 p.m., Pacific Beach Recreation Center, 1405 Diamond Street, Pacific Beach. Call 581-0771 or 271-6812 for

Supercross, radical triple- and quad jumps await the 125cc and

Mission Bay. Be sure to we: cossume! Call 236-0842 or 223-2657 for registration

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

La joila. Prec. 273:471.
Sockers, the five-time MISL champs, who are idling below 500 this season, face off against New York, on Sunday, February 15, 6 p.m., 53m Diego Sports Arena, 5300 Sports Arena and Sports Arena soulevard. Tickers are available at the arena box office, TicketMaster, and by calling 2342-0800.

Table Tennis, twenty tables are available for beginning, advanced, intermediate, and champion table tennis players every Monday through Friday, 6 p.m. to 10:30 p.m., Conference Building, Bulbos Park. A

Golf, the Mission Valley Women's Golf Club meets each Monday morning; tee time is at 7:30 a.m.; interested golfers are invited to phone 297-3391 or 295-8470.

In Person

Funnyman Stave Schaffer, who plays "Taps" with a rubber hose, and Par Hazerd appear codey, Thursday, Behruury 12, through Smulay, February 12, through Smulay, February 13, the Improv. Beach, Jim Samuel, winner of the 1984 San Francisco Comedy Competition, opens Tousday, February 12, and continues through February 22. Call 4194-520 for other times.

Aloha Travel



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JSNe motortow neers at San Degy's only professional motorcycle race of 1987. Standay, Phirmay 14, 8 p.m., Standay, Phirmay 14, 8 p.m., Standay, Phirmay 14, 9 p.m., Valley, Among the competitors will be Dovid Basiry, Johnsy O'Mara, and Team El Cajon, featuring local floweries Rick Johnson, Kon 'The Machine Conturning local floweries Rick Burrworth. A 'Motorlan' Boot Burrworth. A 'Motorlan' Boot paring local A judiscer championship takes place that championship takes place that all art Ticketten outlets and by silled

at Ticketron outlets and by calling 268-9686.

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"Mardi Gras 10K," where else but San Diego would Mardi Gras he celebrated by a 10K and reso-mile fun run/walk? a benefit for the San Diego County Safety Council, this AAU-certified, TAC-sanctioned event rakes place Sunday, February 15, 230 a.m., Mission Bay Park, 2688 East Mission Bay Drive,





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TO LOCAL EVENTS

Comedians Pauly Shore, Steve Pearl. Todd Lemuch, and Steve Pearl. Todd Lemuch, and Steve Kravitz appear at the Comedy Store today. Thursday, February 15, through Sunday, February 15, Show times are 9 pm. roday. Thursday, 8 pm. and 1030 pm. on Friday and Structus. The Comedy Store is located at 916 Fearl Street in La Jolla. 454-9178.

Valentine's Day Music and Valentine's Day Music and Poetry, a romantic evening is in store when JoAnn Reeves and Tavis Rose of the San Diego Repertory Theater and musicand poetry from the 1850a to the present, Friday, February 13, 8 p.m., the BookWorks, 2670 Via de la Valle, Del Mar. Free. 755-3735.

21/2-hour cruises on board the

Seniors Children ...

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"Famous People Players," ten of the thirteen performers who operate the life-size pappets are operate the life-size pappets are black light, they draw from classical music, rock, pop hits, and fairy talls to create a unsque performance. Their next on Standay, February 14, 2 p.m. and 8 p.m., East County Performing Arts Carter, 210 East Mann Streer, Bl Cajon, Call 440-2277 for tible information.

for ticket information.

San Diago Writer/Performer
Studies Fried presents a one
upter bried presents a one
upter bried presents a one
"Return of the Atruck of the Son
of Revenge," which includes
vignertes titled "Mittakes I Mide
While Swimming in the Gene
Pool" and "What I Learned

TO SERVICE

Whale Watching

Coming to San Diego," Saturday, February 14, 8 p.m., Sush, 852 Eighth Avenue, downtown. Call 235-8466 for reservations and information. See the "events highlight" on page one of this section.

Psychologist, Philosopher, and Spiritust Teacher Ram Das (formerly Richard Alpert), who collaborated in psychodelis-clug-experiments with Timorby Lay, Aldous Husley, and Alan Watts and later traveled to India for spiritual enlightenment, comes to San Diego to deliver a ralls trifea. "Calivoating the Heart." "Calivoating the Heart." Compassion," Monday, February 16, 7:30 p.m., Scottis Rite Center, 1895 Cammo del Rio South, Mission Valley.

Performance Poet Anne Waldman speaks on "The Poem as a Universe" at the first meeting of the spring Living Writers Series, Wednesday, February 18, 3-30 p.m. Scrips Cottage, SDSU. Free, 265-5443.

San Diego Author Bram Djiks discusses his book ldots of Persersity next Thursday, February 19, 7:30 p.m., the Book Works, 2670 Via de la Valle, Dei Mar. 755-3735.

New York School Poets Joe Brainard and Bill Berkson read from their works, in conjunction with Brainard's exhibit, next Thursday, February 19, 7:30 p.m., Mandeville Gallery, UCSD, Free. 534-2864.

Special

Chocoholies Alert! Chocolate traffles, chocolate dipped straubernes, white chocolate moses. M&Ms, chocolate-chip cheesesale, chocolate blackout cake... Sound smild! The state... Sound smild! The state... Sound smild! The state of the bland Drive, and the Sheraton Inn Aupon, 1500 Harbon bland Drive, are holding chocolate fain throughout the month of February. The honorable bias are onen daily thought the sound to feel the sound the same of the chocolate bars are open daily from 11:30 a.m. to 10:30 p.m. Phone 291-2900 if you dare!

Visit the Vernal Pools at a hike sponsored by the Friends of Sponsored by the Friends of Los Penasquitos Canyon Preserve Saturday, February 14, 8 a.m.,

BAJA STYLE

Feb. 27



Celebrate a Grand Masquerade Ball Friday night, Feb. 27, with a buffet dinner, music, and dancin Bring your costume. Prizes will be awarded. Participate in the "King

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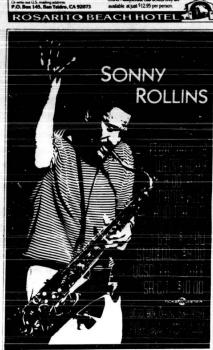
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Monday, February 16 · 7:30 pm Scottish Rite Temple

1895 Camino Del Rio South (Mission Valley) Tickets \$10.00

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meet at the west end of Acama Street, off Montongo Street, Mira Mesa. Call 271-6710.

Cabrillo Bird Walks, seventy-seven species of birds have been potted at Point Loma in recent weeks. The National Park Service February 14, 9:30 a.m. to 1:30 p.m., Cabrillo National Monument, Point Loma, Call 293-5450 for reservations.

Walkabout International is a group of San Diegans committ to fitness through walking. It



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Silverwood Preserve Nature Hikes, the San Diego Audubon Society's 500-sare Silverwood sanctuary and nature education center offers guided trous every Sunday, 10 am. and 1:30 p.m., Silverwood Preserve, five and a half miles east of Lakeside on Wildcar Carpyon Road. Free, Call 443-2998 for details. 443-7998 for details.

Florida Canyon Tours,
San Diego, especially Bulboa
Park, is home to plants from
every corner of the globe. Florida
Canyon is one of the few places
still see this region's indigenous
natural vegetation. The Natural
History Museum sponsors free
naturalist-fed tours each Sunday,
2 p.m., Florida Drive, Bulboa
Park. Call 223-2821 for complete 7317 El Cajon Blvd. La Mesa, Calif. 92041 TICKETS BEST SEATS-BEST PRICES

directions.

Watercolor Society Meeting,
Richard Nelson, creator of the
Tri-hue system of color
application, is the special guest at
the next meeting of the
San Diego Watercolor Society,
Monday, February 16, 7:30 p.m.
auditorium, San Diego Gas and
Electric Building, 101 Ash Street,
dwarmann. For details phone
463-7486.

the other walks.

Naval Ship Open House, tours of the navy's fighting ships take place Saturdays and Sundays, I p.m. to 4 p.m., Broadway Pier, the foot of Broadway and Harbot Drive, the Embarcadero. 235-3534.

Native Plant Society Meeting, this month's meeting of the California Native Plant Society California Native Plant Society presents Jay Cutts speaking on "Native Plant Gardens in the Eastern U.S.," Tuesday, February 17, 730 p.m., Casa Del Prado, Balboa Park. 434-1278.

The Wilderness Gardens Preserve is 584 acres along the San Luis Rey River in North County dedicated to picnicking, hiking, primitive camping, and

nature study. The Friends of the Wilderness Garden Preserve are attempting to purchase saxty adjacent acres to maintain and protect the visual and biological integrity of the preserve. For more information about this unique San Diego location, phone 267-7323. sponsors a number of walks around San Diego Country throughout the week. This week, Downtown Sam leads two-and-one-half-hour strolls through downtown, Saturday, February 14, 10 a.m. to 5 p.m. Meet at Broadway and Harbor Drive. Phone 193-1480 for more information about this or any of the other walks.

For Kids

Saturday Storytimes, Barbara Gartner conducts a storytime fi preschoolers every Saturday, 9:45 a.m., Clairemont Public Library, 2920 Burgener Boulevard, Clairemont. Free. 276:0090.

A Children's Story Hour takes place every Saturday, 10 a.m., Upstart Crow and Company, University Towne Centre, 4405 La Jolla Village Drive, La Jolla. 455-5290.

Puppet Show, the McKay Puppets present Little Red Riding Hood, Stantady, February 14, and Sunday, February 15, 11 a.m., 1 p.m., and 2:30 p.m., Marie Hitchcock Puppet Theater, Presidents Way, Balbos Park. 466-712B.

Spanish Storyhour, an hour of stories en espatiol takes place every Saturday, 11 a.m., Carlabad City Library, 1250 Elm Avenue, Carlabad. Free. 438-5614.

Kidal Films, Rainbow Serpents, Frog and Toad Are Friends, Mole and the Camera, and Lambert the Sheepsh Low, screen Saturday, February 14, 2 p.m., San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

Pruschool Storytines, the Balboa Public Library offers two storytimes for kids ages three through six. The first is Tuesday, 9-30 am. The second is a palarma storytime that takes place Worknesdays at 6-30 p.m. The library is located at 425-5 Mt. Abemathy Boulevard, Clairemont. Call 277-4133 to

Girls' Chorus Auditions, the San Diego Girls Chorus holds auditions for girls ages eight to twelve every Tuesday, 7 p.m., Balboa Park Pupper Theater, Balboa Park, For details call 426-7850.

accompanied by an adult, are invited to enjoy stories, song, and films every Wednesday, 10 a.m., lower level, National City Public Library, 200 East Twelfth Stores, National City. Free. 336-4280.

Wednesday Stocytimen, two- to five-year-olds are invited to hear stories every Wednesday, 10 a.m. and 11 a.m., Carlishod Cay Library, 1250 Elm Avenue, Carlobad, 438-5614. Also, the Date of the Market Stories, and City, hosts a half-how of stories, some, and films every songs, and films every Wednesday, 10 a.m. 336-4280. Both events are free.

Storyteller Martha Holloway spins yarms for three- to six-pear-olds, Wednesday, February 18, 10-30 a.m. White Rabbit Children's Book Store, 7777 Girard Avenue, La Jolla. 454-3518.

494-5318.
"My Country "Tis of Thee," the Children's Creative and Performing Arts Academy presents a partiotic slide-show/choral presentation, Wednesday, February 18, 2:30 p.m. and 7 p.m., 4431 Mt. Herbert Avenue, Custermone. Free, Call 279-4744 for more information.

information.

Childran's Museums, the Childran's Museums, the Childran's Museums of Sen Diego is a unique collection of exhibits, materials, and displays open to children for exploration and children for exploration may be considered to the consideration of the children for exploration and children for exploration and children described and create many consideration of the considerati

Galleries

"An American in Paris," a collection of photographs by William Klein continues through April 5, the Museum of Photographic Arts, Balboa Park. Klein will discuss his work in a lecture, roday, Thursday, February 12, 730 p. m., Natural History, Museum, Balboa Park. Gallete, beauer, 10, and 10, an

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TO LOCAL EVENTS

Commicia Frank Boyles says,
"There is a great need for parters to explore the mysteries of drawing and form... so that we can see the selection of what we will be committee the second bis ceramics and prints go on display with a reception, Friday, February 13, 6 p.m., Carlis Condiging with a reception, Friday, February 13, 6 p.m., Carlis Condiging with a reception, Friday, February 14, and Sanday, Tebruary 14, and Sanday, Tebruary 14, and Sanday, February 14, and Sanday, February 14, and Sanday, February 14, and Sanday, February 14, and Sanday, Tebruary 14, and San

2 p.m. 394-0221.
Selectad Works by Lilly Rosa, which mix old-world influences with modern-day impulses, go on exhibits with a reception, Friday, February 13, 6 p.m., Acevedo Callery, 4010 Goldinch Street, Mission Phills. The exhibit closes March 7. Gallery hours are Torsday through Sarurday, 10 a.m. to 3 p.m. 296-8746.

"Italian Jewelers from the Veneto Region," an exhibit of nonproduction jewely by Italian goldsmiths goes on exhibit with a reception, Sunday, February 15, p.m., Masters Gallery, Soluthe exhibit ends February 28. Gallery hours are daily, noon to 4 p.m. 265-6511.

4 p.m. 26-6511.

New York School Artist Joe Bestand childre drawings assemblieges, colleges, painting, and books, beginning with a seembling colleges, painting with a feet of the seembling colleges, painting with a feet of the seembling colleges, painting with a feet of the seembling colleges, p.m. Mandeville Callery, UCSD. A poetry reading featuring bestimated and Bill feet outside the seembling continues through March 22. Callery houns are Tuesday through Senday, noon to 5 pm. 544-6648. See, also, the of this section.

