

# SCIENCE FICTION IS A FACT



ine two young men were dressed in Gestapolike uniforms, complete with militarly has, boots, and black-leather pistol holsters. They introduced resolution that flower De Welthund their home planet. The representative from the Legica of Dynamic Discord, who was wearing a bright blue silk out from the Legica of Dynamic Discord, who was wearing a bright blue silk out fit, a blue eape, and a green feth that with an enormous green feather in it, helped to vote the resolution down. A dark harred woman in a red chedraf smiled enigmatically through the proceedings, while another young man, ostensibly dressed like a normal human being in a sport shirt and blue jears, rived to speak in a computer voice and referred to himself as BOHB

By Gordon Smith



Save up to 47% Danish White Bookcase
Terrific value!
In durable white surfaces.
2834" W x 69"H x 934"D



Teak TV/Video

Cabinet
This cabinet will satisfy all of your video needs. Pull-out shelf for your VCR and two storage shelves. Easy roll casters allow you to view from any angle.

30"W x 25½"H x 17½"D

Teak Stereo Cabinet Ideal For holding all your stereo equipment. 37"W x 25"H x 18"D

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### Teak Bookcase Special This versatile bo

This versatile bookcase is ideal for your storage need: 2934"W x 70"H x 9½"D

Teak Doors ....\$39 Extra Shelf ....\$10 ea.



White Student Desk
This compact desk has it ali, 3 drawers and open bookcase pedestal 'hol' 47'4" W x 27" H x 19" D

\*129 value ... \$69







Strike Up The

Bandwagon

Al I fet work last night: I
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decisioning the James 79 Reader
article titled "Death in
Coenside", concerning the
beating doubt of a fifty-five-year
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### LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor. Box 60803. San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited

A Sad Disservice

A Sad Disservice
I was sorry to see that an
otherwise interesting and
apparently factual report on the
number of Oceanside homicides
involving gay victims was sullied
by the grautitous inclusion of one
boldface cheap short and one
misleading quotation attributed to Prosecutor.

The cheap shot: You scream at

The cheap shot: You scream the top of one page that in the corridors of the D.A.'s office, prosecutors "snickered" and referred to the brutal homicide case as an "ecological killing." The term "ecological killing while perhaps inelegant and unfortunate, is not unknown to police processors, and the profiles of the profiles processors. unfortunate, is not enknown to police, prosecutors, and the press. I am informed, however, that it simply was not used by any prosecutor with respect to this case; a case which your very surry demonstrates was 'ignormally prosecuted. The hard prosecutors don't have been also been also to the processing the procession don't have been suffered to homescuals seriously, and that is simply untrue, indeed, every one has been taken to the limit of our evidence and the limit of our evidence and the limit of our evidence and the law, and any suggestion to the contrary, even if unintended, is most unfortunate. The misleading quote: Your eporter quotes chief North

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

Not true. As your reporter shows or should have abown, the "unament public officials" were from Georgia — a sheriff and a senator from the dereleant's home state, who didn't know the facts of this case from a pickle. Walden then went on to state to the court of the court of the state of the court of the

Both McPaul repletes: that the search of the

Very Depressing

Very Depressing
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issue. "Death in Cocasside." It
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pick up another copy!

Dorne Lame
Mitta Mesa

The True Perpetrators

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

Ocean Beach

Perhaps

Exceilent article by Bob McPhail ("Death in Oceanside"). McPhall ("Death in Oceanside").
Keep up the good work.
Perhaps it is time to go after the
real hatemongers who preach
from every pulpit. I dare you to
attack organized religions!
Bud Deam
Oceanside

Science Fiction is Fact Three local authors explore their successes in an increasingly popular genre. By Gordon Smith....... 1 Letters

City Lights Growing concerns in Tecolote Canyon, throwing the book at book thieves, the Citizen wants names, ladies of the auxiliary, and problem groups

the suthinary, and problem groups.

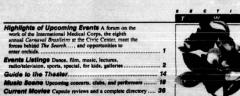
Straight from the Hip Thirty days after, and a fish in the wind. By Matthew Alice.

The Inside Story A police commander invests in property just a block away from the new headquarters, and Mayor O'Connor's out-of-town record (continued). By Paul Krueger. Destination: Hewell Ed Gillett's plan to cross the Pacific in his kayek. By Jeannette DeWyze.....

Theater Jonathan Saville reviews Sam Shephard's Fool for Love at the South Coast Repertory Theatre..... Comedy The strange shtick of Steve Shaffer. By John D'Agostino.....

Quarter Notes A recital by planist Vladimir Ashkenazy at Symphony Hall. By Jonethan Saville.

Guide to the Thester.....



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Automotive, services, sports, and fitness Ernie Pook's Comeek Going bad. By Lynda J. Barry ... Life in Hell Reincarnation but By Matt Groening P.S. Mueller The tower of Mabel. By Pete Mueller .... Picture Story One downtown jeweler.

By the San Diego Historical Society........ The Reader Puzzle Medicine chest. By Pon Rubin ....... Off the Cuff Have you ever disputed a bill? By Lin Jakary...... 13 Restaurant Guide Recommendations for dining out in San Diego and Tijuana. By Eleanor Widmer

THREE GOING BAD

EDITOR
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John Activition, Deman Ruker
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VERIFIED FEBRUARY 19 1987 3

library material will result in criminal prosecution," warns the large yellow sign at the exit of San Diego State University's Malcolm Love Library. But a succinct caveat like "Use a sweinet caveat like "Use a backpack, so joil" might be more accurate and effective deterrent to library thisvery. Since October 1985, "Least two SDSU students have spent a night in county jail, paid fines, and been put on probation for trying to smuggle books and magazines from the campus. More than eighty other SDSU library users arrested on book theft or mutilation charges in the past sitzen months have already appeared or received notice to appear in San Diego municipal court, where a conviction or guilty plea generally brings three years probation and a \$250 fine. Those violators also face a one-year disciplinary probation levied by SDSU's office of judicial procedures. The crackdown was instituted when SDSU administrators. municipal court, where a

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



# VERVE

When the San Diego Symphony disbanded in January, everyone suffered the same consequences: no more Wagner in the winter, no more Gershwin in the summer, and no more men in tuxedos carrying picket signs in between. But for the ladies on the symphony's fundraising council, it could have been

nore Christmas musicales at Ramona Sahm's gorgeous Rancho Santa Fe home. The Rancho Santa Fe home. The news hit the symphony's S Auxiliary Council like a load of warm cauliflower mousse: it was indigestible. The almost 900 members of the auxiliary have decided not to demobilize. While they admit that the orrhestra no longer exists, they orchestra no longer exists, they vow to continue raising money

may even be an advantage. On January 21 — ten days after the symphony board voted to close down operations — the auxiliary raised \$26,000 at its most successful fashion show ever. Preceding the event was a flutter of anxious calls, many of them to Florence Goss, the



B BRAGE COVELOY

San Diego County has at least
253 self-help groups in which
people meet regularly to discuss
common problems and
partial sist of local groups on file with
the San Diego Mental Health
Association and the Self-Help
Center in Los Angeles.
Disabled Gay Men's Support
Group
Second Self (transvestities)
Sexually Compulsive Men
(San Diego AIDS Project)
Gay Youth Alliance
Sage of California (elderly gay
men)

Sage of California (clderly gay men)
Parents and Friends of Lesbians
& Gays
Moms of Toddlers
Moms of Toddlers
Empty Craftle (miscarriages and infant death)
Parents of Williams Syndrome. (elephantine facial features)
Hydrocephalus Parents Support Group (enlargement of the Proder-Will Sundation Parents

skull) rader-Willi Foundation Parent Group (insatiable appetite caused by faulty metabolism Tough Love (teen-agers and parents who don't get along) Parents of Murdered Children SLAM (parents of molested

SLAM (parents of molested children)
Purents, Daughters, Sons United (perpetrators and victims of incest)
Stepfamily Association
Divorced, Separated Catholics Expressions Singles Discussion (Expression Singles Discussion H.E.L.)
ELD (Catholics Catholics Cat

Over 40
Alopecia Areata Foundation
(hair loss)
Ileitis/Colitis Foundation
(intestinal disorders)
Women for Sobriety



Head Injury Foundation Make Today Count (life-threatening illness) Candida Albicans Study Group (yeast infections) Undefeated Club (inter between the disabled and nondisabled) /heelacade (wheelchair

dancing group)
Amputees in Motion
Braille Social Club of
Escondido Multi-Handicapped Blind

Foundation
Vet Center Rap Groups
Vets Stop Smoking Program
Vietnam Veterans of San Diego
Triple Threat Group (drugs,
alcohol, and readjustment)
Nurse to Nurse (alcohol and drug abuse among nurses) Alcoholics for Christ Male Rape Victim Support

Group
Women Seduced by their
Therapists
Caregivers-Respite Care (caring
for the elderly or disabled)
Daughters of Prostitutes
DES Action (children of

DES Action (children of mothers who took the drug DES during pregnancy) Premenstrual Syndrome (PMS) Support Group Environmental Illness Association (environmental or chemical sensitivities)

Neurofibromatosis Founda (skin bumps caused by benign tumors) Sexaholics Anonymous Overeaters Anonymous Pill Addicts Anonymous

Emotions Anonymous
Parents Anonymous
Families Anonymous
Suddenly Alone Anonymous

auxiliary's founder and mother figure. Some women reported collection would still be

Auxiliary president Shirley Rubel admits that the famous dollar "patron" tickets, when they could have paid the regular admission of thirty-five dollars. designer should get partial credit for the big draw: 740 women (some with husbands in The money raised by the auxiliary goes into the budget of low) came to the luncheon/sho the symphony association, which likewise has not at the Hotel Inter-Continental But she points out that half the attendants bought seventy-fivedisbanded. The auxiliary, which began in 1949 as the Women's Committee of the San Diego Symphony, now has ten chapters throughout the county. Rancho Bernardo, Rancho



### 1 G H T L

### M MAME THOSE BOYS

It has been more than three months since three teen-agers from the Encinitas area, clad in from the Encinitas area, clad in military-style garments, opened fire with pellet pistols, a rifle, and a handgun on a group of six Mexicans eating lunch behind the San Dieguito United Methodist Church on Encinitas Methodit Church on Encinias Boulevard. Since the November 18 incident, in which one man was slightly injured when a 22-caliber bulled grazed his stock, the three seventeen-year-old boys, all students at San Dieguito High School, have been brought to justice for their crime. Each member of the youthful trio pleaded guilty to assault with a deafly weapon, and each received an eight-month sentence to be served at a juvenile detention center in Campo. ampo. Case closed? Not by a long

shot. The Citizen, a 25,000-circulation weekly that serves Encinitas, Solana Beach, and Del Mar, wants to know the identities of the youthful commandos — information that so far, has been barred from release to the public by the juvenile court. It is the position of the Citizen that state law makes the youths' identities a

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

the names. The section, added to the law in 1981, removes from the protection of anonymity the names of juveniles who commit certain juveniles who commit certain serious felonies, including murder, attempted murder, rape, and violent assaults using dangerous weapons. Wilson brought the law to the attention of the district attorney, who in turn brought it to the attention of San Diego juvenile court presiding judge Judvih McConnell concluded that a standing juvenile court order prohibiting the release of all juvenile

defendant names might be in conflict with the law. In the case of particular interest to the Citizen, McConnell ruled that the names would be released. but she will not enforce that ruling until defense attorneys have had an opportunity to argue to the contrary. A hearing on the matter is set for next

Tuesday.

At that hearing, prosecutors are expected to side with the are expected to side with the Citizen and argue for release of the names. Citizen editor Greg Dennis said the paper is also lining up other support from a variety of freedom-information advocates across California. Defense attorneys in the case are expected to plead for continued anonymity for the crease arguing that disclosure of teens, arguing that disclosure of their identities would jeopardize their identities would jeopardiz the youths' rehabilitation. But Wilson argues that the disclosure issue goes well beyond the interests of three teen-agers. "There is a lot of animosity about undocumented workers, but nobody really has any hard data," she said. "It seems that these kids were acting out of this community sentiment." Wilson said she wants to talk to the teen-agers involved in the shooting "to find out what they've learned and how they feel about it." Besides, she said, it is her responsibility as a journalist to obtain information that is part of the public record.



# JUNGLE OUT

BY THOMAS K. ARNOLD

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

immigrant, opened the Zion Oriental Market on Convoy Street seven years ago and began specializing in fresh duce from his homeland Most of that produce including eggplants, green chili peppers, radishes, soy and ung bean sprouts, and a type

of Korean cabbage — was purchased from several Los Angeles produce distributors. But the watercress and chiese were grown by the Changs themselves, in their time back yard vegetable garden. Three years ago, the Chang family turned over operations of their market to Mrs. Chang's younger sister, Kun Hwang, so they could speak more time growing vegetable. Before and brother-in-law were harvesting enough watercress and chives not only to meet the needs of the Zion Oriental Market's customers, but to supply some of the same Los Angeles of the same Los Angeles distributors from whom they had previously only purchased produce. Today, however, there are

indications that the Changs might have become a bit too ambitious. When Hal Arnold first moved into his home in October of 1985, he says, the Changs' vegetable garden, covered with sheets of opaque plastic, was confined to their back yard. But since then, Arnoid says, he has watched the Changs' produce farm steadily expand down the canyon to where he estimates it now encroaches upon roughly one hundred feet of city property. "I spoke with some of my neighbors, and all of them were says. "In fact, the loke around the way up to our own back yards." His neighbor, Fred Miller, agrees. "About nine months ago, they [the Changs] began bringing in fill dirt and



A Korean garden spreads into Tecolote Canyon

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

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

about getting the information in time. For nearly a year, he says, time. For nearly a year, he says, he has been trying to get representatives from the city's planning, property, and park and recreation departments to take a look at the Chang garden to perform the required measurements, but with no luck. "I've heard every excuse you could imagine," Arnold says, "One lady from zoning [a

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

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

### STRAIGHT FROM THE HIP By Matthew Alice

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

Chicken Little.

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

cup.

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

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



the clerk's office.

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

The bank transmits a copy of daily activity to a branch in Northern California, safe from any local mishap. Any paper records with nonrecapturable information (morpose and the same of th

process.

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

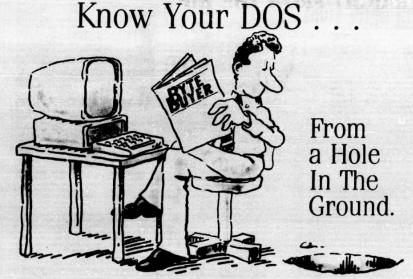
ever be fish in the lake? How would they get there, if not introduced by humans? Mort Diceases

where if not introduced by humans? Mort Schwart;
Som Diego
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Got a question you need answered? Got it straight from the hip. Write to Matthew Alice, c/o the Reader, PO. Box 80003, San Diego, California 92138.





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

The Byte Buyer features non-technical articles about computers and how they are being used in everyday life.

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e required for understanding This 1/2 day seminar provides the basis and purchasing a computer. \$35.00

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National City
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**North Park** Commodore Connection 6086 University Ave Pacific Info Systems 2855 El Cajon Blvd a Jolla Computers 7454 Girard Ave

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# THE INSIDE STORY

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

In November of 1984, two months before construction crews broke ground on the new headquarters. Fortier, his wife, and two partners purchased an apartners purchased an apartners have been appropriate to the Carreet, a block north of the police building. In April of 1985, Fortier and his fellow investors bought a sewenteen-unit apartnersh bouse closer to the headquarters, at 1928. Broadway and C Street. Real-estate records show the group months before construction estate records show the group paid at least \$600,000 for the three properties, all of which are within view of Fortier's

are within view of Fortier's seventh-floor penthouse office at police headquarters. Fortier's boss, Police Chief Bill Kolender, says he was unaware of Fortier's purchase of the properties until Fortier notified him of the holdings last week. But one city employee says Kolender has known about Fortier's holdings for at least three weeks. A spokesman for Kolender says informal investigation of the purchases that should be purchases that should be completed soon and will probably clear Fortier of any possible conflict of interest. "Since Commander Fortier purchased the properties after began, it doesn't look like there's any impropriety," says the spokesman. "But Chief Kolender is checking it out

more with Commander Fortier."

Fortier."
In an interview last week,
Fortier declined to discuss his
downtown property interests.
"My real-estate dealings are
my business and nobody's
business but mine." he said.
Fortier noted that his property
purchases are "all public
eccord, and I have nothing to
lude. I've here serve." necord, and I have nothing to hole. I've been very scruptions about this." Because the purchases were made more than a year after the eige council publicly approved the Broadway location of the police headquarters, it does not appear that Ferrier volated the police that the police of the police interest code. That dosument, adopted in BYT, sates that "the trust of the critzenry demands that an employee take whe trust of the citterny defensals that a employee take no action which would constitute the use of city employment to advance personal or private interests. It also requires police officials present the possibility or the appearance that his or her official position might be used to private advantage. As head of the police department's Special Projects Division, Fortier's privy to detailed information on the sixe, location, as

detailed information on the size, location, and construction timetable for all major police department building projects. In addition to his important role in building the new headquarters, he is currently directing the size election and construction of new police substations and the relocation of the construction of the policy as the substations and the relocation of the policy as the substations and the relocation of the policy as the substations and the relocation of the substations.

department's pistol range.

Despite his integral involvement in such important involvement in such importan decision making, the police department's conflict-of-interest code guidelines specifically exempt Fortier from disclosing his personal property holdings. While Chief Kolender, Assistant Chief Bob Burgreen, and the department's four deputy police chiefs must make yearly disclosures of their real-estate holdings and financial interests in any company that does business with the city, lowerranking police commanders and other department officials need only report investmen in or income from compan that have city contracts none of the seven local



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

forms. Still, Fortier's property





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from celebrating sailboats or civic pride as the Crab Nebula is from Earth. Like other science-fiction conventions, Conmosphere of relatively focused but not-quite-controlled craziness hinted at both y the costumes at the model U.N. and by the costumes at the mode! O.N. and by the note inside this year's conven-tion program: "You do not have to peace-bond your weapons at Con-Quistador, but please do not carry real guns or unsheathed sharpened sworth. and avoid displaying weapons. swords ... and avoid displaying weapons so that they point at bystanders." Nationwide, converti

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

make-believe weaponry.

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

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

blossomed into one of the major trends in popular American culture.
Consider the boom in science-fiction movies: The box-office receipts for such films as Sur Hurs, Dune, Blade Runner, Outland, Aliens, The Terminator, E.T., 2001 and 2000, and Star Treks, I. H. III. and IV would support the receipts of a mid-sixed results.

natior, E.T., 2001 and 2000, and Star Treks I, II. II. and IV would support the government of a mid-sized republic. Meanwhile, TV is catering to the public's appetite for adventure stories spiked liberally with aconic technology by churning out serialized versions of some of these same movies, along with a bus of animated science-faction shows for children, including Moute, Thomater, control of the control of the control of the But tooks have always been the most popular medium for creators and con-sumers of futuristic fantasies, and science-fiction movels are currently reaching a wider audience than ever. Lou Aronica, publishing director for Bantam Spectra Books, points out that the popularity of science fiction "has increased dramatically in the last few years. On a category level, it's still less popular than romance, but far more popular than mystery." Two science-fiction novels, L. Ron Hubbard's Death Quest and Margaret Alwood's The fiction novels, L. Ron Hubbard's Death Quest and Margaret Atsvood's The Hundmaid's Tale, are currently among the best-selling books in the Unitac States. And Charles Sheffield, past president of the Science Fiction Writers of America, adds that "it is a golden age for science fiction.... Some peo-ple are becoming millionaires writing it, which was unthinkable ten or fifteen

years ago."

What effect this flowering is having on the collective conscious of America is a subject of some debate. Supporters insist that science fiction is educational forty-one, and all have come by their success recently. Even more remarkably, all three are San Diegans — David Brin, Ray Feist, and Greg and thought provoking; critics dismiss it as imaginative but ultimately boring

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

\$200,000. The writing business has not always been so easy for Bear, thirty-five, a tall man with glasses, a small mustache, and thinning brown hair. A native San Diegan and a graduate of Crowford High School (class of '68), he published his first science-fiction Magazine in 80%. Bear was paid ten dollars for that story, but it was six years before he sold any of his writing again and twelve any of his writing again and twelve before he sold his first novel. "In my head, I was a writer since I

was about eight years old. I started out reading Tom Swift books, and by the age of eleven or twelve, I was reading Heinlein, Doc Smith, and Edgar Rice Burroughs. I was fairly well adjusted socially in high school, but I wrote on my own whenever I could - afternoons, evenings, over the summer." In 1973 Bear graduated from San

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

my first novel would come out."

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

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

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

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

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

Vergil Ulam works for in Blood music.

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

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Finding the answers to these questions can be difficult because the information is not readily available. Experts agree there are many read differences between CD players. In the March issue of Digital Audio Nagazine, Contributing Editor from Pollmann wrote an article entitled "How To Choose A CD Player" Here "Player designs are not allies.

"Phyer designs are not allike."
"Beign fessions are not allike."
"Beign fessionsentate offer a let of choices: analog or digital filtering, number of digital-to-analog (DiA) converters, synchronous clocking, single or triple-beam lasers, and 14 or 16-bit quantization word length.
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the repair shop.

"Ufficialists, it all balls down to seales. It surprises me that some people espouse the opinion, all CD players sound alike.". I'll go on record to the contrary—I can hear a difference."

In conclusion Mr. Pohlmann comments on several CD players which he likes, including the Denon

In conclusion Mr. Poblimiann comments on several CD players which he likes, including the Denon DCD-1500.

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"If (the DCD-1500) not cally preferred until one this bench and uses away to use but it sounded as good as my CD players."

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it as imaginative but ultimately boring fluff. But there are also those who see

a darker side to the flood of stories about intergalactic travel and future wars, and the fascination with exotic

wars, and the hascination with exone weapons and technologies it seems to promote. It is certainly true that science fiction tends to be popular not only among scientists but military person-nel, a fact that has helped Southern

California, with its numerous military installations, become the second largest market in the nation for science-fiction

books (the largest is northern Califor-nia). And the nation's community of science-fiction authors currently is deeply divided over the advisability of the Reagan administration's proposed "Star Wars" missile-defense system and what science fiction is doing, in-

These are heady times for writers of science ficion. They are celebrated at conferences and invited to speak on radio talk shows. Some of their books are sold around the world and are read by handreds of thousands of people. Not all science-fiction authors enjoy that kind of popularity, of course, and those who do have backgrounds and viewpoints that differ widely. But through some quirk of coincidence, there writers who currestly rank among the most successful in the nation have the most successful in the nation have

the most successful in the nation have a number of traits in common. All are men between the age of thirty-five and

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# Writers

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

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

One immediate consequence of that ar acknowledges with a smile, is that he'll be buying a house this year, as a tax shelter if nothing else. But for the time being, he works in a spare bedroom of the rented house in Santee. on a broad desk that is a kind of redoubt surrounded by tall, imposing shelves crammed with books. Bear is a voracious reader and book collector and the 12 000 to 15000 volumes at his house include works by Plato and Shakespeare as well as more eclectic titles such as Troy and the Trojans, The Norse Myths, and Geology of the USSR. The desk itself is dominated by an IBM personal computer on which he writes. and near it is an easel supporting a half-finished painting — a piece Bear is working on for the cover of a new edition of one of his novels. Psychlone

"I've always enjoyed San Diego. It's a pleasant-enough place to live," says Bear, who returned here from Los Angeles in 1979, "But it's also a good

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

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

Brin, until recently a long-time resi-

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



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

avid Brin sits at a desk in his living room. He is wearing a sweater and slacks and has thrown a blanket over his legs; although the central heating in his one-bedroom apartment works, the fireplace doesn't and the English winter has been rather chilly lately. Headphones from a portable tape player are clamped around his ears, and he listens alternately to the sounds of the Go-Go's Beethoven, and Jefferson Airplane (the original incarnation of Jefferson Starship). On the desk in front of him is a cup with only a splash of cold coffee left in it and an Apple MacIntosh personal computer. It is late at night. Brin peers at the computer screen, and his fingers intermittently tap the keys of the keyboard in front of him. As he does, a Tandu spaceship bearing its insectlike builders streaks over the books and papers scat-tered on his living-room floor. Next to a photograph of a Jupiterian moon that Brin has fixed to a wall, a female Krat materializes, glaving down at him with her mating claw fully extended. Laser holograms of dolphins light up the room as the animals communicate with each other in English about their damaged, water-filled spacecraft.

After several hours, a weary Brin

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

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

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

the universe."

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

During his final few years as a raduate student, Brin worked on a

crewed by humans and dolphins - the crewed by humans and dolphins — the latter having been genetically altered to have intelligence and the ability to speak English — who draw the attention and wrath of a host of bizarre alien species. including the Tandu, Tymbrimi, Then-nanin, Paha, Forsiki, Soro, and Krat. It is also full of Brin's dry wit. When a genetically altered chimpanzee is accused by a human of harboring racist sentiment toward dolphins, the chimp protests, "Some of my best friends are dolphins." And a delphin crew member suffering from insomnia resorts to counting sonar clicks to fall asleep. "For Startide I did about as much research as one would in a semester-

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

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





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

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

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

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

At thirty-six, Brin is a pale, bearded man of average height. His voice turns passionate and his eyes gleam percep-tibly when he talks of subjects that stir his imagination, and many do — politics, feminism, literature, teaching, the future. Even after the publication of Startide Rising, he worked at UCSD as a postdoctoral fellow at the California Space Institute, and he subsequently taught physics at San Diego State University. But for the last two years or so, he has given up most of his scien-tific work to write full time, and though he is supremely confident in his writing ability, he seems at times almost guilty

about not having been a better scientist "I studied comets and asteroids and did some scientific work that was quite creditable, but science has always been hard work for me, and if it's hard work

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

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

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

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

# Writers

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

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

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

New Age."

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

leading boring lives."

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

readers also demand a lot of exotic ideas - junk food for thought - and one reason for the success of both Bear and Brin is their ability to introduce a succession of extraordinary concepts in the course of their stories. For sheer numbers, it would be hard to top Startide Rising, in which Brin introduces English-speaking, genetically engi-neered dolphins who must take oxygen pills to supplement their oxygen intake inside a water-filled spacecraft; a distant ocean planet where trees have metal-tipped roots; a mysterious fleet of giant spaceships the size of moons; a compendium of all knowledge in the universe called the Library; and several distinctly different alien species, all by page twenty-five. In Eon, Bear writes

detail about an asteroid-size

spaceship and its self-contained ecosystem; an infinitely long corridor

with an infinite number of entries into

other planets and universes; future

it is a quirk of science fiction that its

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

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

"I'm working very hard to get my characterizations as good as the very best that have ever been done in any kind of fiction. It'll take me five or ten lovce, and I would love to have his eve for language — and I'm working on that, too. I want to do for the sciencefiction story what Joseph Conrad did for the sea story. But the one thing that is absolutely essential in science fiction dience is not a bunch of literary critics: they're average Joes who want a good book to read. You don't necessarily need a lot of shoot-em-up action, but you need a lot of intellectual action a lot of ideas flying around. In every book I write, I want to leave the reader asking, 'How does he know all this?' "
Brin also tries to do more than simply

satisfy the genre's requirements for ideas, action, and adventure. "My goal is to write literature — literature that has a lot of scientific pizzazz and exploration to it. Startide Rising is in part a story about a war in space ... but in that book I also tried to deal with what I think are important questions, like the moral issues we'll face when genetic engineering really hits - when we star are tempted to modify ourselves. And there are issues of ecology, and the im-plications of how one might run a galactic-wide civilization. While dealing with these issues, I also wanted to ve strong characters and also write

a rip-snorting good read.
"Both Greg and I believe that we are "Both Oreg and I believe that we are journeymen writers, in spite of all the attention we've been getting," Brin con-tinues. "We're both also flaming egotists.... You've got to have more than enough ego to think that people will pay

eyes blue!

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

o matter how imaginative or well written, though, it seems doubtful that any story set, say, million years in the future, or one that resolves global political conflicts through the intervention of extra-terrestrials, will ever touch human readers as deeply as the writings of Chekhov or Dickens or even Sir Arthur Conan Doyle. Today more than ever, science fiction has succeeded primarily as entertainment; people find it attrac-tive to leave behind everyday concerns such as their children's illnesses or the demands of their jobs (not to mentior fears that strife in Africa or the Middle East will escalate into World War III) and set their minds awash instead in a sea of laser battles, weird creatures, and high-tech engineering marvels.

But Bear and Brin vigorously reject

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

Bear points out that many science allegories. "What they do is look at society through a skewed mirror. You can talk about large issues like life and death, the future of the human race. economics - and at the same time you're designing an alien species. The big issues are all wrapped up in what you could call symbolism, but the symbolism is fairly transparent.

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

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

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

"The standard fare of fantasy
... limited and not very stimulating. A lot of it will take you off into territor maturity or even give you new ideas. But it does provide a good breather, "I ain't Tolstoy. I'm a yarn spinner. My dad used to tell me, 'Give the readers someone to root for and a plot. All the rest is window dressing."

rather like a good television show does an entirely too serious life. It relieves his burden for a few hours."

Fellow author Ray Feist agrees. "I think a lot of fantasy fans will tell you, 'I just got home from a hard day at the office, my boss is an asshole, and I just

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

After graduating from UCSD in 1977 with a B.A. in communication arts, Feist worked for a time as a social worker on the Campo Indian Reserva-tion, gathering information on the vital statistics of the residents and their health needs. That job ended in the wake of Proposition 13, and Feist began writing a fantasy novel called *Magician* while looking for a new job. He was down to applying to Burger King for a job as a management trainee when a few of his friends told him they'd loan him some money to finish the book. The loans dribbled in: \$50, \$200, whatever he needed to pay the rent or buy some groceries. Feist finished the novel, sold it the following year – 1980 — and has gone on to become one of the rising stars in the field of fantasy fiction. The fourth book in his Magician series, A Darkness at Setho recently climbed onto the New York Times' paperback best-seller list, and Feist, whose income was about \$80,000 last year, says he is "rapidly ap proaching solvency on the way to

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

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# Writers

bedre in "The idea in having it clos to my bed is so if I get a brilliant idea in the middle of the night, I can leap out of bed and write it down before I forget," he explains. "That's never happened, of course, but anyway, it's a hope." He has known both Greg Bear and David Brin for years, but although the three used to critique each other's manuscripts, "we rarely interact as writers anymore," Feist says. "The David and me, it got to the point where it was more like, 'Let's pick a reason to argue.' So we stay out of each other's careers now. But we enjoy each other's

I know. He used to live five blocks from me, and I used to see him every week. I've known him to rewrite scenes eight clusion that the entire thing doesn't belong in the novel, and he'd throw it out. He's rigorous.

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

he'll start giggling, and if you ask him what he's giggling about, he'll say, 'What if cities could walk around?' He's the purest science-fiction writer among mainstream novelist. I'm the purest fan-

Feist explains the difference between fantasy and science fiction this way: "When I go to the library, I research how one would lay siege to a castle, not what the latest in research on recom-binant DNA is. In Magician, armies travel across the galaxy through a gate created by magicians, not in spaceships with lasers." And unlike Brin and Bear, Feist does not claim to be writing serious literature within a popular-entertainment genre. "I ain't Tolstoy," he says. "I'm a yarn spinner. I'm get-ting paid to play "Let's pretend." I like to think the characters in my novels are face are not only epic but personal and emotional. But my dad, who was a TV producer, used to tell me, 'Give the reader someone to root for and a plot.

