





IN SEARCH OF SECRET TROUT

BY SCOIT SADIL

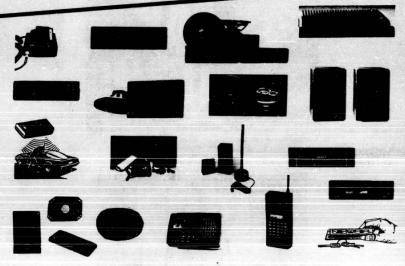
The hitchhilter appeared, as inichhilters often will, out of a nichhilters often will, out of a nichhilter of the wasn't young at least not as young as a fellow and a series of the s

A DEER IN THE CROSSHAIRS

BY ADAM J KURZEJESKI

From stop the ridge, one could
see the shoreline as it edged its
way along the coast. A couple
of hundred yards out were two sportfishing wessels, undoubtedly serving to
thrill out-of-towners with their first
deep-sea catches. In a whisper, the view
was gone as a blanket of thick coastal
fog covered the beach. Slowly, the fog
found its way into the canyon where I
was scoping for deer.
Shaking my head, I had to wonder
if I was really deer hunting or dreaming. Being Missouri born and bred, this
revironment was completely alien.
More to my liking is a well-placed tree.

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Where The Important Decisions Are Made

I'm writing to express disappointment with the article Paul Krueger wrote regarding Mayor O'Connor's recent trips ("Inside Story," February 19). It is a fact that the mayor did miss ome city business in San Diego while she was away. But the business she was conducting on business she was conducting on our city's behalf in Washington and New York will have far

run.

The problem with Mr.

Krueger's story is that he did not say what the Mayor waz doing in Washington and New York. This is what she did:

Weshington

— Toured the Washington D.C.
convention center and met with
various exhibitors to discuss their

various exhibitors to discuss their needs.

— Toured two homeless advocate and neet with homeless advocate and neet with homeless advocate and their Spoyder in discuss upcoming — Meet with Senamer Alan Cranston, Senator Peet Wilson, Representative Duncan Hunter, Representative Duncan Hunter, Representative Run Buck, and Environmental Protection Agenty Director Lee Thomas to discuss feleral hundling for our expanded sevenge treatment facilities (these Solo million for San Diego).

— Had a meeting with Ray Berthart, director of the Federal Highway Administration, to the Control of the Pederal Highway Administration, to the Pederal Highway Administr

Conference of Mayors' meetings on drugs, the homeless, and the

LETTERS

The Reader welcomes letters for publication. Address them to Lesters to the Editor. Box 80803, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

for lengs and carey.

— Attended a presentation by the Beat Control of the Part of the Par

- Met with officials of the Radio City Music Hall to discuss the halftime show for the 1988 Super

Boost.

It is important to remember that it is the mayor's job to do what is best, in her opinion, for the city of San Diego. That sometimes agoing to where important decisions are being made — like Washington and New York. In fact, if the mayor were not inobying for state and federal funding — or ring that the city of the city it would be time to evaluate how effective her administration Paul Downey

Mayor Maureen O'Connor's Press Secretary

We are the North County Goy Association — northern San Dega County's affiliation of gy men and women. It was with great shock as well as interest that we read your lamanty 29 cowar was a surple of the state of the

Property Owners?

believe that private ownership of property is evil.

Please try to keep an opon mind Please try to keep an opon mind property to the property of the property of the property of are opers. How of the ser opers. How of are charging low rents because their tenants are having problems. The majority of apartment house are owned by average families, not huge corporations. If it on thuge corporations. If of the would nearly half of the population lives. population live? Byron Slater

Increased

Awareness

Leaning On

I take great exception to a story by Paul Krueger in the "Inside Story" column in the February 19 issue of the Reader. The story deals with the ownership of investment property by a commander in the San Diego Police Department, which strongly offers some kind of wroughting of conflict of interest since it and control of the san Diego Police Department, which strongly offers some kind of wroughting of conflict of interest since when it is a crime to own.

wroughoutg or contact or immers in this matter.