"Eccentric Places: The
Architecture of the
Imagination," "the best, the
highest level of architecture has
poetry. It is rare and should be
valued by a wider public," says
Eugene Ray, curator of this
exhibit, which includes designs exhibit, which includes designs by eighteen international architects. Among those represented in the chabit are Peter Cook, Christine Hawley, Aaraa Isonak, Minoru Takeyama, Andre Bransi, Paolo Solerti, Stanley Tagerman, John Launter, Eric Moss, Glen Small, and Issman Nogochi. Local architects included in the those see New Kellegg, Vol. 2018. And Tol. Children and Christian and Con-traction of the Christian and Con-traction of the Christian and Con-traction of the Christian and Christian and Christian Christian and Christian a

Kaplicky. The exhibit continues through February 26 at the SDSU Gallery. A related exhibit of Gallery. A related exhibit of emerging architects at the Flor y Canto and SDSU Masters. Galleries closes Friday, February 13. The gallery is open Monday, Thumday, and Saturday, noon to 4 p.m.; Tuesday and Wednesday, 10 a.m. to 4 p.m. 265-5204.

26-5204.

"Yong American Artists V."
the fifth amual ealthir of works
by yong American strike
features works by Los Angles
artiss Makins Harlama. Tim
Frawkinson, and Patty Wichmanton Transchinson, and Patty Wichmanton "mary" figurative drawing
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film (English of the Callery, UCSD, Gallery hoon are
Tunskey through Sanday, non to
5 pm. 34-0420.

"The Kwakiutl Collection," sixty framed watercolors, the first paintings by traditional Kwakiutl artists, are on display through Monday, February 16. Museum of Man, Balboa Park. Call 239-2001

Man, Balboa Park. Call 239-2001 for gallery hours.

Two Installations, A Side Show by Anna O'Clain and Yellow Brick, Follow the, Follow the, Follow the, Follow the, Follow the College Art Callery, 7250 Mesa College Drive, Kearny Mesa. Callery hours are Monday through Fieldin, 9 a.m. to 2 p.m. 500-2029.

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San Diego artists," through February 21, 921 E Street, downtown. Gallery hours are Wednesday through Saturday noon to 5 p.m. 272-0561.

Sculptural Instruments, an exhibit of sculptural instruments are cash bit of sculptural instruments created by composer Harry Partch are on exhibit through February 27, Grossmont College Am Gallery, 8800 Grossmont College Drive, El Cajon. The exhibit includes tapes of Partch's performances and music. Call 465-1700 x276 for gallery hours.

465-1700 x276 for gallery bours.

"Land Examps," an exhibit of paintings and drawings by Mirsan Smith and Anne S. Moore.

Sinth and Anne S. Moore.

Part Green Callery, Suite 130, 825 Fry Avenue, Le Jolla. Other works by Raul Guerrero, Richard hobotos by internetionally acclaimed photographers, are also on exhibit. Home are Tuesday through Stenuday, 10 Jan. to 3 yan. 468-277.

5 p.m. 456-337.
"Enery This (A Small Eshabiteins: Surfaces and Containers). Auritaces and Containers). Auritaces said of Roy McMakan's work, "Its assumes and employs the tools and products of the tradition of geometric idealism; however, the summer of the containers are insurant out the summer of the containers and immediate experiences includes as certain doubt regarding the gunder mystical assumption of style." The exhibit closes February 26, Quant Callery, 646 Nurth hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 219-8592.

"Daydream," Los Angeles artist Diane Gamboa's exhibit of figurative drawings etched on inked aluminum continues through February 28, Natalie Bush Gallery, 908 E Street, downtown. Gallery hours are Wednesday through Saturday, 1 p.m. to 5 p.m. 544-0203.

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ion," Richard Petersor portraits of young women in front of staged backgrounds) and Sydney Kovac provides the Sydney Kovac provides the frames that amplify and comment on the photograph. Their joint exhibit continues through February 28, Photographic Arts Gallery, 1149 Twenty-eighth Street, Golden Hill. Gallery hours Monday through Friday, 10 a.m. to 5 p.m.; Saturdays,

"The Rites of Spring (With Apologies to Stravinsky)," Dotte Korn-Davies draws from the world of dance for her media abstracts, which are on exhibit through February 28, Spectrum Gallety, 744 G Street, downtown. Gallery hours are downtown. Gallery nous and Wednesday through Saturday 11 a.m. to 5 p.m. 232-9743.

11 a.m. to 3 p.m. 232-9743.
Two Eabhist, Freefall, a collection of new works by Alexia Markaran, and Jang Fifth Accessed by J. Carry Kommister, continue through March 1.
San Diego Art Institute, Balboa Park, Callery hours are Tuesday through Strucky, 10 a.m. to 5 p.m.; Sanday, 123-50 p.m. to 5 p.m. 234-5946.

7 p.m. 134-3940.
"Designworks," ten San Dego artiss and designen — Barr Bell, Rick Berggern, David Fobes, Fred Lant, Severn Lombards, John Nalevasiko, Bon Niedringhaus, Joyce Curlers-Shaw, Ron Wiggington, and Alice Culbert — exhibit everything from nen to rephila to from nen to rephila to Artistoguez, 2010 Jimmy Duante Boulevard, Del Mar. Call 481-2882 for gallery hours.

461-286. for gattery hour.
"Streeteens," Sushi presents four six-specific installations at various places in the center city area, as well as drawing for other proposed installations by Posses Diego artists Amanda Fatter Margaret Hours, Educate Lept. Christine Outman, David Margaret Hours, Educate Lept. Christine Outman, David Deatter, Salas, and Deborah Salas, and Deborah Salas, and Deborah Salas, and Deborah James Lunia's The Arufact Pace, an exhibit in Balbon Park's Museum of Man. In the an exhibit in Belbon Park's
Museum of Man. In the
Community Concourse Plaza, 202
C Street, downstown are two
other installations: Michael
Schnorr's work erects a fence
symbolizing the U.S.-Mexico
border, complete with a taped
soundtrack empanting from these r, complete with a taped track emanating from three soundtrack emanating from three nearby chairs. Incorporating his experiences in Viernam in symbolic, nonliteral ways, Ron Williams, creates a sundbag structure surrounded by barbed wire, shark fins, and siming posts in pect titled Polace Guard. Walter Corten and James Skalman collaborated on The Office, an installation constructed

along a traditional office floo plan to serve as a "metaphor for a plan to serve as a metapion to more generalized social/psychological experience." This display is located at 856 Eighth Avenue, downtown. Gallery hours are Wednesday through Saturday, noon to 4 p.m. Call 235-8466 for details.

Native American Photographs, selected prints from the Edward H. Davis collection of the thorough photographs of native American are on display through March 7. San Diego Historical Society, Balboa Park. Galley hours are Wednesday through Saturday, 10 a.m. to 4 p.m. 297-3528.

"New Painting," enamelon-canvas expressionistic paintings depicting "impetrious, dreamlike imagery executed in a limited paletter of black, white, and blue," by Gillian Theobald continues through Murch 7, Party Aamde Callery, 660 Ninth Saturday, 11 a.m. to 5 p.m. 233-9242.

"Objects of Russal," the International Gallers hosts two chabits though March 7. The first, Objects of Braud Spen Forms from Africa, Indianess, and Melaness, consists of most than deliments, consists of most than deliments, consists of most than continuous and the second obligations and the second obligation and the second oblig

for gallery houn.

"Papageter of Chiaes" more than firy Chanece hand, string, rod, and shadow puppers, as well as a pagoda-shaped theater and a vadeo of a Funan hand pupper performance are on exhibit at the Minges International Moseous of Minges International Moseous of Court of Court Centre, 4405 La Jolla Village Drive, La Jolla Village Drive, La Jolla The exhibit continues through March 15. Gallery hours are Tuesday through Saturday.

1 am. of 2 ps., "Adap sure! 1 am. of 2 ps., "Adap sure! 5 ps., "Ad

9 p.m. 493-9304.
Boston Artist Jerry Schiff has created an installation combining nough-our lumber, felt, steel, and cart lead to reflect his interest in historical hand-powered machines on display at Parameters 8, 721 Eighth Avenue, downtown. The exhibit ends March 22. Gallery hours are daily, 11 a.m. to 5 p.m. 454-3541.

"San Diego under Construction," a billboard/mu by Roberto Salas is on exhibit

through March 22, on F Str between Ninth and Tenth

"Mirrors of the Gods:
Reflections of Huichol Reality,"
in exhibit that was ten years in
the making is on year at the
Balbay Park. More than 1000
arriasts of the Huichol Indians of
the Serrar Made Cocalental
region of Mexico are on view,
the huichol Indians of
the Serrar Made Cocalental
region of Mexico are on view,
the haddresses, retire, photographs,
tableaux, and dioramas. The
chabit continues through
March 12-8 for more information
on the show and on related museum activities, phone 239-2001.

German Expressionist Exhibit, forty-five "German Masterpieco from the St. Louis Museum," including works by Emil Nolde, Frans Marc, Paul Klee, Max Beckmann, and others, are on display through March 29. San Diego Museum of Art, Ballosa Park, Gallery hours are Turestus through Strucker. In a Turestus through Strucker. Tuesday through Sunday, 10 a.m. to 4:30 p.m. 232:7931.

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

231-2386 for gallery hours.
Italian Sculpter Mauric Stoccioli's simple, massive geometric forms actively engage the specific location and particular placed. An exhibition of his site-specific sculptures in the La Jolla Mausum of Connection and State of the State of

"Video Discourse: Mediated Narratives." curator Chip Lord says, "What unites these works is personal vision." This six-and-one-half-hour video presentation of eleven videotapse emphasizes narration, but how that story is narration, but how that story is tidd in up to the arrist. The artists included in the exhibit are Steve Celler, Dule Hoyo, Cany Hill, Jonn Jonna, Andrel Lister, Sherry Milor, Michael Killer, and Woody Yuanlia. The exhibit Land Company of the Company of the Contemporary Art., 700 Prospect Street. La Jolla Museum of Contemporary Art., 700 Prospect Street. La Jolla Museum of La Jolla Museum o

Fiber Artist Blair Tate, known for her subdued color sequences and patterns derived from traditional African fabric, displays

three of her recent pieces through April 5 in the Second Alcove, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, Gallery hours are Tuesday through Saturday 10 a.m. to 5 p.m., except Wednesday, when closing to 9 p.m. 454-0267

"The Reason for the Neutron Bomb," 50,000 nickels (each one representing a Soviet tank), glued to a large gray rectangle, topped with wooden marchiticks the with wooden matchirtick the diameter of the nickels, is Chris Burden's visualization of the political/multiary situation in Europe. This installation piece is on exhibit in the Meyer Gallery, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The exhibit continues through May. 454-3541.

Serigraphs by Corita Kent utilizing bright colors and simple abstract designs to get across the political messages are on exhibit through May 31, Founder's Gallery, USD, Call 260-4682 for more information.

Rugby

(continued from page 1) misses the physical contact and team spirit lacking in the more gentlemanly sports of golf or

Nonetheless, rugby is not a sport for the faint-hearted. It is played on a field 110 yards long and seventy-five yards wide. and seventy-five yards wide. Each game consists of two forty-minute periods, with no substitutions allowed. Like football, the aim of the game is to get the ball into the opposing team's end zone. The teams consist of fifteen players reams consist of fifteen plavers each — eight fowards and seven backs. The offense can run, kick, or lateral the ball. The defense can tackle the man carrying the ball. Perhaps the best known feature of rugby is restarted after a penalty. The pushing against the opposition while trying to "heef" the ball to the rear of the mass of to the rear of the mass of straining bodies where, once straining society where, once the ball is freed, the backs pick up the ball and start the offensive attack. This year's OMBAC

tournament promises continuous action on five fields beginning Saturday, February 14, 7:00 a.m. at Robb Field, 2525 Bacon Street,

Ocean Beach. Of the thirty-two club reams, the ones to watch include two foreign teams, KUBA, the team from the University of Buenos Aires, Argentina, and Manawatu, from rugby-crazed New Zealand. American favorites include the Denver Barbarians, the Atlanta Renegades, and OMBAC's ream. Defending champions, the Santa Monica Rugby Club, as well as their rivals, the

as well as their rivals, the Belmont Shore Rugby Club from Long Beach, will be adding to the excitement. The college ream competition promises to be just as fierce. The highlight of these matches should be UCL Berkeley's defense of their title against strong teams from SDSU, UCLA, and the University of Alberta, Canada.

UCLA, and the University of Alberta, Canada. On Sunday, February 15, at 11:30 a.m., the United States National Team, which will be representing the State and Stripes in May at the World Cap of Rugby in Sydney, Australia, will face off against the Pacific Costs Regional Team in an exhibition match. The collegate championship competition follows at 1:00 p.m., and the highlight of the weekend, the club championship match, begins at championship match, begins at 3:00 p.m. Call 296-6616 for

New York School

waitined from page 1)
Waldman, Kenneth Koch, and
Frank O'Hara, who for several
years before his death served as
curator of New York's Museum
of Modern Art and was the
acknowledged "spiritual father of the group."

Brainard was born in

Brainard was born in Arkansas in 1942 and raised in Tulsa, Oklahoma. He came to New York with Ron Padgett in 1961. A great number of his works are collaborations with members of the New York School, especially Berrigan, Berkson, and Padgett. The exhibit includes many of these pieces and is, in fact, as much representation of the ethos and output of the New York School as it is a selection from Brainard's ocuvre. Many of these joint

TO LOCAL EVENTS

talented and underrated poet-artist who is best known for his picture-poems. The problem with Brainard's attempts to combine his friends' words with his images is that, in most cases, neither contributor seems able or willing to give us a disciplined or honest effort Brainard's "Blue Period" collaborations with Berkson for profound or witty jaded and uninspired in comparison to Patchen. For example:

- Brainard/Berkson

— Patchen.

Brainard and Kenneth Koch's comic strip collaborations.

Down through the Ages and The Earth Machine, mainly show how talent, when it becomes too serious about being flippant, winds up being self-importantly medicare.

winds up being self-importantly medicore.