All the rest is window dressing. Jane Yolen, president of the Science Fiction Writers of America, points out that fantasy novels attract readers partly because of their medieval code of behavior. "Our society has no cohesive mythology any more, so people are

looking to get it somewhere else," she says. "When you pick up a newspaper, you don't see much about love, honor, and truth. But you do find those in a fantasy novel." Feist agrees, but he is also convinced that, aside from their obvious attraction as diversions from everyday life, one reason for the popularity of many fantasy and science-fiction novels is that they belong to "a literature of hope. Just by using a set-ting in the future, they're saying, in effect, that humans will survive, we'll manage our problems, we're not going

to blow ourselves off the planet. What effect such books are having on the American public, which consu them in staggering quantities, is "prob-ably pretty innocuous," Feist says. "I don't think they have much effect, but don't think they have much effect overall in that they make people less fearful of change, less fearful of tomorrow. They're telling us the future is not a bad place - that we're in the future, we're doing okay."

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

which it is assumed the human race will colonize space with fantastically complicated machinery - spaceships, robots, and computer-directed laser guns, among other things.

In an article that appeared not long

ago in the Nation, science-fiction author Thomas M. Disch noted that the science-fiction community has long served "as a debating society, moral-support system, and cheerleading section for the present and future person nel of space-related industries and military services .... For many sciencefiction writers and fans, the perpetua-tion of a manned space program stands as the central tenet of their faith in mankind's destiny as explorer and colonizer of outer space." Disch argued that this attitude has in turn led to kneejerk support of the space-shuttle pro-gram, and he criticized 288 science-fiction authors who took out a \$36,000 ad in the New York Times shortly after the shuttle Challenger exploded; the ad urged the president to restore, enhance, and resume the shuttle program. It would have been wiser for the authors to question the value of the program its cost, and its safety and management, Disch wrote, rather than implicitly endorsing NASA's view that "everything is A-OK."

Bear signed and contributed to the

New York Times ad, and he comments that "a lot of the people who had knee-jerk emotional response in support of the shuttle also had reservations about the shuttle program... Disch's attitude is a little confused. I respect him enormously as a writer, but there were two reasons for putting that ad in the paper. One was to unload our enormous paper. One was to unload our enormous sorrow; the other was to show support for the NASA people who had survived and had to go ahead. That does not mean we supported every concept that led to the Challenger disaster." He himself would like to see NASA devote more affect to technology, other than the more effort to technology other than the shuttle and permit more private-industry involvement in the nation's

industry involvement in the nation's space program.

Disch also pointed out that "the desire to get man into space may become so overriding... that [science-fiction writers and fans may be willing to advocate the 'Star Wars' Strategic Defense Initiative solely on the basis of that desire, calculating – probably correctly — that only by ceding the space program to the military will it receive the funding required for such a mammoth effort."

But Bear takes issue with Disch's

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

research on SDI; I see it as almost historically inevitable. When you have technology that basically tells world leaders that it will change the balance of power, they have got to pursue it.
"The Russians have been working on

an SDI program for a long time. The United States is moving into the field much more rapidly now than in the past because of Reagan and the support of some of the people in the sciencefiction community, who originally sug-gested the idea of SDI, along with military experts. These people are, on the whole, politically conservative.... But there are few knee-jerk thinkers in but there are lew knee-jerk thinkers in science fiction. There are very strong conservatives and very strong liberals, but they're all heavily educated, in-dependent thinkers. On the specific issue of SDI, the community is probably divided sixty to forty in favor of

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

and there is a fair number of writers who are pandering to them."

But while some of these novels prob

ably promote SDI indirectly by glori-fying technology and its benefits, Brin insists that many others are "cautionary tales, in which the authors explore ways that technology can be misused and examine mistakes that we have not even started making yet. So I don't see science fiction as glorifying technology. see it as exploring technology,

demystifying it.
"Science fiction is the research and development department for myths for a new era. In a sense, science fiction is the only relevant literature of our time, because it is dealing with a world in an absolutely furious state of change. If you write about the so-called real world, it's already obsolete."

world, it's already obsolete."
"Science is the most important thing
affecting our lives," agrees Bear, "and
science fiction is important because it
is telling us what we can be doing or
warning us against what we shouldn't
be doing. There are wonders in
technology; there are also problems. I love technology, and I think it will prob-ably save our asses in the long run, but it's going to change us, no question

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

what's going to come out of it, except science fiction writers, maybe. And that is the revolution of understanding the language of DNA. Once we understand it, we'll be able to design anything we want in terms of living flesh. We will be able to redesign the human body. We will also be able to design computers that are be completely biological.

"But genetic engineering is just the surface," Bear continues. "The next step will be understanding how the way it works. We will actually be repairing bad thinking. Within twenty years, we will understand how diseases evolve; things like AIDS and herpes will be under control. And in the next twenty to fifty years, we will have the means to design our own desires and

"Now, with that kind of power, there are lots of ethical problems." The specter of a government manipulating human behavior through biological engineering, Bear points out, "is a danger that will almost certainly come

to pass in some countries.
"Science-fiction writers are saving 'Look at this stuff and think about it Some of these ideas are quite possible say they are trying to construct a

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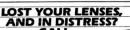
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## **Writers**

consisted prom page, to consiste vision of the future. We don't take ourselves so seriously. We're visionaries, perhaps, but not prophets. We expect our ideas to be given serious consideration, but we don't expect them to be swallowed wholesale.

"But that doesn't mean science fiction is a meaningless exercise." Bear is quick to add. "If there are people who believe that, hey re idots. They don't understand how science and technology has advanced, they don't understand how the universe works, they don't understand. -that the world is changing around them. Whether these changes are going to be good or bad is irrelevant. It's like a teen-ager asking whether being an adult is going to be good or bad. Changes are inevitable, and there's no way we can stop the process.

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

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

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

the kind that feature Ramho-type survenities, and two, all those sappy stories about how we're all going to die and look how horrible it will be. To me, that really soft-pedals the real horror that life will be worse for the survivors. Not the people dying from radiation, but the real survivors. The most painful tragedy of all would be remembering how close we came to a

"But I believe very strongly that we're in a ranssance." Bin continues. Partly because the discoveries of modern science "have humbled us, we are addicted to doubt, to self-criticism, to exploring the territory we re heading toward before we sink into quicksand. And the very fact that we're a people that worker is fills me with optimism. Like Greg, I really feel that within forty years we'll have a civilization almost

sane, decent world.

unrecognizable from what we have

But even in the midst of that glorious rechnological flowering, some things will probably remain the same. According to Tor Books editor in chief Beth Meacham, "Science-fiction movels sell continuously over long periods of time, as opposed to general-fiction titles, which have a shelf life of six months and then fade into oblivion. Science fiction is the single most consistently profitable area of publishing. It's not unusual for a science-fiction book to be in print continuously for forty years. Which means that even as bables are given drugs to eliminate murderous more according to the state of the process of the self-great process of the self-great process of the self-great process of the masses are likely to be reading books such as Eon and Startide Rising for cntertainment.







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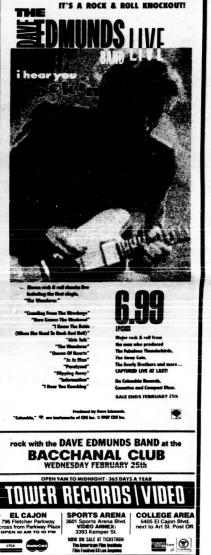


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Ed Gillett is just about ready to do a little kayaking

who's even pointed a Boogie board into the waves, paddled a few yards offshore, and daydreamed about continuing-on to Hawaii. A San Diego resident named Ed Gillet is planning very soon to paddle seross the Pacific in a craft not much larger than a surfer's toy. Like the rest of us. Gillet sees the romance in such a project. But unlike the rest of us, he is willing to do a great deal to transform reverie into reality.

Gillet will be padding a twenty-tone foot kayak. This vessel is seemed, ton and a pelf foot mind.

scarcely two and a half-feet wide, which means that an occupant can tip if over just by learning too far to one side. Giller, of course, is fully accustomed to his craft's potential instability. He says knyaks are like bicycles, it doesn't take long to learn what it takes to keep them upright, and once that's learned, the tough problems of paddling across the Pacific are such things as: What do you take with you in the do you take with you in the cramped space? How do you rest, or sleep, in such a one man craft! How do you bear the mental strain or being so alone, knowing you won't get anywhere unless your. nuscles propel you?

Other challenges of the journey,

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

years ago.

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

-sailbouts he had owned, put he refrained from christelling his first knyak, and although he did christen a later boat. he found that he discarded the name within a week. He says aimost immediately knyaks come to seem like an appendage-toone's own body, rather than separate entities meriting their own names, "It's a little like naming a shoe," he explains.

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

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

of South American coastline stretching from Patagonia, in southermrost Chile, to Panama. Gillet devoted virtually all of 1984 to the Golo South American

expedition, along the way chalking up enough adventures to fill a book. Since then he's been writing the narrative (which a small Seattle press has agreed to publish, press has agreed to publish, probably later this yearly and working to pay off bills that accumulated during his adventuring. (He has been working as a diver, cleaning and repairing boat hulls, but next month Gillet

boat nuts, but next month Gallet and his fiancée will be opening San Diego's first kayak shop.) Even as he was paying off the last trip, Gillet's thoughts turned to the idea of a trans-Pacific kayak passage, something Gillet believes would be first in recorded history.

thoughtful, articulate

A thoughtful, articulate person who first edine to San Diego twelve vears ago to undertake graduate studies in linguistic philosophy at UCSD, Gillet tends to downplay the recordbreaking aspects of his upcoming 5000 years, and more than a hundred years ago. Eskimos routinely made phenomenal kayak journeys, including some cases of nineteenth-century Eskimos being blown off course across the North Atlantic and winding up near the man has come to forget such

seaworthy of oceangoing vessels. They don't seem seaworthy. but once one develops paddling skill, the stability comes from the skill." Gillet compares the resilient little kayak to another virtually foolproof vessel, the life raft. "Both have the kind of scale that human beings can

achievements, says Gillet, but he argues with quiet persuasiveness

that kayaks rank among the most

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

concentrating on modifying it to fit his special needs. For example, the twenty-one-foot boat was designed to accommodate two puddlers, each seated in one of the two cockpits cut into the enclosed half. But Offler will remove the forward seat and seal up remove the forward seat and seat up that cockput, a way of gaining more storage space for his gear. The rear half of the kayas will constitute his principal living quarters, in this coffiniske space foillet expects to be confined for an absolute minimum of thirty days, and he

thinks the trip more likely will take about six weeks — the exact time will depend upon the weather he oncounters.

Gillet is already intimately

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

Though he expects t take about forty days, he's planning to carry enough food to last him axty: some eighty bounds of such dehydrated chow as macaroni and cheese, beet stroganoff, soups, and powdered milk. To make that more-palatable, be'll carry a small propane stove and twenty cartridges of fuel, to be jettisoned as the gas is us y up. Even more crucial than the food supplies (which Gillet figures he can suppliement with fish) will be an adequate stock of water. He'll carry ten gallons as an emergency. reserve, but Gillet has resigned himself to spending some \$3000 for himself to spending some \$5000 for a reverse-somosis water maker and a backup unit. This device contains a hand pump that Gillet will have to operate every day during his monients away from padding. With it, he should be able to remove the salt from a gallon and a half of executation in about an basis. "Clil." seawater in about an hour. "[1] probably use a gallon a day, maybe a gallon and a half. Unless it rains. I don't think I'll bathe. I think I'll keep salt sores from forming.

As further prevention against such sores, Gillet is in the process of sculpting his own custom-made with the boat. He faces an even

By Jeannette DeWyze

# Kayaking

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

At the end of each daw, after an

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

of tent to cover the cockpit.

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

commercially pt. chased device called a radar reflector, a narrow canister about two and a half feet long that is filled with a latticework of aluminum, which offers the radar from other boats something to bounce against. Giller also will string up a small snarigation light (powered by batteries that will be charged by a small solar panel on the knyak), and as a last defense, he'll carry a radar detector just like those borne by motorists hoping to avoid speeding tickets. Gillet is hoping that the sound of the alarm from the detector would give him from t

vessels.

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

66It's all mental when you're out there. You know you've got twenty miles to go, and the only way you're going to get there is to paddle. 99

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

and toos or:

That harmless incident nowithstanding, Gillet ranks collisions with other boats as being the most catastrophic danger he'll face. Almost as a devastating would be for him to fall off the kayak, so the collisions with the happening he says he'll be held to the happening he says he'll be held to the happening he says he'll be says he'll be doesn't express much concern about storms. Early summer is a good time to cross the Pacific, he says. "The weather's stable. There's a small chance an early-season hurricane could get out there, but it's a small chance and though Gillet doesn't know if his knyak could ride out he hundred-knot

winds of a hurricane, he acquired

confidence in his ability to survive

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

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

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Ed Gillen

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

or the Pacific voyage. Gillet is building a lid that he'll be cocking hole to fiaten over the be a splashproof air vent, so in the worst sort of storm, the kayaker thinks he'll be able to seal himself up inside the boat and still continue to breathe. It's a fairly hellish vision, but one Gillet thinks he stands a good chance of avoiding. He sounds a lot more certain that he'll face yet another danger: that of losing his good judgment in the face of the prolonged stress and isolation. "It's all mental when you're out

"It's all mental when you're out there. You know you're got twenty miles to go, and the only way you're going to get there is to paddle.... And you always have doubts. But you have to separate the depressed moments, the self-doubt and the painful things, from the real intimations of danger. That's what some people can't do. They think it all seems dangerous. It all seems this it's seems the subjective threats and the subjective threats what the subjective threats white the subjective threats when the

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

going on."

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

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

suspended between waves. If you roll over, you just pop the boat back up. What really can go wrong?"
There's a note of self-reassurance in Gillet's question, and a moment later, he admiss that any sea voyage carries risks. He's just betting he'll be able to master them. 'To me this kind of trip is the same as conceptual art, in the sense that necessity and the same as the sam

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# A Passion Statement



JONATHAN SAVILLE

"I was in love, see," says May, in Sam Shepard's Fool for Love. " ... All I could think of was him.... And all he could think of was me. Isn't that right, Eddie? We couldn't take a breath without thinking of each other. We couldn't eat if we weren't gether. We couldn't sleep. We got sick at tht when we were apart. Violently sick. her even took me to see a doc-And my mother even took me to see a doc-tor. And Eddie's mother took him to see

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

symptom."

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

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before the action of the play began), this supposedly naturalistic drama at the same time partakes of the magical and sur-realistic techniques of a style of narrative and theater antithecial to naturalism. And so, too, through the drab, unpoetic, every-law Southwest atmosphere of that ugly motel room, we can see staking the romanic ghosts not only of Tristan and his Celtic beloved but also of Lord Byron and his Celtic beloved but also of Lord Byron and his Celtic beloved but also of Lord Byron and his Celtic beloved but also of Lord Byron and his Celtic beloved but also of Lord Byron and his Celtic beloved but also of Lord Byron and his Celtic below the support of Byron and the Celtic Byron By violent breakups and violent recor ia-tions, for fifteen years). Stude.... of literature will also recognize the disease, for it has a long literary history. Perhaps its most famous victims are Tristan and Iseuit, those medieval aristocratic lovers whose fatal little passion was due to a love potion — instead of a death potion — mistakenly administered to them. The union of love and death, magically comagio-narcotally established in the romances of Thomas of Britain, Béroul, and Gotfried on Strasburg, comes about in a more naturalistic way in Food for Low, where Eddie and May fall in love at first sight, beginning what will evidently be a life-long relationship of love and hate, an unappeasable appetite for each other that is indistinguishable from mutual destructiveness. Even in his naturalistic world and naturalistic steple, however, Shepari desli sond admaralistic steple, however, Sheparid desli Iseult, those medieval aristocratic lovers belongs to a great and ancient tradition of the heart and of the pen, and much of its is indistinguishable from mutual destruc-tiveness. Even in his naturalistic world and naturalistic style, however, Shepard feels scompelled to introduce an element so shocking to universal human sensibilities that it carries the weight of uncaminess borne by the potion in the medieval tale; that it carries the weight of uncaminess borne by the potion in the medieval tale; that it carries the weight of uncaminess borne by the potion in the medieval carries cision of life as determined by biological inheritance, is treated as the equivalent of magic, and it grips the audience's imagina-tion in the same way. Similarly, the typi-cally naturalistic setting and action — the lovers quarreling, clinging, flighting, shouting, weeping in a shabby most from on the edge of the Molpiev Desert — is in-compact to the control of the mide, in which the father, stiling visibly-invisibly at the side of the stage, can of the mide, in which the father, stiling visibly-invisibly at the side of the stage, can peak to his children, unge them, admonish them, and tell them about his own fatal love of the mide, imagination, the true setting of such relationships for both Shepard and his medieval and romantic prefercesors. So, along with its familiar netrospecture, the second of the incest, just as in Ghosst the climax is the revealation of how the climax is the revealation of how the

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the culminating point of the action is the revelation of the incest, just as in *Ghosts* the climax is the revelation of how the hero's father contracted syphilis, long

belongs to a great and ancient tradition of the heart and of the pen, and much of its stuming power derives from its adherence to that tradition, along with its pose of belonging only to the world of sotalty homoliterary, sloutily personal observation of the real contemporary world.

What this otherwise compelling play lacks, in comparison with earlier manifestations of the tradition, is a language capable of rising to the height and its emotions and its vision. Eddle, May, their father, and May's slow-witted 'base' Martin all speak a dull, flat, cliched-risched language that went the control of the time of Fool for Low (1983), this greatest of modern American playwrights had re-nounced what had earlier been perhaps his most characteristic weapon, and the play is the poorer for it.

Even with its lack of an adequate language, however, Fool for Love remains our most unforgetable modern embodiment of the fatal-love-passion theme, and tis a play we need, because people of midding compromises and quiet desperation (which is to say, virtually all of us in end to be imaginatively confronted with human passions at their most extreme; we need to be reminded of what we are made of, under our veneer of civilized behavior. The servar be reminded of what we are made of, under our veneer of civilized behavior. The great tragic dramas and narratives of the past— Sophocles, Shakespeare, Dostoevsky— did the same thing. As a sensitive and honest writer of the spiritually directionless Twen-tieth Century, Shepard differs fundamennieth Century. Shepard differs fundamen-ally from those earlier writer in being unable to offer a wider scheme of value within which the extreme, inevitable, destructive passions of Eddie and May might make sense: some sense of univer-sal order and meaning, whether divine or natural. He shows us the experience, in all its intensity, notes how blazingly alive these two obsessed observaser, notes how warck-ingly they suffer, notes how the suffering is the price 'key puy for being os su-premely, uncompromisingly alive, and then leaves us to draw our own conclusions, the way, at the end of the play, Eddie and May

separately leave the motel to set out once again on their compulsive wanderings. We may conclude that to have been given such a passion, however awful its consequences may be, is a blessing beyond all others. Or, horrified by the demonic, devouring fury of this unrestrainable passion, we may muster our own resources of reason and muster our own resources of reason and propriety to guard ourselves from a similar fate. Whatever our reaction, a good pro-duction of Fool for Love will enable us to glimpse that terrifying and intoxicating reality in life and in ourselves and to re-spond to it with the mastery of knowledge spont to it with the mastery of knowledge rather than with the passivity of ignorance. That is what this play can accomplish, and it is a valuable accomplishment indeed. Whether the current production of Fool for Love at Costa Mesa's South Coast

for Love at Costa Mesa's South Costa Repertory Theatre responds sufficiently to the demands of Shepard's script is not easy to judge unequivocally. Director Martin Benson has staged the play on the company's Second Stage with careful attention to its stages and rhythms, and his designers (sets by Michael Devine, costumes by Dwight Richard Odle, tighting by Pauli Planting) have given him and Shepard ex-actly the minimalist seediness and the naturalistic audienticity (with touches or the naturalistic audienticity (with touches or the second properties of the properties the the properties the

surreal) the play needs. In the performance of Hal Landon, Jr. as the good-natured, simple-minded Martin, we see the ap-propriate style of acting at a high level of technical polish and inner commitment. But his is the least important role, and the other three actors do not outle succeed in technical polish and inner commitment. But his is the least important role, and the other three actors do not quite succeed in fine the control of the control of the control of the play is 16 justice in fall effect. Hall fine the control of the play is 16 justice in full effect. Hall focus at the control of the play is 16 justice in full effect. Hall effect, disinterested, almost narrating tone that gives his character a consistently fascinating style though also a curious unreality—per-pung justified by the fact that the is present only in his children's immediately and the control of the control o

style, manner — but try as this able actor may, he cannot bring to the role taypreme frenzy of the heart a fully fleshed Eddie ought to exhibit. Here is a great deal of believable passion in this acting, but sometone no quies encommance as May, in contrust, seems lacking in believable passion, and that is a fixel flue in a role like this. Here performance is an artiful one, but it is extraordinarily mannered, and, every gentle, every south, every singer, every pause, every incontinuous formation of a meticulously judged and prepared characterization that never seems to spring from the heart or from the moment. Yet she too has her strong points. In the amazingly characterization due to the characterization control to the characterization with the anathraphy simple and strong passage about her and Eddic's fow when they first mest, quoted above, she transcends her careful planning and at last seems truly carried away, bringing tears to the audience's eyes as authentica as the tears in her own. It is at that instant that the greatness of Rool for Love is fully revealed in this scene has such fully revealed in this production, and the emotional power in this scene has such contine production, with its various strengths and weaknesses, well worth seeing.









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# **Under Observation**



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JOHN D'AGOSTINO

There's a Monty Python sketch in which an anxious, couch-bound woman is attended to in quick succession by a number of psychiatrists, each of whom is himself a mental patient who is escorted from the doctor's office and replaced by another white-smocked imposter occaring apologies and reassurances. I thought of the entry Countries IBID countries that the countries to the countr aporogies and reassurances. I thought of that early-Seventies BBC television bit soon after Steve Shaffer came on-stage at the Im-prov last week. With a 45-rpm record prov last week. With a 45-rpm record impaled on each ear, he prowled the stage humming the theme to the mid-Sixties television sitcom *The Addams Family* and soon was inserting into the riff such nonsensical lyrics as "I'm out of my mind, He did and said very little else for several

It was a strange way to open a headlining spot and seemed mostly for Shaffer's own amasement. Inhel-expected that at any moment a John Clesce-like character would lead him sway by the arm and address the audience with. "I'm terribly sorry, but the audience with. "I'm terribly sorry, but the poor chap hasn't been at all well. The real headliner will be out shortly." I had to set-le for the ad-hoc diagnosis of the evening's master of ceremonies. Rene Sandowal. "This guy's a nui," said the local comic from a tuble at the rear of the club. Indeed, Shaffer would prove to have more than a couple of bricks missing, and it was a good thing. His material rarely ventured beyond the comedic. "No Trespassing" sign and instead staped on the well-traveled road of observational humor that has been worn smooth with such sub-

that has been worn smooth with such sub that has been worn smooth with such sub-jects as religion, air travel, ethnicity, and pets. But the tweak given these topics by his peculiar delivery compensated somewhat for a lack of originality.

Shaffer looks like he could be the younger, slightly dissolute brother of Wheel of Fortune's Pat Sajak, and his speech patof rortune's rat Sajak, and his speech pa-terns suggest Bob Newhart doing an im-pression of fast-talking radio personality Tom Campbell. Add to that Shaffer's habit of racing through a line only to brake dramatically before the last word — à la William Shatner — and you have a delivery that not only is entertaining but that pumps

that not only is entertaining but that pumps fresh air into some sagging premises. After some offbeat impressions, in-cluding one in which Ray Charles appears to be sitting still while singing on a rock-ing boat, Shaffer talks about Catholic school. "We learned everything about Christ — what he did, where he went, who chiral what he did, where he west, who he was with. But nohody lattled about the fact that in those times everyone drank a lot of wine, including Christ. Now, you gotts think that if Christ drank wine every day, sooner or later, he had to have a little too much, maybe got a little belligerent. Turns to the apostles one dig and soys, lin a voice like Peter Falks, "Hey! How compared the state of the peter falks," Hey! How compared to the barroom now, izzat okay wit you? What, yet hungy? Here, have some fishes, have some fishes. Now, Moses was an interesting character. Forty years in the desert — he gets lost. He goes up the notation of the peter of the desert — he gets lost. He goes up the notation of the desert — he gets lost. He goes up the desert — he gets lost. He goes up the desert — he gets lost. He goes up the desert — he gets lost. He goes up the desert — he gets lost. He goes up the desert — he gets lost. He goes up the desert — he gets lost. He goes up the fall of the desert — he pets lost. He goes up the fall of the desert — he pets lost. He goes up the fall of the desert — he pets lost. He goes up the fall of the desert — he pets lost. He goes up the fall of the desert — he pets lost. He goes up the fall of the desert — he pets lost. He goes up the fall of the desert — he pets lost. He goes up the fall of the desert — he pets lost. He goes up the fall of the desert — he pets lost have been found to the head of the desert — he pets lost. He goes up the lost with the desert — he gets lost — he broke tables from God. Moses had to have been he fall and he desert — he de he was with. But nobody talked about the

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

Shaffer's favorite moment during flight

scat cushions become floation devices. They become floation devices. They transform, go through a cellular metamorphosis — they become floation devices. Helf. Why, then, doesn't the plant become journey and the plant become journey and the plant become journey and the plant become journey as well as the plant become a walrun, 110 be the Egg. Mand has use crash into the seal." Shaffer momentarily freaks out, then regains his composure. "I had a horrible experience at an airrort recently — I saw a Mooite. at an airport recently - I saw a Moonie. Running away from a Mary Kay

After some very lumny material about flying during the last pilot strike, poolside perils pitting obese women against "frightened loange chairs," and Biole Boit canagesiass. Shaffer takes his audiente base of the strike of the After some very tunny material about

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

"Ey, Cod, I was on'y fackin' around, y'know? It's a show: "Shaffer/Riss does a dance step and ends with a wadevillan flourish, and the chie east it up. After explaining why the Italians' passionate nature canables them to get angy." better" than most ethnic groups, he returns to South Philly to Hostates where the center of the universe is for the Italian made. The state of the Italian made, the state of the Italian made, and the state of the Italian made is stated of the High, stat inches from his crustn," he says. "I see him for the first time in years, he doesn't even say hi' to me. The first thing he says is, joounds like John Tanotola in Southardy Night Fevery' Ey, Steve, I cun' b'lieve it, got shot inna leg—only six inches from my babalones." "By, Steve, un' b'lieve it, got shot inna hea.— only three ket from y babalones." "Sy, Steve, or volleve it, got shot inna hea.— only three ket from y babalones." "Sy, Steve, or volleve it, got shot inna hea.— only three ket from the babalones." "Shaffer discusses the religious and cultural prejudice that existed in the both German babalones." "Shaffer discusses the religious and cultural prejudice that existed in the both German babalones." "Shaffer discusses the religious and cultural prejudice that existed in the both German babalones." "Shaffer discusses the religious and cultural prejudice that existed in the both German babalones." "He says." I have a thirty-cight-year-old issier who's still unmararied, and my mom jass hopes the marries within her own species."

her own species."

Later in the show, after bits about dif-ferent types of laughter, cholic babies, stupid songs that stick in your head,

predictions of the future, and a credible singing impression of fellow Philadelphian Chubby Checker, Shaffer settles into a long piece about pets. "Have you ever gotten your dag stoned?" he asks. "Ylnow, you wrap your lips around his nose and boar smoke into it? The poor dog is like, [serious tone] Please, leave me alone. It really don't need this. I'm working on a fur

jectious tone] Please, leave me alone. It really don't need this. In working on a fur ball behind my ear. I'm sulking in circles, I'm humping your leg. I don't need nis shift. I'got my dog so high once, he forgot me and the shift of the sh

here, I can final it, no problem. I'll either be on the top step or down at the corner, okey by you?"

"And as long as you have a dog in the house, you'll always have a dimer partner."

And as long as you have a dog in the house, you'll always have a dimer partner. Shaffier continues. "You'le up of the roass rights of steps, into the attic, lock yourself in a closet, two seconds later [Makes a sound like an opening door! Remember (Haugh) if my out-out-like (Makes a sound like an opening door! Remember (Haugh) if my out-out-like, he's going, [Laosks around france! [Laugh] if my out-out-like, he's going, [Laosks around france! [Laugh] is not one out of the store and he goes, "Vy-yy-a-hoo! Shaffer wiggles his but in a tail-wagging motion as he crosses the stage! Glad if see all What were you doin's in there! I wish! I could get my ass to stop moving. [Laugh] There doesn't seem to be anything I can do about it. I'm just s'darn happy i' see yet."

"I'm you s'darn happy i'm you con the step of the partner of the step of the partner of the partner

**GREAT NEWS** 

FOR

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**WEARERS!** 

me outse here! Someholy open the door! Please have mery on me - you can see me standing by the door, why aren't you letter me out? But a cat. "What's that—chicken? Not tun? (Cat chuckles derisively) I'm really sory. I'm going to have to urinate. [Laugh] What do you have over there, currains? I believe they're history. What's that, you're altergie to me! Why, I think I file you." "Fore see a dog try to cach a fly" Shaffer als. "He can't believe surphing on the standing of th

the hacky-sack with you. [Laugh] See if those nine million eyes can help you

Abuptly, Shaffer reaches into the sleeve of a jacket draped over the Improv's piano and extracts a long plastic tube. He begins twirling the tube from one end, so that the air rushing past the opposite hole creates a flutelike tone. By spinning the tube laster, he produces a higher pick, and he repeatedly alters the tube's speed until a distinct metably takes shape. Apparently, this is Shaffer's way of againting that his act is over. The metably is "Eggs."

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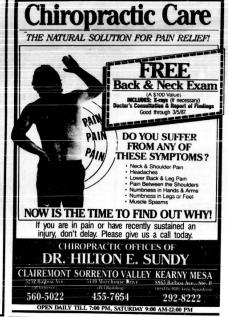
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# **And Early to Dine**



**ELEANOR WIDMER** 

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til all hours eating and talking.