The matter is a crime to own property? The regulations of the police department enemy the individual from mandatory that his ownership is a matter of a second of the state or correctly that his ownership is a matter of a second of the state o

Byron Stater Century 21 Carole Reality Normal Heights



Highlights of Upcoming Events Talking about the Japan they don't talk about, Sam Hinton performs for kids. concerts and other events at UCSD honoring Robert Erickson, and before and after at the Juan Osuna Ranch
Events Listings Dance, film, music, lectures, radio/television, sports, special, for kids, galleries
Guide to the Theater
Music Scene Upcoming concerts, clubs, and performers
Current Movies Capsule reviews and a complete directory

Bigger Game Where the secret trout swim. By Scott Sadil.

Day of the deer. By Adam Kurzejeski.......

Straight from the Hip Matthew Alice tackles drunks.

The Inside Story Why Yellow Cab likes the port commission's decision. Mayor O'Connor helps the Los Angeles Times, and the pressure is on city council candidate Bob Filner. By Paul Krueger.....

Front Row Center Meet Mark Silver, front-row-center freak and gatecrasher extraordinaire. By Sue Garson Theater What do we mean when we say a play is good or bad? By Jonathan Saville More Theater Jeff Smith reviews I Won't Dance and Music The Reuben H. Fleet Space Theater's current program sheds little light on the popularity of Laserium shows.

Restaurants Eleanor Widmer leaves Bella Via a bit oily .. Movies Duncan Shepherd looks at the last work of the late Russian director Andrei Tarkovsky..... Quarter Notes Jonathan Saville attends the wake of The Flying Dutchman

Letters

By John D'Agostino ...







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VERIFIED

HE ZENDIKS

Cooperative is a hippie utopia that occupies seventy-five acres of land in the secluded East County mountain town of Boulevard. Their name comes from the Sanskrit word for outlaw, or heretic, and their

not philosophy of living off the land is known as "equilibrium communitation". "Busically, we break all the rules of modern culture as they pertain to sexuality, aesthetics, art, politics, leadership, child rearing, and everything else," any thirty-to-year-old Chen years and the communitation of the co elements essential to life, so we want no part of it." Until recently, the Zendiks

art are improvisational; their children are reared communally instead of by their parents; and (continued on page 33)

spottight on her sensitive but no-nonsense boss who must balance the sometimes unyielding demands of coporate lite with that most basic American right, freedom Liane Stevens took the leading role as herself, the conscientious thirty-three-year-old free-lance theater critic for the San Diego County addition of the Los Angeles Timer. Date the San Diego County addition of the Los Angeles Timer. Date the County of the County defined the San Diego County addition of the Los Angeles Timer. Date the Los Ange

Stevens, a devout twelve-year student of Unarius, has used her leisure time to compose a question-and-answer interview with Ruth Norman, founder of Unarius (Universal Articulate Interdimensional Understanding of Science). Norman, Stevens, and other Unarians believe. among other things, that highly developed beings now living on thirty-two planets throughout the solar system are building a fleet of spacecraft that will soo

have pretty much kept to themselves. Founded in 1969 by Walf Zendil, a former beat poet, just drammer, and stur-per, just drammer, and stur-consists of thirty-five members who range in age from two mouths to sixty-six years. They live in an assortment of tents, trailers, and sheds that they either fixed up or constructed art are improvisational: their art are improvisational: their

the Times newsroom in December 1985.

fleet of spacecraft that will soon land on a large plot of Southern California land. The spacecraft of this Interplanetary Confederation will disgorge a cadre of space brothers who will help earthlings to relive their past-life karma. To spread the word on Unarius, the group interplanetary may slip

"HE KILN AELD

BY NEAL MATTHEWS

The official groundbreaking for the new coarty mental health repital at the north end health repital with the property of the new coarty mental health repital with the property of the county board of Rosecarus Street took place on Friday, the thirecenth of February — the same day work was halted on the project. Members of the county board of supervisions and other product know they were standing on a newly discovered archaeological site, one that might delay completion of the hospital past the projected opening in July of 1998. The property of the project of the hospital past the projected opening in July of 1998. The project of the hospital past day before the groundbreaking, a dirt grader sank into a hole at the northwest corner of the projecty. Be operator found himself surrounded by bricks. Archaeologism were called in to the project of the projecty in the project of the project of the county health services building. But now, under guidelines set up by the California Environmental Quality Act, the building his now, under guidelines set up by the California Environmental Quality Act, the building his project of the county health services building. But now, under guidelines set up by the California Environmental California Environmental Action of the find must be determined.