On his own, Brainard is better, but not always. Like the poet Allen Ginsberg, who produced a handful of masterpieces and volumes of insteld manufact of the produced a handful of masterpieces and volumes of insteld manufacting. Brainard aprolific but only occasionally. He is perhaps most asmost for his Mency drawings, which are a traversery of Emis Bushmiller's well-known comic strip. Facinated with this pudgy, black-haired girl, Brainard drew her face in every blank space of a reproduction of a sketch by day Vincia, upseringsood her on ownie strips, and with the portion of the portion o

way, brilliant: wetting seeing these "Nancy" pieces, one is left wondering whether an artist who would steal an image from another, better-known artist, use it promiscuously, and go so far as to impose it upon the

simply playing around or is so insecure that he takes a gamble on a gimmick that may get him

or a gimnic for a gimnic on a gimnic that may get him of a gimnic that may get him of the control of the contro

expression of loc Brainard's earthetic. Joe Brainard: Selections from the Bust Collection opens next Thundky, February 19. SCSD. The artist's reception takes place from 5:00 p.m. to 17:00 p.m. Following at 7:30 p.m., Brainard and Bill Berham will give a poerty reading. The following day, Friday, February 20. 8:00 p.m. in conjunction with the control of the period of the selection of the selecti and Anne Waldman will perform their work in the Mandeville Center Recital Hall. The exhibit closes March 22. For more information, call 534-3120.

have to go through compromises, here you make a cup of coffee and the customer

either likes it or he doesn't. Q: Why do you call your birthday performance Return of the Attack of the Son of

INVEST IN Stanley Fried (continued from page I) something, and maybe six or eight months later, you see the result of it, or art, where you

YOURSELF Realize your full potential or career and personal grow

movie I was working on. But Intimate Distance related more

closely to the content of my work. If I had my choice, I'd

title everything that. The work tend to be intimate, and they tend to be distant at the same

tend to be distant at the same time. It's my ultimate title. So Stanley Fried, reconstructed hippie, local performance artist, writer, and monologist turns forty, with Return of the Attack of the Son of Revenge this Stantalay, February 14, at Sushi Callery, \$2.5 Fifth Avenue, downtown. \$5.00 p.m. and will be followed by a celebration, of sorts. — Janice Steinberg

Day, Evening or Saturday classe Call for free personal analysis

John Robert Powers NORTH COURTY MISSION VALLEY 2500 Er Camino Real 2221 Camino del Rio S Cartillad 728-9235 San Diego 250 2270 COURSES APPROVED BY STATE

DANCE

Intimate Distance, the title of Intimate Distance, the title of one of my short stories. But I checked it out with a few friends, and, well, do you think Intimate Distance or Return of the Artack of the Son of Resenge! Everyone agreed Return... was more salable. It was the tentative title for a joke horror mosts. I. woodshorn. But LASERIUM



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Feb. 22

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Theater listings are compiled by Jeff Smith; commentary is by Jeff Smith and fornather Saville. Information is accurate according to material giben in. but it is slivings uses to phone the theater for any last minute changes and to inquire about tichet availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box offers.

BENT
Mentin Sherman's disma, about the
Germany, is important historically
because It is one of the first major
plays in American these to depic
Germany, is important historically
because It is one of the first major
plays in American these to depic
light. And it is also a powerful piece
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excellent staging at the Shovery
in the common stage of the Shovery
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ADAMS AVENUE THEATRE 3325 Adams Avenue, Normal Heights THE BOWERY THEATRE 450 Elm Street, San Diego 232-4068

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547 Fourth Avenue, downtown
Deane Theatre
444 Fourth Avenue, downtown
234-9583

465-1700 x410
IMPERIAL BEACH PLAYERS
Merina Vista Center
Eighth Street and
Imperial Beach Boulevard
Imperial Beach
424-9668

LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 534-3950

JEWISH COMMUNITY CENTER From and Center Theater 4079 Fifty-fourth Street. San Diego 583-3300 x36

LA JOLLA STAGE COMPANY
Parker Auditorium, La Jolla High School
750 Nautilus Street, La Jolla
459-7773

LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard, National City 474-4542

LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8053 University Avenue, La Mesa 464-4598

LAWRENCE WELK VILLAGE THEATRE

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street, San Diego 295-5654

MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236

8860 Lawrence Welk Drive, Escondido 749-3448

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre, 8800 Grossmont College Drive, El Cajon 465-1700 x410

CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856

taking, Directed with subtle intensity by Ginny-Lym Safford. the production relates from reducing the play to its most glouding the play to the proper of the lookest for any trade deeping of Tast attractions and the play to the play the play to the play the pla

POO par.
The USD Theatre presents CanaBERLIN, BERLIN
The USD Theatre presents CanaBarlas Rocks are durant, which was
inspired by the Berlin Well. The
play about an international group
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Theater Directory

MISSION PLAYHOUSE Marina Village 1936 Quivire Way, San Diego 226,0518

NORTH COAST REPERTORY THEATRE

Lomas Senta Fe Plaza Lomas Senta Fe Road, Solana Beach 481-10**

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421

O'FARRELL SCHOOL OF CREATIVE 6
PERFORMING ARTS
SCPA Theatre
6130 Skyline Drive, San Diego
262-7561

NORTH PARK THEATRE 2891 University Avenue. San Diego 692,0220

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Bailboa Park 239-2255

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Park Plaza at the Village
310 Third Avenue, Chula Vista
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PALOMAR COLLEGE Palomar College Theatre,

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway.

PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Loma 222-5474 x248

SAN DIEGO ACTORS THEATRE 311 Eighth Avenue, downtown

SAN DIEGO GILBERT & SULLIVAN COMPANY Casa Del Prado Theatre, Balboa Park 692-0372

SAN DIEGO JUNIOR THEATRE Casa Del Prado Theatre, Balbos Park 239-8355

SAN DIEGO REPERTORY THEATRE

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 560-2600

SAN DIEGO REPERTIONY THE Lyceum Stage. Lyceum Space 79 Horton Plaza downtown Sixth Avenue Playhouse 1620 Sixth Avenue, downtown 235-8025

Lortie is the scenic designer, Lori S Catlin the costume designer. Inchard Riddel the lighting designer, and David Lupton the sound designer. Michael S Roth has composed original music for this production. Storiker for the Performing in LUCSD, through Performing in LUCSD, through Statutely at 8.00 p.m.

Saturday 48 600 pm.

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I don't want to label the abilities of
director Mentin Retz, because I'm
sure his adept at many things
heatreals. Dut he certainly has a gift
heatreals. Dut he certainly has a gift
drawn to extremity, His direction of
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drawn to extremity, His direction of
the North Coast Repla Agrees of
Cod. In which sainthood and
anales dance, was excellent. And his
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Sheron Pollocks (Bood Pelasion,
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sunch weaker sort; It. The play retell
the story of Lizzie Bonden
signoritars were asset to death in
1892. Though she was acquitted.

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6884 Open-air Amphitheater 265-6947

SAN DIEQUITO PLAYHOUSE 742 Genevieve Street, Solana Beach 755 7358

SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakeside 448-5673

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THEATRE
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9230 Gold Coast Drive, Mira Mesa
566-7300 x216

SHOWTIME DINNER THEATER 7578 El Cajon Boulevard, La Mesa 456-7450

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive, Costa Mesa (714) 957-4033

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February 13, through March 7: Friday, February 13, and Saturday, February 14, at 11:00 pm; then Friday and Saturday at 10:00 pm. rumors pensist to this day that Borden committed both acts — with a vengeance. In Politock's — well and politock's pensisten of the politock pensisten of the politock's pensisten of the pensis

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700 pm.
THE DRESSER
The Nision Playhouse presents the
San Diego premiser of Rosad
Harwood's popular dama about Six,
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of the last of the Bank Six one
of the last of bank on the India
Bits in London in 1942, Six on
Bits in 1944, Six on

BRECHT ON BRECHT
In a late-night breater production,
the Bowey Theatre presents
and the production of the Bowey Theatre presents
consisting or endings and
exactments from the works of
Berhold Brecht, Among the
selections are songs, monosingens,
Settaman and S. John of the
Stochysick, and The Jewish William
which the tille character blob
husbard at the beginning of World
Wat I, Teatured in the Bowery
production are Robyn Hunt, Save Zekan, Chris
Dowey Theatre, Friday,
Bowery Theatre, Friday, WEEKEND!

BRECHT ON BRECHT

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Way, Marina Village, Thursday, February 12, through March 21; Thursday through Saturday at 8:00 pm. For information call 226:0518

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was outstanding in the bistor Meta)
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Hernandor, Eurique Konder-Siba
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THE FANCISE PROPRIE
PLATERIES A LITTLE LIKE MAGIC
For two performance only, the East
County Performing Acts Curie is
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Elbasheth Rauccio in May, and Artins
the Old Man, and Mal Landon, Jr., is
Martin, Michael Devine in the scenic
dealure, Delight Eichard Cible in
Junkins in the lighting designer.
(Gra.)

Jenitins is the lighting designer.
(Sm.)
South Coast Repertory Theatre,
Second Stage, through February 22;
Tuesday through Saturday at
8:30 p.m. Sunday at 8:00 p.m.
Matinee Saturday and Sunday at
3:00 p.m.

THE POREIGNER
The Pine Hills Lodge Dinner
Theatre presents the San Diego
première of Larry Shuc's desmatic
cornedy about an English soldier

friend to join him on a special duty assignment in a small Georgia town. Left discie in a run-down town. Left discie in a run-down proceed to masquared as a feeting of the results that are both harry and dramatic. Scott Ninney has directed the production of the pr

Street, and the second of the

THE INCREDIBLY FAMOUS WILLY RIVERS WILLT REVERS
Reviseed this issue.
Old Globe Theatre, Simon Edison
Centre for the Performing Arts,
through March 8; Tuesday through
Saturday at 8:00 pm. Sunday et
7:00 pm. Matinee Saturday and
Sunday at 2:00 pm.

MA RAINEY'S BLACK BOTTOM
The Southeast Community Theater
Is staging August Wilson's drama
with comic overtones. Set in 1927,
the play explores the nacial
exploitation in the life and
personality of the legendary blues
strager Ma Rainey. Ployd Calmoy has
directed the production. Cale Security of the
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Ricardo McAles, Ernie McCray, McKilver Jones III, Damon Bryant, William Batturn Bob Blomgen, William Batturn Bob Blomgen, State Comment of the Comment Bill Pearlman. Tom Bollard is the confude ginger, Joan Wong the costume designer, Cim Reev: the cost durage, Joan Wong the cost durage, Joan Wong the sound designer, (Sm.) San Diego Repertory Theatre, Lyceum Stage, through Lyceum Stage, through Sunday at 800 p.m.

Addison is precisely what is wanted in the first category. Ploted for the first category. Ploted for productions of fron naturalistic stage works. he has here put all that denoted his intelligence and tempty to a faithful rendering of the social encoton his intelligence and tempty to a faithful rendering of the social encoton his intelligence and tempty to a faithful rendering of the social encoton his production of the plot of the social encoton his production of the social point of the social encoton his production has the social present, discourse and the social present discourse mechanish to present discourse mechanish to the real place. Sunday at 800 pm.

MASTER MAROLD ... AND THE BOYS

The San Diego Rep has extended its reminiscence ... autobiographical in content, political in implication, and the same series of the same series sam his shaping imagination is present, we are not aware of it. What we are not aware of it. What we ware not aware of it. What we have not a state of the rest classified by the not place, and the rest classified by the not place, and the rest classified by the not place of the rest classified by the not place of the rest classified by the rest could be no way of identifying the rest action in the world (airney) because there would be no way of identifying the rest classified by th part, the responding angine of Sam-and Hally's studen refusal to applicate create an irreparable friends. Such a quarter could happen anywhere and could state any form, the context of South Friends. Such a quarter could happen anywhere and could state any form, the context of South includes diffraction, in personal life, of the aparthetic in the form of an involuntary and involution of the context of the context of the context of the hard of the context of the hard of the context of the hard of the context of the such as the context of the insults, and the resultant loss to both Hally on the orbat above where model appraisation, enforced by a trypanical government, containtly inserferes with the rec appraisant of humanity and personal inclination. For such a pipe to be successed or humanity and personal inclination. For such a pipe to be successed or humanity and personal inclination. For such a pipe to be successed or nation, one needs only two things a unableastwayl side the script to realize inself and the three best octors in the world. Richael

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presenting a meding of the new comedy by Stephen Hanna that contrasts the values of the States contrasts the values of the States and the States of the Stat

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simple ideas, dance, theater, improvisation, masic, comely, darma, art, magic, and more. The Open Sagn dare specified in the open Sagn days Smith, who asks are performers for a Sunday sevening arrive by 6.30 p.m. to sign up. (Sm.). Use the performers for a Sunday sevening arrive by 6.30 p.m. to sign up. (Sm.). Use the sevening arrive by 6.30 p.m. to sign up. (Sm.). Use the sevening arrive by 6.30 p.m. to sign up. (Sm.). Use the sevening arrive by 6.30 p.m. to sign up to the sevening s

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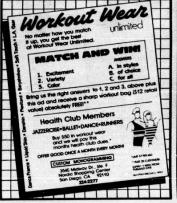
RETURN OF THE ATTACK OF THE SON OF REVENGE For one evening only, Sushi Gallery presents a reading/performance of

READER

ugh Theatre, USIU,

Twenties and today: (5m.)
Flesta Dinner Theatre, through
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curtain at 8:15 p.m. Sunday, din

saga of three generations of Wolfe family, personified by his Uncle Warren, who is alternately a decorated war hero, a barber, the





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BY JOHN D'AGOSTINO

Il like to think of Sonsy Rollins as the jazz analogue of a benevelent math or science teacher, he knows so much about a complex methodology, yet when he imparts his knowledge, it's in a friendly, charismatic manner than bear a state of the state of th precocious but nonetheiess inquisitive child at music's knee. It isn't shuffling self-deprecation, but an almost innocent belief that his best is yet to come that keeps him in the game, still seeking that perfect solo and enthralling audiences in the process. audiences in the process.
Rollins has been able to
maintain both his reputatio
among peers and his popul
with jazz buffs, despite risk

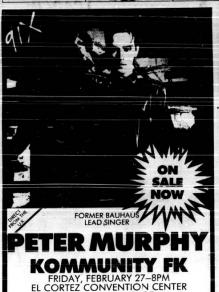
periods of extended inactivity. The reason is simple: he possesses those qualities that one wants to come back to over and again — a gorgeous tone, a sensitivity to nuance that can exputure an inspired moment in amber, a sense of dynamics that can viring an entire storyline of drama from single progression, and an

impressive as any in just, and the most significant of his associations accordingly have been sell documented. His work with Miles Davis (1951-54) produced some historic music; his gigs with meli-Fibles quintet that featured drawmer Max Roach and trumpeter Chiford Brown did much define hast Day, and the time and collaborative effort, he did not be a considerative forth the date.

in 1963 gave a certain validation to their comparatively weird pursuits when some of the mgst respected names in jazz were

playing — he's taken some well-publicized "sabbaticals" from public performance. Rollins took his creative furloughs (in 1955, from 1959-61, and from 1966-72) for all the right

excellence. But Rollins takes juch disparagement calmly, waving away his detractors with the simple explanation that they're listening to his newer (continued on page 20



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GEORGE CARLIN

TUESDAY FEBRUARY

NO AGE LIMIT
ANOTHER PACIFICONCERTS PRESENTATION

in music with old ears.