The reverse is true in Tijuana. I went there a tew nights before the opera to visit a new restumer called Cebrok, located in the Rio district. a few blocks away from the Rio district. a few blocks away from cockula lounge has been in extender for some time. The dining norm, however, was completed only recently. The norm is capacious, carpeted, and luxurious in an American style. We were seated at a deep banquette, the silverware and china, as well as the table cloths, were spanking new and attractive, and it was asootning to be there. It was also cerei. Why? Because I had foolishly used my San Diego standards of carly dining, and when we arrived at Cebroks at a first part of the property of the control of the co

Dougo, that's when we're in our hump by Dougo, that's when we're in our hump. My fax pas about desing early in Times was compounded when I distingered that the chef, whose work I admire and who had attracted me to Ochoris, want't on the premises. Barnón Lau is of Chinase extraction and was raised in Mexicali. Very early on, he became an expert in both Chinese and French cooding, and his work is marked by both delicacy and innovation. Ochoris was not became an expert in both when the had offer the control of the property of the control of the property of the control of his present place of employment), where he had offer one out of his kitchen to chair with us. His interest in Continental cuisine was great, and he level to exchange recipes and to give us tips about a variety of styles of cooking. Ramofris modesty, cougled with his experitie, proved quite enduraring.

was that he would be lured to the U.S. to work at some large hotel. (La Valencia, which has been serving such poor meals please take note!) In any case, my friend whom I call my "Tijuana connection"

fish. One had fish with a Veracruz sauce (tomatoes, green peppers, and onions), and the other, fish in a white wine-garlic sauce the other, first in a vinue wire gain is state. The presentation was stunning. The fish arrived in huge platters in the shape of fish, with silver handles. In addition to the whole fish, the accompaniments were large amounts of broccoli and a mound of beautifully prepared rice. The price for the fish, appetizer, plus soup or salad was 3700 pesos, or about four dollars. The low price is amazing, but when it's coupled with food of such high caliber, then it's an

su tinta, or squid in its own ink. At Chiki-Jai restaurant on Revolución, the squid

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

I had a night full of shrimp: sopa de-cumarin al citatum, or shrimp soup, shich contains lots of shrimp and has a kick to contains lots of shrimp and has a kick to it because of the chiles (5500 peans). However, the shrimp soup and the souildabiase cost more than the fish or the squid dinners. Following the shrimp soup, had camarones a vinso blanco, or shrimp in white wine. This entree would do credit to any French resturant. The only thing about which I had reservations was the flan (5500 peans), which I found to others and thick. However, had chef Ramón come into

have suggested some of his other specialties: lobster Thermidor or Newberg, both prepared with bechamel sauce and rather rich, as well as the most expensive rather rich, as well as the most expensive item on the menu (14/00 pesos); judia, which is crawfish (5200 pesos); scallops with moshrooms and shallots (4500 pesos); or frog legs, which he believes are outstanding. If you are a frog-legs funcier, by all means try them in one of four different preparations. Lubach's charges soveral times as much for them.

several times as much for them. At Ochoa's, frog legs cost 5500 pesos, or under six dollars. Mention should be made of the piano

pianos, one in the dining room and the other in the bar. The bar is located up a few steps and is full of handsome cane turniture and soft lighting. I usually dislike music at dinner, but I always, associate piano music with Tijuana. The softiy played American show tustes add to the festivities.

We had a splendid and inexpensive evening at Ochou's. Dinner for four people, with two glasses of wine, two orders of flan, several coffees, plus soup, salad, and entrées, came to \$29.50, without tip. I doubt that you can beat that for value and good food. To add to our sense of wonder, there wasn't, a single car a thanged on a the two wasn't, a single car a thanged on a the there wasn't a single car ahead of us at the



Every city has its own dictates for the hours at which people dine out. In San Diego, we tend to dine early; few set out to eat after 8:00 p.m., and unless one



Because many ethnic restaurants tend to close by 9:00 p.m., I frequently enter dining establishments at an hour that would be considered gauche in other cities. What is even more difficult in San Diego is finding a restaurant after a cultural even where you not only can set, but spend an hour talking. The other Saurday after the opera, many of us would have been inclined to stand outside and chat a bit. But those who

many of us would have been inclined to stand outside and chat a bit. But shoe who were intent on having a bite to eat were walking as fast as they could to reach their cars. I, too, kept urgin our party to hasten. If we delayed, those few late-night restaurants would be either too crowded to accommodate us or closed. Furthermore,







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# News from the Front



DUNCAN SHEPHERD

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

into an old World War II or Korean War into an old World War II or Korean War movie (or could be located in an existent one without the need of transplant), and what would have been seen in the earlier context as just a blunt truth about war, stomachable only by the strong and the manly, will be seen in the present context as a reason why the war ought not to have been fought in the first place. But this is just another way of saying (what you do not need me to tell you) that the Vietnam War was a different sort of war than we had been acquainted with before. And yet, for all the differences, I can't imagine that a foot differences, I can't imagine that a foot solder's sense of security in the rightness of his cause would have made it any easier in a past war to tolerate the experience of seeing one of his comrades — to take a particular example from Platone — get both arms blown cff by an enemy booby trap. One tangible measurement of how different a war the Vietnam one was its combination of the particular example of the particular example when the property of the particular example of the partic

equivalent of a World War II movie made in 1958 or 1959, a Bitter Victory or Young Lions or Naked and the Dead. It is plainly

Of course not.
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pre. Your car's sound system
does too.
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II movies had to wait that interval before Il movies had to wait that interval before they could feel quite free to use that sub-ject to vent anti-war sentiments (amid the hails to conquering heroes that perhaps still predominated), such sentiments would have been very proper to movies made about the Vietnam War even while it was still in prog-ress — if, that is, there'd been any such movies to give them expression. Instead the movies to give them expression. Instead the canon of Vietnam movies still finds itself today with a lot of blank space to fill in with first-stage reportinge, never mind the better-digested editorial and op-ed pages further along. Fortunately — never more so than here — Hollywood is not our sole or prime here.— Hothywood is not our sole or prime here.— Hothywood is not our sole or prime here. Hothywood is not our sole or prime the mough one that no cultural experience can be considered complete until it is acknowledged there, noc, and it would not be a form of cinematic provincialism to credit Plateou's view of the war, and of accompaniments like use of drays and a la mode four-letter words, as any sort of eye-opener. Unless one is willing at the same time to admit to never having glanced at a book on the subject or read more than the Sports and Eintertainment sections of the daily paper. It should hardly be surprising, then, to find something a little behinder lines shout a front-line Vietnam movie of 1986, just as now would have done about a but-humping World Wer II movie like Durby's Rangers in 1999. To point this out is surely less of

in 1959. To point this out is surely less of an affront to Platoon itself than to the an affront to Platoon itself than to the numberless nonexistent movies that didn't get made when they should have got made; and I am not at all certain, given the backasswards arrangement of things in this area, that Rambo — but here I go wandering into No Man's Land — was not in some some better in stem with its times than Plan. sense better in step with its times than Pla-toon. However that may be, we ought not to listen to all the current marveling about how well Platoon is doing at the box-office without remembering that this is the same standard of measure which critics found to be so meaningless in the case of *Rumbo*; and perhaps we should wait and see where Platoon's pile of coins tops off in relation to Rambo's before we do any analysis about the Mood of the Nation and so forth. At the Mood of the Nation and so forth. At all events, I shall reseave my personal citations for bravery to that handful of movies that did that up the topic winter was suit most holy current: Robert Wise's Two People. Mark Roboton's Limbo, veen (forgive mc) John Wayne's Green Berets. And If Robert Altman's MASSI was "result about "Wise American Control of the Wayne's Green Berets. And If the Control of the Wayne's Green Berets. And If the Control of the Wayne's Green Berets and Control of the Wayne's Green Berets. And If the Control of the Wayne's Green Berets. And If it is not the Wayne's Green Berets and Wayne's Green Control of the Wayne's Green Berets and Wayne's Green Berets. And If it is not the Wayne's Green Berets and Wayne's can certainly be cited to travery to the extent — and it is an alarming extent — that "up" is now "in" in Hollywood, or in other words to about the same extent as, for example, things as "down" as The Mission and The Mosquito Coast, maybe The Fly. The above-noted necessity for Hollywood to address a subject in order to

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round out the cultural processing of it, and the reluctance of Hollywood to do so with the refuctance of Hollywood to do so with his particular one, may have made people over-ready to proclaim any tentative treat-ment of it as the definitive treatment — to ment of it as the definitive treatment—to exalt merely one of the first words into the last word. Impatience is no doubt a power-ful force here, such that a critic, like a jitful force here, such that a critic, like a ji-tery infastryman, might be inclined at the crack of a twig to cut loose too soon, and too widdly, setting off more of the same from his aroused comrades. The self-evident truth of course is that there can be no such thing as a definitive treatment of any subject as large and clusive as the Vict-nam War. It can only be approached and approximated proceemed, and so far we have too few pieces. With that in mind, we can be used to be a self-time of the late of the pieces with that in mind, we can be supported to the control of the piece to provide to the definitive puzzle. But so do Rambo and the rest. And as for the often-expressed wish that Hartom blow the often-expressed wish that Platoon blow Rambo off the map or out of the water or whencever: I dare say there's plenty of room on either land or sea for both of

notes to entire that to visit to visit to the common with the common to eyewitnesses of the same event on opposite sides of the debating dais. And give no thought at all to the "larger picture" of mough at all to the larger picture or politics and foreign policy to which Stone makes no pretense of being privy — leave that for another piece of the puzzle. The main point to be made here is that credentials will pass as credibility only in the eyes of the lazy. And a chronicler of the eyes of the lazy. And a chronicier of the Vietnam War is no more justified in pulling rank on the viewer (or on other chroniclers of the Vietnam War) than Dr. J. R. R. Tolkien would be in doing a shout the land of the Hobbits. It is part of the fictional part, and in no need of reiter-tion, that any aritist will know his subject better than anyonic else. It's Art creation. Self-dockned realists come in for no special Self-dockned realists come in for no special sen-accurated reaissts come in for no special privileges. It takes no more than a few seconds to notice that *Platoon* is going to be about the Victuam War (actually you already know it going in, but let's try to stick to what's on screen), and that's about

matter. After that it has to start being a

with those preliminaries out of the way (together with, I can only hope, the more than the control of the contr

ing a line little "Cet your ass up the hill; you fair fack"; cons words are the con-temporary screenwriter's secret shortcut to a con-temporary screenwriter's secret shortcut to a con-alized him become a similar of the same with a of either impoverished imagination or adolescent showhousing sirred up, by the time we get to "Hurry up, bubble but!" and, a couple of lines later, "Hurry up, land ass." And one of the ways in which I suspect that this were was not different from all other wars (or one of the ways in which movies about it don't need to be different from movies about other ones) is that the same time as wearing like proverbial mother about things like homebown, girlfriends, movie stars, ball teams, bood an wider range of subjects, or anyway in different proportions, than they do here. The absence, or shallowness, of such a dimension weakens Stone's claim to want to de honout to the meh eserved with, and dimension weakens Stone's claim to want to do honor to the men he served with; and to do honor to the men he served with; and it doesn't help matters that his on-screen stand-in (Charlie Sheen) must limit his froot-the-hip philotophizing to his Letters-to-Grandma: who che (except you and me, listening in on the party line) would be able to understand him? This voice-over narra-tion — "Maybe I've finally found it way down here in the must, mybe from down here I can start up again and be somethin I can be proud of," etc. — would have

hadn't happened to be father and son in real life; but it — or else Charlie Sheen himself

reason alone:
Plenty of other decisions seem equally ill-considered. The repeated use of Barber's Adagio for Strings — Albinoni's only slightly more famous Adagio having already been taken for similar purposes in Gellipoli — manages with minimum effort to set a desired mood, but only at a severe cost to any some of foreshoes and to set a desired mood, but only at a severe cost to any seens of freshness and firshandedness, or any other crucial element of reportorial realism. And it raises the distracting question of just what Georges Delence can have done to earn the credit of musical compaser as distinct from mere arranger. Of course there was other mere arranger. Of course there was other but this would have required a mere due, to the course of the course

Of course the claims to realism come to us from outside the movie testef. There is, to be sure, some clar implication that the unit depicted in Platoon is "typical," at least demographically — and it is this that gives heighhened rhetorical power (if dimmished statistical significance) to the movie's undoubted centerpiece, the min-byl Lai massacre. This scene, rife with ontradictions and complications and other ingredients of reality, is as persuasive ar explanation as we've yet had of how the acexplanation as we've yet had of how the ac-nual My Lai massacre could have occurred. (Even here my personal citation for bravery has aiready been hestowed on the full-scale My Lai flashback in Tom Laughlin's The Trial of Billy Jack, 1974.) Out of that scene, Trial of Billy Jack, 1974.) Out or that scene, however, emerges a deep-dyed psychopathic villain (Tom Berenger, with a spirit-revealing Grand Canyon of scars on his face) who abandons all pretense to "typicality" in any statistical sense, begins to grow before our eyes to almost allegorical heights — spouting things like "I am reality" and "Death? What do you know about death?" – and, most impor-tantly, aligns himself with uncounted low-grade action movies that have used Viet-nam veteranship as a ready excuse for the

most extreme degrees of social deviance. This character — or that scene — also most extreme degrees of social deviance. This character — or that scene — also gives rise to a counterforce (Willem Dafoe), to restore, at least in part, a barbor, to restore, at least in part, a least of the property of t of these two men—or two moral polestars, rather—in the jungle. The full-screen closeup of the eyes, as the sickening revela-tion slowly sinks in, is ham-fisted enough. tion slowly sinks in, is ham-fisted enough. But the improbable smile beforehand, solely to raise false hopes, turns it into a sucker punch—and the whole business is sucker punch—and the whole business is caused tranged out several heats too long, not-enough though the dust and the "Why hast-to-lorsaken-neit" gesture. At that point, incidentally, we are somewhat unfloorably but in mind of the much pither helicopter shot in Ramho.

But to hurry alone to the end of that

shot in Rambo.

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

inadvertently enhanced a little by Stone's inexperience as a director; and a couple of preludes to these outbursts are breath stoppingly tense: no thanks to the amplified heartbeat that Stone seems to have admired

heartbeat that Stone seems to have admired in Alan Parker's direction of his — Stone's — script for Midnight Express. It is as a rudimentary combat movie, of a type that abounds about all other wars, even when the point has to do with the waste of it all, not, in this sense, remotely a new sort of war movie, however novel this particular war might be on screen. Not is it new in the sense that The Night of the Shooting Stars—to name another movie to do with class and waste — wirtually removemed war movement of the sense of the se

The combat scenes in Plation are un-doubtedly of an uncommon gruelingness, and frighteningness, qualities that recall nothing so much (alex) as Alleisa and its singular foreruner, or perhaps Night of plat-Living Dead and its auroream sequel. Reference to horror movies, though it may fell us nothing about the level of realism involved, might help at least to shed some light on why the movie has become so sur-prising a hit—or rather why it is perhaps time and for the same purpose, it might be vibage-time and the same purpose, it might be "objective" shandards as numbers and identities of casualities, is not so much the tracitional "downer" as arrifates of other movies about other wars. In dramatic struc-ture it unfolds like this Innocent meets Good and Evil; Evil kills Good: Innocent, no longer so, kills Evil and lives to tell the tale, even to moralize a bit about it ("I think now, looking back, that it was not the enemy we were fighting, but ourselves..."), even, if we remember that the hero is the stand-in for Stone himself. go to Hollywood and turn the tale into a box office smash and multiple Oscar nominee. Under the circumstances, as happy an outcome as possible.





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### **OUARTER NOTES**

### **VIRTUOSO**

The La Jolla Chamber Music Society continued it Celebrity Series last week with a recital by pianist Vladimir Ashkenazy at Symphony Hall. It is fort Symphony Hall. It is not that the society undertook this series, for otherwise the hall, after all the immense expense moribund San Diego Symphony Association, would remain virtually unused; and, of course, with the sympho eliminated from San Diego musical life, we are lucky t concerts as a partial

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

were placed in the great resonant bays that surround the hall at its highest level.

recording to the control of the cont unprecedented in Symphony Hall.

The lack of brilliance was The tack of orinance was certainly due in part to Ashkenazy himself, a pianist of admirable technique, cheerful energy, musical intelligence, and a deep, inner, almost indefinable spiritual dullness. In much of his desiries at this concert and one desiries at this concert and one desiries. dullness. In much of his playing, at this concert and on his numerous recordings, there is the sense that he is doing everything right, that his rhythm and dynamics are sensitive, that his understanding of structure is impeccable, that his tonal effects are variety, pleasing, or the component of the component o commitment to the composers and their scores is deep and sincere, and that nevertheless a film of insufficiency lies over everything, with moment after moment uponeing on the brink oi size, spontanenty, magic, revelation, but almost never plunging over. What is wrong in this playing—if one may use so course a word as wrong for a weakness so subtle as to be almost

imperceptible to a casual listener — is the absence of that ultimate freshness of vision that animates the performances of the truly 73 vision that animates use performances of the truly great plantists and that altery great plantists and that altery great plantists and that altery great plantists and that plantists of a new discovery, an unexpected truth, a rightness that inheres in the momentariness and unreproduceability of the unique musical experience the performer to undergraing and the other musical experience the performer to undergraing and the other musical virtues that Ashthenary has in such abundance are of course necessary for a good performance, but this finel virtue—so shard to describe, so unmistakable in its presence or absence—in the crucial

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

contact.
The second half of the program was devoted to Schumann - the first two Noveletten of op. 21, and the F-sharp minor Sonata, op. 11 — and here the pianist — and here the pianist demonstrated a greater inner affinity with the composer's spirit. One could not hear the full passion and whimsy that are brought out in performances of these works by Rubinstein, Arrau, or Pollini, but there was undensibly an authentic excitement and involvement in Ashkenary's navine that cave Ashkenazy's playing that gave the music an engaging vitality. The Noveletten were, in this respect, more engaging than the op. II, a problematic work in which the master of the immediate emotional miniature attempted to constrain his fancy within the uncongenial forms of the classical sonata, and which demands a performer who can transcend the score's inadequacies by transforming himself thoroughly into a Romantic poet and lover, not exactly the character one intuits in Vladimir Ashkenazy. intuits in Vladimir Ashkenazy. Indeed, it was not until the encore—an enchantingly poetic performance of Schuber's 6-flat Impromptu, op. 90, No. 3—that one felt that perfect unity among performer, composer, and music that makes concertgoing such an inelviating experience. music that makes concertgoins such an inebriating experience when things are going exactly inght. If Ashkenacy has it in nursatil to play like this, and in a work of such lyric profundity, it is all the more regrettable that his potential for great music making was in hiding during the rest of the concert.



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so unmistakable in its presenc or absence — is the crucial one. Without it, one ceases really to hear the music, which slips blithely through the memory into oblivion because it has never taken a grip on our minds and hearts. This marginal — but decisive — lack of aesthetic inspiration was most evident

inspiration was most evident in the first half of Ashkenazy's

in the first half of Ashkenzay's program, devoted to the Middztein and Appassionatas sonatas of Beethoven. What one heard here was expert, dutful playing, traditional in style, careful in details, never too fast, never too foot, never too houd, never too soft, never too houd, never too soft, never consister, never alize. What quality, the tilminanteve force that underlies its ideas, its imagination, and its structure.

imagination, and its structure, is its drama, its status as a record of the composer's most profound experiences, beyond emotion, beyond biography,

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### CITY LIGHTS

### IN YOUR POCKET?

So Berry's staff tacked up the large warning signs and began making citizen's arrests of library users whose attempts to hide books and magazines in their backpacks or briefcases were detected by electronic sensing devices installed at the library exits. These sensors detery exits. These sensors detect books, magazines, or journals that aren't "desensitized" by a machine at the check-out desk, and they trigger an alarm that prompts library aides to search the suspect. If questioning of the suspect shows they've stolen the materials, the library staffer campus security officers, who issue a misdemeanor citation under state penal code 490.5, "Theft of retail merchandise or

a book or library materials The case is then turned over to the city attorney's office for prosecution in municipal court. The bottom drawers of Berry's office desk are filled

with evidence of the student crimes: three volumes of Arthu Miller plays, a copy of Marijuana Alert, two copies of Joan Didion's Salvador, a Joan Didion's Salvador, a paperbound Let's Go Europe '86 travel guide. But it's the newer issues of magazines that are most often stolen. "They take Time and Newsweek because the most current issues don't circulate," says Berry. "Sometimes they even tear out just a single page of the magazine." (Berry says the

detection system can thwart the attempted theft of even one page, but she won't explain how.)

students who have tried to

scratch off the call letters from

or bound journals. And though there's a sign near the exit informing students that "state law authorizes the detention for a reasonable period of any person using these facilities suspected of book theft," not all library users will consent to

library users will consent to questioning or sarch when their backpack or briefease triggers the alarm. Last spring, for example, one suspect bolted out the door after triggering the alarm. When library employees tackled him on the lawn outside the music building west of the

The latest suspect was nabbed February 3 with recent issues of three news weeklies. Students have all sorts of excuses for have all sorts of excuses for lifting the library materials. They're just borrowing the magazine, they didn't have the money to photocopy the pages, they were late for class and just scooped the library book into their backpack with their textbooks. That last explanation coupled with other signs of innocence, might help some students avoid prosecution for students avoid prosecution for the first offense. Still, their names are logged on a comput list of the 1500 library users who have been detained on suspicion of theft, and Berry says any student stopped a

of his or her excuse. Some violators are extremely blatant. Berry's staff has caught library, five books spilled from his backpack. The man broke loose and ran again until he was Campanile Drive entrance. a book's spine; others have used razor blades to slice articles out of bound journals. And though

Berry believes the new policy Berry believes the new policy and the attendant publicity in the campus newspaper has cut book theft and mutilation. She notes that three or four students are now stopped daily on suspicion of theft, down from six or seven detentions in 1985. But the real statistical test cones this series when thefts comes this spring, when thefts are expected to sour as final twenty-seven suspects were caught leaving the library with books or magazines, compared to an average of four student arrests monthly during nonexan

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### AUXILIARY VERVE

(continued from page 4) Santa Fe, and La Jolla are the top three, in terms of membership. Each chapter has its own fundraisers, and every to swn fundraisers, and every June they gather together in evening attire for the Auxiliary Ball. This year it will be at the Hotel del Coronado; the theme will be "Moonlight and Roses."

"We're trying to keep up a good morale," says Rubel. "The orchestra is going to come back and we are going to be ready." According to Rubel, San Diego According to Rubel, San Die will have live classical music again for a simple but overriding reason: "The most influential people in the city want it," she says. But her optimism is also based on the orchestral history of other cities. With few exceptions, she

cities. With few exceptions, she says, broken symphonies are eventually mended. 'And it was the auxiliary councils that leps them allow, the adds. sansitings in facing its biggest challengs, one that goes beyond seating arrangements or fresh color schemes; people in San Diego here soured on the symphony and will not be so generous in the future. But on the other hand, the auxiliary has gotten some new members.

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

### A JUNGLE

(continued from page 5)
Bob Nelson, who oversees
Tecolote Canyon Natural Park
for the city's park and

he hasn't found time to imestigate.

Still, Nelson says, he plans to Still, Nelson says, he plans to the plant of the committee — and the Changs — sometime this month at least to get the investigation started. "One thing I already know about the case." he says, "set that these people don't speak English. A plant of the thing very awkward." Be

### LETTERS

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

I dined there on one occar I dimed there on one occasion and found it very ince, different from the usual, and the food was excellent. The seating converted the food was excellent. The seating the seat of the food was excellent and the suggestion to converte with other customers is to my liking.

We need more places like the need to be not plan to visit filters as often as I can, and see Eleanor Widners, I say, go to the usual and have a very dull experience. What Ladity Millicrats

### Widmer On Film

As a transplanted New Yorker who has eaten at the finest Italia restaurants in New York, I find

Busalacchi's Ristorante ("Sound Effects," January 15) unfair and unprofessional.

Effects. 'Annuary 15' undar and unprofessional.' After casting at Stefano's and experiencing crammed tables, foud atmosphere, and cold to the control of the

reviewing.
Eric M. Gardiner
San Diego

### Points Are Clarified

Clarified
I appreciate the balanced reporting done by Brac Caslen in her recent sartice "Spair's Law" (January 22), I would just like to clerify a few things for your readers. Though I grew up in most done to the control of the con

regularly as well.

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

type.

### Big Fat Picture

I am writing this in response to the January 22 issue, the one with the big fat picture of Sam Spital. It disappoints me greatly to see the integrity of your fine publication take such a severe publication take such a severe blow. I seem to remember an article recently on Mr. Spital, and

although not a cover story, still a blatant advertisement for an already overpublicized lawyer. I feel this obvious plug for Sam and other high-profit enterprises seriously weakens your image to your loyal readers and public and warrants careful consideration.

your loyal readers and public and worrants careful consideration. I would not be surprised if the arricle was paid for, directly or more likely indirectly, so be run as a cover story, especially since Sam's number-one priority is advertising! I hope that in the near future, you will ray be recepture your journalistic integrity and put your paper back Sovens Brock.

### The Important Differences

Hedgecock's turde-skin boots night be immoral ("Highlights of Upcoming Events," January 29), but what's just as immoral is years revolving in circles — emphasizing and demonstrating the similarities between human and orangutan behavior. (Who is funding this noneous?) Of course there are similarities between the butter of the thing the similarities between the similarities human and orangutan behavior, but they're not important. What important are to the control of th

numás ano oraqueno recursor.

Important are the differences.

Zoologias who study animals percert their understanding of human behavior by finstly generalizations— nating data from the activities we have different to the careful and the c

she going to spend the next sixteen years trying to get one to run for president? Michaela Allen

Four With Guns In his article "Weapons Check" ("City Lights," January 22), Neal Matthews cites the number of

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people employed by various governmental agencies who are "either authorized or required to carry guns in the course of their

principles is somewhat making principles in the San Diego County Probation Department. Of the over 950 employees of the department. Of the over 950 employees of the department. Of the Probation Officer Cecil Steppe has authorized only four to carry connecallé veragones while our specifically granted for self-protection in response to direct threats that were made against those four individuals, not for the use of those weapons during the test of the desired procedures as required for any individuals were licensed by the sheriff through the identical procedures as required for any citizen. That phrase is somewhat

procedures as required for any citizen.

Thank you for the clarification.

Michael R. Specht,

### And The Kelp Thank You

When Jeannette DeWyze approached us with the idea of writing an article for the Reader which would include our kelp work, we were torn between our commitment to communicate our research efforts to the public and we history of beine embarrassed. research erforts to the pilotic and our history of being embarrassed by the media oversimplifying and/or exaggerating our results. To be honest, our initial response on the measuremental region of the measurements of the control of

moreover, we feel that we have a perceptive and extremely understanding friend. We thank you on both counts. Paul K. Duyton, professor of oceanography
Mia J. Tegner, associate research



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### Section 2 Events, Theater, Music Film

### Some Samba

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

constraints in a voluptuous dance of life.

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

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

Of The Work

Seventy-five miles south of

the Himalayas, fifty kilometers east of the Khyber Pass, the city

under a cloud of diesel smoke

Union invaded neighboring Afghanistan in 1979, Peshawa

was a city of 750,000. Now an

estimated two million Afghan refugees crowd the environs. Across from a refugee camp for

40,000 people, there is a clinic where the International

Afghanis the fundamentais of medicine so they may recross the border and provide care for the Afghan people. The San Diego chapter of the

IMC is holding a public forum Sunday, February 22, where Dr. Robert Simon, founder of

rans who have been to

the organization, and other

their work. When the Soviet army

eliminated the Afghan

invaded Afghanistan, they

eshawar will be discussing

Medical Corps, a group of American and Canadian

physicians, teach young Afghanis the fundamentals of

ind dust. Before the Soviet

of Peshawar, Pakistan, lie

In Peshawar

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

hybrid of African and European influences. The tradition started with Portuguese colonists in the Sixteenth Century but is believed to have its roots in the Saturnalia festival of ancient Rome. The word carnaval derives from the Latin carne vale, meaning "farewell to the flesh," and refers to the flesh, and refers to the accetic forty days of Lent when Catholics originally abstained from eating meat. But the heart of the carnaval is the samba, and the samba is distinctly African, created by the slaves brought in temtinued on page 12, col. 3)

medical students and doctors

as a matter of policy. Eyewitness accounts claim that Russian soldiers and their

Afghan compatriots entered the hospitals and universities, marched the doctors and medical students into the

courtyard, and executed them.

now an estimated 300 doctors

remaining in Afghanistan. As a result, ninety percent of the population lacks health care. Dr. Robert Simon journeyed

Afghanistan in the spring of to Afghanistan in the spring of 1984 and was appalled by the conditions. In September of that year, the IMC was

incorporated as a nonprofit

organization and soon received

organization and soon received a grant from the State Department's Disaster Relief Fund. However, the grant stipulated that Americans could not enter Afghanistan. Instead, the physicians set up two clinics in Peshawar. The primary feetler. Namethe h. re.

training clinic serving the refugees. The other, affiliated with the local Islamic Hospital, cares for the wounded

The reason was strategic wipe out the opposition's medical care. From a pre-invasion high of 1500, there are

### Stamen & Stigma

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

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



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

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

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of Intelligent Life in the Universe

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

### The Tomlin-Wagner Connection

One way of looking at it the big picture, so to speak that we're all just careening around the universe, bouncing off one another like heated up molecules in a chemistry experiment. And some days we latch onto another molecule whizzing by, and we're sure we've finally found THE ANSWER. And we feel much better. But most days life just zips right past us in a blur. Subliminal messages on our cosmic video screens. All we know is that we suddenly want to jump out of our seats and run into the lobby and buy fresh, hot popcorn, but we're not sure why. Is that really Ivan Boesky

dancing with Mother Teresa over there by the potted palm It can't be. That's crazy. But this is supposed to be about Jane Wagner, Jane Wagner: Born, raised in Tennessee. Aspiring actre who saw her life summed up in timid, stigmatized Laura from *The Glass* Menagerie. Small-town girl tries to make it on Broadway but too late she realizes that the real-life Laura would never ever be considered for the role of Laura, because that's not the way the system works. Isn't it nice how, when one

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

Author! Author!" cried Jane that can't be made more Wagner. 'Oh, my gosh, that's me!' But she actually had to be pushed out onto the stage to take her bows with Tomlin. And lane Wagner also we Ansi Jane Wagner also wrote songs. One was about J. I., a Southern black child growing up in Harlem, "Nice song! But too long," said the record producers, careening off or find another Neil Young, "Phooey!" Sometimes in the galactic soup, two molecules fit so well that when they flash by the rest of us are convinced all over said Jane Wagner, careening of again that we, too, can really find THE ANSWER. Once and said Jane Wagner, Careening of to turn J.T. into a movie script. And one day J.T. flashed across Lily Tomlin's cosmic video screen. "Author! Author!" cried Tomlin, jumping up from her seat and for all, we can stop fretting and know whether we should get a face lift and a Porsche or shave our heads and live in Tibet. The Tomlin-Wagner running into the lobby
"Author! Author!" cri onjunction is one of those "Author! Author!" cried the opening-night Broadway hopeful signs we've delighted in for fifteen years.



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Contributions to READER, EVENTS must be received by mail to leave that the Privily preceding to leave that the Privily preceding to leave that the Privily preceding to the Privily proceeding to the Privily Privily

### Outdoors

an Canyon Field Trip, the Stoan Canyon Field Trip, the San Diego chapter of the California Native Plant Society hosts a walk led by Charis Bratr, who will discuss the lichens and ferm in Sloan Canyon, Saturday, February 21, 9 a.m. Meet at 540 North Second Street, El Cajon. Call 445-6235 for details. Military History Wasts, the novemplacements on Point Long-emplacements on Point Long-must have been lonely stations for the servicemen protecting the You can tout these abandoned sites in ninery-minute walks led by the National Park Service. The next tours are Statuday, February 21, 10-30 am. and 1-10 p.m., Capitlo National 203-5450 for reservations.

293-5450 for reservations. Walkabout International sponsors a number of walks around San Diego County rhoughout the week. This week, a seven-mile tred through Torrey Sunday, February 22, 9-30 am. Meet at the south entrance of the preserve. Phone 436-1491 or 293-3480 for more information about this or any of the other walks.