morandum outlining the nimum amount of historical earch that must be done on memma mount of historical minimum amount of historical the size now, and public works department archaeologist Anna Noah says she will be hiring a consulting firm to do an archaeological survey. "We need to figure out what the kiln where the bricks were used, and draw a plot plan of the size." Noah explains. She has looked at aerial photographs taken in 1928 that show five circular kilian on the property. These will all have to be located and are the photographs taken in 1928 that show five circular kilian on the property. The size will all have to be located and a large and have a large will all have to be located and have before the building construction proceeds. Although Noah says the kilns are of historical significance locally, "they'll all go by the wayside." One local archaeological who he kilns represent "one of the most specincular archaeological who he kilns represent "one of the most specincular archaeological indicates are so which eventually became downtown San Diego, the archaeology," which is rare in San Diego, The thins were fine which eventually became downtown San Diego, the archaeological chaims.

He also says that the kilins will have to be destroyed in the substitute of the hospital. Officials supervising the construction project said earlier this week that changes in constituction for the hospital.



MOST SAY

About sixty/we miles cast-southeast of San Diego, out Interstate 8 past Alpine and Pine Valley, through part of the Cleveland National Forest, and south along Buckman Springs. Road levelse miles, are situated from the same state of the same state portated by the San Diego County Probation Department. Rancho del Campo and Rancho del Royo, once used during World War II as prisoner-of-war world war II as prisoner-of-war world war II as prisoner-of-war long between thirteen and cighteen whose offenses against society include "almost all crimes short of mutder." content whose orientes against content and content and

Michael, the moderator, had started off by saying. "I think there should be a migitums floanciel amount everyone should have before they're allowed to have children." Chars, sensing a whirt of heterodoxy, started to complain, but Michael said he was just being facetious, noting, "I just being facetious, noting, "I just had a child, and I have no had a child, and I have no financial resources at all." He quickly changed the topic, pointing out that many parents neglect "the philosophical education" of their young

children.
"How old is your little girl
now?" interjected Bernard, a
grandfather.
"Six weeks," said Michael.

"Can the read ye?"

Turning from idle baster, Lee asked, "What do J do when my kid is falling into intellectual danger, as when he says be wants to go to Sturday school?"

It apprehension was echoed that once of "the dangers of going to Stunday school."

Lee's concern was nrived to an earlier comment about a Bernard repired to an earlier comment about presented authority by aging. "I parents! I starred to say to the social worker, I'm my house, and she corrected me. "You mean to say," I'm our house."

mean to say, "In our house," she said. 'No, I mean in my house, I replied. 'I pay the bills. When the kids pay the bills, then it will be their

Bernard did not say how he came to be in this "class," though an anecdote he told might explain it. "I used to force my kid to eat peas until she'd bloat up and turn color." (continued on page 34

percent have left. That compares to an escape rate of less than ten percent for other juvenile inmates.

"The law does not permit discrimination based on citizenship," says Poe, which explains why the juvenile courts of San Diego County are attempting to rehabilistate youthful offenders who happen to be citizens of Mexico. In much the same way that their adult counterparts can be

confined in a state prison for a criminal act, juvenile offenders can be ordered to Rancho del Campo or Rancho del Rayo. But because of the peculiarities of juvenile law in California, the system rarely works for the children of Mexico. In addition to the inducement of the border to the inducement of the border, there are other reasons why a Mexican youth confined in an American reform school might want to flee. Rancho del Rayo warden Tom Pautler says neither

G

camp has much in the way of camp has much in the way of specialized programs for kids who don't speak English. The program of rehabilitation, which includes psychological, educational, and vocational which includes psychological, educational, and vocational components, is designed for fuent English speakers, the properties of the proper pointing out the border to them. But, says Pautler, "that certainly is not a practice." Nonetheless. because of the high escape rate. Pautler says there is little value in sending a Mexican juvenile to Rancho del Campo or Rancho del Rayo. "For a kid that is shown to be a high escape risk, camp is an inappropriate place," he says.