If they were paying closer attention, Rollins's critics would realize that a not-so-subtle transformation has been taking place for many years. When Rollins shares the deceptively transparent observation that the essence of his music is in his solos, he's not merely putting his finger on the pulse of his musicianship — he's pointing in the direction of his lifelong development as an artist. His improvisational skills are such that his most inspired are such that his most inspired solois are more insolois are more solois are more solois are more incompositions — wholly realized, creations characterized by the shapes, dimensions, tensions, reteases, legic, and emotional premises and pupolities and pupolities and pupolities and pupolities and pupolities on compriliers somehow can come up with transcendent tunes using the most basic of chord patterns, foollins can begin with improvisational materials available to all players and extemporaneously construct

THURSDAY, FRIDAY & SATURDAY
FEBRUARY 12, 13 & 14

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NO COVER
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something of surpassing beauty. something of surpassing beau That special gift — one nurtured over a lifetime of playing — has in recent years been showcased in infrequent solo concerts in which the various, sometimes contradictory personalities of contradictory personalities of Rollins's playing assume the Rollins's playing assume the roles of sidemen. A preternatural sense of timing and fluid swing, an aggressive imagination and awareness of structure, a raconteur's wit and pacing, and a miniaturist's delicate way with a phrase— all contribute to a solo style to which any external accompaniment would seem accompaniment would seem superfluous. Rollins will make such an appearance Wednesday night at UCSD's Mandeville night at UCSD's Mandeville Auditorium. In other concerts this week, the Neville Brothers will be at the Belly Up Tavern tonight. Thursday; while Les McCann continues his stirt at Elario's through Sunday Friday's shows include a tribute to Miles Davis featuring Ayanna Hobson and Main Force. Daryl Grigeby, and Jilmape Collins at the Grass Roots Cultural Center; Utah Phillips and Greg Brown at la Falona Theatre; Love Tracter and Downey Mildew at SISU! Backdoor; Johnny Rese and the Belly Up Mantases at the Belly Up Mantase at the Belly Up Hantase at the Belly Up Hantase at the Belly Up Collins of the Hantase at the Belly Up America, Oddly, Sahurday boasts only one concert of note—Jack Mack and the Heart Atlack at the Belly Up Tevern. Sunday gets much busier, bringing Gary Pack to the North Coast Repertury Theater for an afternoon gig Toxasy juzz succilis Diane Schurt to the Bucchanal; and the great Dec.

vocalist Dlane Schuur to the Bacchanal; and the great Doc Watson and the Unstrung Heroes to the Belly Up Tavern Dave Mason is at the Bacchanal oh Wednesday; while Taj Mahal joins Graffiti Man, featuring John Trudell and Jesse Ed Davis, at the Belly Up Tavern.

KIFM98

PRESENTS

B.B.

KING

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UPCOMING MARCH CONCERTS

Wed., March 4 TIM WEISBERG, Sun., March 8 THE GENERATION BAND, WITH TOM SCOTT, Mon., March 9 CATO BARBARERI, Tues., March 10 SAVOY BROWN, Wed., March 11 ROSSINGTON

BOB

JAMES

Baccharal

The Neville Brothers: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Les McCann: Elario's, tonight, Thursday, through Sunday, March 1, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Ayanna Hobson and Main Force, Daryl Grigsby, and Jihmye Collins: Grass Roots Cultural Center, Friday, February 13, 7 p.m., Thirtieth and Grape streets. 283-6480.

Utah Phillips and Greg Brown: La Paloma Theater, Friday, Pebruary 13, 7:30 p.m., First and D streets, Encinitas. 436-4030.

Love Tractor and Downy Mildew: SDSU's Backdoor, Friday, February 13, 8 p.m., Aztec Center, San Diego State University, 232-0800.

THURSDAY, FERRUARY 19

MONDAY, FERRUARY 23

WEDNESDAY, FEBRUARY 25

9/X PRESENTS

DAVE

EDMUNDS

SUNDAY, MARCH 1

All tickets available at move in a and the Bacchanal

1 1

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JERRY

LEWIS

LEE

Sonny Rollins: UCSD's Mandeville Auditorium, Wednesday, February 18, 8 p.m., UCSD campus, La Jolla. 534-4559. Johnny Reno and the Sax Maniacs: Belly Up Tavern, Friday, February 13, 9 p.m., 143 South Dave Mason: Bacchanal, Wednesday, February 18, 8 p.m., 8022 Clairemont Mesa Boulevard

Taj Mahai and Graffiti Man featuring John Trudell and Jesse Ed Davis: Belly Up Tavern, Wednesday, February 18, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Diane Schuur: Bacchanal, Sunday, February 15, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

Doc Watson and the Unstrung Heroes: Belly Up Tavern, Sunda February 15, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

B.B. King: Bacchanal, Thursday, February 19, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

The Pretenders and Iggs Pop: Sports Arena, Thursday, February 19, 8 p.m.

Mick Fleetwood's Zoo and Ron Thompson and the Resistors: Belly Up Tavern, Thursday, February 19, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Lyres and the Postiac Brothers: SDSU's Backdoor, Friday, February 20, 8 p.m., Aztec Center, San Diego State University 122 0200.

The David Grisman Quintet: Belly Up Tavern, Sunday. February 22, 9 p.m., 143 South Cedros Avenue. Solana Beach.

Bamiki Bandula: Bogey's, Tuesday, February 24, 9 p.m., 5353 Mission Center Road, Mission Valley, 259-0803 or 481-1041.

Iron Maiden and the Vinnie Vincent Invasion: Sports Arena, Tuesday, February 24, 8 p.m. 232-0800.

Bob Weir and Kingfish: Bacchanal. Tuesday, February 24, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

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

Dave Edmunds: Bacchanal, Wednesday, February 25, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

Chico and Von Freeman, George Cables, Herbie Lewis, and Eddle Moore and the Dirty Dozen Brass Band: Lyceum Theatre, Wednesday, February 25, 8 p.m., Horton Plaza, downtown. 459-1404.

Peter Case: Belly Up Tavern, Wednesday, February 25, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Byron Berline and John Hickman: Old Time Café. Thursday, February 26, 6:30 p.m. and 8:30 p.m., 1464 North Highway 101, Leucadia. 436-4030.

The Human League and APB: UCSD's Gym, Thursday, February 26, 8 p.m., UCSD campus, La Jolla. 232-0800.



TONIGHT!

Thursday, February 12 Drink specials & surprises • ½-price potato skins & nachos • \$1.25 Margaritas & 75' drafts



ROCKIN' WEEKEND

Friday, February 13

KIFMO98.1 JAZZ HAPPY HOUR guest host Art Good • 5:00-7:30 pm Complimentary hors d'oeuvres 984 Champagne & Chablis



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Three bars • Four video big screens with music videos mixed by Lehr's Vis

SUNDAY



CIRCLES

MONDAY & TUESDAY

Monday & Tuesday, February 16 & 17 Drink specials • Complimentary Happy Hour hors d'oeuvres • 75' drafts

WEDNESDAY THROUGH SATURDAY

sday-Saturday, February 18-21



Th...sd. v. February 26, 9 p.in. 143 South Cedros Avenue, Solana Beach, 481-9022.

The Spencer Davis Group: Crystal T's, Thursday, February 26, call for time, 500 Hotel Circle North, Mission Valley, 294-9010.

Canned Heat: the Halcyon, Thursday and Priday, February 26 and 27, 9 p.m., 4528 West Point Loma Boulevard, 481-3030.

Leon Redbone: UCSD's Mandeville Auditorium, Friday, February 27, 8 p.m., UCSD campus, La Jolla. 534-4559.

The Dave Priesen Eusemble and Peter Sprague: Bella Via, Friday and Saturday, February 27 and 28, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff. 942-1108.

The Beat Farmers, Mojo Nizon and Skid Roper, DFX2, and others Belly Up Tavern, Monday, March 2, 5 p.m., 143 South Cedro Avenue, Solana Beach. 481-9022.

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

North County

Barr-X Ranch House, 119 East Bruadway, Vista. 724-0510: The Jimmy Echo Group, country, classic rock, and pop, Friday and Saburday.

Sabrulga: Bella Via Restaurant and Nightchab, 2591 Highway 101, Cardiff, 942-108: Holis Centry, Neon, Jazz, Thurnday, Yom Grant, Jazz, 8 and 10 pm., Priday and Sabrulga; Peage Claire's Decambant (staturing Bobby Condon, assophonist), swing juzz, 50-99-30 pm., Sunday: the Agunta Hobson Jazz Enzemble. Laborated Central Wednesday; live jazz is featured during the Sunday brunch also.

abring the Sundie Petruch also.
Belly Up Brenz, 143 Scarli
Codrox Ammus, Solana Beach,
448-9022. The Newlile Brothers,
New Orleans rhythm and blace,
and Talk Beach, requipe, Turnilary,
Trikay, Jack Mask and the Heart
Attack, rock and rhythm and bluss,
and the Unstrong Herose, folk and
bluggrass, Grundley, Soul Patrol,
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and the Unstrong Herose, folk and
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Soul Patrol,
Bluggrass, Grundley,
Soul Patrol,
Soul Soul,
Bluggrass, Grundley,
Soul,

The BookWorks/Pannikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle, Del Mar. 2670 Via de la Valle, Del Mar. 755-3735: A special evening of poetry and music, from the 1850s to the present, will be performed by JoAnn Reeves and Tavis Ross and musician Jim Moore, elebrating Valentine's Day, jazz.

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

Coffee-by-the-Sea, 1953 San Elijo, Cardiff-by-the-Sea, 436-1231: Live music, Friday and Sunday evenings, cali club for information: Friday: Peggy Shannon, folk, Saturday; Mark and Sarah

JAZZ DANCE NIGHT

with Mark Walton of Channel 10, Thursday, February 12

ELLA RUTH PIGGEE



PRIDAY THROUGH TUESDAY

CLASSIC OLDIES PARTY



featuring Kenny Morrill February 13-17

Every Friday Fantasy Fashions Auction 6:30 pm Dancing begins at 9:00 pm

KIFM 98.1 LASOUT JAZZ



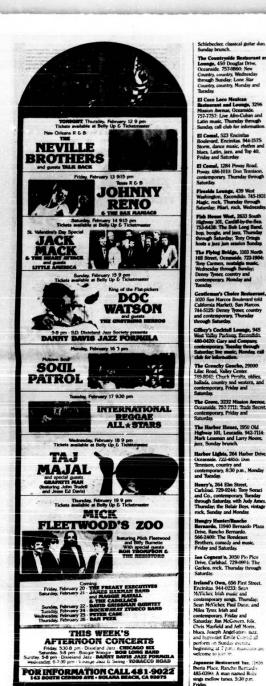
Complimentary hors d'oeuvres beginning at 6:00 Fantasy Fashions presents their Fashion Auction starting at 7:00 pm Dancing starts at 8:00 pm

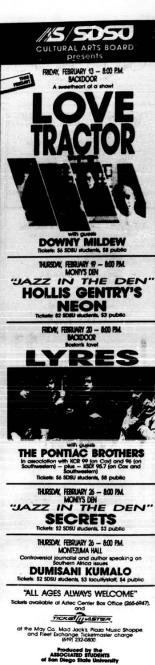


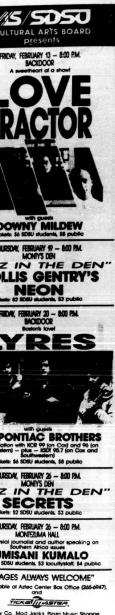
Sailing every Friday & Saturday night 7:30 pm & every hour on the half hour until 12:30 am COCKTAILS - BANCING
LIVE MUSIC BY "THE ROCKAWAYS"
Passage \$5.00
Board dockside at the Bahia Hotel, Mission Bay

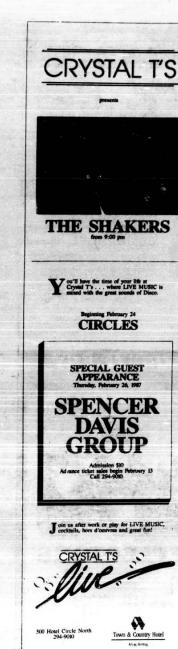
Don't miss our Sunday Brunch Includes one complimentary cocktall All you can eat \$10.95

20 FEBRUARY 12, 1987









Beginning February 24

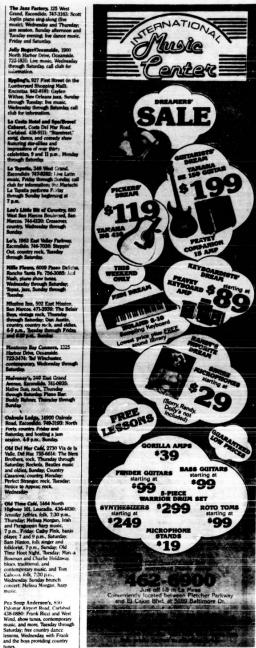
CIRCLES

SPECIAL GUEST APPEARANCE

DAVIS

Advance ticket sales begin Pebruary 13 Call 294-9010

Town & Country Hotel



Poseidon, 1670 Coast Boulevard, Dei Mar. 755-9345: The John Thomas Band, popular, crossover and new nostalgia dance music, 2-6 p.m., Sunday

Poway Mine Company, 12375 Poway Road, Poway, 748-7296 The Rhythm Method, rock, Friday

Ralph and Eddle's, 390 Grand Avenue, Carlshad. 729-2989: The Hurricanes, rock, Friday and

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146: One Plus One Plus Jackie, contemporary, Tuesday through Saturday: the Rod Craditt

The Red Coach Inn, 135 North Pine, Escondido, 743-9796: The Prine Suspect, rock, Thursday through Saturday, the Ribythm Method, rock, Sunday and Monday, the Drastics, rock, Tuesday and Wednesday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Red Lane, country and rock, Friday and Saturday.