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

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

Sunday Afternoon Nature
Stroils, naturalist Barbara Mooleads stroils for families with young children through North County parks, lagoons, and beaches beginning Sunday, February 22, 2 p.m. Call 942-2352 or 757-2121 for complete information.

phone 584-4795.

Community Ballet Theater, the spring production of the East County truope includes performances of Hungarian Sute and Carmard of the Annals, as well as performances by Robin Shertenburgen, formerly of the Shertenburgen, formerly of the Shertenburgen, formerly of the Shertenburgen, formerly of the Shertenburgen, formerly the Shertenburgen, Lamon Growe, Junior High School Auditoraim, 7866 Lincoln Street, Lemon Grove, 1700 more performances take place 128, 1940-1214 for ticket information. complete information.
Florida Canyon Tours,
San Diego, especially Bulbon
Park, is home to plants from
overy corner of the globe. Piorida
in San Diego, where visitors can
still see this region's indigenous
natural vegetation. The Natural
History Museum sponsons free
naturalities dours each Sunday.
Park. Call 232-1821 for complete
directions.

"Carnaval Brasileiro," Braziliani

Dance

San Diego, Saturday, February 21, 9 p.m. to 2 a.m., Civic Center, 202 C Street, downtown. Call 295-0842, 459-9151 or 461-2030 Reggae Dance, the Rainbow Warriors provide the skankin' sounds Saturday, February 21, Abraxas School, 1366 Hornblend Street, Pacific Beach, For details phone 584-4795. for ticket information. See, too, the "events highlight" on page one of this section.

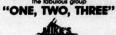
Indian Classical Dancing, the Sangam Indian Club of UCSD presents an evening of Bharata Natyam and other Classical Indian dances, Sunday, February 22, 315 p.m., recital hall, Mandeville Center, UCSD. For additional information, call 453-8389.

### Film

Computer Graphics Film Festival, the UCSD student chapter of the Association for Computing Machinery present compilation of "the best computer graphics of 1996," today, Thursday, February 19,

ROCK NIGHT **2 FOR 1** 

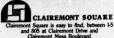
(all night)
Thursday through Sunday, 8:00 pm-5:00 am
The tabulous aroun



disco

SEE HUDSON & BAUER FROM KFMB RADIO AT **CLAIREMONT SQUARE** 

Sign up to win a free trip for two to Singapore and Ball, now through Feb. 26th at Clairement Square. Come on out to the clock tower at noon on Fri., Feb. 27 to watch Mac Hudson & Joe Bauer draw the lucky winner!



5

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Choice Channel and Prime Ticket Present The World Middleweight Championship

Marvelous Marvin Hagler Sugar Ray Leonard

LIVE! from Caesars Palace, Las Vegas Monday, April 6, 6 PM

Don't miss the most talked about event in boxing history as the two most popular champions of our time take to the ring for the Middleweight crown.

Pacific Beach Solans Beach Downtown Escondido FI Cajon
Diego's Diego's California Theatre Chet O'Ricans Park Place
860 Gamet Ave 0515 S. Hav. 100 1122 4th Ave 0302 N. Midwa 1280 Feecher Hes

TO LOCAL EVENTS

"Comfort and Joy," by Bill Forsyth (Local Hero), the story of Scottish disc jockey caught in a war between rival ice-cream sellen, is the case film in the "International Style" series, today, Thurday, February 19. A p.in., Mandeville Center Applications of the Company of the

534-4599.

Feetival of Animation, the 1987
Feetival of Animation, featuring
an international selection of
sixteen animated shorts;
continues today, Thunday,
continues today, Thunday,
continues today, Thunday,
February 24, Shepmond
Contemporary Arr., 700 Prospec
Terreet, Ia Jolia Museum of
Contemporary Arr., 700 Prospec
Terreet, Ia Jolia Included in the
feetival are Brad Caslor's Clera
Jolt; Snoolies, "the Bamish Means
Jolt; Snoolies," the Bamish Means

Stroad, John Lassete and Bill Rever's Law, P., resently nominated for an Academy Award for best whore subject and quest of the festival Finder, and part of the festival Finder, Pobruary 21. Show times are 8 p.m., rodey, "Dumdey, and Structure, Fobruary 21. Show times are 8 p.m., rodey, "Dumdey, and "Dumdey, and "Dumdey, and "Dumdey, and "Dumdey, and "Dumdey, "Pobruary 22, where 2 p.m. and "430 p.m. schedule. Call 454-2594 for ticket information. "Prison," (a.k.s. The Devd's Wannen), will be sure to please fano of linguan Bergman's groom and doom. Told from the point of view of a yearing woman who tries whose child was killed by his wife's lover, this 1949 release will be shown Monday, February 23, 7 pm. San Diese Public Lebrary, 820 E Street, downtown. Free, 096-5927.

099-1947.
Latin American Films, based on the rue story of a Chilean morderer who learns to read and of Nathaslovo, the next film in the Ventana Latins series of contemporary Latin American films, enamines the absurdity of a films, enamines the absurdity of a films, enamines the absurdity of the conceute him. It is acres to the contemporary 13, 730 p.m., room 130, Hepner Hall, SDSU. Prez. 205-600. "September Wheat," an award-winning documentary about how the United States keeps its surplus wheat from Third World countries that do not agree with his government's politics, is the Committee for World Democracy's next film, Friday, February 20, 7 p.m., Third

Counteau and the crew of The Calybos try to unravel the mysteries surrounding man's seagoing rival in the next Cinema 55 film, which will be shown Wednesday, February 25, 1 p.m., National City Public Library, 200 East Twelffn Street, National City, Free. 474-8211.

City, Free, 474-8211.

"Massing," the Kourh movie in the La Jolla Museum of Contemputors Ari entraspective Contemputors Ari entraspective Contemputors, Ari entraspective Contemputors, Missing, shocked many American moviegons with in brutal portrayal of an amany American moviegons with in brutal portrayal of an international portrayal of a portray to the portray 13.

Appl. Special Special California (1997), 200 p.m., Special Auditorium, 700 Fronspect Street, La Jolla, California (1997), 200 p.m., Special Auditorium, 700 Fronspect Street, La Jolla, California (1997), 200 p.m., Special California (1997), 200 p.m., Special Auditorium, 700 Fronspect Street, La Jolla, California (1997), 200 p.m., Special California (1997), 200 p.m., Special California (1997), 200 p.m., Special (1997), 200 p.m., Special

Music

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

Del Mar Jazz, the Vince Copper Jazz Duo performs Friday, February 20, 8 p.m., the Book Works, 2670 Via de la Valle, Del Mar. Free. 755-3735.

103-1732.

Italian and English Baroque
Music, San Diego vocalist Carol.
Plantamurs and Swiss musicians
Jurgen Hubscher (Juse) and
Achim Wasigi (volo da gamba)
perform works in Burbara Stroat,
Franceca and Settime Caccini.
D Indu. Hume, and Canson,
Saturday, February 21, 8 pm.
Straudy February 21, 8 pm.
Straudy Spiscopal Carbedral,
2728 Satth Avenue, Hültecut.
Token will be available at the
door. 433-4404.

"A SPIRITUAL ANSWER TO TERRORISM"

Free Christian Science Lecture

NOLA A. COOK, C.S.B.

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TUESDAY, FEBRUARY 24, 8 p.m.

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the single curinet

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This is your opportunity to see aerobic teams from throughout the area as they perform for cash prizes. the aerobic event of the year! February 21, 1987 \*12 noon-5:00 pm

- att sound system · 21' x 24' elevated stage
- Ample parking
   Free demonstrations
- · Exercise & nutritional information Prizes & gifts donated by: Beach Citles Nautllus (Fitness West, Inc.).

San Diego Vitamins & Sports Page

is free! \*In the event of rain, it will be held Saturday, February 28.

BOB BAKER CHEVROLET
On National City Boulevard from 22nd to 24th on the Mile of Cars, National City SPURGS PARE

\* \* \* \* 9 minutes south on I-5 from Mission Valley (I-5 to 24th St. East) \* \* \* \*

American Diabetes Association / American Heart Association / American Lung Association / Artivitis Founkation
 Burn Institute / Cystic Fibrosis Foundation / Epilepsy Society / Loukemia Society of America - Mental Health Association
 Multiple Sciencia Society / Mascalar Distributly Association / National Kidneys Foundation - Prevent Blindness Society / CIAD
 Association for Retarded Citizens Norths and Dogo County / Suer Sed Society

Call 477-2163 for entry form and information Mike Baker

# READER'S GUIDE TO LOCAL EVENTS

San Farancec Opera's production of Rossni's Opera's Astraing Hermann Prey as Figuro and Standard Control of the Francisco Opera's production

North Coast Jazz, the Lori Bell Quintet, Coral Thuett, and Dave North Coast Jazz, the Lori bell Quintet, Coral Thuett, and Dave McKay are the special guests at the next North Coast Jazz Society concert, Saturday, February 21, 8 p.m., Carlsbad Cultural Arts Center, 1557 Montroe Street, Carlsbad. Call 931-2902 for ticket information.

Pianist Howard Wells plays variations on Brahms and

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

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

orners. Tree. 290000.
Tenor William Eichorn, accompanied by Nicolas Reveles, presents a recital of art songs, including works by Benjamin Britten and orher English composers, Sunday, February 22, 4 p.m., Camino Theater, USD. Call 260-4600 x4456 for more

"Great Cathedral Music," the La Iolla Civic/University La Jolla Civic/University Symphony Chorus and Orchestra, under the direction of David Chase, performs J.S. Bach's Cantata 140, Wachet Auf, featuring soloists Ann Chase and Philip Lamen, Montevent's Lacatas Sum; moters by Byrd and Bruckner; and Charles Ive's Paulm 90, Sunday, February 22, 5 p.m. 22, 25 p.m. 27278 Sisch Avenue, Hillcrest. 452, 4637.

The World's Fastest Acoustic Guitar Player, Dennis Agajanian, performs Sunday, February 22, 6 p.m., Bonita Valley Baptist Church, 4701 Sweetwater Road, Bonita. 479-4155.

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

Musicians of the San Diego Symphony Concerts, Thomas Nee will be leading the musicians Nee will be leading the musicians in their last two concerts of this series, Sunday, February 22, East County Performing Arts Center, 210 East Main Street, El Cajon, and Monday, February 23, Mandeville Auditorium, UCSD. Mandeville Auditorium, UCSD.
The program features pianist
Edith Orloff in Beethoven's
Piano Concerto in C Major, as
well as soprano Carol Plantamura
in Mahler's Symphony No. 4.
The opening selection will be
Remicek's Overture to Domas
Diana. Both concerts begin at
8 p.m. Tickets are available at

Tickets are available at the Aztec Center box office. For details phone 265-6031.

and the Mandeville A box office (452-4559).

Flute and Guitar Music, Ann LaBerge and John Siquetros perform works by Bach, Cage. Takemisu, and Constant, Sunday, February 22, 8 p.m., room B-210, Mandeville Center, UCSD. Free. 534-4559.

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

downtown. Free. 499-9618.
Woodwind Week, the SDSU department of music presents a week-long series of woodwind concern beginning Monday. February 2, swith a recital by SDSU dumni – Jill Casady Smith, Rebecca Brown, Arna Carney, David Estes, and David Swager. Linda Lukas performs Tuesday, February 24, followed by

### CARNAVAL **BRASILEIRO**

- \* Live Brazilian music by EMBRASAMBA
- \* Original dance show by "DANCA BRASIL"

Sat., Feb. 21 • 9 pm-2 am

Civic Center 202 C Street, downtown.
Tickets available at: Ander's Patio, 275-4114 and
Travelodge in Cruta Vista, 425-4314
more information call 295-042, 461-2030 or 459-9151
Sponsored by Brazilian Club of San Diego.



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NCING to the music of Motorn, Madonna. Bob Seger,
nn Freg. Bill Halse, plus a host of other Michigan artists

FRIDAY, FEB. 27, 1987

CEAS VALLATTA RESTAURANT, 5:00 PM-1:30 AM

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America's Original Comedy Showcase

Every Saturday

Early bird special, \$1.00 off the 7:30 pm show, tickets go on sale at 6:00 pm. Also, a third show begins at 11:15 pm on Saturdays only.

Appearing February 19-22 JIM **SAMUELS** 



Appearing February 24 March 1 LARRY



With each dinner entree purchased receive a complimentary pass valid for a future show on Sundays through Thursdays.

Audition Night every Monday. Doors open at 6:30 pm for dinner. Call for reservations and information. 832 Garnet Ave., Pacific Beach, CA (619) 483-4520

UCSD CHAMBER MUSIC SERIES PRESENTS The



SHMUEL ASHKENASI, violin RICHARD YOUNG, viola

PIERRE MENARD, violin MARC JOHNSON, cello

February 21, Saturday, 8:00 p.m. Mandeville Auditorium G.A. \$17.00, UCSD St. \$5.50

THE REST OF THE PARTY AND PARTY DESCRIPTION AND PARTY DEFENDANCE AND PARTY DESCRIPTION A UCSD Box Office: 534-4559

Presented by UCSD University Events Office =



CHICO FREEMAN **OUARTET** FREEMAN

THE DIRTY DOZEN BRASS BAND

Wednesday, February 25, 8 pm 1 show only Lyceum Theatre, Horton Plaza, San Diego Tickets \$15.50 - All seats rese

Tickets available at all Tickets and Civic Center Box Office. To charge by phone, call Ticketsmaster 232-0800. For mail order, write the San Diego Jazz Festival, P.O. Box 2675, La Jolia, CA 92038. For further information, call 459-1404.

3/10 Paquito D'Rivera Quintet with Henry Butler, solo piano

3/17 The Timeless All-Stars with Curtis Fuller, Billy Higgins, Bobby Hutcherson, Harold Land Cedar Walton, Buster Williams

Presented by the San Diego Jazz Festival





IRAN VINNIE VINCENT INVASION THIS TUESDAY TUESDAY FERRUARY

SAN DIEGO SPORTS ARENA

Büdweiser OMEDY-TOUR **GEORGE** CARLIN FRIDAY

SAN DIEGO SYMPHONY HALL



CALIFORNIA THEATRE

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a program of Mozart, Klughart, Fine, and Françaix by the SDSU Woodwinds on February 25. The Stauffer Quintet, featuring Linda Lukas (flute), Peggy Michael (oboe), Marian Liebowitz (clarinet), George Cable (French horn), and Dennis Michel (bassoon), makes its debut performance, consisting of works by Reicha, Hindemath, Ligeti, by Reicha, Hindemath, Ligett, Dahl, and Barrows, next Thursday, February 26. The New World Woodwind Quintet closes the program next Friday, February 27. All programs begin at 7 p.m. and take place at Smith Recital Hall, SDSU, Call 265-6031 for ticket information.

265-6031 for ticket information. "Music Makers" "Club Meeting, tenor Walter Ekhart, operano Kelly Evans O'Connor (an award winner of the local Metropolitan Opera auditions), and pianist the February meeting of the Music Makers Club, Monday, February 23, 7:30 p.m. 2557 Third Avenue, Hillerest, For details plante 276-6067.

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



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

"Vanishing Species: One Per Day," wild animal and plant species are disappearing at the rate of one per day. In an effort to increase public awareness, the Zoological Society of San Diego and UCSD Extension are symmetries a lecture series and UCSD Extension are sponsoring a lecture series concerning endangered species. The next lecture, by Michael Worley, is titled "Viral Diseases in Endangered Species of Cats" and takes place today, Thursday, February 19, 7:30 p.m., Otto Center, San Diego Zey, Balboa Park, For complete information, call 231-1315.

for complete lattings.

Caustenslan Human Rights,
CISPES been a talk by Margie
Orellans, who recently returned
from Gustemala, where whe
delivered rhousands of letters
asking the civilian government to
bring alleged past perpetration of
the civilian government to
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bring alleged past perpetration of
the side of the civilian government to
the side of the side of the civilian government
to the side of the civilia "Health Care during Pregnancy:
Whose Responsibility:" The
recent case of People v. Monson,
where an El Cajon woman was
charged with contributing to the
death of her baby by failing to
follow her doctors' advice during
pregnancy, has created a
controversy concerning when
controversy concerning when
the CALU student chanter
have the CALU student chanter USD Women's Law Caucus and the ACLU student chapter sponsor a discussion about the legal and ethical issues of the case, Friday, February 20, 7 p.m., Salomon Lecture Hall, DeSales Hall, USD. Among the panclists are Judith Rosen, ACLU attorney and co-counsel for Monson;

phone 2314994.

Photojournalism Workshop, four professional photographers — Andy Hayt. Don Bartletti, Michael Franklin, and Tom Szalay — discuse experiences and techniques on a range of photographic specialities, from photographing the small town to

Western State University School of Law; obstetrician Phil Young; and feminist January Riddle. The

event is free and open to the public. 260-4682.

Writers' Workshops, the Writers' Bookstore and Haven

ponsors a series of lectures and workshops each week. This week

workshops each week. This week an open prose and poetry reading rakes place Friday, February 20, 7 p.m. All events take place at the Writters' Bookstore and Haven, 3341 Adams Avenue. Normal Heights. Call 282-3363 for complete listings.

sports photography to fashion and feed, at a workship sponsored by the North San Diego County Press Club, Saturday, February 21, 8-30 am, to 1 p.m., room P32, Palomar College, 1140 West Mission Boulevard, San Marcos, Call 729-4141 or 434-2533 for registration information.

information.

"Socially Responsible Investing," there is no obligation to moves, and no products will be sold at this free seminar lob by Jack Brill and Greene Ellist of Lundy Securities Corporation, Starting, February, 182 Son Avenue, Chattering, 182 Son Avenue, 18 as strategies regarding the new Tax Reform Act of 1986. Call 299-7580 for reservations.

Afghanistan Forum, the International Medical Corps holds a public forum about its work in Pakistan training Afghan medics and the continuing medics and the continuing medical crisis in Afghanistan, Sunday, February 22, 2 p.m., Summan American Savings Bank, University Towne Centre, La Jolla, 455-0641. See, too, the "events highlight" on page one of this section.

Investment Workshops, the nonprofit Foundation for Financial Education sponsors two workshops this week. The first, "How the New Tax Laws Will Affect Your Family's Financial

February 23, 6:30 p.m., Mira Mesa Branch Library, 8450 Mira Mesa Boulevard, Mira Mesa. The Mesa Bsulevard, Mira Mesa. The second, "The Complete Investment Tax Planning and Mones-Management Workshop," meets Wedneslay, February 25, 6-30 p.m., and next Thurstay, February 26, 9-30 a.m., Community Roum, Glendale Federal Savings, 11818 Bernardo, Phaza Ceutr, Rancho Bernardo, Free, Call 283-6850 for secondarios.

Toy Train Talk, the All-Gauge Toy Train Association sponsors a talk titled 'Trains and Model Raitroading' by H.M. Yaklin, Monday, February 23, 645 p.m., Benjamin Branch Library, 5188 Zion Library, Grantville. Free. 583-2428.

"Nuclear Futurers DI and Arms Control," the World Affairs Council of San Diego Sponson a panel ...cassion of the Control of San Diego Sponson a panel ...cassion count 108, Perenn Hall, UCSD Among the panelists are Nobel Prisewinner Hann A. Beth, who worked on the Manhattan Project (Cental Oras, president Project (Cental Oras, president Force Major General John C. Toomey, and Herbert F. Tork, director of the Institute on Clobal Conflict and Cooperation. Readuless are necessary. Call 23 of the Conflict of Conflict Conflict of Conflict of Conflict on Conflict on Readuless are necessary. Call 23 of the Conflict of Conflict on Conflict on

Baja Scholar Harry Crosby discusses eighteenth-century

# **Whale Watching**

SEARCH 21/2-hour cruises on board the luxury yacht Avanti For Men, Women and Children Sat., February 21 and 28 10:00 am-5:00 pm

Seniors .... Children ...

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March 20 & 21, 8:00 pm

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# TO LOCAL EVENTS

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

"Buffalo Soldiers," the "Buffalo Soldiers," the American Indians dubbed the black members of the U.S. Cavalry "Buffalo Soldiers." Two vecterans of the Ninth and Trenth Hoyt Liggins, will be adding personal stories to a lecture/slide Vednesday, February 25, 7:30 p.m., room 104, Third College Lecture Falit, U.S.D. Feec. Call 374-600 for details.

Free. Call 534-0870 for details.

North City Forum, the next, meeting of this Oreater

San Diego Chamber of
Commerce-sponnored series
Gentures Citive Conneger, UCSD
Frey, California First Bank
Frey, La John California
Generating, in
Generati

1-706-612-1106 or 1-706-612-1126

Law, 350 Cedar Street, downtown. Call 295-5082 for reservations.

### Radio/TV

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

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

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

# "Neighborhoods: The Next Frontier," this locally produced program examines the issues facing the San Diego coastal communities of Pacific Beach, Ocean Beach, and Mission Beach, Sunday, February 22, 6 p.m., KPBS-TV, Channel 15.

BAJA STYLE

from 460 per coupy (with lodging The world famous Rosarito Beed Hotel invites you to the biggers Mard Gras Carnival west of New Orleans and north of Massatish. from \$60 per couple (with lodging) The world famous Rosento Beach

Packages: 2 days and 1 night, \$60 per couple in hotel guest rooms; \$85 per couple in the

Grand Masquerade Ball tickets only are

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

Feb. 27

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

"The Grammy Awards," yes, it's time to break out the sequins as the hype and hope of America's musical establishment gather to

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

10 a.m., KFSLP-FM (94.1) white story about a beach vacation by the Reingold and Lamberr families aim Saunday, beach story about a beach (96.5). The part of the Standay of

MARDI GRAS CARNIVAL...

"When Worlds Collide," a planetoid is zeroing in on Earth. To survive, a representative selection of the species must be selection of the species must be Zadoria" (Olev North). For Zadoria" (Olev North). For Fortunately, this sci-fi classic was made in 1951, when the selection was between Barbara Rush and Richard Derr. It aus Saturday, February 21, 11:30 p.m., KUSI, Channel 51. Among the contenders are Paul Simon, Steve Winwood, and Peter Gabriel.

"The Hole in the Sky," this episode A Nota follows a group of scientists on a treacherous midwinter expedition to

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

### Sports

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

Torrey Pines 5K, corporate and military teams can take part in this 5K race over a certified, noiling-loop course, Saunday, February 21, Torrey Pines High School, 4140 Quarter Mile Drive Del Mar. Registration begins at 8 a.m. Call 483-7433 for more information.

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

Saturday, February 21, 9 a.m., 10728 San Diego Mission Road, Mission Valley. For more information, phone 280-3140.

"Run for the Homeless," a race "Run for the Homeless," a race to rate money for the construction of the St. Vincent De Paul Emergency Facility Center takes place Sunday, February 22, 9 a.m., beginning at Old Town State Park, through Presidio Park, and back. Call 452-9959 or 233-8979 for registration information.

registration information. Michelo Invisational Track Mees, the premier track event in San Diego takes place Sunday, February 12, San Diego Sports. Aerea. 3505 Sports. Aerea. Area. 3505 Sports. Aerea. Area. 3505 Sports. Aerea. 3505 Sports. 350

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

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San Diego County, and Tijuana. sponsored by the American. Sun Josephan Sunday Chemany 2, 18 Jan Sunday, February 22, 8 a.m., leaving from the Rohr parking lot, off the J Street Marina, Chula Vista. Phone 239-2644 or 234-3339 for complete formation.

Table Tennis, twenty tables are available for beginning, advanced, intermediate, and champion table tennis players every Monday through Friday. every Monday through Friday. 6 p.m. to 10:30 p.m., Conferenc Building, Bailboa Park. A tournament is held every Thursday night. Call 583-3870 for more information.

### In Person

San Diego Author Braw Djikstra discusses his book ldols of Perversity today, Thorsday, February 19, 7:30 p.m., the BookWorks, 2670 Via de la Valle, Del Mar. 755-3735.

from their works, in conjunction with Brainand's art exhibit, today. Thursday, February 19, 7:30 p.m., Mandeville Gallery, UCSO, Free 534-2864.

514-2804
Funnyma Jim Samuel, winner of
the 1984 San Francisco Comedy
Competition, and Paul Clay
appear today, Thursday,
February 22, the Improx, 832
Garner Avenue, Factific Brach,
Larry Miller and Jeff Mills open
Tuesday, February 24, and
continue through March 1. Call
438-4520 for show times.

436-4520 for show time.
Comediano Darryl Sivad, Phil
Sryder, and Olhe Joe Prater
appear at the Commedy Sture
rode, Thursday, February 19,
through Saturday, February 21,
Show times 49 pm, today,
Thursday, 8 pm, and 1050 p.m.
or Friday and Saturday. The
Commelly Sture is located at 916
Pearl Street in La Jolfa. 454-9178.

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FREDDIE

oppear Finder, February 20, 8 p.m., attracted Received Hall, UCSD, Walkman, who teaches at the Storpes Institute, is best Empty Spear and Investion and her MTV-style velocal Lhosh Patroname. Historie, who has written opea librarii for Ne bear reported to have relate the storper of the Storper Spear and an encourage hand, particularly and particular some latrid, mepty applied lipstick, and mouther hand-passured offsite that, if worm in a hospital, would be a day for the storper of the storper of

TickerMaster outlets. 534-6070.

"Aristiss for AIDS Assistance,"
more than fifty San Diego
pert in open factors will be taking
part in oney for the AIDS
Assistance, Fand, Friday,
February 20, 8 p.m., Lyerum
Theater, Horton Plaza,
Theater, Horton Plaza,
San Diego, Rep., Galaing Quarter
San Diego, Rep., Galaing Quarter
Theatre, Old Clothe, and
Sardight Opera will be on hand.
New words by 3 Company and
Ladies" will be premiered. Actors



Dult Cash, James Manley, Carls Kniwscal, Life Morrows, MrLst Homgwan, Jo Ann Revers, and Tom Vegh will perform cornelic and serous selective. Missa will be the control of the control of the lettern Karin Hollowas, Findi, and the San Dego Men's Chemes, Performance arruss Eleaner and Double Arran, Alan Kagnow, and Double Arran, Alan Kagnow, and was a control of the control of the variables at the San Dego Rep, 29 Egoths Avenue, and the Variable of the San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the Morrows Call San Dego Rep, 20 Egoths Avenue, and the 20

more information. "Meditations on Modern Life," reformance arriss Cultural Objects (din Ackamour and Rhadessa Junes) present a musical-theater performance on long the company sussessing musical-theater performance on long the company suspension of suspension of

phone 2 50-26.48.
San Diego Chargero Tighe End Kellem Winslow debuts his play Sruggle, about a young, black Christan man's struggle in contemporary society, Sunday, February 12, 2 p.m. and 7 pm, Lyccum Theatre, Horton Plaza, dwentown, Call 266-8881 for tricket information.

tricket information. Unit Tombin and author Jane Wagner come to Son Degis for a daylong serious Designation of severa to so promote the block The daylong serious to the Universe, Medically, and the Universe, Medically, February 23. Their first stop is at moon at the Hancest Bince moon at the Hancest Bince to the Company of the Hancest Bince Company on the Hancest Bince Company of the Hanceston Co

on page one of this section.

Sun Francisco. Wristers joan Day, suthers of Linear C and A

Brougnio, and Steve Benson,
known for his experimental work
hat includes improvised oral
poetry, text splicing, and
multimodis work, are the rate of the
multimodis work, are the rate of the
multimodis work, are the rate of the
Wednesday, February 25.

Wednesday, February 25.

Wednesday, February 25.

\*\*Pogen Read\*\* Author Shorkey

"Desa Rose" Author Sherley Anne Williams reach from her work next Thursday, February 26, 4 p.m., Center for Music Experiment, UCSD. Free. 534-3214.

### Special

Chocobolies Alertí Chocolate ruffles, checolate-dispost ruffles, checolate-dispost ruffles, checolate dispost ruffles, checolate rouses, Més Ms, checolate rebit cales. Savod striff! The Sheaton Harbor Island East, 1380 Harbor Island Drives, and the Sheaton Inn Airport, 1500 checolate fain throughout the month of February. The checolate base are open duly from 11.20 a.m. to 10.30 pm. Phone 291-2004 y sea dare!

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puses in review, complete with
bunds and horse goard, Marine
Corpa Recruiting Depart,
Internate 2 and Old Town exit;
and the Naval Training Center,
Rosecrans Boulevard and Curris
Street, Forne Dans, Frae
225-3141.

225-3141.
Orchid Blowe, the San Diego Orchid Steety sponsors an orchid minishow, Saturday, February 21, noon to 4:50 p.m., and Sanday, February 22, 10 s.m. Cas Del Prado, Bellios Park, Free-Phone 6:10-4915 or 274-1146 for complete information. See, too, the "events highlight" on page one of the sections.

of this section.

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

An All-Breed Dog Show takes place Sunday, February 22, 7 a.m. to 7 p.m., Del Mar Fairgrounds, Del Mar. Call 259-1355 for complete information.

### For Kids.

Papper Shore, the Marie Hitchcock Marienteres present a Happ Benker Happ Benker Happ Benker Happ Benker February 20, 10-10 am. and Sunday, February 21, and Sunday, February 21, 11 am., 1 pm., and 2:30 pm., Marie Hitchcock Pupper Theater, Preudents Way, Baibon Park. 466-7128.

"Marathon of the Minds," fifteen teams from local high schools race to solve an interactive fiction computer game





# TO LOCAL EVENTS

called "Bureaucracy," beginning Friday, February 20, 5 p.m., and continuing nonetop chrough Sarurday, February 21, Speciarum are welcome. Reuben H. Fleet Space Theater and Science Center in Bulbus Park. Museum hous are 9.45 a.m. to 10.50 p.m. 283-1233.

"Kids" Night Out," the Goodbook Shoppe presents C Klown Friday, February 20 7 p.m., 3763 Avocado Boule Rancho San Diego Village Shopping Center, La Mess. 463-3048.

Node Films Plato's Surprise Package, Woody's Rocket Racket, In the Bag, and Flow to Hause an Accident in the Home screen Saturday, February 21, 10:30 a.m., University Community Brunch Library, 4155 Governor Drive, University City, Free. 453-5722.

Free. 433-5722.

"Kidd Power Bowle-Thom,"
Kidd Rockwell and Cape Stream,
better known as Skippy and
Andrea on San Diago at Large, roll
Andrea on San Diago at Large, roll
the first bell at the second annual
"The Power for Kidd BowleThe Power for Kidd BowleThe Committee of Kidd BowleCalciumont Mees Boulevard,
Kearny Mean. For details phone
576-5034.

"The Hip Hop It's Got to Stop Hour," Cultural Odyssey, a performance art group from San Francisco, presents a progran for young people featuring rap music, rock, and R&B to talk music, rock, and R&B to task about drup, teen-age sex, and other issues, Sunday, February 22, 2 p.m., Educational Center Complex, 4343 Ocean View Boulevard, Southeast San Diego. Call 230-2828 for reservations.

"Tidepooling for Tots," Scripps Aquarium sponsors a naturalist-led splash through the Cardiff tidepools next Thursday, February 26, 1:30 p.m. Reservations required. Call 534-4578.