AYN AND THE KIBS W KARL KENTING

"You can't argue with Ayn Rand," her publisher, Bennett Cerf, once said. "She's so clever, she makes a fool out of clever, she makes a fool out of you." Five years after her death, there are still people who think Ayn Rand was clever, and more than just clever — a true philosopher, if not a prophet. Some of them meet weekly at the Home Savings in University Towne Centre to discuss her theories and nearly level. theories and apply her

The February 22 meeting of Students of Objectivism had as its theme the nurturing of rational children. Rand, who rational children. Rand, who never had any children of her own and who seemed to have as aversion to human beings below the age of reason, might have found the topic boring. "What did Ayn Rand say about children?" one woman selved.

asked.
"She said, 'Yuck,' " replied a

"There are just a couple of family scenes in The Fountainhead," explained someone else. No one could think of a scene with children in Atlas Shrugged, Rand's magnu



GIVE ME THAT LOOK

I've been watching the traffic on Clairemont Mesa Boulevard for forty-five minutes now. If I say something to the receptionist, they probably won't hire me. Let's face it: cute and beautiful are two different things. Plus, my f gure is not that great, and twenty-nine years old is a little late to start a modeling career. But the help-wanted ad in Sunday's paper

said New York West needs itesh new faces." My face would qualify as new, at least. Maybe even pretty, judging from what I just saw in the agency's portfolio on the coffee table. I know I'm better looking

table. I know I'm better looking than the girl who just came in to pick up her photos. They hired her?

A woman named Diana takes me into a little room covered with more model photos. She is attractive, she has long blond hair, but why is she talking like a robot? Diana writes down is feet in the little like a robot? Diana writes down is feet in the little like a robot? teeth. Then she has me stand up and turn around in front of her. This is embarrassing. I suck in my stomach, wondering if she'll weight. Will that disqualify me

We sit down again, the desk we sit down again, the desk between us. "I think you look fine," Diana says. I relax and let out my stomach. Am I really serious about modeling? she asks. Yes, I tell her. Well, then asks. Yes, I tell her. Well, then they'll need a "test shot" to see how well I photograph. It will cost me thirty dollars. Just as I'm thinking. "But the ad said no fee," Diana explains that the thirty dollars just covers the cost of film and cosmetics, which a makeup artist will put on me. If the agency's corporate panel in Newport Beach likes my photo, New York West will send me out on jobs. Diana says

LED SEVERAL LIVES

RY PAUL KRUFGER

adlines and Lifetimes, the title of a drama recently staged in San Diego, exhibited the sort of theatrical realism seldom seen in local theater. The

poignant three-act play was set in the bustling newsmom of a in the bustling news room of a local daily paper and in the El Cajon headquarters of a philosophical group whose leader believes she was once Peter the Great and whose followers are convinced they've each lived literally thousands of previous lives. Deadlines and Lifetimes examines the valiant but ultimately unsuccessful efforts of a sincere young woman to fulfill both her spiritual and worldly callings. It also casts an illuminating

construction plans and timetables cannot be dete until the archaeologists until the archaeologists complete their survey of the property, which could take several more weeks.

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: Recently during the holiday season, I've seen more than one person attempt to drive while clearly under the influence. I mean, these folks were really drunk! What are my legal rights in trying to stop them from driv-ing? Can I make a citizen's arrest, if

D. Michael Hashington
Occan Banch
First let me ask, is your medical inFirst let me ask, is your wide and
turnery For all your civic-mindedness, you
may need both. According to the strict lester of the law, yes, you may make a citizen's
arrest of a fund river or someone who is
drunk in public. Among other things, Section 837 of the California Penal Code gives
a private person the right to arrest another
for a public offense (of misdemenor status
or greater) committed or attempose in his or
represence. Driving under the influence

a private person the right to arrest anomer for a public offense (of misdensenor status or grouter) committed or attempted in his own property of the committed or attempted in his own and public internication both qualify. But you need "probabe' causet" to make he arrest, and you can only use "reasonable force" to detain the offender until the police arrive. Your interpretation of "probabe' and "reasonable" may differ from that of the police poli