San Luís Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-3762: The Crescendos, big band dance music, 8-12 p.m., Priday and Saturday, and 7 p.m., Sunday.

Stage Coach Inn, 1126 South Highway 101, Encinitas. 753-1124: C.W. Express, country, Friday and

Sunset Loungs, 2328 Escondid Boulevard, Escondido. 741-2541: Harry Paul and Tom Connors, country, light rock, and Fifties

music. Thursday through Saturday

Teepee Room, 1270 Main Street, Ramona. 789-3755: Key Largo, contemporary rock, Friday and Saturday.

That Pizza Place, 2622 El Camino Real, Carlshad. 434-3171: John and Julie Moore, bluegrass, Saturday.

Time Machine/Chez Orleans, 302 Midway, Escondido. 743-1772: Miari, rock, Thursday through Saturday; the Agents, rock, Tuesday and Wednesday.

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

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032. Jockey Room: Strider, rock, Friday

Whiskey Creek, 14240 Poway Road, Poway 748-7531: Richie Garry and Sundown, country, Wednesday through Sunday Garry also services of the decision of the dec

Whislery Plats, 1260 West Valley Parkway, Escondido. 746-8640: The Agents, rock, Thursday through Saturday; Indoor Fireworks, rock. Senday and

Monday; Lipstick, rock, Tuesday and Wednesday.

Beaches

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

Avanti's Restaurant, 875 Prospect Street, La Jolla. 454-4288: George Reno, pianist performing pop. jazz, blues, and hoogie, 7 p.m., Monday through Saturday.

"Behla Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: The Bahla Hotel, 998 West Mission Bay Drive, Mission Bay 488-0551: Ella Ruih Pigge, jasz and blues, Thursday; the Jets, featuring

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: Robert Windolph, newwave por Tuesday, and Thursday through Saturday; the Show with Tom Collins, rock, Sunday and Monda the Snowball Effect, rock,

Kenny Morrill, vintage rock, Friday through Tuesday; Forecast, jazz and rhythm and blues, Wednesday. and mythm and buses. Weulesday. Builfrogs, 5046 Newport Avenue. Ocean Beach. 222-5300: Big. Medicine, nock, Thursday and Friday; Dude Gmony and the Paisley People (a.k.a. Dirk Debonaire), vintage nock from the Sixties, Saturday; the Fact, nock, Sunday and Monday; the Beat Club, nock, Tuesday and Wednesday.

Che Cafe, Revelle Campus, UCSD, Gillman Drive and La Jolla Village Drive, La Jolla, 534-2311: Born Cross-eyed, music of the Grateful Dead, 9:30 p.m., Saturday

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: The Joe Marillo Quartet, jazz, Wednesday throu Saturday, Book of Colors, jazz, 8 p.m., Sunday,

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

The Haleyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: DFX2, rock, Thursday; Not Guilty, rock, Friday and Saturday; Rockiola, Beatles music and oldies, Tuesday and

Hennessey's Tavern, 4630 Mission Boulevard, Pacific Beach. 483-8847: Preston and Dean, contemporary, Friday and Saturday.

Hilton Hotel, Cargo Bar, 1775
East Mission Bay Drive, Mission
Bay, 276-4010: The People Mover
contemporary, Wednesday through
Saturday, Windows, jazz and
contemporary, Sunday through
Thesebo

Hacedon: Hotel del Coronado, 1550 Orange. Avenue, Coronado, 435-6611.

Cocan Terrace Lounge: The Spud Brothers, Motown, oldies, and modern standards, Biesday emodern standards, Biesday embl. Loudor, Janatics, Coronago, 150, 230-530 pm. Sounday, "emite, Loudor, Janatics, Loudor, Lou

evening. Palm Court: Jimmy Lavello, pianist, 2-10 p.m., Friday through Monday; Ron Singer, pianist, 2 p.m.-midnight, Tuesday through Thursday.

Hyatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay. 224-1234: Denise Jeter and Bob Morss, jazz. Tuesday through Thursday as a duo, and Friday and Saturday as part of a quartet.

Jazz Mine Records, 5726 La Jolla Boulevard, La Jolla. 454-9832: The Finest City Band, jazz. The Finest City Band, jazz. 7:30 p.m., Thursday; the Bobby Gordon Quartet, jazz, 1:30 p.m., Sunday; jazz, the Skip LeCompte Quartet, jazz, 7:30 p.m., Monday.

José Murphy's, 4302 Mission Jose Murphy's, 4:302 Mission Boulevard, Pacific Beach. 270-3220: The Heroes, rock, Thursday through Saturday; the London Brothers, rock, and Ipso Pacto, rock, Sunday and Monday; the Siers Brothers, rock, Tuesday and Wednesday; the Blonde Bruce Band featuring saxophonist Johnny Viau plays boogle, blues, and rhythm and blues, from 4-8 p.m., Sunday.

La Avenida, 1301 Orange Avenue. Coronado. 435-6262: The Jaime Moran Latin Jazz Ensemble, Latin jazz, 8-12 p.m., Sunday.

La Jolla Village Inn/Shooter's Loungs, 3299 Holiday Court, La Jolla. 453-5500. Live piano bar music, Tuesday through Saturday, call club for information.

La Valencia Hotel, 1132 Prospect Street, La Jolia. 454-0771: Bob MacLeod, piano and vocal variety, 6-10 p.m., Tuesday through Saturday.

ACCESSÓRIES

SATURDAY, PERSUARY 44 Have a Metal Vol SNAKEBYTE in their last a

ALIBI HANDS ON

MAX FABLE with

WEDNESDAY, PRESUMENT 'S "REGGAE GONE LIVE"
CORNERSTONE and SHANGO
Each doing 2 complete sets

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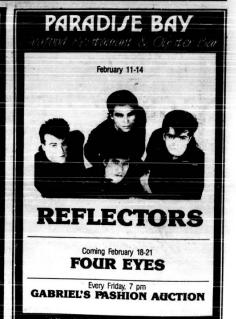


LES MCCANN & His Magic Band

February 12 - March 1 Thursday-Sunday

NO COVER CHARGE

459-0541 Summer House Inn 7955 La Jolla Shores Dr.









Hip Night Party celebrating the release of Judd Nelson's new movie

From the Hip

Giveaways include 50 pairs of legal "briefs", movie passes, posters, T-shirts and sunglasses. Cape Cods \$1.25 all night

Please enjoy a long and safe Valentine's weekend Tuesday, February 17

KKOS DIs host Diego's Dating Game

Win limousine dream dates to hot spots and romantic areas around Southern California! Two games are played every Tuesday night! So—if you are an teresting, attractive, single type person.

* CALL 755-0281 * for an interview
Cuba Libres \$1.25

635 S. Highway 101, Solana Beach • 755-4813



Mary's by the Pier, 710 Carnet Avenue, Pacific Beach. 483-7844: Rockola, Beatles music and oldies Friday and Saturday: Thunderbolt the Wondercolt, rock, Sunday.

McDick's Pub, 1921 Bacon Street, Ocean Beach. 222-6822: The Jacks, rock, Thursday; Luke and the Locomotives, rock, Priday and Saturday: Starfire, rock, Wednesday.

McP's, 1107 Orange Avende, Coronado. 435-5280: Live music, nightly, call club for information.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: Crystal, rock. Thursday through Saturday; Crystal, rock, the Reflectors, rock, and one other band, Sunday; France, rock, Monday through Wednesday.

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

Old Pacific Beach Café, 4287 Mission Boulevard, Pacific Beach. 270-7522: Secrets, jazz, Thursday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday; Notice to Appear rock, Monday

and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: The Reflectors, rock, Thursday through Saturday; Four Eyes, rock, Wednesday.

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

Putnam's/Colonial Inn, 910 Prospect Street, La Jolla. 454-2181: Forrest Westbrook, pianist, performs standards and jazz, 4:30-7 p.m., Friday and

Rocky's Balboa, 4626 Albuquerque (at Garnet Avenue and Mission Bay Drive). 270-6550: Live music in the dining room, Friday and Saturday, call club for information; live sports via television are offered daily.

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla. 587-1886: Shine It On, contemporary, Tuesday through Saturday: the Most Valuable Players, danceable jazz, 8-12 p.m., Sunday and 6-11 p.m., Monday.

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

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

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach. 270-1343: Live music, Friday and Saturday, call club for information.

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

Stage Door, 4500 Ocean Boulevard, Pacific Beach. 483-6374: Jonathan Murry, acoustic guinathan Murry, acoustic guinathan Murry, oldies, contemporary music, and requests. Tuesday through Saturday; Christie Peak, oldies, and everything and anything else, Sunday and Monday.

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live

flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and 11:10 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire Texas Teahouse, 4970 Voltaire Street, Ocean Beach. 222-6895: Tom "Cat" Courtney, blues. Thursday; live music, Friday through Monday, and Wednesda call club for information; Fred Heath and the Sildewinders, boogie and blues, Tuesday.

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

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

Vic's Bar and Restaurant, 7825 Fay Avenue, La Jolla. 456-3789: The Don Glaser Trio, jazz, Wednesday and Thursday; JohnRekevics with Mel Goot and Friends, jazz, Friday and Saturday.

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

Bridge and Saturday

Pricay and Saturday
Wh.D. Pabet and Co., 2901 Nimitz
Boulevard at Rosecrans. 224-3655:
The Imposters, wintage rock,
Thurnday through Saturday; Star Party, recorded music and video audience participation
presentation, Tuesday and
Wednesday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500, Hotel Circle North, Mission Valley. 291-7131: Cross Cut, country, Tuesday through Saturday. Jim and Joe, country, Monday; country dance lessons, Tuesday through Thursday.

Trussacy
The Bacchanal, 80:22 Chiremont
Mesa Boulevard, Kearny Mesa.
\$60.8022: Private Domain, rock,
Thurnday through Saturday;
Dianne Schuue; rhythm and blues,
Sunday; Custom Made, rhythm and
blues, and the California
Executives, rhythm and blues,
Tuesday, Dave Mason, rock,
Wednesday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Jim and Theresa Hinton, Irish music,

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

Bogey's, 5353 Mission Center Road. 297-8361: The Nite Life Band, jozz, 6-10 p.m., Sunday through Tuesday.

Borel's, 5323 Mission Center Road, Mission Valley, 295-6600: Sherry Marie Kuhlman, contemporary, 5-10 p.m., Monday through Friday; Jon Sandoval, pianist, performs 7-11 p.m.,

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: The Procrastinators, rock, Thursday through Saturday;

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

Emma Murphy's Cantina, 9379 Mira Mesa Boulevard (in the Oak Tree Plaza), Mira Mesa. 566-0970 Sandy Hirsch, contemporary, Friday and Saturday.

The Godfather, 7878 Clairemont Mesa Boulevard, Kearny Mesa. 569-9595: Scott Skinner, variety nusic on the piano, Frid

DFX2

HALCYON DANCE

REVIEW Ladies, call for

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

Hajji Baba. 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Wednesday through Sunday, the Flamenco Four, flamenco music, Tuesday.

Hindquarter, 7040 Miramar Road, Mira Mesa. 566-4292: Jo Treanor, piano variety sing-along music, Wednesday through Saturday.

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

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

HALCYON

4258 W. Point Loma Blvd. - 225-9559 - No cover

Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2131: Fano Bar: Paul Gregg and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along Bavories, size, Jahlads, and a bit of country, Monday through Thursday, 6 p.m. on; Margle Harmon, Friday and Satroba Bote, Jobbs Sonday

King Luis Inn, 5125 Linda Vista Road, Linda Vista. 291-4279: The Bobby Gordon Trio, jazz, Friday

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-8281: Oh! Ridge, comedy and music, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camini del Rio South, Mission Valley, 289-2828: Four Eyes, rock, Thursday through Saturday; Flywell, rock, Tuesday and Wednesday, Hollis Gentry's Neon plays jazz during the Friday happy hour.

Monk's, 10475 San Diego Missio Road, Mission Valley. 563-0060: Forward Motion, Top 40 dance music, Thursday through Saturda Dick Braun's Big Band, big-band

Blues Band, blues and rhythm and blues, Monday.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Live contemporary music, Tuesday through Satruday, call club for information, live country music, Sunday and Monday, call club for information.

Navajo Inn. 8515 Navajo Road. San Carlos. 465-1730: Indoor Fireworks, rock, Thursday through Saturday; live rock, Sunday through Wednesday, call club for information.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Darci Daniels and Plashback, contemporary, Tuesday through Saturday Daning Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Bobby Adado, contemporary tunes on the saxophone, Friday and Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East.

291-7170: Dunn and Warren, contemposary and oldies, Thursday through Saturday evenings; Jesse Gomez, light solo jazz, variety, Tuesday and Wednesday.

Spirit, JiDi Buron Aemue, Bay Park, 276-3993. The Pumps, nock, 1021, nock, 82 P. rock, and Taba This, nock, Thursday; the This nock, Thursday; the Accessives, nock, quad Miragle, nock, the Charms, nock, and José Sanatza and the Thor Junite Phobha Phobha, nock, Friday; Sanderbyte, nock, Albir, nock, Infrared, nock, Underground, nock, and Hands On, nock, Sasturday. Latter Ram, nock, Archer, nock, and Mar Faller, nock, Benday; and Mar Faller, nock, Benday, and Mar Faller, nock, Benday, and Mar Faller, nock, Benday, and Shangio, roggies, Welmosday, and Shangio, roggies, Welmosday.

Stanger, regges, Wednesday Starduer Meder, 950 Hotel Circle North, Massion Valley, 298-0511. Coral Room: Passion throm San Degol, contemporary, Buesday through Saturday, the Dick Lopez Tho, swing, contemporary, and words, Sunday and Monday Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461: The Snowball Effect, rock, Thursday through Saturday Minglo Strut, contemporary,



AS SEEN ON P.M. MAGAZINE WHERE WE MAKE YOU THE STAR TURSDAY & WEDNESDAY 8:30 pm-12:30 am HAPPY HOUR—Monday-Priday 4:30-7:00 your dencing and listening pleasure. Thursday, Friday and Saturday nights 9:00 pm-1:30 am.