### Galleries

New York-School Artist joe Brainard exhibits drawings, assemblings, collages, paintings, and hooks, beginning with a reception, toddy. Thursday, and hooks, beginning with a reception, toddy. Thursday, for the control of the collage 5 p.m. 534-2684.

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"Shades," as in "... the future's obright I gorta wear ... " a collection of recent work by La Jolla High School are students has a reception, Sunday, February 22, 1 p.m., La Jolla Ar Association Gallery, 7917 Girat Avenue, La Jolla, 459-3001.

Avenue, La Jolla, 1979-Avr.

Art Site exhibits a "celebration of diverse media and styles by San Diego artists," irhough Saturday, February 21, 921 E Street, downtown. Galley hours are Wednesday through Saturday, noon to 5 p.m. 272-0561.

"Tra-Stotia Control of the Stotia Control of

205-209.
Sculptural Instruments, an exhibit of sculptural Instruments created by composer Harry Parch are on exhibit through Pebruary 217, Grossmont College Drive, El Cajon. The cahibit includes tapes of Parch's performances and music. Call 405-1700 a276 for gallery hours.

"Italian Jewelers from the Veneto Region," an exhibit of nonproduction (swelp by Italian goldamaha closes February 28. Mastern Gallery, SDSU. The exhibit ends February 28. Gallery hours are daily, noon to 4 p.m. 265-6511.

263-6511.

"Land-Eacopes," an exhibit of paintings and drawings by Miram Smith and Anne S. Moore, continues through retrusary 26, Paris Green Gullery, Suize 130.

285 Fay Avenuz, La Jolia Other works by Raul Guerrero, Richard Baker, and other artists. u well as photos by internationary as well as photos by international security of the continue of

on exhibit. Hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 456-3737.

5 pm. 46-2737.

\*\*Server Thing & Small Exhibition of Surfaces and Containers," Armeds and Grontieners, "Armeds said of Roy McKakinis work, "Its saumes and employs the tools and products of the radiation of agometric deliants, however, the saumes and employs the tools and products of the radiation of superioristic and immediate experience middless a certain doubt regarding the grander mystical assumptions of style." The enhibit closes February 29, Count Gallery, 464 Stream, "Output Gallery, the Stream of Surfaces, and the Surfaces of Surfaces," and the Surfaces of Surfaces of Surfaces, and Surfaces of Surfaces of Surfaces of Surfaces, and Surfaces of Surf

299-8992.

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

1 p.m. to 5 j.m. 344-6203.

1 p.m. to 5 j.m. 344-6203.

"Passassion" E, Richard Peterson enage the pictures (socially proteins) of young sometim in front of ranged backgrounds), and Sydney Korne provides the provides the photograph. Their joint eshibit continues through February 28, Photographic Arn Callery, 119-7 insurin-eighth Street, Colden Hill, Callery, 150-218.

Street, Colden Hill, Callery, 100 a.m. to 5 p.m., Steardays, 10 a.m. to 2 p.m., Steardays, 10 a.m. to 2 p.m., Steardays, 17 a.m. to 2 p.m., 23-2787.

"The Ries of Spring (With Apologies to Stravinsky)." Dattie Kom-Davies draws from the world of dance for her media abstracts, which are on exhibit through February 26, Spectrum Callery, 746 C Steet, downtown, Callery hours are Wednesday through Sarunday, 11 am. to 5 pm. 232-9743.

11 a.m. to 5 pm. 212-7143.
Two Eshbirgs, Fragishi: A scallecture of new which by Alexia Mariadine, and "Alexia Mariadine, and "Alexia Milk".
Avenue" by J. Care Kommawer. continue through March 1.
San Diego Are Institute, Ballow Park, Gallery hours ner Tuesday through Stronday, 10 a.m. to 5 p.m. 504-604.

"Designsworks," ten San Diego artists med designers — Barry Bell, Rick Bengren, David Fobes, Ted Lanz, Steven Lombards, John Nalevanko, Bon Niederinghaus, Jovee Corter-Shaw, Ron Waggington, and Alice Culbert — exhibit everything from neon to trophies to swiptore, through March 2, Armspace, 2010

Jimmy Durante Boulevard, Del Mar. Call 481-2882 for

"Objects of Ritual," the International Gallery hosts two exhibits ritrough March 7. The first, Objects of Ritual: Spirit Forms from Africa, Indonesia, and Melanesia, consists of more than one hundred tribal ceremonial sculptures used in the daily spiritual lives of those native peoples. A Day in the Life of

China, the second exhibit, is an exhibition of photographs about people in the People's Republic of China. This thow makes its of China. This thow makes its first stop in San Diego before touring the rest of the United States. The International Gallet is located at 643 G Street, downtown. Call 235-8255 for gallery hours.

Selected Works by Lilly Rosa, which mix Old World influences with modern-day impulses, are on exhibit through March 7.



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Acevedo Gallery, 4010 Goldfrid Street, Mission Hills, Gallery house are Tuesday through Saturday, 10 a.m. to 5 p.m. 296-8748.

"Streetsets," Sushi presents four stee-specific installations at various places in the center-city area, as well as drawing for other proposed installations by San Diego artists Amanda Farber, Cary Ohirandi, Tom Grondona, Margaret Honda, Eduardo Lopez, Chessine Ostman, David Mangaret Honda, Eduardo Lopei Christine Ohrman, Divid Quattrociocchi, Brent Riggs, Roberto Salas, and Deborah Small, through March 7, Sushi, 852 Eighth Avenue, downsown. The four installations include James Luna's The Arnfact Piece, an exhibit in Balbou Park's Museum of Man, In the

Community Concourse Plaza, 20 C Street, downtown are two other metallations: Michael Schnarf's work erects a fence symbolizing the U.S.Mexico border, con-plete with a taped soundtrack emanating from three nearby chairs. Incorporating his experiences in Vietnam in experiences in Viernam in whose wimbdig, nonlineal was Ron Williams, crartes a sandbag martinear surrounded by harbed strategy and the same and the same and the water Corten and James Salaims collaborated on The Waler Corten and James Balanta collaborated on The Salaims collaborated on The same and the same generalized socially-speckaging of services as "interaphor for a more generalized socially-speckaging of septemence." The display is becomed at 550

challery hours are Westnesday through Saturday, noon to 4 p.m. Call 235-8466 for details. Ceramicist Frank Boyden say

Ceramicis Frank Bodden says. Three is a geat need for potters to explore the mysteries of drawing and form... so that we can see the skeletons of what we do - the idea. A collection of display through March 7, Crafts Center(Grove Callery, UCSD. Gallery hours are Tuesday through Frank, 10 am. to 5 p.m., Strondbys, 10 am. to 5 p.m., Strondbys, 10 am. to 2 p.m.

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

Avenue, downtown, Gallery hours are Weilresdar, through Saturday, 11 a.m. to 5 p.m. 233-9242.

Boston Artist Jers Schiff has created an installation combining rough-cut limber, felt, steel, and cast 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 duily, 11 am. to 5 p.m. 454-3541.

Reckmann, and others, are on display through March 29, San Drego Museum of Art, Balboa Park, Gallery hours are Tuesday through Sunday, 10 a.m. to 4:30 p.m. 232-7931.

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

"An American in Paris," a collection of photographs by William Klein continues through April 5, the Museum of Photographic Arrs, Balbon Park. Callery house are 10 a.m. to 5 p.m.. Thursdays to 9 p.m. 299-5262.





Erling Sunde Tap/Jazz .... Kay Huckle rincipal teacher of the Royal let. Every Saturday 10-11:30 am, intermediate and advanced

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# TO LOCAL EVENTS

location and pericular circumstances in which they are placed. An exhibition of his sire-specific sculptures in the La Jolla Museum of Contemporary Art's terrace continues through April 5. The museum is located at 700 Prospect Street, La Jolla, and is open Tuesday through Saturday, 10 a.m. to 5 p.m., except Wednesday, 10 a.m. to 5 p.m., except Wednesday, when closing

included in the exhibit are Steve Fagin, Jeanne C. Finley, Matthew Geller, Dale Hoye, Gary Hill, Joan Jonas, Ardele Lister, Sherry Milner, Michael Klier, and Woody Vasulka. The exhibit Woody Vasulla. The exhibit continues through April 5, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla Museum 10 a.m. to 4:30 p.m., with the last half hour reserved for viewing by selection. For additional information, phone 454-0267.

Fiber Artist Blair Tate, known for her subdued color sequences

La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Gallery hours are Tuesday through Saturday, 10 am. to 5 p.m., except Wednesday, when closing time is 9 p.m. 454-0267.

Serigraphs by Costa 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

Museums Reuben H. Fleet Space Theater "Closed bases the Boophers Ventures Limited Project" will be held in the Grayson Boehm Lecture Hall. In addition, a series of films utilizing the Center's domed Omeimas thatly. The

addition, a series of fine studing the Center's done of Manisas screen are shown duly. The test of the Center's done of the Deep in the current schedule of screenings. On the Wing caplores the "dynamic relationship between natural and mechanical flight," using stimulationship between natural and mechanical flight," using stimulationship between natural and mechanical flight, "unique stimulationship between natural and mechanical flight," using stimulationship of the stimulation of th

Laserium, in addition to On the Wing and The Dream Is Aline features, the Reuben H. Fleet Space Theater and Science Center in Balboa Park hosts a Center in Balboa Park hosts a series of Laserium laser-light shows. Lites One Laserium, featuring the mellow jazz sounds of Par Metheney and others, will be shown on Saturday and Sunday at 6 p.m. The Police, Sunday at 6 p.m. The Police, featuring the newwave sounds of Sting, Andy, and Stewart, screens daily at 9:15 p.m., and Friday and Saturday at 10:15 p.m. Each performance is created live and projected onto the Omnimas

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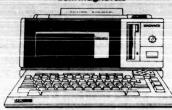
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Tickets (for both shows) on sale THIS FRIDAY (2/13) at all Ticketmaster locations. For more into 265 6947.







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Tuesday, February 24 · 9 pm · 21 and over Bogey's Nightchub 5353 Nission Center Road For information call the Rogate Hotline: 259-0803 or 481-041

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### **EVENTS**

one 238-1168

"We Are Born of the Stars" and Skynard, two new Omnimax films, are now showing at the Tijuana Cultural Center's space theater. We Are Born of the Stars s the first 3-D film in the is the first 3-D film in the Creatman 2-mait and is samposed entirely of computer-generated graphics. Skyund follows the growth and development of a flock of Canadian geese. This twenty-three-minute Imax film include the first cell-animation sequence. Canadan geese. This twenty-three-minute limas film includes the first cel-arimation sequences in this format, as well a dramat-footage of the Canadian atmed forces parachust team performing acrobatics in midar. The films screen at the Tijuana Cultural Center, Paseo de los Heross, Zona Rio Tijuana. For show times, call the center at 726-664-1132.

Children's Museum, the Children's Museum of Sun Diego is a collection of exhibits, maternia, and displays open to children for exploration and learning. This month, the Children's Museum is celebrating learning. This mouth, to Children's Maccolar and Children's Maccolar and Children's Maccolar and Children's Maccolar and Children's Annual American Standay, February 23, 11 am. to 4 pm. Kids via and oldest can take part in the "Be the Authors" pm. Beginning Standay, February 12, a "Creative Buckmarker" das will take pixel daily through February 28, Also, amore with a two-feorest admission. The maccolar and the standard on the lower level of the La folla Village Square obopying mall, 897; a fella village Square obopying mall, 897; a fella village Square obopying mall, 897; and Standays from noon to 5 pm. Sandays, 10 am. to 5 pm. Sandays, 1

reformation.

The Manuscan of Man, has a number of exhibigs open concurrently. Beginning this work of the Programmy that week in "Face Finding," an exhibit showing the seven steps a short reconstructing a face from a short reconstruction from the culture of the Plans Indians that changes from the culture of the Plans Indians that changes from the culture changed under the influence of the Plans Indians that the Coule Readers of the Indians of the Coule Readers of the Indians of the Coule from the Indians of the Stern Mader Occidental region of Mexico are on view. In the Indians of the Stern Mader Occidental region of Mexico are on view. In the Indians of the Stern Mader Occidental region of Mexico are on view. In the Indians of the Stern Mader Occidental region of Mexico are on view. In the Indians of the Stern Mader Occidental region of Mexico are on view. In the Indians of the Stern Mader Occidental region of Mexico are on view. In the Indians of the Stern Mader Occidental region of Mexico are on view. In the Indians of the Stern Mader Occidental region of Mexico are on view. In the Indians of the

299-2001.

Natural History Maneum, ecology schibars, a usiamograph, and dinosaus skeletons are on dipolay. This weekend the maneum across row films. Can Standays, February 22, The Rover, bistory of the Mighry Mussiegy, along with The Nile Rove, which follows that rever from its source in Africa to the Mediterramean. Whales, Dolphon, and Men, which Mediters are the maneum and the sevent matter mammals and ment, sereous Standays, February, 22, Show times are 1 pp. mod 23, 52 pp. Admission in five with museum admission in few with museum admission. See expend shift from 10 am. in coperad shift from 10 am. in coperad shift from 10 am. in coperad shift from 10 am. in contrast and discountered and the contrast of t

Samba

to work the plantations.
Although some Brazilians

claim the carnaval is more authentic and less commercial in the smaller cities of Salvador in the smaller cities of Salvado and Olinda, to most Rio de Janeito is synonymous with cornated. Central to Roi's festivities is the parade and competition of the samba cincols—a glistening spectacle that is like Paris's Folics Beregères, Felliwi's Suryriom, and the Rose Bowl Parade all

and the Rose power and rolled into one. Each neighborhood forms a samba "school," chooses a theme from national history, current events, or Brazilian original samba song and presents it in the form of an intricate parade with elaborate floats and thousands of dances and musicians. The schools are judged for creativity, coordination, and overall performance by a team of performance by a team of experts. During the year, the samba schools function as neighborhood clubs, representing many of Rio's poorer suburbs. The members work hard all year planning, reheasing, and saving money for the spectacular consumes and floats. As early as Newspales the seas's sambas

for the special many interesting, and soving interesting the control of the special many interesting manner of the Braillians, to place leave two whitesical clothing, but not in the revealing manner of the Braillians, to place leave two whitesical clothing, but not in the revealing manner of the Braillians, to place leave two whitesical clothing, but not in the revealing manner of the Braillians, to place leave two whitesical clothing, but not in the revealing manner of the Braillians, to place leave two whitesical clothing, but not in the revealing manner of the Braillians, to place leave two many interesting the purchased at Tribert can be purchased at Septembar 10 and 10 and

Stigma

(continued from page I) from seed..." It was at that precise moment that I knew I must kill Hjalmar Ekdai, and immediately I knew how I would do it.
"The flowers of orchids,

though extremely diverse, are all formed upon one commor plan," Ekdal was saying. "Such flowers consist essentially in a six-parted perianth, the three outer segments of which correspond to a calyx, the three inner ones to a corolla...." True enough. But what I was eriough. But what I was thinking of was a special hybrid orchid I myself had developed, which I had never dared exhibit because — "... it would appear then that the orchid flower differs from the more general



### ANNOUNCES **FAMILY FUN EVENTS!**

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Standary, Pob. 22, 6:20 AM-1 PM
Most the Grey Wheelest
Join on a nurridid crisis to
observe the Grey Whiles as they
relater northward from their catmag also single the Eight Colligstan count. \$10.00 per person.
Thirting we assisted on the Palasia
Confugir Fashion Valley and
Merken Plans stores.

Sunday, March 1, 12-1 PM Soundary, March 1, 12-1 PM
All Time Fixorits Nature
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We are delighted to share some of
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Travel to Kenya on our
Safaris
Expriume the sonney and uildife
of Kenya at sonn on a recent
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Priscilla Wrabel, one of the trajs
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talt and refreshments.

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Center for Station of the Person 1125 Torrey Pines Rd., La Jolla

# **EVENTS**

irregularity of the persanch, in the suppression of five our of six stamens, and in the union of the one stamens and the of the one stamen and the heath given our by that orchid, highly fingarn tiles so many orchids, is fatally poisonous! How many pet birds, cart, and dogs! had lost before! How many pet birds, cart, and dogs! had lost before! could put the poisonous orchid to the stamens of the poisonous orchid to the stamens of the stam

could put the poisonous orchid to work and ellimanter my hated trival.

"In the process of pollination, a bee lighter on the orchid's lip." Eldal was saying as 1 unobtrustively slipped from greenhouse. When I returned, with the faral orchid, well wrapped, under my arm, he was concluding his talk with the words. "The adaptations of orchid flowers to fertilization by innects are very numerous and often remarkably complicated. Durwin devoted two volumes to the subject." Ignoring the immense applause that followed immense and the thin even more made me hate him even more made me hate him even more including, and growing unberantly ansious. I finally

nothing, and growing unbearably anxious, I finally phoned him, hoping to hear the voice of a servant giving me the "bad" news of his master's death. But Ekdal himself picked death. But Excut nimest picked up the receiver and greeted me with glee. "That epiphyte you gave me at the lecture." he said, "has turned out to have unprecedented properties. It is poisonous! I shall be exhibiting Orchid Society this weekend, safely protected under a Baggie. Such a rarity is bound to win

it at the Mini Show of the me the first-prize trophy again.
Poor Hertz! Will you never
have any sense! You ought to
have exhibited that orchid
yourself! But now it is too
late." Are there words to describe

my rage and chagrin?
The San Diego County
Orchid Society will be holding its forty-first annual show March 13-15 at the Scottish Rite Memorial Center in Mission Valley. But as a foretaste of the large show, there will be a Mini Show, open free to the public on Saturday, February 21, from noon to 4:30 p.m., and on Sunday, February 22, from 10 a.m. to 4-30 p.m., in the Garden Center, Casa Del Prado, in Balboa Park. Those who wish to enter orchids (which will be judged Saturday morning) need not be members of the Orchid Society but must bring their plants by 10 a.m. Saturday. For further information, contact Bob Hodges at 461-4915 or Jess Canale at 274-1144.

- Achilles Hertz

Peshawar

(continued from page 1) Mujahadeen resistance fighters who make it across the border

At Naiserbach, the Ame At Naserbach, the American physicians reini young Afghan men, nominated by their local Mujahadeen commanders, in the fundamentals of health care. At the end of the five-week training period, the Afghan medics cross the border into Afghanistan with 500 kilos of medical supplies strapped to the backs of donkeys. There they set up clinics, usually in

of medical supplies strapped to the backs of donteys. There they set up clinics, usually in caves, where they set up clinics, usually in caves, where they set up clinics, usually in caves, where they are safe from Soviet helicopters. Of the thirty clinics operating on Afghanisman, most contain five to one hundred peoples down in retalisation against the Pakistania government's implicit aid to the Mujahadeen resistence fighters and groups like the IMC, the Soviets have bombad Feshwart and according to Dr. Myles Cohen, a researt and to do-mings and according to Dr. Myles Cohen, a researt and to do-mings and according to Dr. Myles Cohen, a researt and to do-mings and according to Dr. Myles Cohen, a researt and to do-mings and according to Dr. Myles Cohen, a researt and the strange of the stran Call 455-00-1. information. — Orlando Rami

### Tomlin-Wagner

(continued from page 1)
But the most hopeful part of all is the message of Wagner's script for The Search for Signs... According to the character Trudy, the bag lady, who communicates with outer spa-chums through her umbrella Irady, the bag lady, who communicates with outer space chams through her umbrella hat, "... going crasp could be the evolutionary process trying to hurry up mind expansion ... Maybe! didn't have a breakdown, maybe! had a breakthrough." And finally, "At the point you can comprehend how incomprehensible it all is,

incomprehensible it all is you're about as smart as you need to be." Ivan Boesky really need to be. Ivan Boesky really can dance with Mother Teresa. And Shirley MacLaine can share a box of Milk Duds with Oliver North. And the same writer who was flattened by critics for her script for Moment by Moment can knock 'em all for a loop with The Search for tor a loop with The search for Signs of Intelligent Life in the Universe. And that's the truth. The Search ... has been published as a book, in honor of which Jane Wagner and Lily

Tomlin will be appearing in San Diego next Monday, San Diego next Monday, February 2.3. That morning, at 9 a.m., Wagner and Tomlin will be guests on Roger Hedgecock's talk show, KSDO (AM 1130). Their next stop will be at 11 a.m.,the Harcourt will be at 11 a.m., the Piarcourt Brace Jovanovich Bookstore, 1255 Firth Avenue, downtown (238-1255). Later that evening, at 6 p.m., they will be at the BookWorks, 2670 Via de la Valle, Flower Hill Mall, Del Mar (755-3735). Both events are free. So put on your umbrella hat and be there.

- Linda Nevin



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Kevin Langan, Francois Loup.
Conductor: Karen Keltner
Director: Wolfgang Weber

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Sat Feb 21, 8 p.m. Tues Feb 24, 7 p.m. Fri Feb 27, 8 p.m. Sun Mar 1, 2:30 p.m.

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### GUIDE READERS

Theater listings are compiled by Jeff Smith comments as by Jeff Smith and Janathan Soulle. Smith and Janathan Soulle. Information is accurate accordin, or material gioren, so but it is allouga usize to phone the theater for any last-invitude changes and to inquire about totest availability. Many theaters offer discounts to students, senior cultures, and the military. Ask at the biss office.

ALICE IN BLUNDERLAND

Max. and dibbur! Nationes as Horst, a fellow prisons, are both line-stee. Like interacting planes from a control of the control of the control of the control or competing bring that characters on an ineffable still point where tendences on any own and where tendences on grow and with words alone, and where newly bound display our transcend on inferior meant to sheet the soul respect fellow fifther in the role of Lincia Predicted. (Em.) Sourcer Thesels, through thought a still point of the control of the control

Germany, is important historically because it is one of the first major because it is one of the first control because it is one of the first control because it is one of the first major because it is one of the most satisfact prisone ever deviced. However, he as does the first major because it is one of the major because it is one of the first major because it is one of the fir Saturday at 800 pm.

ALCOOR RELATION Selfitties of disease when the label the selfitties of disease when the label the selfitties of disease when the label the selfitties of disease have a selfit as the label the lab

in which the title character fields growth by forever to her German husband at the beginning of World We E. Festures of the Covery production are Robyn Hunt, Save Pearson, Jeffrey Oley, and Marte Zeken. (Sm.)
Bowery Theatre, through March 7: Friday, February 20, and Saturday, February 20, and Saturday, February 21, at 11:00 pm.
Thereafter, Friday and Saturday at 1000 pm.

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

DIAL M FOR MURDER.
The Coronado Playhouse is offering, the melotrame by Frederick Knott about a husband who thinks he has erranged the "perfect market" in order to inherit his wille's money. Takis Ross has directed the production, Members of the ost are Bonnie Petamon, Nilchael

Final

4 Days

### Theater Directory

THEATRE 1350 East Viste Way, Vista

EAST COUNTY PERFORMA CENTER 210 E. Main Street, El Cajon 440-2277

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

LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8053 University Avenue, La Mess

LAWRENCE WELK VILLAGE THEATRE

MIRACOSTA COLLEGE

Little Theater One Barnard Drive, Oceansid 757,2121 x236

nce Welk Drive, Escondido MARQUIS PUBLIC THEATER MARQUIS QALLERY THEATER 3717 India Street, San Diego 295-5654

ONSTAGE PRODUCTIONS
COMMUNITY THEATRE
Park Village Theatre, Suite B-9
Park Plaza at the Village
310 Third Avenue, Chule Vista
427 3672 ROSSMONT COMMUNITY COLLEGE

Stagehouse Theatre. 8800 Grossmont College Drive. El Cajon 465-1700 x410 IMPERIAL BEACH PLAYERS
Marina Vista Center
Eighth Street and
Imperial Beach Boulevard
Imperial Beach
424 9668

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746-6669 PINE HILLS LODGE 2960 Le Posada Way, Julian 765-1100 LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 514-3960

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Lor 222 5474 x248 SAN DIEGO ACTORS THEATRE 311 Eighth Avenue, drivintown 268-4494

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

SAN DIEGO JUNIOR THEATRE Casa Del Prado Theatre, Balbon Park 239-8355 SAN DIEGO MESA COLLEGE 7250 Mesa College Drive. San Diego 560-2600

SAN DIEGO REPERTORY THEATRE Lyceum Stage, Lyceum Space 79 Horton Plasta, downtown Stath Avenue Playhouse 1620 Sixth Avenue, downtown 235 8025

5An DIBOUITO PLAYHOUSE 742 Conscieve Street Solone Beach 755-7358

Auditorium 9230 Gold Coast Drive, Mira Mes 566,7300 v216

SHOWTIME DIFFER THEATER 7578 El Cajon Boulevard, La Mess 456-7445

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

STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR

SUSHI GALLERY 852 Eighth Avenue, downtown 235-8466

TAKE ONE STUDIOS 2400 Kettner Boulevard Suite #12, downtown 238-1235 THE THEATRE IN OLD TOWN 4040 Twiggs Street, Old Town 298 0082

TRITERIA (located above) La Maison Re 3681 Fifth Avenue, Hillicrast 298-0811 UNITED STATES INTERNATION

Zable Theater 10455 Pomerado Road. Scripps Ranch 271-4300 UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, Studio Theater, Mandell Weiss Center for the Performing Arts 534-4574

UNIVERSITY OF SAN DIEGO Camino Theater, Alcala Park Linda Visia Road, San Diego 201 6480

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to the Philippions famous for its performer. And the plot resolves amound Obtens, who owns the performer is not the performer. The performer is not the performer. But the villationus reagents. Offliers, is trying to chest have of her inheritance. She is like the performer factory. Aided by the finance, French Aberond, and by the chemists' hesselfspurch. Declores with the performer factory. Aided by the finance, French Aberond, and by the chemists' hesselfspurch. Declores with the performer factory. Aided by the finance, french Aberond, and the performer factor of the performer factors. After a languilty run. It coursed the passion for the South See. American cities the right years, and the passion for the South See. lalands flowered with the show's popularity (Sm.)
Case Del Prisdo Theatre, Beliboe Park (across from the Natural History Museum), Fridey, February 20, through Sunday, February 22: Friday and Saturday, 800 pm. Matinee Sunday at 2:30 pm.

ACTORS/ SPEAKERS

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THE CIRCLE by W. Somerset Maugham

directed by Will Simpson "... good, solid romantic comedy in a new and wonderful theatre" Bill Hagen, The Tribune

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FEBRUARY 19 1987 15

### THEATER READER'S GUIDE TO THE

include: Mark Stevens Michelle Schumacher, Vicky Mitchell, Lester Thompson, Liz Wurch, Brenda O'Brien, Meiland Oils George Huttenbrauck, Vernon Nelson, Ellen Noll, Judy Nelson, Devon Yates, and John Grzesiak. Doe Erste in the London Company of the Company of th

HAMLET
The UCSD Theatre presents
Shakespeare's tragedy of dilatory
revenge. Ralph Janes has directed
the production, which will "take a
contemporary look at the Bard's
work." Glovanni Felicioni is Hamlet reportly look at the convo-Giowann Felicion is hamilet Giowann Felicion is hamilet La Lawrence Nadler, Carolyn leg, Andrew Merms, Deryl in, Theresa McCarthy, Thorn on the Carolyn Carolina (Carolyn Japan, Mark Stander, Reid er, Michael Tipper, Matthew M., Jim Mortlan, Mark M., Jim Mortlan, Mark E. Bobby Solovira, and Steve son. John Marphy, Jr. is the ic and lighting designer. Carby-gree, and Darid Layton is the d designer. Richard Gale is the naturge. Burtharn Joiner and Install Property of the Carolina (Installant) in Installant, Stevenson, Stevenson, Stevenson, Stevenson, Stevenson, Installant, Stevenson, Stevenson,

Earl is the scenic designer. Dianne Holly the costume designer. Matthew Cubito the lighting designer, and John Hauser the sound designer (Sm.) Gastamp Guarter Theatre. Thursday, February 19, through April 28, Wednesday through Saturday at 800 pm. Matinee Sunday at 2:00 pm.

I WONT DANCE
The Gaslamp Quarter Theatre
Company presents the comic
drama. by Othe: Halles, about a
paraplegic whose brother, a
follywood celebrity, has recently
been murdered. The playwright
explores the relationships between

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Rettner Bouleverd, Fis 12 (one size
Tale Open Studien Threater, 2400
Rettner Bouleverd, Fis 12 (one pm. for information call 238-1235.

been murdered. The playwright explores the relationships between the paraplegic, his sister, and a kookle aspiring statest. Jean Hauser, has directed the production. Cast members are: D.M. Novak, Susanna Thangaons and Linda Libby, Robert PACK OF LIES
The Lamplighters present the drama of deception by High Whitemore, based on actual events in the early 1960s, about the penonal lives of spies and an intrusion into the quiet world of an English cougle and their schoolight and their schoolight of expirate and their schoolight of expirate and their schoolight of expirate and the more concerned with the moralist of high gas of the human side of the characters and the human side of the characters and the human side of the characters and the production. (Sim.)

Lamplighters. Ben Polak Fine Arts. Center, 7-4ey, February 20, through Through Fine Arts. Through Fine and 19 at 800 gm. Matines Sunday at 200 gm.

Inhabitation and the control of the

Saturday and Sunday at 2000 pm.

INOREO ARD JOLET

The South Coast Repertory Theatre
present Shakespaners Birmous tells
of the "last cossed" forces.

Clear Cossed" forces.

Clear Cossed of the director

Edward Pipson Call has directed at

thirty three member coat, the

largest in the turney therety per

Romen, Alonique Fowler is Auliet,

and Gregory Italia in Mercusia Other

South Freenan, Richard Goods,

South Freenan, Richard Houde,

Raching, Ongola Pinch, Bryon, Robert

Raching, Ongola Pinch, Gryon

Fallatine in the soution Cultif

designer, Tom Ruzika the lightling designer, Christopher Vills the fight director, and Linde Nostalla Michael States and Christopher Vills the fight director, and Linde Nostalla Richael Jennings has composed original rusuic for this production. (Sm.)

Coast Reportory Theater.

Maintage, Useday, Pébruary 24, through March 28, Tuesdey through Saturday at 600 pm. Sandey at 83 Standay and St

Sunday et 230 pm.
THE SATURDAY PLAY COMPAN
You in its second season, the
Saturday Play, Company offers
theater for young audiences. The
morbh and produces original
children's theater by sere
playwrights. Each how long
susdience participation, which
brings the children to the special
world of the play," and each show
The Saturday Play Company, shill
Doe Studios, 2400 Nestere
Doubleand, San Dugs, Saturday
256,9002.

the Staphen Metacille drams. A happy-go-lucky mechanic disrupts the lines of a surfu; insensible the lines of a surfu; insensible the lines of a surfu; insensible the surfusion of a surfusion of a surfusion of a demilliant was a surfusion has directed the production. Ring Bogen is Maga. Balle in Martha. Realtherine Towner is the scenic designer, Stacety Rine is the coation designer, and Laurie to design the surfusion of the sur

THE TAMING OF THE SHREW
The school of performing and visual arts at USU is offering
Shakespierre's facticals bastle of the sexes. Andrew Barnicch has directed the production, which features
Thioster Kleselbach and Tamilo
Washington in the lead roles. Other

WAGELT'S STORY
The San Diago Phapertory Theater is housing feetine Reidin Wolfs. (of the Los Angules-Beed Pipeline, Inc., in a one person alreas Directed by a separation of the Control o

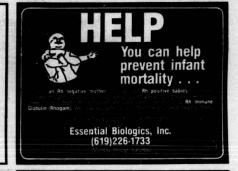
WORKING
Transcriptional Company of USI's is staging the popular musical based on the book Working. by Stude Treats which explores the American soldiery from morning or production Members of the book selection fermines of the cast include Jamel Born Gangi, Louis Selectivik, Glerin Cernos, Susan Berry, Tany Hughen, Heather Covernides, Both Mack, Ren Ross, Michael Mone, Encher Allan (who begree in the script and light produced to the control of the cast of the charge in the charge plant. (Shr.)