Mort era Against Drunk Driving (MADD) all custion against using the Runho opproach, even so stop a drunk. Na me beter off trying to handle the situation friendto-friend, nather than moving in armed with
rightnous indignation and the California
Prunal Code. Hide the car lexy, or use some
other method to convince the person we'd
all be better off in he or she didn't drive.
gestion if your permassion fails and the DUI
candidate custuly drives sway. Call the
police, alert them to the situation, and let
them handle it from there. Be prepared to
give a full description of the vehicle, the
driver, and his or her destination. Officers
on partol in the area will be notified and can
write the state of the control of the conrequest that you'de not see the emerginey
number for this type of call. Use the general
business number for your local police or
sheriff's station.

twelve months, producing a more tangy flavor. Those puckery "Greek-style" black olives are harvested ripe, then brine-cured without a lye bath for about nine months. And now for the main dish. According to

microwee, heat is conducted out of the food by the cool dish. It's that simple. But the kitchen-gadget elves have been busy devis-ing a solution. It's called a "Hot Shot," a ceramic, cordless hot glate specifically made to keep microweved foods hot. I have no idea how it works. Don't ask. Bon

Dear Matthew Alice: My friend goes camping a lot and always claims it's warmer to sleep in a sleeping bag without your clothes on. Is he weird, or is

than food cooked J.A.S.

than jood cootest by any onner memora:

J.A.S.

Normal Heights

Let's start with the apperizer: If I told you than olives are poisonous and priments are the antidox, would you believe med No. no.

J.S., olives are not poisonous. But unpromoted the poisonous that unpromoted the poisonous that unpromoted the poisonous that unpromoted the poisonous than the poisonous that the poisonous than the poisonous the poisonous than the poisonous than the poisonous than the poisonous the pois come as close to the basic taste of the natural olive as you'll find this side of the tree. The so-called "California-style" olives.

The so-called "California-style" olives, both green and black, are the mildest and most heavily processed. The fruit is picked green, cured in brine for up to six months, then treated six times in a weak by esplution. host successful in brine for up to the including green, cured in brine for up to the including green, cured in brine in a weak lye splation. Between treatments the olives are rimsed thoroughly. Fruit destinct to be sold as California-eyle "rippi" dives are copused to air after each rimse, which outdings them have them black. "Spenial-syle" successful. Dear Matthew Alice:
Edify our culturary mentallities. 1) I've heard
that raw olives are poisonous, and I know
has be is poisonous. So why does soaking
olives in bye rander them edible? 2) Why
does it seem that food cooked in a microware oven loses heat much more rapidly E FRAMES DISCOVER SAN DIEGO'S VERY FINEST CUSTOM **ANOTHER PICTURE VALUABLE** FRAMING COUPON STORE OFF SHELD FOR YOU all custom SOVER! 50% off • Top quality craftsmanship · Huge selection TH • Great service All work guaranteed picture frames with Good for one this coupon only. week only. Void after 3/5/87. Home of San Diego's finest custom framing store 3445 Midway Drive, 223-5313 Open 7 days as week 10:00 am-9:00 pm Saturday & Sunday 10:00 am-6:00 pm Void after 3/5/87. MasterCard/Visa/Discover



THE INSIDE STORY

THE PORT
COMMISSION'S
February I7 decision to
restrict Arriver the number of
taxi cabs serving Lindbergh
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disappointment for the owners
can be supposed to the supposed owner
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and the want so long must independent drivers say 'Vellow never dispatched the maximum number of cabs to the airport. But its drivers will now have more incentive to work the airport, and industry veterans say Yellow, which w, which

makes its money from the daily lease for it charges drivers, will soon increase those fees. "Wellow will up their lease fees, perhaps to \$50 [from the current \$42.50], and they'll come out smelling like a rose," says Michael Spadacini, an independent ownerdriver who formerly worked for driving the same statement of the control of the composition of the

disagree with some of what the independent owners are saying. He says: "it's possible" that Yellow migris increase the daily lease the it charges, is drivers, and he agrees that working the airport will now be more hereiste to Yellow. But he says his company work dispatch all it will does to the sipport, botsuse, there will dispatch all its will does to the sipport, botsuse there will be reached to the property of the property of the reduction not because it stands to make money but "because it's in the best interest of tourists and the



Billio Cale ramed the airport
port to have fewer cabs out
the cale of the cale out
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supported several port district
proposals that were strongly
opposed by the independents
and definated by port
commissioners. One proposal
would have reduced even
further the number of permits
entitled for airport taxis;
another would have required
any cab working the airport to
be no more than five years
old. Many independents can't
afford to buy naver uxis, but
because believe buys its
vehicles at a fixed discount,
replacing old car's less of a
bartahip for the company.