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Charles Owens February 20 and 21

Don Glaser Trio every Wednesday and Thursday

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NOT GUILTY

THE SOURCE

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Drink specials all night long. Come dressed in red & white for added fun. ANDERSEN'S Music and International

Coasters **Drifters** Concert featuring Frank Ricci and Westwind

February 20 • Two shows 8:00 pm & 10:30 pm \$12:00 tickets at Pea Soup Andersen's or 438-7880 1-5 at Palomar Airport Road, Carlsbad • (619) 438-0880 Sunday and Monday: the Procrastinators, rock, Tuesday and Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Dusty Best, contemporary, Sunday, Tuesday, Wednesday, and Thursday, First

The Wellhouse, 10789
Therrasanta Boulevard,
Tierrasanta, 560-6677: Joey Chess,
pianist and guitarist, Thursday;
Rackstep, vintage rock, Friday and
Saturday, Jo Treanor, pianist,
Sunday, Joel is on the piano,
Tuesday and Wednesday.

Wrangler's Roost, 6608 Missie Corge Road, Mission Corge. 280-6283: Steer Crazy, country, Tuesday through Saturday; Haywire, country, Sunday and

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest. 291-4779.

Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Wednesday through Saturday; Peggy Minafee and Friends, jazz, 7-11 p.m., Sunday and Monday.

Anchor Inn, 2222 San Diego Avenue, Old Town, 692-0653:

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: The California Transfer, contemporary, Wednesday through Saturday: New Shooz, jazz, Tuesday.

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sheri and the City Street Band, contemporary, Wednesday through Saturday.

Book and Candle, 1250 Sixth Avenue, downtown, 544-0882 Avenue, downtown. 544-0002. Richard Slayter, classical guitar 6-10 p.m., Friday and Saturday

Bob MacLeod performs 8-12 p.m. Sunday evening.

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

Club Cult/Wok Express, 109 West C Street (at the corner of First and C streets). 239-8022: Whet Whet Triangto, new psychedelic rock, 10:30 p.m., Friday.

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572. Mirage, vintage rock, Tuesday through Sunday.

Duokies, 4225 El Cajon Boulevard, East San Diego. 28G-6581. Piano bar: Paul Gregg. Tuesday through Saturday: Patti Glenn, Sunday and Monday.

The Dripping Lizard/The Whistle Stop, 2236 Fern Stre Colden Hill. 284-2845: Mercy Drowsy Maggle's, Thirty-first and University, North Park. 298-8584: Hawks and Engles, traditional folk-music. Thursday the Perfect Core, frealthinsol mass from the British leds. Frieder, the Purple Mountain Frealth, popular and folk music. Sunday, Old Time Hoot Night, Monday, Mary Adams Rathburn, Irab, international, and folk music on the harp accompanied with words, Brasher Lord British and Bill. Cartin, area.

The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282. Live music, Thursday and Sunday, call club for information; Tobacco Road, vintage jazz and swing, Friday and Saturday: Eddie Gold, contemporary, Monday: Barbara Casler, contemporary, Tuesday and

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: The Belairs, vintage rock, Thursday through Saturday.

Cabriel's Crille, 2825 Fifth Avenue, Hillcrest. 291-4779: Mike Lamy sings your favorite show turns and requests. 9 p.m. until closing. Tuesday through Sunday

(Mike performs with local stars Wednesday).

Garcia's Lucky Lady Club, 455 Sixteenth Street, downtown. 233-9391: Los B.C., cumbia, salsa. 233-9391: Los BC., cunnus, sausa, and merenge. Thursday through Sunday: Fire and Water, Latin sounds. Wednesday. The Mariachi Jalistense perform at 8 p.m. every night.

Hamburguesa! 4016 Wallace Street, Old Town (in the Bazaar del Mundo). 295-0584: Charlie

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 225-2368: The Mark Lessana Band, Jazz. Thursday through Saturday, Sunny Nites, pop. contemporary, and a tittle hit of everything else, Tuesday well Widelmost.

Hotel San Diego, 339 West Broadway, downtown. 234-0221. Harry's Bar: Live music, Friday and Saturday, call club for information.

Island. 224-3577. Indoor stage: New Shooz, jazz, Sunday and Monday.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525; Wayne Juré, pazz. Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday and Wednesda Wayne Juré and Hank Young, jazz, Friday and Saturday.

"The Invoder," at the dock, 1066 North Harbor Drive. downtown. 298-8066: Live jazz. Thursday, call for information; The B Street Band, contemporary, all other

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard. 286-8220: Talent show and hoot night with Eileen Hay performing everything from country to foik and contemporary, 7:30 p.m.,

Jolly Roger, 807 West Harbor Drive. Seaport Village. 233-4300:

Barker and Orr, mirth and music Resslay through Saturday; Polk Salad Annie, contemporary, Sunday and Tuesday:

Kensington Club, 4079 Adams Avenue, Kensington. 284-2842: Rick Gazlay and His Super Barracudas, blues and rock, Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297:3017: Buttermik Blues, blues and rhythm and blues, Triday. King Biscutt Blues, blues and rhythm and blues, Friday and Saturday. Some Girls, rock, Tuesday: Soul Station Express, blues and rhythm and blues, Wednesday.

Onsis Club, 3184 Martin Luther King Jr. Way. Southeast San Diego. 237-9772: Fro Brigham's Preservation Band, Dixieland jasz, 3-7 p.m., Sunday.

Our Place Pub at Mikt-san's, 2424 Fifth Avenue, Hillcrest. 232-1773: Live jazz, Thursday, call

club for information; Carlos Vasquez, jazz, Friday and Saturday; Cath Eckert, jazz, Sunday

Patrick's II, 428 F Street. downtown. 233-3077: Fro Brigham's Preservation Band, Dixieland jazz. early evening Wednesday and Thursday; the Blonde Bruce Band, blues and m. 233-3077: Fro Sturday: Rick Gazlay and His Super Barracudas, blues and rock, Tuesday.

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

Roste O'Grady's, 1402 Adams Asenue, Normal Heights. 284-766: Brian Baines, Irish and contemporary music. Tuesday and Thursday: Sounds in Fusion, contemporary, Friday and Saturday; the Bop Tones, juzz, Wednesday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111: David Watson and the Gathering, contemporary, Friday and Saturday: the Aubrey Fay Thie featuring wealist Fran Loskota, jazz, Sunday brunch.

The Saigon Palace, 560 Fifth Avenue, downtown, 543-9566: The Resistance, rock, and Hidingmask, rock, 9 p.m., Friday.

Sheraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island, 291;2901: Devoccan, Top 40 dance music, Tuesday through Saturday, the Wanderns, winday ends, Topical Wanderns, winday ends, Topical Topical Carlos (Carlos Harbor), and Contemporary piano. Tuesday through Saturday Sheppard's Restaurant: Phil Bechee; classical paties. Wednesday through Saturday; Gall Dietriechs, classical harp, Tuesday.

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066. The Pier Group, contemporary, Tuesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesd through Sunday: Donna Cote. contemporary, Monday and Thesday.

The Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: The Us Band, rock, Thursday through Saturday; Strangers, rock, Sunday and Wednesday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: West Coast, rock, Friday; Flashback, oldies rock, Saturday

Upstart Crow and Company, 835 West Harbor Drive, Seaport



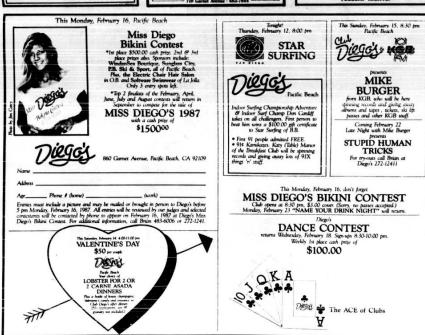
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U.S. Grant Hotel, 326 Broadway, downtown. 232-3121: Rick James and Robin Henkel, jazz and bluen Thursday through Saturday; Peter Robberecht, tea time planist, performs from 2-4:30 p.m., in the lobby, Monday through Thursday, and Saturday, and from 2-8 p.m., Priday.

Via Veneto Restaurant, 1745 India Street, downtown, 233-6306: Friday and Saturday: Luigi Luevano and others sing Italian pop songs at your table accompanied by Avanti, pianist,

after 10 p.m., songs by Herman Salerno accompanied by Eduardo, pianist, and Manny, guitarist; opera highlights by Herman Salerno and the Salerno singers accompanied by Dan Copenhaver, pianist, Sunday, 6:30 p.m.

Westgate Hotel, 1055 Second Avenue domtonen. 238-1818. Lobby: piano har entertaiment. 4-8 nm. Mondar through Pridar. Haza Loungis Shiva Lorraine. show tunes and light classical piano music, Widenseday through Saturday evenings. Peage Keller, show tunes and light classical piano music, Sunday through Tuesday evenings. Le. Fontaimebleau: candlelight dining

with jazz piano music, 6:30-10:30 p.m., nightly; piano music is featured during the Sunday brunch.

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

Words and Music Bookstore, 3806 Fourth Avenue, Hillerest. 298-4011: Fred Benedetti and Courge Svoboda will perform a dual guitar recital including the works of Bach, Bartók, and Carcassi. 8 p.m., Priday; the Pacific Chamber Opera performs favorite love arias from Mozart, Bizet,

East County

Archway Lounge, 641 Telegrap Canyon Road, Chula Vista.

Alpine Stage Depet, 2754 Alpine Boulevard, Alpine 445-2550: The Southern Express, with Carl Simmons and Eddie King, country, Wednesday through Saturday. Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Dusty Best, contemporary. Friday and Saturday.

Bronco Billy's, 11377 Woodsic Avenue, Santee. 448-8778: Bramble, country, Wednesday through Sunday.

Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Eamon Carroll, Irish music, Wednesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Eddie Gold, contemporary, Tuesday through 465-3690: Edite Gold, contemporary, Tuesday through Saturday; Jerry Burchard, original and contemporary music, Friday happy hour, and Sunday and Monday evenings.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757; Kicks, rock, Wednesday through

Camelot Inn, 887 San Marcos Boulevard, San Marcos. 744-1332: Blind Date, contemporary, Friday

Carlos Murphy's/Crossmont Center, 5500 Grossmont Center Drive, La Mesa. 698-9757: The Cat-illacs, vintage rock, Thursday through Saturday; the Ritz, contemporary, Sunday through

Circle D Corral, 1013 Broadway El Cajon. 444-7443: Country Casanova, country, Tuesday

through Saturday; live country music, Sunday and Monday, call club for information; clogging lessons, Monday and Tuesday.

Crown Room, North Second Street and Oakdale Avenue, El Cajon. 447-0456: Lee

Doc's Landing, 1185 East Main Street, El Cajon, 442-0258; Duke performs on the piano, Wednesday through Friday evenings, and 5-8 p.m., Saturday; Carol Crasford, contemporary, Sunday through Tuesday evenings; Don Miller plays piano, Monday through Friday happy hours.

BULLFROGS

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THE PAISLEY PEOPLE

VALENTINE'S DAY,

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Elton, J.R., and the Country Gold, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: The Mob. featuring Don Beck, contemporary, Tuesday through Saturday.

Flinn Springs Inn, 15565 Highway 80, El Cajon, 443-9568: Ron Morin, country, 7-12 p.m., Thursday, Smokin' Joe, country, Friday and Saturday.

George Joe's Restaurant, 9568 Murray Drive, La Mesa. 469-6158: Don Libbey, pianist, performs

Friday and Saturday

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: Live music, Thursday through Sunday, call club for

Relly's Puls, 6344 El Cajon Boulevard, College area. 286-0400 Brent Bowers, pop favorites on acoustic guitar. Thursday: Featherstone, oldies rock, Friday: Palace, rock, Saturday; David Lee's Shoestring Operation, rock. Tuesday: Bran Whittaker, pop favorites on acoustic guitar, Wednesday.

Lakeland Resort, 14916 Highway 79, Julian. 765-0736: Carl

Ross and the Whatever Band, a variety from country to rock, Friday and Saturday.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Live music, Saturday, call club for information.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Pranx, rock, Friday and

Nite Owl East, 667 North Mollison Avenue. El Cajon. 447-3854: Live music nightly, call club for information.

Ol' Mill Inn, 7941 Mission Gorge Road, Santee, 448-8858; Andy and



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Impostors

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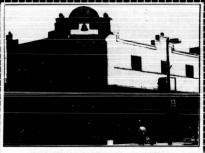




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Tuesday, February 17 Come Shoot Rusty O' Neil featuring

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Snowball **Effect** Top 40s Rock

Thursday, Friday & Saturday February 12, 13 & 14





February 15 & 16



Procrastinators Tuesday & Wednesday February 17 & 18

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Donna, contemporary and oldies, Friday and Saturday.

Ole Wagon Wheel, 8646 Mission Corge Road, Santee, 449-6240: E-Z Does It, Fifties and Staties rock and country rock. Thursday through Sunday and hosting a jam session beginning at 6 pm., Sunday; country and western dance lessors are offered on Thursday also.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007: Laredo, country, Friday, and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Dan and Terry, contemporary, Tuesday through Thursday, Alton

and the Ox Bow Country Lads. country, Friday and Suturday.

Country, Periody and Sautrulas,
Park Place, 1280 Fletcher
Parkway, El Cajon, 448-4111:
Flywell, nock, Hursday through
Saturday, live rock, Sunday and
Monday, call club for information:
Private Domain, rock, Tuesday and
Wednesday, De James Downs,
hypnotist, performs Monday acceeding, and comedy is featured at
10 p.m. and midnight, Thursday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, country rock, Friday and Saturday. Pelikan Pub, 7828 Broadway, Lemon Grove. 464-9284: Live music. Friday and Saturday, call club for information.

Rodeo Room, 8300 Broadway Lemon Grove. 469-5137: The

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JACKS

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Mays Emmy

One night only, Thursday, February 12

Every Wednesday, 9:00 pm

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14

Ozark Hillbillies, country, Friday and Saturday.

Viscount Hotel, Palm Crille, 1960

Showtime Dinner Theatre, 7578 El Cajon Boulevard. 466-9997: Cheatham's Jazz Quartet, jazz, 6-10 p.m., Sunday. Trumpett's, 596 Broadway, El Cajon. 442-9696: Bogart, contemporary. Tuesday through

tropical jazz, 6-10 p.m., Thursda 7-11 p.m., Friday, and 8-12 p.m.,

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247: Jam session, Thursday, musicians welcome; Strangers, rock, Friday and Saturday, call club for

South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road. Bonita. 267-7700: Holding Power rock. Thursday through Saturday.