The Theatre in Clif Fores, through February 22. Weldensien Shroll of the Charge o



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COMING to Sixth Avenue Theatre beginning Feb. 27 8:00 pm 235-8025 THE JOSHOW & KRAPPS LAST TAPE Reservations 232-4088

# READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, PO. Box 80803, San Diego,

### BY JOHN D'AGOSTINO

Those of you fortunate enough (or smart enough) to have caught the Leaders who they played at Sherwood Auditorium last June must Auditorium last June must remember that tenor saxophonist Chice Freemans provided many of the highlights of that all-star performance. Using masterful technique as a launching pad for his fertile imagination, he risped through several solos that left the valid just fains talling to themselves as they left the concert. What makes Freeman so great a as they left the concert. What makes Freeman so great a performer is his ability to dovetail more "modern" horn ideas with riffs that have the warm patina of tradition: there is enough familiarity to his playing to please the bopper and enough experimentation to obtain the worst set that conserve and enough experimentation to satisfy the avant ear that craves risk and responds to music on

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



Cottrane, to arrive at his bitemporal style. This Wednesday night, the father-and-son team make a rare appearance together as half of a quartet that will headline the second installment of "Jazz at a quartet that will headline the second installment of "Jazz at the Lyceum," a series at the Horton Plaza wenue presented by the San Diego Jazz Festival. Joining the Chico Freezant Quartet for this engagement is the Dirty Dozen Brass Band, an eight-nice New Orleans.

the Betry Doses Bense Bense an eight-pice (New Orleans-based aggregate that applies the instrumentation of the traditional Crescent City marching band to everything from bebop to swing to pop (with a featured piece of whimmy fusing "The Star Spangded Banner" and the theme from The Flintitioness). From all reports, the Dosen puts on the kind of show and plays the kind of music that make hands. Especially with their addition to the program, this should be a really fun shook.

Les McCann and His Magic Band continue a strain at Elario's in La Jolla (through Sunday). Friday's shows includ-the Lyres and the Pontiac Brothers at SDSU's Backdoor and the Control of the Pontiac Brothers at SDSU's Backdoor; and the Consters, the Driffers, and Frank Ricci and Westwind at Pea Soup Andersen's in Carisbad. Sunday's only concert of note brings the David Crisman Quintet to the Belly Up

week, beginning with a Mondagevening performance featuring "the Killer." Jerry Jee Leviks, at the Bacchanal: and continuing with Theaden gigs by Bross Walden and the Vissale Visscent Inseason at the Sport Avenus, and the Backwards and the Vissale Visscent Inseason at the Sport Placers. In additir, a to the "Jazz at the Lyceum" show, we deserved the Vedendesday's concerts have Dave Edmondes at the Bacchanal; and es-Pilmsoul Peter Case at the Belly Up Taborn.





B.P. King: Bacchanal, tonight, Thursday, 8 p.m., 8022 Clairem Mesa Boulevard, Clairemont.

Joyce Woodson and Kristina Olsen: Drowsy Maggie's, tonight, Thursday, 8 p.m., Thirty-first Stree and University Avenue, North Park. 298-8584.

Mich Picetwood's Zoo and Bon Thompson and the Resistors: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Lyres and the Pontinc Brothers: SDSU's Backdoor. Friday, February 20, 8 p.m., Astec Center, San Diego State University 232-0800.

Cindy Lee Berryhill and Carathorous Lunar Activity: Saigon Palace, Saturday, February 21, call for time, 560 Fifth Avenue, downtown.

The David Grisman Quintet: Belly Up Tavern, Sunday, February 22, 9 p.m., 143 Soutt Cedros Avenue, Solana Beach. 481-9022.

Jerry Lee Lewis: Bacchanal, Monday, February 23, 7 p.m. and 9 p.m., 8022 Clainmont Mesa

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

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 Clairersont. 560-8022.

The Chico Preeman Quartet featuring Von Freeman, and the Dirty Desen Brans Basel: Lycoum 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.

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

Dan Peels: Belly Up Tavern, Thursday, February 26, 9 p.m., 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: Halcyon, Thursday and Friday, February 26 and 27, 9 p.m., 4528 West Point Loma Boulevard, Loma Portal. 481-3030

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

FK: El Cortez Convention Center, Friday, February 27, 8 p.m., 730 Beech St. et, downtown. 239-3707.

The Itale: Spirit, Friday, February 27, 9 p.m., 1130 E Avenue, 276-3993.

The Dave Friesen Ensemble 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.

Bob James: Bacchanal, Sunday, March 1, 8 p.m., 8022 Clairemon

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

The Beat Farmers, Mojo Nizon and Shid Roper, DFX2, and the Outridows: Belly Up Tavern, Monday, March 2, 5 p.m., 143 South Cedros Avenue, Solana Beach, 431-9022.

Tim Weisberg: Bacchanal, Wednesday, March 4, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

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

Women in Reggae: Queen Elemen and Vibal Smash: Club Reggae at the Wabash Dance Hall. Friday, March 6, 8 p.m., 3855 Wabash Avenue. 259-0803 or 481-1041.

Bud Shank: Bella Via, Friday and Saturday, March 6 and 7, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff. 942-1108.

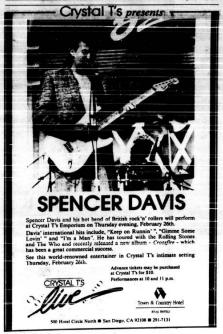
W.A.S.P.: California Theatre, Sunday, March 8, 7:30 p.m., 1122 Fourth Avenue, downtown. 232-0800.





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FREAKY EXECUTIVES



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DAVID GRISSMAN QUINTET



BORRACHO Y LOCO

Tuesday, February 24 9:30 pm Tickets available at Belly Up & Ticket

BUCKWHEAT ZYDECO BAND





PETER CASE

( Day

**JACK** TEMPCHIN



Frider, February 22 - TRLE BACK and ZULUI SPEAR
Lundler, February 23 - RELEBIL ROCKERS
Sunden, March 1 - THE TUBES.
Frider, March 1 - THE TUBES.
Fridering, March 2 - Sunder Giff 2 - Sunder March 1
- Hornories Sunder Giff 2 - Sunder Giff 2

THIS WEEK'S **AFTERNOON CONCERTS** 

FOR INFORMATION CALL 481-9022

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

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

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

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

Savoy Brown: Bacchanal, Tu March 10, 8 p.m., 8022 Claire Mesa Boulevard, Clairemont. 560-8022.

Garry Rossington: Bacchanal, Wednesday, Marci-11. 8 p.m., 8022 Clairemont Mesa Boulevard. Clairemont. 560-8022.

The Timeless All-Stars, featuring Curtis Fuller, Billy Higgins, 80-bby Hutcherson, Harold Land, Cedar Walton, and Buster Williams: Lyceum Theatre, Ruesday, March 17, 8 p.m., Horton Plaza, downtown.

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

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

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

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



Club listings are computed by Jernangs. If you wish to be included, please call 265-9382. Thursday afternoon or Friday. The listings are Club listings are compiled by Ron

North County

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

Saturday. Belia Via Restaurant and Mightecht, 2991 Highway 101, Cardiff, 942-1016, Certair Fuglac, Gardiff, 942-1016, Certair Fuglac, Gardiff, 942-1016, Certair Fuglac, Michael Carlon, Saxophonial, seing Jazza Oroffes, saxophonial, seing Jazza Oroffes, saxophonial, seing Jazza Monday, the John Million Quartet, Jazza Traedaly, Ellio Gardiff, Jazza Charlett, Jazza Traedaly, Ellio Gardiff, Jazza Charlett, Jazza Traedaly, Ellio Participant, Jazza Charlett, Jazza Traedaly, Ellio Participant, Jazza Charlett, Jazza Traedaly, Ellio Participant, Jazza Charlett, Jazza C

brunch also.

Belly Up Theren. 143 South
Cedros Avenue. Solana Beach
443 19022: Mich Pietenbood 2 Aoc.
rock, and Ron Thompson and the
Resiston. rock. 17 Thursday, the
Resiston. rock. 17 Thursday. the
and blues. Priday: the James
Harmon Band rock and rhythm
and blues. Priday: the James
Harmon Band rock. Sulreday: the
James
All Parmon Band rock. Sulreday. In
jazz, and Peter Sprague, jazz,
jazz, blue de jazz, 50-80 p.m.,
Petiday: Peter Case, rock.
Wednesday. Concerts: the Chicago
Str., Duliched jazz, 50-80 p.m.,
Petiday: Peter Case, rock.
Thompson, petiday the first blue petiday. Peter Sprague, jazz,
petiday the first blue petiday. Petiday the
Thompson petiday the petiday

The BookWorks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: The Vince Cooper Jazz Duo, guitar and bass jazz, 8 p.m.



### TONIGHT!

Drink specials & surprises • ½-price potato skins & nachos • \$1.25 Margaritas & 75° drafts



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DUMISANI KUMALO
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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: Elijo, Cardiff-by-the-Sea. 436-1231 Live music, Friday and Sunday evenings, call club for information Friday, Peggy Shannon, foik, Sahruday, Mark and Sarah Schlebecker, classical guitar duo, Sunday brunch; David Paul, original, inspirational, and folk music, 7-10 p.m., Sunday evening.

The Countryside Restaurant Lounge, 450 Douglas Drive, Oceanside. 757-0860: New

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

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

El Comal, 1284 Poway Road, Poway, 486-1010: Don Tennison

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

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

The Flying Bridge, 1103 North Hill Street. Oceanside. 722-1904: Tony Carmen, nostalgia music, Wednesday through Sunday: Denny Tymer, country and

Gentleman's Choice Restaurant 1020 San Marcos Boulevard (old California Market), San Marcos. 744-5125: Denny Tymer, country

The Grouchy Gaucho, 29000 Lilac Road, Valley Center. 749-8041: Chuck Peralta, oldies, ballads, country and western, and contemporary, Friday and Saturday.

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

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

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

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

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

Inn Cogneat'o, 3050 Pio Pico Drive, Carlsbad. 729-0904: Live music, Thursday through Saturday, call club for information.

call club for information.

Ireland's Own., 636 First Street.
Encinitas. 944/0233: Sean
McVicker, Irish music and
McVicker, Irish music and
contemporary songs. Thursday.
Sean McVicker, Paul Dunn, and
Miles Tyree, Irish and
Contemporary. Friday and
Saturday. Jun. 1984.
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beginning at 7 p.m.: musicians are welcome to join in.

Japanese Restaurant Yae, 11616 Iberia Place, Rancho Bernardo. 485-0390: A man named Rothy sings mellow tunes, 5:20 p.m., Friday.

The Jazz Factory, 125 West Grand, Escondido, 747-3163: Scott Joplin plano sing-along three music), Wednesday and Thursday; jam session, Sunday afternoon and Tuesday exeming live dance music. Friday and Saturday.

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

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

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

La Tapatia, 340 West Grand, Escondido, 747-8282: Live Latin music, Friday through Sunday, call club for information; the Mariachi La Tapatia performs Friday through Sunday beginning at

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: Crossover, country, Thursday through Sunday Alaska, country, Wednesday.

Lu's, 1963 East Valley Parkwa Escondido. 746-7038: Steppin Out, country rock, Tuesday through Saturday.

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

Mission Inn, 502 East Mission, San Marcos. 471-2939: The Belair Boys, vintage rock, Thursday through Saturday; Dan Austin,

Monterey Bay Canners, 1325 Harbor Drive, Oceanside. 722-3474: Ted Winchester, contemporary Wednesday throu

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: Native Sun, rock, Thursday through Saturday. Piano Bar: Buddy Rohner, Thursday thro

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

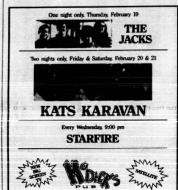
session, 4-9 p.m., Sunday, Old Del Mar Cafe, 2720 Via de la Valle, Del Mar. 755-6614: Notice to Appear, rock, Thunddy through Saturday, Rockola, Beatles music and oldies, Sunday, Country Casanova, country, Monday, Perfect Stranger, rock, Tuesday and Wednesday.

Old Time Cdc, 1464 North
Highway 101, Lexadia. 436-4030.
See Palmer, foot stompin boogie
woogie piano music. 7:30 pm.,
Thursday, the Somewhat Saweyers,
mountain hoedowns and fiddle
Marchant. Stass Harrisson, and
David Boeller, comedy and music,
7:and 9 pm., Startudy, Rosalie
Sorrels, songeriter-storyteller,
7 pm., Sunshay; Old Time Hoot
Night, Bresslay, Peter Sprague.
Night, Bresslay, Peter Sprague,
harp music

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

Fat City San Diego's Biggest Match! Also serving a delicious FATBURGER, a ½ lb. cheeseburger, French fries and salad for only \$5.95 on our covered, heated courtyard.

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BEAT



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

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

Pomerado Club, 12237 Pomerado Road, Poway, 748-1135: The Savery Brothers, country, Thursday through Saturday.

Poseidon, 1670 Coast Boulevan Del Mar. 755-9345: The John Thomas Band, popular, crossov and new nostaligia dance music, 2-6 p.m., Sunday.

Ralph and Eddie's, 390 Gran Avenue, Carlsbad, 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 Band, oldies music, Sunday and

The Bad Conch Inn., 135 North Pine, Escondido. 743-9796: The Drastics, rock, Thursday through Saturday, Prime Suspect, rock, Sunday and Monday, Midnight Express, rock, Tuesday and Midnesday.

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

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

Sunset Lounge, 2328 Escondid Boulevard. Escondido. 741-2541: Harry Paul and Tom Cormors, country, light rock, and Fifties music. Thursday through Saturda

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

The Tap Spin, 205 Laurine Lane, Palibrook. 728-9108: Strider, rock, Thursday through Saturday. Messenger, rock, Wednesday.

Valley Center Inn, 27555 Valley Center Road, Valley Center. 749-1466: Dakota, country rock, Friday and Saturday. VFW Hall, 12345 Pomerado Road, Poway. 748-9903: Ron Morin, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032. Jockey Room: The Rhythm Method. rock. Friday and Saturday.

Saturday. Whates Creek, 14240 Powey Road, Power 248-7531: Richie Carry and Sundown, country, Wednesday through Sunday Gunday features a jam session beginning at 5:30 p.m., with singer Cail Lee, Priday and Saturday: Swing-Kallies, country And western dance lesso Wednesday and Thesday; Country and western dance lesso Wednesday and Thursday.

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

### Beaches

Anthony's, 4120 La Jolla Village Drive, La Jolla. 457-5008: Love

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

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

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Ella Ruth Pigger, jazz and blues. Thursday: the Jets, featuring Kenny Morrill, vintage rock, Friday through Thesday: Secrets, jazz,

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

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

Casey's Pub, 714 Garnet Avenue, Pacific Beach. 273-9555: Tim Price, rock favorites on acoustic guitar, Friday and Saturday, Rockin' Al and the Norman Bates Choir rock, Sunday through Thursday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: The Joe Marillo Quartet, jazz, Wednesday through 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 Halcyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: Some Girls, rock. Thursday: the Jacks. rock, Priday and Saturday: the Wanderers, vintage rock, Tuesday: the Ticket, rock, Wednesday.

Hennessey's Tavern, 4630 Mission Boulevard, Pacific I

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

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

Avenue, Coronado. 435-6611, Ocean Terrace Lounge: The Spud Brothers, Motown, oldies, and modern standards, Tieseday through Saturday; tea dance with the Variations, contemporary, 2:30-5:30 p.m., Sunday, Jerry, Melnick, nigott performs at 2:30-5:30 p.m., Sunday; Jerry Melnick, pianist, performs at 9 p.m., Sunday and Monday evenings. Crown Room: Jerry Melnick, pianist. 6-10 p.m., Friday, and 6:30-10:30 Saturday, and

SINGLES' DANCE

\$2.00 WTTN THIS COUPON ONLY
Good only February 22, 1997 before 8:30 pm
Crystal T's Emperium
500 Hotel Circle Morth
people Someword by 500 Singus, inc.
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This Sunday and every Sunday

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FRIDAY & SATURDAY, FEB. 20 & 21 NON-STOP BOCK 'N' ROLL

REFLECTORS & FLYWEIL

Every Friday 7:00-9:00 pm NO COVER-ALL DRINKS \$1.00 COVER-ALL DRINKS \$1.00 COVER ACCURATE TO A STANDARD TO A STAND

LADIES, CALL FOR RESERVATIONS **BACCHUS** 

DANCERS SUNDAY, FEBRUARY 22

THE RO



YEDNESDAY, FEBRUARY

9/X PRESENTS DAVE **EDMONDS** 

SUNDAY, MARCH 1

PRESENTS BOB **JAMES** 

KIFM98



AY, MARCH 2 STEVE WARINER FEATURING HIS HIT SINGLE "RIGHT HAND MAN"

WEDNESDAY MARCH 4

KIFM98 PRESENTS TIM WEISBERG

KITMSS PRESENTS



WITH HIS ALL STAR CENERATION BAND

IN MORE FM PRESENTS SAVOY **BROWN** 

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

WEDNESDAY, MARCH II



GARY ROSSINGTON FORMERLY WITH LYNARD SKYNARD

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

Hyatt Islandia Hotel, 1441 Quavra Basın 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 Roccords, 5726 La Jolia Boulevant. La Jolia Boulevant. La Jolia 454-9872: The Firnest City Brand, jazz. 730 p.m. Thursday, Cotton Mouth D'Arcs, jazz. 730 p.m. Thursday, Cotton Mouth D'Arcs, jazz. 730 p.m. Sazz. 130 p.m. S

José Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: The Siers Brothers, rock, Tuesday through Saturda

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

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844: Thunderbolt the Wondercolt, rock

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

McP's, 1107 Orange Avenue

in the Shelter Island Marina Inn

**DOCK MASTERS** 

COME DANCE WITH US

to the classic hits of past and present

Fri., Sat., Tues., Wed. 9:00 pm-1:30 am,

Sun. 8:00 pm-12:30 am **MIRAGE** 

Comedy Mon., Feb. 23, 2 shows 7:30 pm and 9:00 pm

**TODAY'S REALITY** 

Join us for dinner before the show

Coronado 435-5280: Live music

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Dean Atkinson, Top 40/rock and roll, Friday and Saturday, Piano bar: Randy Beecher. Sunday Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Four Eyes, rock, Wednesday through Saturday. through Thursday

Milligan's, 5786 La Jolla Boulevard, La Jolla, 459-7 rd. La Jolla, 459-7311 Charles Rutherford, standards, contemporary, and requests performed on keyboards, Tuesday

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: France, rock, Thursday through Sunday, with Circles, rock, Sunday: Circles, rock, Monday through

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 Cafe, 4287

Friday and Saturday, call club for information; live sports via television are offered daily. Mission Boulevard, Pacific Beach 270-7522: The Mark Lessman Band sazz Thursday through saturday: Ella Ruth Piggee, jaz:

Tuesday: King Biscuit Blues, blues

and rhythm and blues, Wednesday

Pax Bar and Grill, 1025 Prospect Street, La Jolla. 454-9711: Elliot Lawrence, Bill Andrews, and Bob Hamilton, incr. Friday and

Hamilton, jazz, Friday and Saturday: Bob Hamilton, jazz

Putnam's/Colonial Inn. 910

Prospect Street, La Jolla. 454-2181: Forrest Westbrook,

pianist, performs standards a jazz, 4:30-7 p.m., Friday and Saturday

piano, Tuesday through Thursday

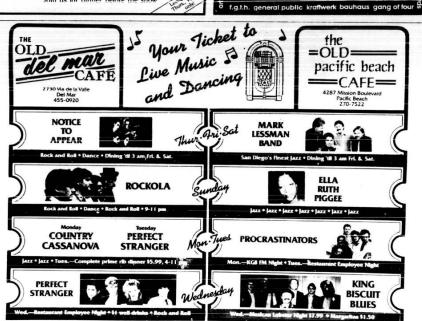
The Rusty Pelican, 4340 La Jolia shine It On, contemporary, Tuesday through Saturday; the Most Valuable Pla, ers. danceable jazz, 8-12 p.m., Sunday and 6-11 p.m., Monday; live music, Tuesday and Wednesday, call club for information

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

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 270-1343: Sh-Boom, vintage rock, Friday and

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





Stage Door, 4500 Ocea Boulevard, Pacific Beach, 483-6374: Jonathan Murry acoustic guitarist performing oldies, contemporary music, an requests, Tuesday through Saturday: Christie Peak, oldies, and everything and anything else Sunday and Monday

Texas Teahouse, 4970 Voltaire Screet, Ocean Beach, 222-6895: Street, Ocean Beach, 222-0895; Tom "Cat" Courtney, blue, Thursday; the Forbidden Pigs, rock, Friday and Saturday; live music, Sunday and Monday call club for information; Fred Heath and the Sildevinders, boogle and blues, Tuesday.

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

Vacation Village Hotel, Bar

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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; Charles Owens with 4el 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 MacNill contemporary and MacNeill, conte Friday and Saturday

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

presentation. Tuesday and Wednesday.

### San Diego North

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

The Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 566-8022: B.B. King, Dites and rhythm and blues. Thursday, the Reflectors, rock, and Flywell, rock, rock, Sunday; Jerry Lee Lewis, rock, and the Jacks, rock, Monday; ock, and the Jacks, rock, Monday; Dave Edmunds, 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, jazz, 6-10 p.m., Sunday and Monday: Bamiki Bandula, reggae, 9 p.m., Tuesday.

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

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

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

Circles, rock, Tuesday and

Emma Murphy's Cantina, 9379 Mira Mesa Boulevard (in the Oak Tree Plaza), Mira Mesa. 566-0970: Casablanca with Judy Ames. contemporary, Friday and Saturday.

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

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 wocalist, performs Friday and Saturday.

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

OHT Just returning from the San Diego rouse Dept. confiscated equipment room ... it's

KONVEX with THE JAGUIRES and
THIS plus SPIRITS IN MESH

BURNING BRIDGES ERTH with MAGE BUREAU and UNCALLED 4 at 8pm

"Blue Funk" and "Pictures of Age" as heard on 91X
PLAYGROUND SLAP with THE STANDARD PINKY SLIM (I can see why no ladies flock 'em). THE HITTERS

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

THE BENT with ESP and TASTE THIS plus ALAN PARRY of Liquid Rhythm goes solo

### BY 25 "REGGAE GONE LIVE" CORNERSTONE with guests GEN-IRATION each doing 2 sets

TOMORROWS Feb. 26th: LOUD and CLEAR presents AIRAYD, TRYIT, and 1621. Feb. 27th: From Jamaica ITALS with JAWGE & THE UNKNOWNS Feb. 28th TOUCHY SUBJECTS reunion, FAIRFELD FITS, VAMP. THE RESISTANCE, and THE PANIC at 8pm

RCVING BYE SMIAIC REPORTS Feb. 6th: A day opened our doors — one to hald it open while the other closed if law — Law Mark Rhydina use get as a filler their attitude no thoice has their. Syethes have consider see him and he couldn't see may. The Bridge count along at the right time and take up may foot that was falled by he had been seen along at the right time and take the proper for the seen along the right time and take the proper for the proper for

of the Bathalion Of Saints who's playing in another land we mortals con't go now. When Scumlored began playing some formide gelds. Valid that parametilis before it greate. The Memors were in review to began playing some formide gelds. Valid that has been seen to be suffered to the second to be suffered to the second to the

Thursday, February 26, 8:00 pm



# 1st Anniversary Party

Starring Katy Manor & Billy Bones PRIZES • PRIZES • PRIZES • PRIZES

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

An Official Diego's Patio Set (4 chairs, table & umbrella)

> First 91 people admitted free 91° drink specials all night long



Pacific Beach • 860 Garnet Ave. 272-1241

Thursday, February 19, 8:00 pm



• First 91 people admitted FREE

First 91 people admitted FREE
91s britles of genuine
Miller draft
 Billy Bines will be here spinning
neorids and giving away finges
melsaling inequations of "Life's A
Beach" clothing melsaling skull deconstoner pants. Bad Bay
 Cub's stiff and other 91X stuff

Late Night with Sue Delaney presen M STUPID **HUMAN TRICKS** CONTEST

KON

Come watch (or perform) some of the world's stupidest tricks by the most outrageous humans. For tryouts call Bram at Diego's 272-1241. • First 101 people FREE GRAND PRIZE: A Luxurious Trip for 2 to Lake Taboe nights & 6 days, courters Western Airlines, Diego's & KGB.

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ONLY \$1.25 "NAME YOUR

BEER: Corona - Heineken - Dos Equis - Pacífico - Michelob - Coros -Miller Lire - Molson Draft WINE: Robert Mondavi: White, Red, Rose HOUSE CHAMPAGNE: Spritzers
WELL DRINKS & CALL

WELL DRINKS & CALL
DRINKS:
Bourbon:
Jim Beam CC 'Segrams
Vodka: Smirnoff Scotch:
Dewars Curty - JW Red Tequila:
Cuerso Gin: Tanquerno 'Beefeater
Brandy: Christian Brus Schnapps:
Peach 'Peppermint' Root Beef
Brease of the Mandal and Additional Control of the Control
Resource of the Control
Reso Brine in this ad (on Mondays) and get into the club FREE! (\$2.00 value).

Diego's Cafe y Cantina Every Sunday

10:00 am-2:30 pm Champagne Brunch Buffet \$7.95

> Every Monday 5:00 pm-11:00 pm

Puerto Diego Lobster Night \$10.95

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

Heliday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720: The Most Valuable Players, jazz, Thur 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

Keily's Steak House, 284 Hotel Circle North, Mission Valley. 296-2131: Piano Bar: Paul Gregg and Don Libbey, Monday through Thursday 5-6 p.m.; Cray Jones, sing-along favorites, jazz, ballads, and a bit of country, Monday through Thursday, 6 p.m. on;

Margie Harmon, Friday and Saturday; Don Libbey, Sunday.

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

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

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: Flyweil, rock, Thursday through Saturday; Ipso Facto, rock, Tuesday and Wednesday. Ella Ruth Piggee sings jazz and blues during the Friday happy hour.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Live music, Thursday through Saturday, call club for information; Dick Braun's Big Band, big-band swing, Sunday; the Basement

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

Navajo Inn. 8515 Navajo Road. San Carlos. 465-1730: Who Cares. rock, Tuesday through Saturday; the Beat Club, rock, Sunday and Monday.

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

Pravilion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Darci Daniels and Flashback, contemporary, Tuesday through Saturday. Dining 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. Radisson Hotel, 1433 Camino Del Rio South, Mission Valley. 260-0111: Melissa McCracken.

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

Spirit, 1130 Buenos Avenue. Bay Park. 276-5993: Spirits in Mesh-nock, This nock, the habures, nock, and Konvik; rock, the habures, nock, and Konvik; rock, the habures, rock, and the Uncalled 4, nock, Finder, Phappound Slay, nock, the Standard, nock, Pinly Slim, nock, Hitters, nock, Stander, Alan Perry, solo nock, Take This, nock, E.S.F. nock, and the Bert, nock, heading Cornentone, neglige thes shall and Gene Falchin; neglige, Wallesday

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room. Passion (from San Diego), contemporary, Tuesday through Sattraday; the Dick Lopez Trio, swing, contemporary, and wscals. Sunday and Monday. Crane Room: Bert Torres, contemporary, besday through Saturday

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: The Snowball Effect, rock, Thursday through Saturday. Mingo Strut, contemporary, Sunday and Monday; the Ritz, rock, Tuesday and Wednesday.

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

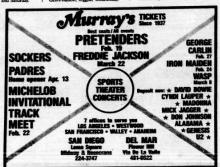


My neck still hurts My neck still nurrs from an old accident. That is the billion to the detenuir larger in the pitch on the detenuir larger in the pitch one of the detenuir larger in the pitch one of the middle still so the still so that the still

If you're in an accident DO SOMETHING ABOUT IT!

Law Offices of VALLEE & TUCKER

259-1011





Free validated parking · Check it out! 232-6358



The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677; Joey Chess, Therrasanta. 500-007/1: Joey Chess, pianist and guitarist, Thursday; Backstep, vintage rock, Friday and Saturday; Jo Treanor, pianist, Sunday; Joel is on the piano, Tuesday and Wednesday.

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

### San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest. 291-4779. Restaurant: Milee Larny, elegant dinner music, 6-9 p.m., Wednesdu through Saturday: Peggy Minafee and Friends, jazz, 7-11 p.m., Sunday and Monday.

Anchor Inn, 2222 San Diego Avenue, Old Town. 692-0653: Devon Bailey, contemporary, Friday and Saturday.

Anthony's Harborside, 1355

91X's Regade Makassa hosting the pure regade harmony of

THE ITALS

SPIRIT NIGHTCLUB 1130 Buenos Ave. 276-3993 ance lickets at Ticketmaster or Produced by Heavy Traffic

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.

The Bay Club, 2131 Shelter Island Drive, Shelter Island, 224-8888; Roger Carr, variety music, 7-11 p.m., Thursday through

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

North Harbor Drive desentown

Phobia, rock, Friday.

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

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

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

Dookies, 4225 El Cajon Boulevard, East San Diego. 283-6581. Piano bar: Paul Gregg. Tuesday through Saturday: Patti Glenn, Sunday and Monday.

The Dripping Lizard/The Whistle Stop, 2236 Fern Stree Golden Hill. 284-2845: Phobia

Phobas, rock, Fridgy.

Drowny Maggiffer, Thirty-first and
University. North Park. 298-8584:
Kristra. (Sleen and Jovec at Usea.

Carlstom, folks own of the control of the c

BEATLES' CD

invasion!

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THE

The Escape Loange, 421 University Avenue, Hillcrest

0

295-8282: Live music, Thursday and Sunday, call club for information; Tohacco Road, vintage jazz and swing, Friday and Saturday, Eddie Gold, contemporary, Monday, Barbara Casler, contemporary, Tuesday and Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Fatthurger, jazz, Thursday through Saturday.

Frenchy Marseilles, 801 C Street, downtown. 233-3413: Don Croker. pianist, performs Monday and Tuesday, starting at 4:30 p.m.; live music, Wednesday, call club for information; Bruce Woker and Steve Sibley perform stand starting at 4:30 p.m., Thursday and Friday.

Cabriel's Crille, 2825 Fifti Avenue, Hillcrest, 291-4779: Mike Lamy sings your favorite show tunes and requests, 9 pm. until closing, Tuesday through Sunday (Mike performs with local stars Wechnesday).

Garcia's Lucky Lady Club, 455

233-9391: Los B.C., cumbia, saisa, and merenge. Thursday through Sunday: Fire and Water, Latin sounds, Wednesday. The Mariachi Jalissense perform at 8 p.m. every night.