If speculation at city hall holds true, Ben Montigo's discovered from the sea Diego Housing Commission will end today, Thursday, when the commission's governing board votes to terminate Montigo's employment construct. But Montigo has vowed to challenge with firing, and seather, this week he took histon O'Comnor's difforts to assume construct of a portion of the housing commission's day-to-day activities. As chairman of the housing commission's day-to-day activities. As chairman of the housing to the season of the housing commission is day-to-day activities. As chairman of the housing to the propersion of the majornal sides to intercede on behalf of any reporter who had difficulty in proporter who had difficulty in the proporter who had difficulty in the contract of the commission of the commis

. . .

reporter who had difficulty in obtaining public documents from the commission.

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housing comminications to set the overall policy for a city against his laws day-60-day functions in the lands of the commission settl. The commission settle unlikely, and her follow control unlikely, and her follow control unlikely, and the follow control unlikely and the follow control unlikely control unlike O'Connor's press secretary, Paul Downey, swang into action Monday after receiving a call from Los Jungdes Times reporter Rajh Frammolino, and the secretary and the commission staffers weren't providing information about an Internal Revenue Service investigation into Monthjo's tax status during his early years at the commission. According to a commission internal memor dated Theedoy, and the commission of the commission of

attentions to the state of the Democrate Neil Good and Michael Agairre both say they'ne got the best chance of vinning November's city council dection in the eighth district. Good sells potential Democratic amporters that Agairre is a "divistive" cambidate whose supporters cambidate whose supporters cambidate whose supporters cambidate whose supporters of the sprawling district, whose boundaries range from Hillcrest to Barrio Logan and

Castro

south through downtown to San Ysidro. Aguirre counters that his name identification with voters is much stronger than Good's, and he says his than Good's, and he says his early support for Mayor Maureen O'Connor will pay off handsomely in the upcoming council elections. But Aguirre and Good both know they could be damaged by the imminent entry into the race of a third Democrat, Bob Filmer. While Aguirre and Good see these Filner. While Aguirre and Good say they've made no effort to keep Filner from running, the former San Diego school board president confirmed this week that he's says he'll announce his candidacy in mid-March. With Filner in the race, it's

ssible for all three impossible for all three Democrats to make it past the September primary election into the November run-off. And three Democrats fighting for the liberal vote could make it more likely that a Republican will win a spot on it more likely that a Regublician will win a spot on the November ballot. Filner says two of Good's backers have ailked to him about sitting out the eighth district race and running again in the third district, where he lost to current incumbent Gloria McCoil by less than four percent of the vote in 1983. Aguirre supporter Shari Lasson, who helped Filner raise money for that "83 Lawson, who helped Filner raise money for that '83 campaign, last moath urged him not to run in the

upcoming eighth district race.
Aguirre says he didn't ask
Lawson to meet with Filner.

whose campaign committee has hired Lawson as a paid staffer Good also says he's staffer. Good also says he's never disputched his supporters to push Filner out of the contest. Filner has opened a

Filner has opened a campaign office and hired a staff that includes former Hedgecock fundraiser Nancy Machutchin, respected pollster Robert Meadow, and campaign manager Jim Cunningham, who helped Democratic Assemblywoman Lucy Killea defeat a well-financed defeat a well-financed challenge last year from Republican Earl Cantos, Jr. Filner hopes to raise \$100,000 for the primary campaign. But some Hispanics who back Aguirre say they aren't deterred by Filner's refusal to

pressure on, in part because they believe Filner's excellen scheduling a March meeting with Filner in which they'll lay showing in the citywide run-off against McColl, his two terms on the city school board, and his hunger for a political victory make him

even more of a threat to

even more of a threat to Aguirré's aspirations than is Good. So they'll make sure Filner knows they want a Hispanic (Aguirre') in the eighth district seat and will remind him that Aguirre's Jewish supporters, including Hotel del Coronado owner M. Larry Lawrence, won't