Casa Don Diego Restaurant, 5080 Bonita Road, Bonita. 470-3444: The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday

The Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: White Horse, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

The Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: France, rock, Thursday through Saturday; Nelson Talent presents a local music showcaste, call club for bands, Sunday, Toys, rock, Monday through Wednesday.

Da Vinci's, 626 E Street, Chula Vista. 427-8880: Nick Montana, contemporary, country, oldies, and Latin music, Thursday through Saturday; Juan Robles, contemporary, Sunday through Wednesday; jam session, 2:30-7 p.m., Sunday,

2:30-7 p.m., Sunday,
Dock's Coektalls, 317 Third
Asenue, Chula Vista, 422-1566:
Diane Gillman, contemporary,
Wednesday and Thursday; Wayn
Cire, country, oldies, and
contemporary, Friday and
Saturday: Bill Somers, variety,
Sunday through Tuesday.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Ralph White and Four-Star Country, country, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista 420-4828: Louie and Loose 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday: City Lights, contemporary and oldies, Monday and Tuesday.

La Maze, 1441 Highland Avenue, National City. 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, Nation City, 475-7313: Grand Central

Station, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Ulterior Motives, rock, Friday and Saturday.

Marisol, 1680 Broadway (at Main Street, Chula Vista. 429-8045; Lo Lupes, Mexican cowboy music (norteño), Thursday: Colour, Latino music, Friday and Saturday Mosaico, salsa and Cumbia music, Sunday evening, with Los Lupes, early evening Sunday.

Carly evening cumular.

Onais Bar, 1121 Third Street,
Chula Vista. 426-2977: Gold'n
West, oldies and country, Thursda
through Sunday (line jam session,
Sunday at 8:30 p.m.); Midnight
Fire, Country, Monday through
Wednesday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Circles, rock, Thursday through Sattraday: Perfect Stranger, rock, Sunday and Monday: surprise band, Tuesday: Scarlet, rock, Wednesday.

Zoralia's, 603 Palomar Street, Chula Vista. 425-1626: Marfil, Latin music, Friday through

Rock & Roll

The Accessories: Spirit The Agents: Time Machine Orleans, Whiskey Flats

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Circles: Old Bonita Store
Restaurant
Crystals: Mong Mong's
DFX2: Haligon
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Michie Rick Castley and His Super Resistant Color Harden's Harmon's Harmon's Harmon's Harmon's Harmon's Harmon's Harchman Duels Groops and the Palsley People Unit Debonare and Duels Groops and the Palsley People Unit Debonare and The Herress Lood Harmon's Helding News Point Cast Holding News Point Cast Manhay Harmon Harm Latter Rain: Spirit David Lee's Shoestring

Operation: Kelly's Pub Lipstick: Whiskey Flats Little America: Belly Up Tavern The London Brothers: Jose

Murphy's Luke and the Loco McDick's Pub

Eddie's The Imposters: W.D. Pabst and

Jack Mack and the Heart
Attack: Belly Up Tawern
Magie: Preside Lounge
Dave Mason: Bacchani
Mercy Thain: Dripping
Lizard/Whistle Step
Messenger: Bumbary's, Top Spin
Marti-Preside Lounge, Time
Machinel Ches Orleans
Nathral

Native Sun: Mulvaney's/Escondido Not Guilty: Halcyon Notice to Appear: Old Del Mar and Pacific Beach Cafés The Ordeals: Archway Lounge Palaces (Article Duk

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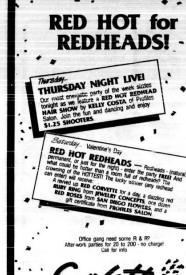
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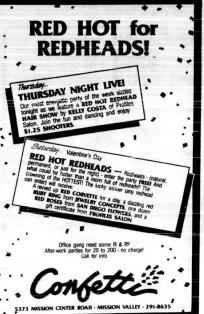
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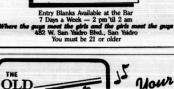
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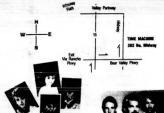
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Cathy Pinks: banjo music, Old Time Calé The Flamence Four: flamenco music, Hajji Baba Patti Glenn: plano bar, Dookies Paul Greggs plano bar, Dookies Elleen Hays hosting a talent show

CURRENT MOVIES

All reviews are by Duncan Shepherd. Priorities are indicated by one to live stars and antipothies by the black spot. Unreted moves are for now unreviewed.

Allam Quadromain and the Lost City of Gold — Seque to KING SOLOMON'S WINES, starring Richard Chamberlan and directed by Gene Nation. (Bjou, Irom 2/13: Century New, Irom 2/13: Maria Mesa Cinemas, from 2/13: Santee Drive In; Studo 3 Commas, from 2713; Sweetwater 6; UA Escondido 8)

Comense, nom 2715, "Sweetweer or. Viol. Escondol of "In America" in a far America III "In America" in formation III "In America" in formation in the state of the provider of the state in 1885. There are no cast. And the directs are pused with cheese." The establishes, monotonous pattern of nodersized checke and elementy-see, esponsity Jeesels, (resh, French, talkari. There has been no excludion of the learnal sentencially customary under the state of the state of the sentencially customary under the state been an adotton of shameless lags essing. But the worst the movie has been an adotton of shameless lags essing. But the worst the movie shameless and the state of shameless and the state of shameless and sham

At Close Range — Not very well distributed, this is noratheless an important mouse for those who have important mouse for those who have less a complete mental record of scan Penn's harcusts a field of study snown to its more serious scholars of harch in passed in a state colored this time, rather close-cropped around the sches and back, but budy up top, and useful a bid budy top.

tornado, with oversal a sort of in-Lock Finn effect. But beyond — or more processly, bereash — that, Finn of the control of th After Heaves — Collector New York problems— I see of sensymm. New of sensymmer of sensymmer

The Bedroom Window — Billed as "a romantic thriller in the tradition of the master of suspense" (you know who, don't you?), this is one of the few such tradition-followers that gets up from its knees and stands eye to eye and/or goes toe to toe with The

Master Part of the reason for that is the findingly ingenous piot — a spinning-wheele-in-much good of the findingly ingenous piot — a spinning-wheele-in-much good of the findingle. — the finding wheele-in-much good of the findingle. — the finding wheele-in-much good of the findingle. — the finding wheele-in-much good of the findingle in the findingle indingle i

Betty Blue — Franch erotica by Jean-Jucques Beinerx (DIVA, MOON IN THE GUTTER), with Jean-Hughes Anglade and Bestrice Dale: (Guild, from 2/13)

Black Widow — Reviewed this issue. With Debra Winger, Therese-Rusself, Sami Frey, and Nicol William, Jon; directed by Bob Raleston.

"" Camno Cinema 4, Carousel Cinema 6, Carter 3 Cinemas; Rower His Ginemas; La Jolia Village. Sweetwater 6, UA Honton Plaza 7)

Glasshouse 6: UA Horton Plaza 7)
The Brother trow Assistate
Plasma — John Sayles, in his sorpt
contributions to things like
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ALLICATION and THE BATTLEEN his
allegiance to ground 2 disease factor.
But in his, a tale of a black
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played by Sayles Inmest), his
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allegiance to the type address all the
very to total responsibility writing,
of cheapness, with the attendant
sound problems and image
problems. It is also the deliberate
duliness. The Storat sentimentally,
were an incompatible element in
science Edicin. Ocean't give the level
region.

(Mar. 275)

Children of a Leaver God Strenuous upilit by why of Broadway Strenuous upilit by why of Broadway spech teacher of deal eleventh-graders. We see little of the man's day tracering schringues and hear speech), only what the headmaiter speech), only what the headmaiter shapprompt yet me "razele-dazele" shapprompt yet me "razele-dazele" classroom, chereographing a rock-classroom, chereographing a rock-and-roil number for Parents Day. And he soom becomes procorcupied with a beauthly hearty live-year old who a beauthly hearty live-year old.

graduate of the school, now one of its juntous. She, however, has never bearred to speak or to read size sand learned to speak or to read size sand language is very list and florid. This premise means that the lead actor will not only say his onlines out loud, accompanied or course by translate her lines out loud, too (Did the firmmakers ever contemptate subtities for sign languaget). This, and any actor — even without the attempt any actor — even without the attempt any actor — even without the attempt the attempt of the attempt and the statempt service. needless to say, a a chalange for any actor — new without the attemp to express the stow movement from Bach's Concentro for Two Violins in body language. It is more like a chore to ray viewer. William Hurt, Martee Mattin, Piper Laurie, Philips Bosco, direction by Plande Harrier, 1968.

**Clairemont: College, Oceanside 8 Planker, Sports Areas 6; Services Areas 6; Services Areas 6; Services Areas 6; Trom 2/13)

Clockwise — A simple and painter diversion about a tortuous and torturous detour. The time-budgetin second-squeezing headmaster of Thomas Tompion Comprehensive School, and the first such non-post School, and the first such non-post headmaster ever in history to be selected as chairman and leyrotte speaker of the Annual Headmastern Conference at Norwich University, gets abboard the wrong train en routs to the conference when the vernacular use of "right" as an affirmative is misunderstood instead as a directive! it couldn't have happened to a more deserving guy-labor Cliesse conserves the ... as a directive: it couldn't have happened to a more deserving gu John Cleese, sometimes of the Monty Python group, is, like such American counterparts as the SATURDAY NIGHT LIVE alumn, to SATURDAY NIGHT LIVE alumn, to much a "sistent" artist for any detailed character drawing, who shall we ever get a decent replace-ment for Peter Sellers? But his very broadness makes sure you don't mas even the most throw-evely sort of joke, and he is especially and endearingly furny in his attempts to

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Avo, Vista Way (726-3040) Cell theater for program information 8(ou, 509 East Grand Ave., Escondido (747-6635) Spanish moves Silvan, 500 East Gard Am. Execution (F4-603).

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Plaza Chromae, 256 El Carrino Re Carlohal (793-747) Theater 1: Light of Cay Theater 2: The Misson Theater 2: Alston Theater 4: Outrapous Fortune

maintain unflappability in the face of a quickening gate of troubles: "I'm not late. I'm merely in a hurry." All the characterizations, come to that, tend to be of the broken-record variety, the rumpled music teacher who never — repeat, rever — completes.

descends more to the elbow-in-ribs level of grapping with malfunctioning payphones, crunching the fender of a police car, and taking a thoroughly dishearieming partial in a mul pri. Directed by Christopher Morahan. 1986. " (Guld. 2/12)

The Color of Money — Martin Scoruses's extremely tardy sequel to THE HUSTLER. The twenty-five-year interval between the two should prepare us for some pretty radical changes, and any perceived

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Cosmission 8, Plaza Boritals, aporra Arera 6)

Chitical Condition — Richard Prise is a convicided on man who talks as a convicided on man who talks are to a convicided on man who talks are to a convicided on the second of the 279. 8 p.m.)

Crisess of the Heart — Diane Kestin, Jessica Lange, and Sey Spacek, who don't have much in the Southern werd of the Crises of th

Dead of Winter - Moldily oto-fashioned metodrama involving a lady in Distress, a dead iniger for her, another dead ringer for her, an Old Dark House, a snowstorm, syringes and spiked beverages, a secret passage — the works. Arthur Sweetheart Photos BE MY VALENTINE \$14.98 Can-U-Antique-Us Grossmont Center appointment 464-0424

Crecodilla Durides — The did country bumplen — The did country bumplen — Bro did country bumplen — Bro did not did not be did not did

infamed cinema. But none of finis diminishes the high rheatincally of the thing. In its original \$4.00 error at won 8th rherings a Pullater Prize, where the pullater Prize and 1 Eugane O'Neif had been still alive at the time. Itself hand been still alive at the time. Itself harpers & ann Shepard 1986. (Canused Cinema 6, from 2/13; Cicanused 8, Plaza Bontia, Sports Arena 6)

Penn's heart can't have been in it, but his craft is — and in abundance with Mary Steenburgen, Mary Steenburgen, and Mary Steenburgen, 1987.
* (Carousel Cinema 21; Oceanside 8, Parkway; Sweetwater 6; University Towns Centrel

Centries Death in Verice — Luchino Viscon's beauthing catenood viscon's beauthing catenood rendoor of the Thomas Mann novella. In silox zooms and parendoor and the Thomas Mann novella in silox zooms and parendoor and the Thomas Mann and vellenghe and an applamen, of a prisey musical composes, lengaring too long at a deliber hold. In the Death of the Section of the Section of the Section Section of the Section Section of the Section Se

Easy Rider — The Vietnam generation's angush and paranosa about America, action durin three commissing siyles by Pider Fonda, mediative profiles, stack Nicholson, who chews up the scenery and the other actors like an indomitable hand who cheek up the scenery and the other actors like an indomitable hand before the school of the sceneral control of the profile of the sceneral control of a naturalistic Method version of a naturalistic Method version of a sonied dope freek. Directed by Hopper, 1968.

Parris Bueller's Day (21 — Writer-director John Hughes offers another piece of cardy to terragers, in piece of cardy to terragers, in even (by now) appoint him an honorary listerin reamble. A day of honorary listerin reamble. A day of honorary listerin reamble. A day of opportunity to prive the superior capacity of youth over adults. and so forth, of youth over adults, and so forth, of youth over adults, successful at stowing the lootefunes of loots — the hatingly suifized speech, for exemple, of a history speech, for exemple, of a history

teacher who keeps trying to get he students to compute his seriences series to consider the seriences of the series of the serie

CURRENT MOVIES

From the Hip — Judd Netson as a breath young criminal lawyer, directed by Bob Clark. (Center 3 Cinemas; Grossmont Mail; Ceaerisde 9; Plaza Boriat, Rianchus Bernardo 6; San Marcos Cinemas. Sartes Village 8; South Bay Dineras; University Tourie Centre; Wiegand Plaza 6]

The Golden Child — Furrily fairy take Eddie Murphy is the pure-in-meant, shapes hotspute Finder of Lord Child Chil

by Michael Ritchie. 1986.