Hamburguesa! 4016 Wallace Street, Old Town in the Bazaar del Mundo). 295-0584: Charlie Morse, contemporary, Friday and Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861; Sunny Nites, pop, contemporary, and a little bit of everything else, Tuesday through Saturday.

Hotel San Diego, 339 West Broadway, downtown. 234-0221. The South Market Street Jazz Band, with Bill Hunter, pianist, Dixieland jazz, 5-7 p.m., Friday

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577, Indoor stage: New Shooz, jazz, Sunday and Monday.

SPEAKERS &

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Peagler Shows 8 and 10 pm

Hard-blowing alto and tenor sax man, formerly with Count Basie.

Peter Sprague & Kevyn Lettau



Dreamland

Peggy Claire



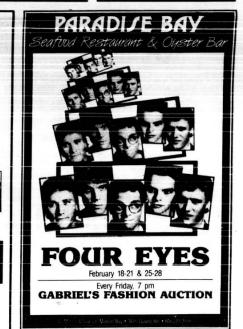
Bobby Gordon



Every Sunday 5:30-9:30 pm • Dancing

Coming: February 27 & 28 Dave Friesen & Peter Sprague; March 3 & 4 Kevin Eubanks; March 6 & 7 Bud Shank; March 8 John Hammond; March 27 & 28 Joe Pass

2591 Highway 101, Cardiff, 942-1108 • Ocean View



jazz, Taesday through Saturday, with the Imperial House Opera Singers, Tuesday and Wednesday; Wayne Juré and Hank Young, jazz, Friday and Saturday.

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 folk and contemporary, 7:30 p.m.,

Jolly Roger, 807 West Harbor Drive, Scaport Village, 233-4300 Barker and Orr, mirth and music Tuesday through Saturday, Polk Salad Annie, contemporary, Sunday and Tuesday.

Kensington Club, 4079 Adams Avenue, Kensington, 284-2848. Live music Saturday, call club for information; Tobacco Road, 4:30-7 p.m., Sunday

The Lighthouse, 1578 West Lewis Street, Mission Hills. 296-9882: Roger Bellamy, classical guitar, Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017:

Buttermilk Blues, blues and rhythm and blues, Thursday, Eing Biscutt Blues, blues and rhythm and blues, Friday and Saturday; Some Girls, rock, Thesday, Soul Station Express, blues and rhythr and blues, Wednesday.

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

Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest. 232-1773: Lori Bell, jazz, Thunday; Denise Jefer, jazz, Friday and Saturday; Cath Eckert,

Patrick's II, 428 F Street, downtown, 2,33,3077; Fra Hrigham's Preservation Band, Joxichand jazz, early evening, Wednesday and Thursday, the Blonde Brace Band, blues and rothm and blues, Friday and Saturday, Rick Guzby and His Super Barracudas, blues and rock, Buesday, contemporary, Friday and Saturday, the Bop Tones, jazz, Wednesday.

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

9:30 pm., Saturday.

Shezato Hazhor Island East,
Reflections, 1280 Harbor Island
Drive, Harbor Island and 291-2900.

Devocan. Top 40 dance music.
Tuesday through Saturday: the
Wanderers, vintage rock, Fridar
John Austin Botsch, classical and
contemporary piano. Tuesday
through Saturdas, Sheppard's.
Restaurant: Phil Biecher, classical
galatic Wednesday through
Saturdage, Gall Dierrachis, classical
happy. Tuesday.

The Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: Coda, rock, Thursday through Saturday; the Danny James Band, rock, Sunday and



TIO LEO'S

Reuben E. Lee's, 880 Harbor

Island Drive, Harbor Island. 291-1870: Fortune, Top 40 dance music, Thursday through Saturday

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Brian Baines, Irish and

in Mission Gorge

Mexican Restaurant and Cantina presents . . .

Melissa McCracken



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The Saigon Palace, 560 Fifth Avenue, downtown, 543-9566; Family Pet, rock, and Bad Radio, rock, Friday Cindy Lee Berryhill, country and folk songstress, and Carnivorous Lunar Activity, drunken folk music from Hell, 9:30 p.m., Saturday.

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, Wedne through Sunday; Donna Cote,

THE JACKS

Wednesday, February 25

THE TICKET

mannan



Village, 232-4855: Live music, Saturday and Sunday, call club for information.

U.S. Grant Hotel, 326 Broadway, downtown, 232-3121 Rick James and Robin Henkel, jazz and blues, 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.

Via Veneto Restaurant, 1745 India Street, downtown: 233-6306; Friday and Saturday: Luigh Luevano and others sing Italian pop songs at your table accompanied by Avanti, pianist, pop sings at your one 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, Sundru 6:70, sundr

Westgate Hotel, 1055 Second Avenue, direntionen, 238-1818. Loldey, piano har entertainment, 4-8 pm., Wonday through Priday Plaza Lounge Sylvia Lorraine, show tunes and light classical piano masic. Weinesaky through piano masic. Swindey through Tuesday evenings. Le Fontainebleau: candletlight dining with jura piano music. Swindey through Col. 301-301 pm., nightly; piano music is featured during the Sondley branch.

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, Hillcrest. 298-4011: Sounds of Woodwinds, flute, oboe, clarinet, bassoon, and French horn ensemble playing the music of Dehussy, Mozart, Hindemith, and Milhaud, 8 p.m., Friday: pianist Howard Wells will

lecture on and rform the music of Martinu and chussy, 8 p.m., 421-9509: The Ordeals, rock Friday and Saturday

East County

Alpine Stage Depot, 2754 Alpine Boulevard, Alpine: 445-2550: The Southern Express, with Carl Simmons and Eddie King, country, Wednesday through Saturday.

Tum/

Blarney Stone Too, 7059 F1 Caron Borderand, College

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Eddie Gold. contemporary, Tuesday through Saturday: Jerry Burchard, original and contemporary music, Friday happy hour, and Sunday and

**BOGART** 

GEMINI FASHION AUCTION
(Ladies' Night)
Wednesdays 7-9 pm

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Dusty Best, contemporary, Friday and Saturday. Bronco Billy's, 11377 Woodside Avenue, Santee. 448-8778. Bramble, country, Wednesday through Sunday. Archway Lounge, 641 Telegraph Canyon Road, Chula Vista.

and Saturday. Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mexa. 698-9757: The Cat-illacs, vintage rock. Thursday through Saturday; the Ritz,

Bull and Bear, 690 North Second Street, El Cajon, 440-5757; Kicks, rock, Wednesday through Saturday.

Camelot Inn, 887 San Marcos Boulevard, San Marcos, 744-1332: Blind Date, contemporary, Friday

contemporary, Sunday through Wednesday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday

Pavillon Lounge ...

Darci Daniels & Flashback

The elegant Le Pavillon Lounge overlooks the lights of Mission Valley while presenting San Diego's finest contemporary dance music.

Dance to Darci Daniels & Flashback Tuesday-Saturday nights beginning at 8:30 pm

Pavillon Lounge

Top of the East Hightine at the Town & Country Hotel

through Saturday, live country music. Sunday and Monday, call club for information; clogging lessons, Monday and Riesday.

Crown Room, North Second Crown Room, North Second Street and Oakdale Avenue, El Cajon. 447-0456: Lee Whittington, contemporary, Wednesday through Saturday

Doc's Landing, 1185 East Main Street, El Cajon, 442-0258; Dulee performs on the pano, Wednesday through Friday evenings, action 5-8 p.m., Saturday; Carol Crasford, contemporary, Sunday through Tuesday evenings; Don Miller plays pano, Monday through Friday happy hours.



Sunday & Monday ISLANDS

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

The experiment

begins Friday

THO FANTASY

DUCKTAIL REVUE Sunday & Monday

Test tube Kazis 1.25







Broke

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 Drive, La Mesa, 100-100. Moh, featuring Don Beck, contemporary, Tuesday through

Piten Springs Ion, 15505 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.

information.

Refily's Pub, 6344 El Cajon
Bouleward, College area. 286-0400
Brent Bowers, pop favorites on acoustic guitar, Thursday;
Featherstone, oldles nock, Friday,
the Outriders, rock, Saturday;
David Lee's Shoestring Operation,
rock, Tuesday; Brian Whittaker,
rock progress on accoustic distinctions.

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, 886! Magnoliz Avenue, Santee. 448-8550: Indoor Fireworks, rock Friday and Saturday.

Nite Owl East, 667 North Mollison Avenue. El Cajon. 447-3854: Live music nightly, call club for information.

Ol' Mill Inn, 7941 Mission Corge Road, Santee. 448-8858: Andy and Donna, contemporary and oldies, Friday and Saturday.

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, Itesday through Thursday: Alto and the Ox Bow Country Lads, country, Friday and Saturday.

country, Pratay and Saturday.

Park Place, 1280 Fletcher

Parkway, El Cajon, 448-411:

Private Domain, rock, Tuesday

through Saturday; Indoor

Fireworks, rock, Sunday and

Monday, Dr. James Downs,

hypnotist, performs Monday

evening, and comedy is features

10 p.m. and midnight, Thursday

Lemon Grove. 464-9284: Live music, Friday and Saturday, call club for information.

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137: The Ozark Hillbillies, country, Friday and Saturday.

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

Van Winkle's, 10055 Mission Gonge Road, Santee: 449-0060: Crossfire, country rock, Friday and Saturday.

Viscount Hotel, Palm Grille, 1960 Harbor Island Drive, Harbor Island, 291-6700: Paul Montesano, 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: Split Second, rock, Friday and Saturday, call club for

South Bay Bonita Casa Restaurant and Lounge, 4475 Bonita Road.

Da Vinci's, 626 E Street, Chula Vista. 4274880; Nick Montana, contemporary, country oldies, and Latin music, Thursd through Saturday; Juan Robles, contemporary, Sunday through Wednesday; juan session, 2:30-7 p.m., Sunday 2:30-7 p.m., Sunday.

Dock's Cocktails, 317 Third
Avenue, Chula Vista, 422-1566;
Diane Gillman, contemporary,
Wednesday and Thunday: Wayr
Gire, country, oldies, and
contemporary, Friday and
Saturday: Bill Somers, variety,
Sunday through Tuesday:

Hutch's, 1463 Palm Avenue.

Bonita, 267-7700: Procrastinators, rock, Thursday through Saturday.

Casa Don Diego Restaurant, 5080 Bonita Road, Bonita. 470-3444: The Jame Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday, City Lights, contemporary and oldies, Monday and Tuesday. 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 La Maza, 1441 Highland Avenue National City. 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday. The Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Toys, rock, Thursday through Saturday: Rampage, rock, Sunday and Monday: the Reflectors, rock.

Landmark Cocktail Lounge, 2511 Sweetwater Road, Nationa 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

Imperial Beach, 423-3479; Ralph White and Four-Star Country, country, Friday and Saturday.

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045: Los Lupes, Mesican cowboy mais (notrefo), Thursday; Colour, Latino music, Friday and Saturday; Mosaico, salsa and Cumbia music, Sunday cening, with Los Lupes, early evening Sunday.

Casis Bar, 1121 Third Street, Chula Vista. 426-2977: Gold'n West, oldies and country. Thursda through Sunday (live jam session, Sunday at 8:30 p.m.); Midnight Fire, country, Monday through Wednesday.

Old Bonita Store Restaurant, 4014 Bonita Road. Bonita. 479-3537: Scarlet, rock. Thursday through Saturday: the Ducktail Revue, vintage rock, Sunday and Monday, Miari, rock. Tuesday and

Zoralia's, 603 Palomar Street. Chula Vista. 425-1626: Marfil, Latin music, Friday through

Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday

### Rock & Roll

The Adjust - Time Machinoth, Orleans, Firestie Lounge Backsteps; the Wellbouse Had Budder Saigun Patice The Beat Cheb Bullivon, Marca Internation Internation Marca The Beats Boys: Herwy's, the Mission Intelligence Marca The Beats Spiles Chally Lee Berrybills Saigun Berick Wall: Passay Mine Compuny

Burning Bridges: Spirit Peter Case: Belly Up Tawern The Cat-illacs: Carlos

Murphy s/Grossmont Center Circles: Crystal T's Emporium Mony Mony's The Coasters: Pea Soup Anderson's

Coda: Trojan Horse Decision: Club Cult[]- Wok

Express
The Drastics: Red Coach Inn
The Drifters: Pea Soup

The Drive-Ins: Spirit
The Ducktail Revue: Old Bonita

The Ducktail Revuer Old Bonita Store Restaurant Dava Edmunda: Bacchanal Erth. Spirit E.S.P.: Spirit The Fact Bullings Family Pets Saigon Palace Featherstone. Relly 5 Pub Mick Fleetwood's Zoot Belly Up Turon

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The Super

Cocktails & Dancing

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\$10,0000

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7 Days a Week — 2 pm 'til 2 am

Where the guys meet the girls and the girls meet the guys

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You must be 21 or older

Magnolia Mulvaney's Ipso Facto: Bacchanal, Lehr's

Greenhouse The Jacks: Halcyon, Bacchanal McDick's Pub

The Jaguires: Spirit The Danny James Band: Trojan

The Dunny James Band: Trijon Horse Horse The Jets, featuring Kenny Meerelli, Balkis Hotel Kicker Bull and Boar Dead Lee's School Lee's Board Lee's Boa

Restaurant, Time Machiner Cn Orleans Midnight Express: Red Coach

Midnight Express. Red Coach from Minages Dock Masters Native Sam: Midwang Wiscondido Nation of Midwang Lounge The Owtenbers Relly s Per Periods Managers (Ad Del Mar Alan Perrys, Sprit Pholish Pholish Dipping LizarWhitstle Sinp Pinkes Shing, Sprit

LeardWhistle Stop
Pinky Slim: Spirit
Plagground Slap: Spirit
Prans: Magnolid Mulvaney's
Prime Suspect: Red Coach Int
Private Domain: Park Place
The Procrastinators: Bonita

Casa Restaurant, Old Pacific Beach Café Rampage: Dance Machine The Reflectors: Bacchanal, Dance Machine The Rhythm Method: Vista

The Rhythm Method: Vista Entertainment Center The Rita: Tio Leo's/Miru Mesa, Carlos Murphy 3Grossmont Center The Rock: Bacchanal Rockin' Al and the Norman Bates Chole: Casey's Pub Rockola: Old Del Mar Calé, Monte

Reckola: Old Del Mar Cali, Manki S Searlet: Time MachinepChez Orleans, Old Bonita Store Restaurant The Seventh: Spiril Sh Boom: Silver Fax Lounge The Show with Tom Collins: Carlos Murphi/St. Jolla

The Show with Tom Collins
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The Snowball Effect: Tin
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California Brander Anthony s Hurboriside Bugher Carr: Buy Club Bugher Carr: Buy Club Canablance with Judy Ames: Emma Murphy's Cantina Chain Beaction: Islands Lounge Joey Chees: the Wellbause City Lighta: Jony's Colour: Marissi Donna Cote: Tom Ham's Lighthus

Dona Cote: 10m Ham's Lighthouse Carol Crawford: Doc's Landing Durci Duniels and Flashback: Pavilion Lounge Delene: Radisson Hotel

West Coast: Tuba Man'sUniversity Avenue Who Cares: Navajo Inn

Contemporary /

Boby Addink Heter D's
Judy Annex Forms Huryly's
Judy Annex Forms Huryly's
Dean Addinance Mexican Village
Dean Addinance Mexican Village
Betta Bainese Annie Por
Betta Bainese Annie Por
Davity Best Annon's Hacienda
Blind Date: Commist for
Bogart, Buryley Coronado
The B Street Bands the
Throater
Throat

"Invader" Jerry Burchard: Boondock

Restaurant California Transfer: Anthony Harborside

Top 40

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### FEBRUARY/MARCH

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
Peggy Minalee Jazz 7-11 pm	Lunch MonFri. II am-2 pm	24 free Mistorical tour at 4 pm. Extended Happy Hous until 8:30 pm	"Opea Mike Night" 8-11 30 pm	Featured performer 9-11 pm	Hat Day in the Grille 11:30 am- 11:30 pm	28 Mike Lamy at piano Wed. Sat
Peggy Minafee Jazz 7-11 pm	Lunch Monfri II am-2 pm	3 Free historical tour at 4 pm. Extended Happy Hour urnil 8 30 pm	"Open Mike Night" 8-11:30 pm	5 featured performer 9-11 pm	6 Hat Day in the Grille II 30 am- II 30 pm	7 Mike Lamy at piano Wed-Sat
Peggy Minafee jazz 7-11 pm	9 Lunch Monfri 11 am-2 pm	10 free Miscorical tour at 4 pm. Extended Happy Hour uned 8 30 pm	"Open Mike Night" 8-11-30 pm	Featured performer 0.11 pm	Hat Day in the Grille II:30 am- II:30 pm	14 St. Patrick's Day

# Corner of Fifth & Olive

SUN.	MON.	TUES.	WED	THURS.	FRI.	SAT.
Peggy Minafee Jazz 7-11 pm	Lunch MonFri. II am-2 pm	24 free Mistorical tour at 4 pm. Extended Mappy Hous until 8:30 pm	"Opea Mike Night" 8-II 30 pm	Featured performer 9-11 pm	Hat Day in the Grille II 30 am- II 30 pm	28 Mike Lamy at piano WedSat
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Lounge First Effort: Tio Leo's/Mission

Corpe Fortune: Reuben E. Lee's Floyd Galmes: Sulmon House Gary and Company: Gilbey's Cochtail Lounge Wayne Gire: Dock's Cocktails Eddie Gold: Escape Lounge. Boundock Restaurant

Programme And MacNeill: Victor's Dock
Sherie Marie Kuhlman: Borel's Mike Lany: Gabriel's Grille, Abbeu Restaurant

Hoom
Mingo Strut: Tio Leo'sMira Mess
The Mob featuring Don Beck:
Don's West
Nick Montana: Da Vinci's
Charlie Morae: Hamburguesa!
Norman and Frankle: Helmer's
Stock House
One Plus One Plus Jackie:

Rancho Bernardo Inn Passion (from Sao Diego): Stardust Hotel. Patrick and Freddie: Victor's Harry Paul and Tom Connors Sunset Lounge

Sunset Lounge
The People Movers: Hilton Hotel
Pier Group: Sternwheeler
Showboat Shoubout

Polk Salad Annie: Carlos

Murphy'sOld Town, Jolly

RogerScapper Village

Frank Ricci and West Wind: Pea

Soup Anderson's

Soup Anderson's The Ritis: Tio Leo's/Mira Mesa, Carlos Murphy s/Grossmont Center Bruce Robbins: Café La Maze Juan Robles: Da Vinci's Charles Rutherford: Milligan's

Shaker: Crystal T's Emporium Sharon: Gourmet Lounge/Town and Country Hotel Sheri and the City Street Band:

Aztec Bowl Shine It On: Rusty Pelican

Shine It On Routy Policor
Tony Soracl and Company:
Horsy's
Sounds in Fusion: Posio
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Storm: El Comultinentials
Don Tennison: Horbor Lights, El
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The Variations: Hold del
Commando

David Watson and the Gathering: San Diego Harbor Excursion Brian Whitaker: Kelly's Pub Lee Whitington: Crown Hoom Ted Winchester: Monterey Bay

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Country/ ntry Rock Alaska: Leo's Little Bit of Country Alton and the Ox Bow Country

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Friday & Saturday Dancing 9:00-2:00



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PRIME TIME MENU MON. CARVED ROAST BEEF SANDWICHES TUES. PEEL YOUR OWN SHRIMP WED. 50° SEAFOOD BAR THURS. TACO BAR WITH ALL THE FIXIN'S FRI. THE BOTTOMLESS CHILI BOWL

Giant Margarita (16 oz.) with a Gold Shooter, \$2.00 Gold Shooter, \$2.50

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Through February

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& DANCING

On Mission Bay



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

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

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A Princess Cruises Resent (Formerly Vacation Village) 1404 West Vacation Road (off Ingraham) 274-4630 Lads: Ox Bow Inn Dan Austin: Mission Inn Bramble: Bronco Billy's Country Casanova: Old Del Mar Cafe Circle D Corral Cross Cut: Abilene Country

Constitution of the Consti

kin' Joe: Flinn Springs Inn thern Express (with Carl immons and Eddie King): Upine Stage Depot

Steer Crazy: Wrangler's Roost Steppin' Out: Lu's Swing-N-Amiss: Whiskey Creek Don Tennison: El ComaliPoway White Horse: Country Bumpkin

### Folk/Ethnic

Brian Baines: Rosie O'Grady's Cindy Lee Berryhill: Saigon

Cindy Lee Berryhill: Saigan Palace Buckwheat Zydeco: Belly Un Tuvern Tom and Judy Carlstrom: Drowsy Maggie's Caralworous Lunar Activity: Saigan Pulace Eamon Carroll: Blarney Stone Toe.

The Marisol Fire and Water: Garcia's Lucky Ludy Club
The Flamence Four: Hajji Baba
Jim and Thereas Hinton:
Blamey Some Pub
Los B.C.: Garcia's Lucky Ludy
Club

Los B.C.: Garcia's Lucky Lady Club Los Lupes: Marisol Losie and Loose Changis: Jocy's Kristina Olsen and Jopes Woodson: Drowsy Maggie's Marfil: Zoralia's Sean McVicher: Iroland's Onen John and Julie Moore: That

John and Julie Moore: That Pizza Place The Jaime Moran Latin Jazz Ensemble: La Avenida, Casa Don Diego/Bonita Mosalco: Marisol

# Biues / R&B

Reggae Bamiki Bandula: /logey's The Basement Blues Ban

Records
Cath Echert: Our Place Pub at

Miki-san's Ed Ellis and Tapestry: Sandtrap

Lounge Fattburger: Fat City/China Camp The Aubrey Fay Trio: San Diego Harbor Excursion
The Ron Free Trio: Jazz Mine Records
The Don Glaser Trio: Vic's Bar

The Don Glaser Prior, Voc.'s Bar-and Restaurant
Mel Goot and Friends, Vic.'s Bar-and Restaurant
Robby Gordon: Bella Via
Hestaurant and Naphelub
The Bobby Gordon Quartet:
Jazz Mine Records.
The Bobby Gordon Trior, King
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Lori Bell: Our Place Pub at

Lori Hell: Char Place Pub at Mikisam? The Roy Tones: Rose O'Graly's The Roy Tones: Rose O'Graly's Fro Brigham's Preservation Bands Pal Jony's, Ossis Club, Patrick's II. Cheatham's Jana Quartet: Shoutime Dinner Theatre Peggs Claire's Dreamland (featuring Bobby Gordon): Hella Via Restourant and Socheria.

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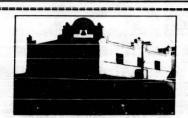




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All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

and arrisothes by the biscs app. University of the control and arrisothes are for the control and an arrisothes are for the control and arrisothes and steeper specially clickes and steeper specially clicked and steeper specially seems and the special special

At Close Range — Not very well distributed, this is nonethieses an important movie for those who have been otherwise diligent and want to been otherwise diligent and want to Sean Penn's Inacoust a field of study known to its more serious scholars as Sean Penn's Cofforgiaph. The thatch in question is straw-colored this time, trafter close-crosped of the serious control of the con bushy up top, and usually a bit dishevelled like a field of grain in a tornado, with overall a sort of Huck Finn effect. But beyond — or more precisely, beneath — that, Penn remains one of the more serious and intense of his generation of actors, and has here a serious and intense role and delivers a serious and intense performance — so much so that he seems to have scared poor Christopher Wallern in the role of his statter (you can let by the soft flaver performance so mannered that you're suchy to be able to make out you have been so mannered that you're suchy to be able to make out wocal belend of Marion Brando and Muhammad Ali at their respective needs to be able to be able to the social belend of break out to be the respective needs of the social belend of break out to better things himself, with a fact beased droy about a significant father as lookings and other solicion in their for a while and then solicion in their flowly produced to the second of the standard comments of tendy photography—the smeary colored lights. The smoke, him and the second of the standard comments of tendy photography—the smeary colored lights. The smoke is not such as the second of the standard comments of tendy photography—the smeary colored lights. The smoke is contain conviction and credibility. Still further—like the osternations produced in breaking and to better through the second of the second of

The Bedroom Window — Billed as "a romantic thriller in the tradition of the master of super-tie" (you know the super-tie" (you know the such tradition-followers that gets up from its insees and stands up to syst and/or goes too to low with The the fendathy ingenious pict — a spinning-wheels-in-mud sort of thing-descending gradually peat the tops descending gradually peat the tops better and longer and in larger quantity than many, or most, of The Master's (Eat your heart out. Brand constitution and short only only constitution and short only the constitution and short only the constitution of the short of the constitution of the constitution of the short of the constitution of the short of the constitution of t

Century Teles, 54th and El Cajon Blvd. (582-7680) Theater 1: The Bedroom Window and Deed of Winter Theater 2: The Gotten Child and Little Shop of Honors

Greamont Mall Theatree, Greamont Sho Center, La Mesa (465-3040) Theater 1: Racio Days Theater 2: Hannah and Her Staters Theater 3: From the Hip

admirable, with a sure feel for the sharp edge of a scene, and the saleer devil, and the testine glore of the saleer devil, and the testine glore of the saleer devil, and the saleer also to one one large devil, and the saleer also to one one of the vertical saleer devil, and the saleer also to one one of the vertical saleer devil, and the saleer also to one one of the vertical saleer devil, and the saleer also to one one of the vertical saleer devil, and the saleer also to one one of the saleer devil, and the saleer also the saleer place of the saleer devil, and the

here and in his acceptiony to 11th, and in the control of the cont

Betty Blue — Young love, French love, crazy love. Well, one of them's crazy at least the one who throws crazy at least the one who throws crazy at least the one who throws and the control of the contro

wind"), and faced with brutality and broad comedy, it's all a bit much— especially since it's all on the surface. (Comparison has been suggested with LAST TANGO IN PARIS, but 9½ WEEKS would be more like it, Jean-Hugues Angade and Beariero Dalle are the unmitibled actors; Jean-Jacques Berreix directed, 1986. • (Guid)

Bleek Wildow — A highly satisfying and only sigrifly drity dealing call and mouse game, or really call and call that opposes leve liminary and an analysis of the call that of t

Hong. 1987.

""" (Camino Cinema 4: Carousel
Cinema 6; Center 3 Cinemas; Flower
Hill Cinemas, La Jolla Village;
Sweetwater 6; UA Cinema 3; UA
Classhouse 6; UA Horton Plaza 7)

Bits Vehicle — David Lynch — David Lynch — Controvensal — version of what mally controvensal — version of what mally controvensal — version of what mally rather more squirm-producing and haup-inspring than (as you may have heard shocking up principle of the state of the proper of the control of the contro

Children of a Lesser God — Strenuous upilit by way of Broadway (the Mark Mediof) playl, about a speech teacher of deal eleventh-adily teaching techniques (and hear little of the sounds of deal peoples speech), only what the headmaster disapprovingly terms "razze-dazze" slanding on he hands in the slanding on the hands in the And he soon becomes prococuped And he soon becomes prococuped



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Center 3 Cinemas, 2120 Centino del Rio North
(201-1688)
Thesers 1: Stack Histore
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Thesets 2: Afam the Mp Aztec, 665 5th (230-9239) Call theater for program information Bijou, 5th and G (235-6064) Eyes of Fire and a second leasure, from 2/20 Cinema 21, 1440 Hotel Circle North (201-2121) Death before Dishonor, from 2220 Dear Seiber Celebror, from 250
Feeblers Meland, 4, 110 Feeblers Meland; (201-4404)
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(200-2007)
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Guilde, 3827 Str., Hillarman (295-2000) Staty Stute

Birty Blue
WH Horton Pleas 7, 607 Horton Pleas (004-600)
Thesize 1: Light of Day
Thesize 2: Light of Day
Thesize 3: Call healer for program information
Thesize 6: Billion Hillion
Thesize 6: Restor
Thesize 6: Pleason
Thesize 7: Outrapions Forums

BEACHES Cove, 7730 Girard, La Jolle (459-5404)

Cinerame, 5889 University Ave. (583-6201) Pletoon Lome, 3150 Rosecrans (224-3344) Star Part IV: The Vision Home Plastico Cellaga, 6303 Si Capon Bivd (286-1456) Thatater 1: Over the 3p Thatater 1: Over the 3p Thatater 1: Over the 3p Thataser 3: Coccolle Jundies Thataser 3: Coccolle Jundies Thataser 4: The Good tife, Iron 200 Kan, 403 Adams Ave. 223-5909 What Prisponent to Renusch 202 Siber Veloret and Ensentheed, 202 The Secritica 202 through 28 Sale Nr. The Unique Home Sports Amen. 6, 3300 Sports Amen. Blvd. (226-533). Theater 1: Over the Spo Theater 2: From the Hig and Dead of Winter Theater 3: The Good Wills, from 220 Theater 5: Chimse of the Heart and Children of a Lesser Good Theater 6: The Golden Child

Theater 6: The Greiten Chief

M. Glasshouse 6, 3156 Sports Arena Bhril
(272-3156)
Theater 1: Black Wildow
Theater 2: Polision
Theater 3: Advance
Theater 4: Mannagum
Theater 5: Light of Bay
Theater 6: Closcodie Cundee

CLAIREMONT-KEARHY WESA-UNIVERSITY CITY Claimmont, 440 Claimmont Meas Blvd.
(274-080) 1- Lills Stop of Horrors and
Theater 1- Lills Stop of Horrors and
Theater 2- Stor Bet At: The Usyage Home and
2010, from 200

Perkively Theatres, 100 Flacher Parkwy (469-7800) 1. Over the Sp. Theatre 2: Deadline Strine, from 2/20 Theatre 2: Deadline Strine, and Theatre 2: Deadline Strine and Theatre 2: Deadline Strine and La Jolle Village Theatres, 8879 Villa La Jolla Dr (453-7831) The Color of Money

Santee Drive In, 10990 Woodside Ave., Sarriere
(446/147)

Theater 1: Crocodile Dunder and Three Amigos
Theater 2: Death before Dishonor and
a second feature, from 2/20 (653-7831)
Theater 1: Black Widow
Theater 3: Radio Des
Theater 4: Outrageous Fortune

a second feature from 200

Rantee Wisings a min Mastern Grope fit (562-790)

Theater 1. Death callon Calannae from 250

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Theater 2. The Good Wile, from 200

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Theater 2. Size The 17 The Mayage Anne Calannae Cala Theater 4: Outrapactor Fortune
Mitter Missa Chicemas, 018 Mirs Mess Bhd
(506-592)
Theater 1: Sax Tex IV: The loyage Home
Theater 2: Croccode Dunder and
Farms Busher's Day
Theater 3: Light of Day
Theater 4: The Good Mills, from 2/20

University Towns Centre 8, 4625 La Jolla Village Dr. (462-798)
Theater 1: Hoosers Theater 2: Death batter Dishonor, from 2/20 Theater 3: Death batter Dishonor, from 2/20 Theater 4: Pation Theater 5: The Barborn Window and Theater 6: Then the High

Totala Terin, 475 5th, Chuia Vista (422-5267) Call theater for program information

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Basch (825-2727)
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Et. CAJON-LA MESA
Asso Drive In. 3rd and Broadway, Et Cajon
(644-800).
Over the 3to and fron Sagle
Grossmont, 5000 Grossmont Center Dr., La Mesa
(468700).
Overgeous Fortune

matinesty Cortageous Fortune

IA Chute Vieta 6, 320 3rd Ave., Chuia Vieta
(425-7000)
Call theaier for program information
Village, 820 Orange Ave., Coronado (435-6161)
Over the Top and a second feature, from 200

Vogue, 226 3rd, Chula Vista (425-1436) Call theater for program information

NORTH COUNTY Avo. Vista Way (726-3040)
Call theater for program information
Bijou, 508 East Grand Ave. Escondido (747-8636)

Spanish movies
Commo Cinema 4, 2253 El Carnino Real,
Operande (e30-9144)
Ingater 1: discreption
Theater 2: discreption
Theater 2: Black Motion
Theater 4: Death Daton District from 200
Theater 4: Death Daton District from 200 Theaser is: Aedio Days, from 2/20 Spring Valley, Sweetwater and Jamacha Rocds, Spring Valley (ARA-RCC) An American Tai and Lady and the Temp UA Cinemas, Intensiate 8 at Magnolia, El Cajon (440-0306)

Theaser 4: Death Dathout District. Toom 2000.