M. Larry Lawrence, won't give Filner campaign donations, They'll also warn him that politically minded Chicanos might "punish" Filner in future races by withholding endorsements are contributions. A group of

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out these arguments.
Filner isn't budging. He says
his earlier comments that a
Chicano should represent the
eighth district were "a theory," and he rejects the tough-talking Hispanics as "an insult" that is "divisive and harmful." Neither is Filner intimidated by the commitments some Chicanos have already given Aguirre. He sought and received an audience with representatives of the fifty-member Chicano Democratic Association at the group's February 10 meeting. One member says Filner was coldly received, but Filner says he "made a strong statement, and they were warm to me."



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I remember giving my fiancée my canteen and telling her to hold that last swallow as long as she could in her mouth.

where they exist — are nothing more than byways for waquerors bertiling cattle to lonely, subalpine meadows,
which appear so prominent
within the contour lines of topographic
maps, are swallowed up by entangled
ridges of profound granite geology. The
etchings of watersheds, crisscrossing
what is in fact an enormous plateau,
rather than a discernible mountain
rance, fin out at angles that undermine

range, fan out at angles that undermine one's instinctual notions as to which way lies the sea. And even if you know how to get around by compass, there's

a certain savagery to every step that makes even the most experienced out-doorsmen attend to the breadth of their

the ex-medico the remains of my breakfast — an apple, half a loaf of date bread, and two hard-boiled eggs. I also reminded him of a timy creek we'd just crossed. He thanked me again; then he

turned and made his own way up higher

I suppose any person heading alone into the mountains is looking for something. And it is quite probable that

nto the blue.

SECRETTROUT

eased my truck oack into gear, and as the road grew suddenly steeper, Don René Vásquez Bueno took out his wallet and showed me the full extent of his finances, \$10.00 U.S. and his diploma from a medical school in Guadalajara. Apparently, the profession hadn't agreed with him. While we climbed up agreed with him. While we climbed up the abrupt escarpment of the Sierra San Pedro Mártir, the ex-medico ex-plained that he was currently something of a traveler, between stints as a clam shucker in Guerrero Negro.

shucker in Guerrero Negro.

His destination this trip was a glimpse of Halley's Comet. In some respects, it was a goal right up there with my own. I was looking for trout, a species that swims in the remote, elfin streams of the wilderness reaches of

Bajas nignest mountains and that swims there and no place else in the world. There can be no exaggerating the wildness of the Sierra San Pedro Mártir. Once you leave the road, trails

a middle-aged former doctor from Mexico would have actually been seek-ing something more than a blurry dot in the clear, midnight skies. Psychology in the wilderness is never very subtle. In the wilds, the mind becomes em-In the wilds, the mind becomes em-phatic about emptiness, space, and silence. You are searching less for something concrete than for a kind of quiet understanding.

Which may well be what finding

which may well be what finding trout in Baja is really all about.

In 1905, while conducting widespread explorations on the lower California peninsula for the U.S. Bureau of Biological Survey, Edward W. Nelson collected a few specimens of fish. Two years later, the contents of that small collection were presented for identification into the hands of Barton Warren Furnament presented for identification into the hands of Barton Warren Evermann, who, along with David Starr Jordan, had recently affirmed his reputation in ichthyology with publication of the definitive work American Food and Game Fishes. Nine of the thirty-seven Game Fishes. Nine of the thirty-seven specimens were obviously trout. Yet they proved to be a previously undescribed species, and it gave Ever-mann great pleasure to name the trout after his friend Edward Nelson, in recognition of his valuable studies of the

recognition of his valuable studies of the fauna and flora of Mexico. At the time of their discovery by the scientific world, Salmo nelsoni existed in a stretch of stream no more than fif-teen miles long. Their range included the sandy shallows of the Rio San Ramón near Rancho San Antonio. some 2000 feet above sea level, and extended up a narrow canyon lined with willows and cottonwoods and live oaks. The canyon ended at a high waterfall at the base of the escarpment rising steeply into the Sierra San Pedro Mártir. The falls were such that fish could not possibly