« (Carousel Cinema 6; Century Twin. from 2/13; Oceanside 8; Power Theater; Santee Drive In; Santise Villuge 8; Sports Arena 6; Studio 3 Cinemas, From 2/13; Sweetwater 6; University Towne Centre)

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4

Little Rascalis) in search of the legendary burned treasure of One-Eyed Willie, who has protected his riches with an elaborate complex of booby traps that would put the Egyptian pyramid-builders to shame. All of the lids take turns getting hysterical, and the movie is consequently unpleasantly shrill. It would be a bleasing if some of the lids could be killed off, but it sin't that kind of movie. It would not want kide could be killed off, but it son't that kind of move. It would not want to allenate anybody. And incleed its closest kinship to chichood is probarby its desperate desire to be popular. Though it ultimately takes this desire beyond desperation and inso deprainty. Sean Astin, Josh Broin. Jeff Cohen. Kern Green, Martha Pfirington. 1986. • (Village, from 2/13)

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« (Village, from 275)
Stong the — In pervicus movie by the raine, the American allaude toward the algorithm plan Bandolfs Scott showing the way formed and state of the state

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women's magazines in order to bone up on the "termination", but it further than the property of the property o

Vineyard Tein, from 2019 Hearthern – the as omething of the er of an informat dimen planty of commission by a glamidious. Grown of the characteristic smarty-painty ucman who leets she has a lot to get of the cheet. The country of the cheet is the country of the country of the cheet to get off her cheet in her crusterist feet and the country of the cheet plants and grown of the grown to get the cheet to get the cheet plants and deministering dinner guest, there guest areas existed to get the cheet the ch

quotes her pseudohymous husband as ayeng. "One of die wery find Kintoning", On the other home Kintonings, On his other home of the control of the other home of the control of bindness and localidadiness that of bindness and localidadiness that are agt to creep on any serring of the control of bindness and localidadiness that are agreed to the control of the contro 1986. ** (Clairemont, from 2/13)

** (Clairemont, from 2/13) Hosaitem – One of he more likable entries in the post-ROCKY sports for boom, a lack-bis-** in 200y shot of norm, a lack-bis-** in 200y shot of named Hickory whose high-echool claim of the like of the lack of the lack hash of the like bis-bis-more in due to hash of the like bis-bis-more in due to heat of the like bis-bis-more in due to the like bis-bi

in search of one last chance, is no less time, only more femilies he had concerned to the c

Centre: Wegand Plaza 6)
Light of Buy — Paul Schrader nurs
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tolkend-roll acome — not extended
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H-Nuzz. Yogur Moon (shades of
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Schrader's cultural general.



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Relogim — Australian heist comedy, with a severely spit personality. The characters have their feet rooted in working-class reality. Colin Friets, who looks like a cross between Sam Neil and young Alan Bates, is perhaps a bit piecolous as a social simpleton and technological genius, but John Hargreaws is. simpletion and technological genus. Los John Hargmans a simulaneously dangerous, extretion so so that the sound of the control sound to the control sound of the sound of the control that the control sound of the sound of the control that the control sound of the sound of the control that lover (as as an unrolled popular the lower (as as as as as as a sound to the lower (as as as a sound to the lower (as as as a sound to the lower (as as a sound to the lower (as as a sound to the low * (Cove)

Mannequin — She comes alive every night, but only in the eyes of her Pygmalion, and in order to help him make a success of himself as a window dresser. Actually she dates

back all the way to ancient Egypt, and the grags here seem spreshow even closer than that, genhalp, nearer the Nearderthal. The claimers often closer than the second to the second the second to the second to the second the second to create a manninguis with out to create a manninguis with out to colle a mortifier actives who would too like the front contact, or convensely to locate another actives who would ook like the numerouspart? With Ook like the formerouspart? With College of Coll

Gleenbourn E. U.A. Horbon Plaza 7; from 2/10; The Blassien — An advanture moral machinem, the issues smplified to seekershers, the issues of the interview of the in

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The Biologistic Cases — Theorem 2015

The Concount of the Six of the Si size alone, to horse director reset Weir to step back for a moment or two from his gnat-like closeups of people's faces, necks, shirt collars, hats. The story comes from a novel by Paul Theroux, whose previous



beguests to the original (SANT JACK, HALK HOOM STREET) perioded to all the control of the contro

part of the director, too. With Harrison Ford: 1986. "* (Carousel Cinema 6; San Marcos Cinemas; Vogue)

Cinemas. Vogue)

The Blade Lovere — Kan Russell's hysterical character assessmittion of the above the second of th

One Pleas ever the Cuelice's Rest — The Ken Kessy novel, which you cannot have avoided without some degree of stubborness, uses a mental-ward setting to allegonze a 1980s anti-Establishment

orthodoxy — the guardiants need of the control of t

Contingence Fortiers — Female buddy cornety, with rather extensive buddy cornety, with rather extensive buddy cornety, with rather extensive budden of the security of the budden of the control of the budden of the control of the corner of the control of the con escape into the wilderness. Forman, depending largely on 'round-the-horn close-up reaction shots, handles the assorted nuts democratically, in a panel-moderator manner - your furn, your furn. The preponderance of greenish rice shots close not add up to a very flexible movie. But the actions deliver convivional if superficials.

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impersonations. And Nichother course, dominates — a currini entertaining, attention-opting interpretation of a curring, entertaining, attention-craving character. 1275. "* (Ken. 2/17)

bonding of the two woman seems merely decreed by the Canons of Sisterhood But both Catalane gifted comertierines (Holder the more original, Lord three (Holder the more original, Lord turns doing second they seem that turns doing second course of being amateur spice. With Peter Coyole and George Carlin, written by Leslie Okion; directed by Arthur Hiller, 1987.

Over the Top — Arm wrestling with Sylvester Stallone, directed by Menshem Golan (Aero Drive In; Carouset Cinema 6; College; Fashion Valley; New Valley Drive In; Coranside 8; Parkway;



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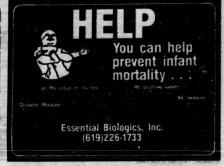
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lower a currer, weight ries a , from 2019. Bee Get Birried. And for the control of the control o

en — Oliver Stone's firsthand on of the Vietnam War, with Tom nger, Willem Dafoe, and Charle

Sheen.
(Cinerama, Harbor Drive In; New Valley Drive In; Pleza Cinemas;
Rancho Bernardo 6; Sweetwater 6;
UA Escondido 8; UA Glasshouse 6;
UA Horton Pleza 7; University Town Centre; Wiegand Plaza 6)



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Sementhing Willie — A Hipper-Than Thou romance comedy certified to the common of the common o

cornedy is not all so conventional, or rather the conventionality is not all so comic. This first stretch of the movie, however, goes on much too long to serve as a mere fulfing sel-up to the serious fulfing.

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The plot this time, which finds our crew in a Kingon vessel the Enterprise having been blown, as you will remember if you were not traumated into amount of traumated into amount of the contraumated into a countral traumated into a countral traumated in the country of the countral traumated in the countral traumated in the countral traumated in the country of the countral traumated in the countral traumated

rotating in a shaft of light at its tip, is in a trispectory toward Earth, in the path and sapping starthype in its path and sapping Earth's energy immediately upon entry into the atmosphere. Bantaking questions so fair: How does it do this? And why? What is it? And where from? And what does whatster it is

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Access, which our heroes, well back in the traid of the probe and thus still the publicity in the one to be not the not be not be

problem: here in the 23rd Century there are no longer any humpback whales to talk to. And, and a glemme is the property of the second of the s

mining our perspective to envisage the numbers while as the heart perspective while as the heart perspective of the numbers of

soupbox of the ninety-ninth percentile William Shatner, Leonard Nimoy, Catherine Hicks; directed by Nimoy, 1986.

*** (Camino Cinema 4; Casino, from 2/13; College, from 2/13; La Paloma from 2/13; Jones Miles

Three Amigns. — Sort of an understalled MAGNIFICENT SEVEN, only not peed to the property of the control of the

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sevenths as good an Elmer Bernstein score). These heroes are actually just Hollywood actors, ca. 1916, who have been invented to a besinged Mexican village for what they mistaken'ty believe to be a personal appearance. Good enough. But when the lead actors can't be bothered to get haircust in conformance with the period, via

appearance. Good enough. But when the lead actions can't be when the lead actions can't be when the lead actions can't be conformance with the period, you can be sure that more alongly details will be trailing along—such as the suggestion that the singing cowboy on the silend sure that the singing cowboy of the silend surface to the singing horses, a describe as a full result as the campire scene with singing horses, a descript out, and a talking turks. But the lus safe makes a short Martin Stort cliented by John Martin Stort, directed by John Martin S

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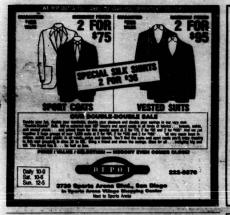
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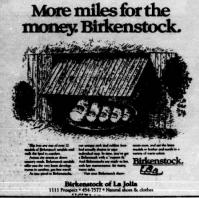
doglight, though not terribly lucid, is pretty exciting — or anyway the participants in it are pretty excited. Tom Cruse, Kelly McGillis, Val Kilmer, 1986. *(LIA Chule Vista 8: Vinward Terri)

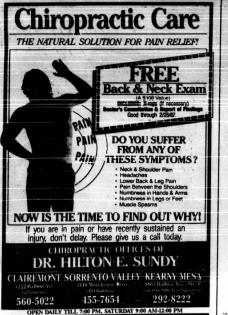
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Arabs with ice water in their veins ("The will make Bhopat, India too like a minor traffic accident!") and their equally neterious out hotieblooded CIA counterparts. With Gene Simmons and Robert Guillaume, Ginacterl by Gary Sherman. 1987.
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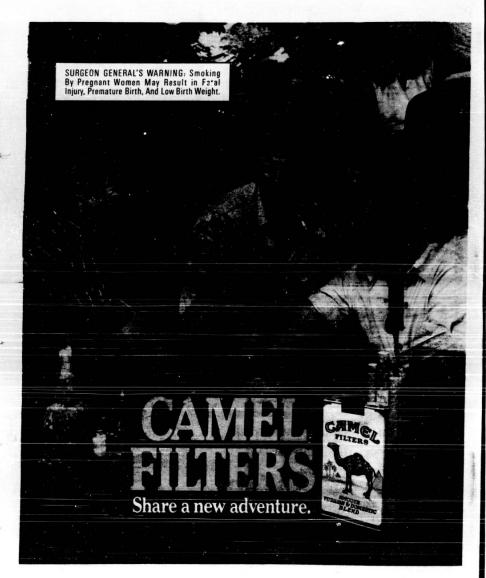
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rains didn't stop, and the area experienced one of the worst floods in Southern California history. The Tia Juana River spilled over its banks onto the newly opened racetrack. This

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SAGE MINISCROBLE Annex common time more controlled to the controll

OFF THE CUFF How did you meet your Valentine?



Janet: I was out with five women. We were celebrating my mother's birthday. Devide! I decided I was tired of sitting home, so I went up to the bar — De Vinci's. It was a Theaden.

Janes: It wann: It was Priday.
Davids' I set there for shout an hour and a half just weeking them have a great time. I wasn't, so I saked Janes to dance. She said, "I'd love to" I'll never forget that.
Janes: We all ended up going out for breaktest later.
David: We sat there telling jokes, me and five women.
Janes: He asked me for my technon number, and I gave it to

phone number, and I gave it to him. David: We've been together since August 19, 1983.

Annote and Gary Gilbert Hairdraeer; fieles Manager Jamel Gary: A friend on my softball team was daining her sister. Annote came to some of our games. The I joined a bowling team and our first game was agains the team—Randy's Angelt. Anneser: I didn't yeally talk to him until a couple of weeks later.

intermental a couple of weeks
later.

Gay: My friend called me up
and asked if I wanted to go out
with her. There was a
considerable difference of
ages, and I wanted to be sure
it was olige before her dad
in the cab of the pickup. We
just hit it off.
Gary: We dated about three
and a half years, then one
constituing to her about getting
married.

The service of the constitution of the cab of the
Annette: We've been married

Marriet.

Annette: We've been married five and a half years. We just had a little baby girl.



Tim and Enterald Winnsley Truck Driver; Housewife John March - a foreigner. We didn't even talk on our first date. We saw an embarrassing movie -Tightrope, with Clint Eastwood.

Tim: Two months after that. we were married. I had to ask her grandmother for permission. That was interesting.

Emerald: We've been married



Edward and Jan Meiga Project Engineer; Training Specialist Owntown San Diego Jan: He was working at a business office, then I came to work there. It was November. I knew he liked me. I got a little Christmas present from him, but he didn't ask me out until January. Ken and Frankie Skinner Retired Saskatoon, Saskatchewan Canada

Ken: She was a nurse in a TB Ken: She was a surse in a TB sanitarium. I was the purchasing agent. Prantie: We were on the staff together. It was a small community — Fort Qu'Appelle. We always did things together. Ken: We'd all go golfing, dancing, skating, sking. Frankie: Curling — it's a Sootch game you don't have here. him, but he didn't sak me out until Jamusy. Edwarf: I had pretty much had my life mapped out. At oversty-seven I was going to not of woman I needed. She just happened to fit the bill. Jam. 'We didn't want the bose to know. It was kind of hard keeping it hidden from people. They didn't find out until we seen out weeding by that time, he had left the company, the company of the company was the company of the company of the bill of the company.

here.
Ken: Baseball.
Frankie: When World War II Frankie: When World War II broke out, we got married.

Ken: I said, "You better marry me so you can have my pension if I get killed over there."

Frankie: We've been married

Bu Lin Jakaru

forty-five years. We have two sons, two grandsons, and one granddaughter.
Ken: And we're still good friends after all these years. I think that's the key to a good marriage — friendship and

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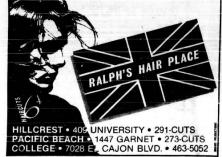
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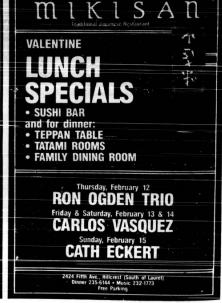
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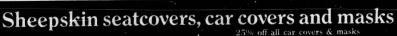
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Valentine's Day

Dessert Specials brience the joy and pleasure of an intimate dinner where your senses of sight, amell and taste are



Valentine Dinners Mesquite grilled:

2 New York steak and shrimp dinners \$25.00

2 filet mignon and shrimp dinners \$23.00

Dinners include bottle of wine.
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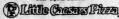
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