Genoused Clemes 6, 1060 East Noticy Parkway.

Boordook 1850-8689.

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Creat, 102 N. Freeman, Oceanade (720-569)

Spanish months.

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The first (Fide Strip)
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Trease 6: Oue file 3p.
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Theater 2: From the Mp
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Theater 2: From the Mp
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Star, 402 N. Hill. Oceanside (722-2005) Eyes of Fee and The Stephener, from 2/20 spec of the and the Septeme, from 200

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These 6 Call heave to program information Vinequest Plant, 150-22 East Mage These 1 The Color of Money and Tay Gun These 2 Contract of the Plant The Encounts (19-5-50-4) (in 19-10-10) (in 19-10-

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Bosco, directed by 1986

(College: San Marcos Cinemas, from 2/20; Sports Arena 6, Sweetwater 6)

The Color of Money — Martin Scorsees's extremely tarrly sequel to THE HUSTLER. The theursy law-year prepare us for some presty radical changes, and any perceived differences or inconsistences in the differences or inconsistences in the original control of the color man, in the very image of the Georgie CS cost character whom he so absonitised in younger Gyafe will be absonitised in younger Gyafe will be absonitised in younger Gyafe will be same about though different in some controvertible lacit that it is the same about though differences in conemic tone and gibth and of thing — or in short the differences between the door and aussier Robort Prossen and the tensels, for other property mate to down and the same of the control o

and rid number for Flarent's Day.

And he soon becomes prosecutive and he becomes prosecutive and he becomes prosecutive and he becomes prosecutive and he becomes and the second he had become the need to provide the property of the provided by the provided he had been and the second he had been as the second he

set by THE HUSTLER was not just high, but daurtingly and discouragingly high), the independence of this sequel somehow brings it into more direct competition and comperison, gives it less freedom to deviate to some remote corner of the subject. A truer ACADEMY AWARD

sequel — a legitimate and logical and free-standing sequel — would and free-standing sequel — would be under more obligation to stake out a new area, and could do so without any reflections being cast on its courage. Not so here, And as competitor rather than comprehent, THE COLOR OF MONEY pales: more of a creen accurate hosts.

Comfort and Joy — Bill Forsyth, having built up expectations with party put the processor of the control of the

THE COLOR OF MONEY pales: more of a green-with-englis green or a green-with-enzy green than a fresh-crisp-lettuce green. With Paul Newman, Tom Cruise, and Mary Elizabeth Mastrantonia 1996. "(Parkway; Vineyard Twin)

Crimes of the Heart — Danie Reaton, Jesus at the Heart — Danie Reaton, Jesus at Lange and Seys Reaton, Jesus at Lange and Seys Heart — Beautiful Reaton, Jesus at Lange and Seys Weight of Southern were of selected to the American Southern were diseased to the American Southern were diseased to the American Southern were diseased to a stoom plot. Reaton as an aping virgin affected for a stoom plot. Reaton as an aping virgin affected and constyl. English country affect meant to look of Southern and Southern and Construction of Southern and Construction of Southern and South

Critical Condition — Richard Pryor is a convicted con man who talks and shrieks and convictes his way into a psycho ward for observation and his has to impersonate a doctor after he escapes in the midst

"" (UCSD: Mandeville Auditorium, 2/19, 8 p.m.)

of a hurncarie. The frequent injections of Sixties-vindage liberalism — about things like the superior humanity, not to say sanity, of certified funatics over administrative bureaucrats — may describe the superior described.

of certified stratics over an expension of the strategy of the

our natural (iberal, human, humane), concern about the health of the leading actor who looks alarmingly gaunt, even without the prompting of any gossio from Lz Smith, is hardly conducive to a climate of humor. Especially hospital humor. With Rachel Ticotin and Ruben Blades. 1997.





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though. Directed by Peter Faiman.

\* (College, Mira Mesa Cinemas; New Valley Drive In: Oceansde 8: Plaza Bonita; Santee Drive In; Santee Village 8: Studio 3 Cinemas; UA Glasshouse 6)

Dead of Winter — Movidy out-lambned melodrama involving a Lady in Distress, a dead ringer for Lady in Distress, a dead ringer for lot Dark House, a sonwistorm, syrings and spiked beverages, a sacret passage — the works. Arthur Plenn's heart can't have been in it, with Mary Steenburger, Mary Steenburger, and Mary (Century Wint, Parkway, Sports Avena 6)

Death before Dishonor — Action film with Fred Dryer, Brian Keith, and Joanna Pacula, directed by Terry

Joanna Pacula, directed by Terry Leonard. (Camino Cinema 4; Carousel (Camino Cinema 6; Cinema 6; Cinema 6; Cinema 6; Cinema 70; Cine

from 220)

Ensenthead — Equipped with a too sooty black-and-white mape and a saddiscally overamplified soundtrack. Because of the second sounds of the second sounds of the second sounds of the second sounds of the manufacture of the second sounds of the second

CLOSE ENCOUNTERS might well look at with envyl, which has somehow been swed by the mover's controllor been swed by the mover's at table in his apartment, mewing, spiring up contracting chicken pow, and being generally disquisting, and the quality of Gogol's and Kafas's satircal horror stories, athough not as firmly embedded in a believable on the shock walve of the movie's warrous mapped of excrete provinces. The shock value of the movels various maps of derecements, englown, desires decipitations, englown, desires decipitations, englown, desires decipitations, englowers, deliquecors world where anything desires, and d

\*Gen. 2/21)

\*Fortis Bustletr's Day Off — Writer-director John Hughes offers another piece of cardy to teenagers, in hoses that they it like him. maybe even thy nos) appoint him an own the nos) appoint him and hosely is obviously a wide-open opportunity to prove the superior curring, free spristortees, allvertees, and thughes, for certain, is highly successful at showing the lookinness of look—the hantingly styleted of look—the hantingly styleted to the control of the control of the hanting that the students to complete his seriences for him ("Anyone" Anyone"), hie just take they controlled his seriences for him ("Anyone" Anyone"), he just take they controlled his seriences for him ("Anyone"). Anyone"), he just take they can be seen successful is in showing the charm of his young

charmes. Matthew Broderick, who cones up to the audience by way of direct address to the camera, exuded manupless from start to finish. And Ma Sara, as his girtinend, is a sort of spinning Barbard Carretar — so expussely sensious that she can hardly keep he welfall up to the figs hardly keep he welfall up to the figs hardly keep he welfall up to the figs form. 1980. Alan Ruck and Jeffrey Jones. 1980. Alan Ruck and Jones J

Cinemas)
From the Hig. — Judd Neison as a brash young criminal lawyer, directed by Bob Clark, (Center 3 Cinemas: Grossmont Mar. (Center 3 Cinemas: Grossmont Mar. Center 3 Gremas Rancho Bernardo 6, San Flaza Bonia, Rancho Bernardo 6, San Genter Signa 6, Sporta Arrana 6, Santee Vilage 6, Sporta Arrana 6, Santee Vilage 6, Sporta Arrana 6, Santee Vilage 6, Sporta Arrana 6, Centre)

Centrely
The Galdein Child — Funky Isiny
tale Eddle Murphy is the pure-inheart, sharp-in-opus Finder of Lost
Children in seamy Los Angeles, was
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camera-consciousness and self-admission. The worst is his obstinate stowness on the uptake: street-smart but estral-stupid With Charlotte Lewis and Charles Dance; directed by Michael Ritches. 1986. • Carcusel Cinema 6: Century Twir: Ceanside 8: Santee Village. Sports Ayena 6: Studio 3 Chemas; Sweetvaster 6; University Towne Centre)

The Good Wife — Marital infidelity in pre-WWII Australia, with Rachel Ward, Bryan Brown, and Sam Neilt, directed by Ken Cameron. (College: Wira Mess Cinemas, Oceanscie 8: Santee Visiage 8; Sports Arena 6: from 2/20)

Abernation and Paletra — It runs an hour and forty-six murities rather long for a Woody-Men film, in fact rough or a work of the manual rough or a work of the residence of the residence of the residence has been some and the present earlier of the residence has been some and the present of multiple couples rather than the more costomary single long-long-width or the residence of the residenc

capable of or is permitted to be capable of a joke (Could his current low sperm count be a result of past excessive mash/ballors\* "You gorns sort of thing) And his intermittent presence, though it lightness and thins the stutture of the piece, inevitably hogs the spotlight and overshadows the 'streights' covershadows the 'streights' cow. Barbara Hershey, Dianne Wiest. 1986. \*\* (Grossmont Mail)

"(Crossmort Mall)

Hearthreak Ridge — Gunnery Sgt.
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con Highway, with a whisely-husley,
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women's magazines in order to bore
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## **CURRENT MOVIES**

directed by Eastwood. 1996

'(New Valley) Own etc)

Hearthurn — It has sometime of the art of an informal dinner party doministed by a garufolos. The sometime of the solid not so

and self-flattery in Ephron's script. The character she creates, with

and frovinness (toward glasses perched dargerous); near the to of her note etc.) and none toward solve-Operation hobble; comes across 48 independent and courageous in 60 percent of the courageous in 60 percent of the courageous of 60 percent of the courageous 60 percent of the courage 60 percent of the courageous 60 percent of the courage 60 percent of the co

\*\* (Sweetwater 6)

The Morea and the Worst —
Saryasi Ray a Chamber posce about the storings of terminem and interestings of terminem and interestings of terminem and interestings of terminem and interesting and interesting

Moselers — One of the more likable entries in the post-ROCKY sports film boom. It also based alony about a boom, a last based alony about a boom, a last based alony about a based to like the last of the last of

an early disciplinary problem, and David Neidorf, with his crimson

highest honors going to Steve Hollar an early dispositive proteins an early dispositive proteins an early dispositive proteins are sense of shame over he home fee Gene Hackman, as the monachical common the sense of shame over he home fee Gene Hackman, as the monachical common the sense of the sense of the sense of the sense of the sense from but of state with a dark post and countries of an archyl, and comes from but of state with a dark post and mastered the role of count long ago the sense from the sense from the sense from the sense from the sense of the sense of the sense of American films. The startion paid to period accuracy to the sense of American films. The startion paid to period accuracy to the sense of the sense of American films. The startion paid to period accuracy to the sense of the s

Iron Eagle — One of those movies that makes you embarrassed to be an American (but glad, at the same time, no longer to be a teenager). An

Air force ignest plot, on routine in many to be a consistent of the consistent of th

( Nero Drive III)

Light et Day — Paul Schrader rune
his cultural vacuum desene over the
his cultural vacuum desene over the
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and regional reliative on the coffee
having to work for a k-ing on an

assembly line (turning out Chanes and Chane IV trays), and so on Mchael J for is a lot floo middle of the solid on the sol

Little Shap of Morrors — It originated in a 1800 Roger Corman shoeteringer primarily remembered for a brief appearance by the very comparable primary seminated in a brief appearance by the very secondarily for the blood-drinking plant with a small but useful control of the stage muscal but useful control the stage muscal that retained the original period, and whose songs, to estage muscal that retained the original period, and whose songs to level, were done in the style of pro-Beatles rock-and-roll. And if has hereaff blood in the style of pro-Beatles rock-and-roll. And if has hereaff blood to the no less reflexibility to be surely and what with the changes in table over hereity on the middle of the road — or at neart the middle of the road — or at

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enast salely up on the gravely shoulder What once was clandestine choulder. What once was clandestine could be added that the said is the said of the

Makedim — Australian hield comady, with a severely sold personality. The characters have there feer rooted in working date seality. Cook Prizes, which are the control of the characters have the control of the characters and the control of the control of the control of the characters and the control of the maked the control of his mouth, each of the maked with the control of his mouth, each of the mouth except when on the control of his mouth, each of the mouth except when on the control of his mouth, each of when the control of his mouth, each of t

Romeguin — She comes alive even right but only in the eye has he frighted in a first of the frighted in a good look at those crowding allering store windows. And was if the frighted in a good look at those crowding allering store windows. And was first of the first owner windows. And was first of the frighted in the first of the frighted in the first of the first windows. And was first of the first of the first windows. And was first of the first windows. And was first of the first windows. And was deferred to the first windows.

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Cinemas: La Jolla Village; UA Cinemas: UA Escondido 8; UA Glasshouse 6; UA Horton Plaza 7)

The Morning After — Not much good as a whodunt: there are too few characters (i.e., suspects) in it for that, it is much more a "character" that it is much more a 'Chrascher' and 'relationship' llmg, concerning a high-strung and hard-direking kindlywood has been (or nerve was thollywood has been (or nerve was liberation of the lib Clientina 3: the executable to violation (Clientina) and Malaring — Interpretation of the slow to entering the fundamental publication on in the death of an American purnature during the 1973 overthrow of the fundamental publication of the fundamen

The Meagaist Cases — The hero is a character of a floresce — on entire, to avoid confusion, to say he is a "character" and not a "hero". Or to play the character of a read of a "hero". Or to play the character of a read of a "hero". Or to play the character of The Mission — An adventure in moral missions — An adventure in moral missions — In susses simplified to select the suffering A treaty in Europe has shifted a border was Spanish entirely is sudderly Portuguese. A papel emissary has been disapsticated from flore to missions — safe naverse in the mountains for indexided and mountains for indexided and mountains for indexided and mountains for indexided and production of whether this would be a Church or whether this would be a Church or whether this would be a company of the Portuguese of the Church or whether this would be a gongraphy and the decision be put off before we arrive at the control of before we arrive at the control of before we may at the control of the co processmenting with the plate of herm, is nevertheless a little above, to a new force of the control of the con

excused in context as their passiveness under a tyrant, and indicates some passiveness on the part of the director, too. With Harrison Ford, 1986 \*\* (San Marcos Cinemas)

Ford 1986

\*\* (San Marcos Criemas)

\*\* (San Marcos Criemas)

\*\* Ostrageous Fortune - Fernale
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Glasshouse 6. U.A. Horton Plaza 7.

Over the Tap. — Instantaneously boung character chemistry, hucker boung character chemistry, hucker boung character chemistry, hucker and the second character c the ROCKIES: seesawing maratinos, against mountainus opposereira and with monatoriums on the lase of with monatoriums on the lase of lasely, florest Loggia, disclosed by Menahem Golan. 1987.

Collego, Fashion Valley, New Valley, New Valley, Plaza Bonila, Rancho Bernado 6, San Marcos Cinemas, South Bay, One to: Sports Arens 6, University. Deve In: Sports Arens 6, University. Wiegand Plaza 6, San Marcos Cinemas.

Platoon — Reviewed this issue. With Charlie Sheen. Tom Berenger, and Willem Dafoe; written and directed by Cliver Stone

\*\* (Cinerama; Harbor Drive In; New

Valley Drive In; Plaza Cinemas; Rancho Bernardo 6: Sweetwater 6; UA Escondido 8: UA Glasshouse 6; UA Horton Plaza 7; University Towne Centre; Wiegand Plaza 6)

Radio Days — Woody Allen back in his Woody Fellini mode, after the Woody Bergman mode of HANNAH AND HER SISTERS (after the Woody Fellini mode of THE PURPLE ROSE OF CAIRO, and so on), with an Italian Fall motion of Tell Purple RIOSE
OF CARIGA and so on), with an falliar
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The Secrifice — The last film of the late Russian director Andrei Tarkovsky (SOLARIS, etc.), made in Sweden, starring Erland Josephson. (Ken. 2/22 through 28)

Star Tek IV: The Voyage Home-The plot this time, which finds our crew in a Klingon vessel (the Enterprise having been blown, as you will remember if you were not control interventing if they observe and interventing intervention of traumatized into amnessa. In arrithmental heading seathward intervention of the control of intervention of the control of readours' Sporks believe the popes familiarly questions and problems. A gigantic probe, solving popes familiarly questions and problems. A gigantic probe, solving spike with an alwente soccer ball registry in a shall of light at set bit as a trajectory toward Earth years are solving to standard and solving the familiar solving the same solving to same solving the same solving to same so

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## the trail of the probe and thus still Nimoy. 1986. "" (Carnino Cinema 4, Clairemont, from 2/20; Loma; Mira Mesa Cinemas; Plaza Bonita, Santee Village 8, UA Escondido 8)

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respond to the probs. Not all the enumerated questions are to be answered similarization or at all But they are tartaturing all the same And was a standard or the same and well statisfied whole satisfactory answers. The move is doing the proper duty of science fection proper duty of science fection in the humpback whale as the hypothesical center of the universe; and, on top of its perinence to one of the proper duty of the proper duty of the proper duty of the proper doing the humpback whale as the hypothesic considered of the species of t

and on the quality of public health care ("Don't lieue him" the impassioned "Bones" McCoy pleads impassioned "Bones" McCoy pleads shipmate about to be wheeled into surgery in present-day San Francisco. "In the hands of 20th-century medicined" rises the social consolousness of the move to the top ten percent or so of

**CURRENT MOVIES** 

The Steptemer — Psychological thrillor, whose thrills are unburdened by any actual psychology. Only the sullen teenage daughter suspects there is something funny about her beaming new steptather: "It's like getting Ward Cleaver for a dad," and indeed the man actually watches TV er uns of MR, ED, and not just

watches but laughs at! His more -serious offense, however, is having hacked up his previous family when they "disappointed" him. Basically trashy, but well constructed, with trashy, but well constructed, with well-controlled tresson and welcome safety valvies of black humor, and a strong performance in the lead role by Terry O'Quinn (whom, if you closed your yess, you might almost mistake for Pat Boone). Jill Schoelen Shelley Hack; written by Donald Westlake, directed by Joseph Ruben 1997.

\* (Star, from 2/20)

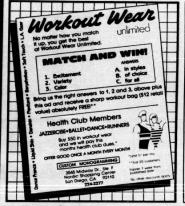


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someone who proves that you can be the biggest screw-off and wise-ass and yet still be the best pilot, most resistable serk object, most esteemed friend, etc., etc. And of course it means there will be plenty of rock music in the background, and the sound effects will be earsplitting, and the visualist will be repulsively prefitted by the strangely, grayly obscure, as if wired through it means also that

lessons have eraclicated all trace of Europeanism? It was a funny idea, too, that this golden-mand Galahad would feel a teery bit (key-poe abor, its daily personal contact with the scur of the earth. But this idea the one furny one to be carried past the point of involvy—means that the point of involvy—means that existing the properties of the existing existing existing existing existing existing existing existing existing



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3. PHONE-IN: 6 P.M. TUESDAY,

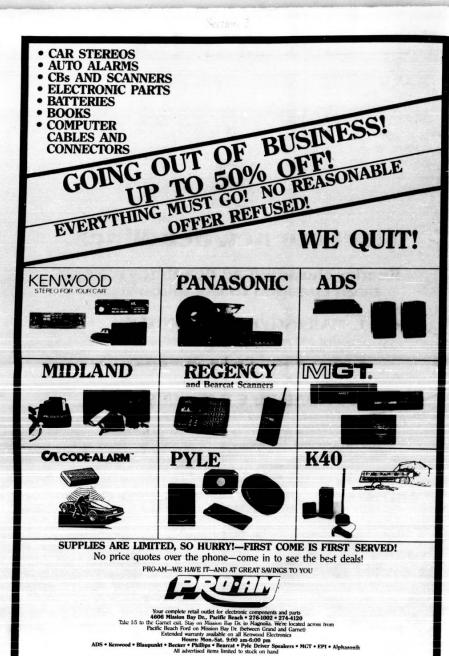
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Firsted parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 635 State State. Ownown, at the rate of 132 for 25 words or less plus 60 per carta word. The deadline is 6:00 pm Tuesday.

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puss dox per extra word. The deadline is dout pin uestably DUE to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. The property of the property of the property of the to attempt to cancel ask, or to request information from add seen in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

## PAID CLASSIFIEDS

Businesses (including paid services or functions and on-going profit-making enterprises) must pay in advance for classified ask at the rate of \$12 for 25 words or less plus 600 per extra word. Discounts are available for acis placed for consecutive issues and will be quoted upon request.

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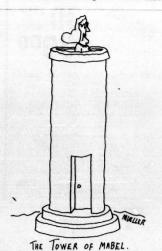
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White)
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Leonard)
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SLIDE PROJECTOR, 155. Minoita auto focus camera with flash, 175. Tripod. 130. 427-4503.

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VIDEO ACCESSORIES for Kodak Kodavisson Cam-conier 2400. Convertencharger, remote cable, bat-tenes, carrying case, VCII connector cable. Cost \$500, asking \$275. 296-127.

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BCAT, inflatable Achilles, like new, 4 passenger, motor or row New \$800+, now \$499, 263-1213.

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## OFF THE CUFF Have you ever disputed a bill?



Self-employed Downstown
We do houses — buy them, fix them up, self then. We did a house on Cypress Street, and I house the Cypress of the nad sold the house. Finally, after a year and a half, we worked it out. I also got a box of chocolates and two apologetic letters from the president of the company.



Ann Markatt
Sales Training
North Park.
I went to buy a car one
Sunday. I knew exactly what I wanted. It was the first time I had done anything like this by myself — no cosagner. Heft may old Monte Carlo there and drove off the lot with a brand drove white with a blue sports stripe. Ca Monday, the dealership called, saying forget it, bring the carbot back, the deal is off. They had checked my credit and sald I had defaulted on a loon, claimed bankunpter, my hasband was in jail, and my hasband was in jail, and my hasband was in jail, and my hasband has a candial. They said they had written proof. They had received information on someone who should have been in article, didn't own a Mastercard, and didn't have any outstanding didn't have any outstanding bills. I was just a college kid. was very upset. I told them there had to be some mistake. It all got straightened out eventually. They came back on their knees and apologized.



Mark Fulcher
Department of Social
Services
Services
Frandise Hills
I had some remai furniture I
was tired of reming, I decided
to buy my own. I called the
remai company and gove them
when I was at work, they
came and picked up all of the
furniture. A week later, I got a
call from the company saying
If have to pay damages. One
of the pieces had water
of the pieces had water
the social process of the social
to cause there was a flood in
our apartment, but the other
accusation was totally
unfounded. They said there
were cigarette burns all over were cigarette burns all over the coffee table. I don't smoke. the coffee table. I don't smoke, no one in the apartment smokes, and none of our friends smoke when they come over. The guy calling said it was right there on paper. His attitude was, "If it's content it must be must be used." on paper, it must be true." The apartment manager saw their movers practically bouncing things off the wall. Any damage probably happened then, and he agreed to talk to the rental company for me. That was the last I heard from them.



Sea World
I had an old car, and it had to
have a smog test done. I took
it to a service station. The guy
was very rude. In addition to
the twenty-dollar smog test
fee, which the car didn't pass,
he charged an additional fifty.
Fifty dollars is the ceiling on Fifty dollars is the ceiling on repairs that a service station is allowed to do if the car fails the test. He here that, so that's what he charged me, even though he didn't do anything. I was right there. He deliberately poled and fiddled around. On top of that, he was a slimebull jerk. He had a dagger earring. I paid by the credit card and left. I got in touch with the Bureau event them a complaint. They visited the station, assured me that it wouldn't happen saain, that it wouldn't happen again, and got the station to credit my account fifty dollars. In the meantime, I had a new engine put in my car. It had needed extensive repairs all



I purchased a discount air fare from Sydney to Los Angeles. The ticket also included a domestic flight from L.A. to New York. Because the domestic flight was included in the international flight, the travel agent said I was getting it for about half price. I paid is for about half price. I paid her by check, and she told me to come back later and pick up ny ticket. When I returned, she told me that because my international fare had already been discounted, I wasn't eligible for the cheap domestic fare, and she said I owed her another two bundred and ten dollars. It wasn't ny fault she had miscorrespented the fare to had misrepresented the fare to me, plus she had already accepted my check for full fare. We argued for some time over who was responsible for the additional money, and she finally admitted she'd have to stand by he rimital quote. stand by her initial quote. They didn't wish me a bon

COMMANDAE, Not the day of course of

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19200. Carl Mr. Jasper, 294-0233.

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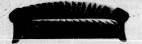
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## SUPER BLOWOUT SPECIAL TO

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TV, RCA 25" color console, excritent condition, \$125. Queen size mattress waterbed with frame and Supring, \$100. Takes regular sheets. 466-3870. TV, Sears, 19": 10 years old, great condition, \$65, oak veneer, initiad glans corfee table, \$25, glass siding door for table enclosure, \$25, Elaine, \$23-1146.

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CLAREMONT. Share 3 bedroom house Must be responsible. I have 2 dogs. Approved pet OK. 5250troom or spik renk with me. Jeff, 270-2701.

CLARREMONT, north. Responsible, near, employed adult, 25-35, to share 4 bedroom house. No drugs, smokers, partiers, 5270/month, 1/3 utilities, deposit.

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III Julitors + 1800 dippoint, 224-0279.
 OCEAN BERACHPoint Loss Large house needs, normoloing recommitte Washendyer, cable TV, replace, 1275/month; 224-427.
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ACOPTO BEACH. Serking young professional, responsible, neat, normalise to share 3 betidoors include partials \$1,000 per \$1

MACIEN EMACH. Housemate needed for an attrac-tive house with fleeples, yard, nee beach and all the amenates. Bert is 3,000 Africas, creative preferred. PACIENC SEACH. Furnished coom with littchen privileges for daytime working female. Patilities neighborhood, security home All appararies. Simp-ing CM. 3,300 – 1/3 utilises. 272-1511

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PACIFIC BEACH, 1 bedroom. Private bathroom and battory. Petra, washendryer, dishwasher. Profess scoral nominoter. Available immediately, 375° Erx. PACIFIC BEACH, Female nonsmoker to share 3 bedroom house Laundry, 1350tmonth, 274-4807 or 272-2809

PACIFIC BEACH. Nonsmoter, drugs. Share 2 bedroom, bath apartment with yuppie couple Surry; spacious, 3 blocks from ocean. ASAP 272-0701, message, 272-5201. PAFPIK BEACH, no.th. 3 bedroom, 2 bethroom house. Nonsmoker preferred, 26-35. 5292, 1/3 unities, \$100 deposit, first, last. Available March 1st. 480, 1/41

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PACIFIC BEACH, Nest, honest, responsible, employed materiemate to share 2 bedroom, 1-1/2 Newly decorated. Quet, garage Normonier, bathroom townhouse. Available numerators 193-1020-197.

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Front and rear brakes includes: new brake shoes and brain pack und drums and rotors, repack wheel bearings, replace grease seals, bleed and adjust brake system. Reg. \$169.95.

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SANTEE. Free rent in exchange for house and yard duties. Must be honest, clean, stable, able to share John, Box 201, Santee, CA 92071 SANTEE. 1 bedroom, 2 bathroom home. Share with professional male, 30. All amenicles. \$300, half uplices. Mike, \$62-625.

SSSAL, I/I mile. Mature, responsible male to share 2 bedroom. I bath apariment. \$255, \$150 depose and \$13 utilities. Available March. I drain, 265-2641. \$555.1, \$12 mile. Nonzimoler to share 4 bedroom nouse with himsished bedroom (postional) glichen and laundry privileges. Nice, quiet area. \$250 including utilities. Evenings. \$26-0624.

SOSU. Your own com ortable room in large riouse with guys ages 25.15. Laxest appliances, full privileges. \$225. Inscrests: geology, Chemistry, business. Graduate student ok. 697-2753. SOSU area, Share 2 bedroom, 2 bish riscroping with two male students, \$195, 1r3 utilities. Awailable now 565-4943, 466-3681

S82-3311
S8RPA MESA. Roommate needed March I. 3 bridroom house with pool. Own fortioners polity of company of the polity of the Incode: Calle, microwine, by jand, waster, share jann. 7:20, utilized microbide, 475 0568.

AND GROOD. Clean, responsible norminate to share share properties of the propert SERRA MESA. 78+ roommate, active, healthy illestyle, respectful of privacy and property, to share luxury condo. No smokingspets. \$275/month + 1/3 estimate. \$24,0182.

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Available immediately, 481-772
SOUTH MR. Yane house with firegulate, carpoting and spaceous den and yand Maturity and cleaniness a music 150/months, states an invited 519-8914
SOUTHBAST SAME DISBOOL, from the rene, for more reformation, or 230-3049.
SPRINGS WALLEN, Male or formatic Lieux, considerate, washington, or your birdispossibility control of the control of

786-921 TERRASANTA. Yuppies seek professional singleigrad student to share executive frome Sparingplace, wasterdayer, proving Flor simplerages. An increasing scores 335-571-759. THERRASANTA. Single God. cold. The year cold with the proving score 355-571-759. THERRASANTA single God. cold. The year cold cold of the proving scores to single motion or mature fernalets). Water exponsible, considerate informations. 278-7623.

UCSD area. Quiet, immaculate room for a nonsmoker, Furnished. 1350, utilities included.

457-1973. 
VANVERSTY CITY. Male, responsible, clean nonsmoter wanted to share a 4 beatoon. Den, large fuzurulos Anone Cable wasterdoper. Medium 451-1040. 
VANVERSTY CITY. Employed, responsible, rest, male and male monsmoter. 38-s. to share quere, peaching focuse. 336 - 3 170 califice. Arter e. (3ipm. 457-1973. house 1365 + 172 utilities After 6.30pm. 457:393. UNIVERSITY CTIF. Sixen from ning ease, Family and ell master bedroom, full bathroom, walk-in closel plus atrum with provine entance. Malure woman. 1400mm/nh. Message, 587-8661. UNIVERSITY CTY. Mannermale nonsmoker, next, responsible. Puol, gage, microweek, calle. March 1400mm/nh. 140

USD area 1325/month, I/2 jeilnies, deposit. Own bedroom and bathroom No pets. Nonsmokel Rosalind, 298-4143

WANTED: Someone to share place in countal north county, split ubilities, responsible, have some fur return. Possibly April: Janu, 592-918. 20-2772.
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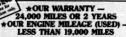
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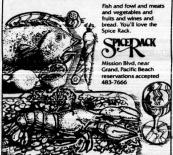
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each valued at \$10 or less.

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2 Pieces Breaded Shrimp 3 Pieces Breaded Oysters 1 Piece Breaded Cod Fish

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Served with sauteed vegetables, soup or salad and rice.
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Fir. & Sat. reservations required
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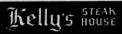












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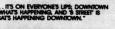
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