There was some debate as to the origin of the species. Because the trout were located on the western slope of the Baja peninsula, Evermann argued it was inconceivable that the fishery had been stocked originally from ancient cutthroat trout populations of either the Colorado River or the Río Grande. He pointed to the geographic barriers pro-hibiting such a migration even in remote times, the fact that the trout were physically much more closely related to the typical rainbow trout, and most important, that no trout lived in the headwaters of the Río San Ramón. For it entirely improbable that the species owed its origins to the trout of the southern High Sierra. Nor could he ac-cept the theory that trout had been in-troduced into the Río San Ramón by early Spanish padres traveling between Mexico and California. It was a feat, temporary scientists, and the trout themselves possessed characteristics that precluded the possibility of identifying them with any known species in any of the streams of California, Arizona, mainland Mexico, or

elsewhere.

Barton Evermann, a practical thinking scientist, proposed a theory for the
origin of Salmo nelson ib Jooking at
the facts. The Rio San Ramón was the
only stream in northern Baja California that always flowed to the sea. Other
streams of the region reached the sea
only at times of flood and for irregular
periods following rainy seasons. Yet
trout were known to exist in the coastal
streams of Southern California as far
south as northern San Diego County,
and some of those trout were known to and some of those trout were known to spend part of their lives in the sea, like the steelhead trout of the coast range streams farther north. Evermann

argued that trout could have once succeeded in extending their range southward to the mouth of the Rio San Ramón, a distance of approxi-mately one hundred miles. This migramately one hundred miles. This migra-tion might have been accomplished in a single advance or by utilizing intervening streams that, during excep-tionally favorable years, were better suited to trout. It was his conclusion that the Río San Ramón was stocked with trout by natural extension from trout waters of the coast region of Southern California, at a period suffi-ciently remote to have allowed for

ciently remote to have allowed for precise speciation. Some thirty years after Evermann's keovy, the range of Salmo nelsoni was dramatically increased. Three men Charles Ut of California, and Phil and form Meling of the Meling Ranch on Baja's Rio San Jode — carried trout fingerlings from the Rio San Ramon to the beackconstry wilds of the Sierra Baja's Río San Joad — carried mout ingestings from the Río San Ramón to the backconstry wilds of the Sierra San Pedro Martir. The trout were transported by muleback in five-gallon milk cans, the men stopping every thirty minutes, day and night, to pump air into the cans. By the end of the journey, trout had been placed in the upper reaches of the Río San Ramón (by then also referred to as both the Río San Antonio and Río Santo Domigo), as well as the headwasters of three other streams, the San José, the San Pedro, and the San Raffiel. The San José laster directly did the strength of severe drought. The trout in it were lost. Today Salmo nelsoni exists in a number of small streams, kepe whithse of low water. Less frequest, though non-conjucted regularly to the handships of low water. Less frequest, though none severe, are the catalctynatic consequences of implical storms and extended periods of heavy winter rains. As both

were first to note, the species is a fragile one. Yet the trout survive, and their whereabouts remain as remote today as when they were first discovered. To imagine wilder trout is difficult. To im-agine trout waters more uniquely endowed, and more perilously secret, is nearly impossible indeed.

in mary in more permousy section of the section of hooks, a bit of leader, and a couple of split-shot sinkers. Once on the water, he cuts himself a willow branch, rigs it up, and beats his hook with a grasshopper. A affirst fish is always shortly forthcoming. Then he baits up with an eye of that fish, and he catches trout affeir rout an eye at a time, until he doesn't want to eatch trout anymore.

Don Albright has done much of what inter trail improvement is performed in the San Pedro Martir National Park, and a few years ago, he led in a group of Mexican and American fishery biologists who wished to study the status of S. nelsoni, with regard to future management. At the dime, there was some quest" an whether or not to continue to allow the taking of trout in Baja. In 1977 the population had suffered a severe setback, the sort of drastic reduction in numbers that is the cyclical history of the species.

It was the work of tropical storm Kathleen, which had moved up the peninsula and into the mountains, where trout habitat was laid to waste.

My desire to find the fish was now keen. Those Baja rainbows took on for me the aspect of a diminutive white whale.

Gravel spawning beds were either washed away or silted over. Boulders and debris choked off pools. Streamside vegetation was left in shambles. But the trout population was found to have rebounded spectacularly, just as it always has since being introduced to the popularin streams of the Sierra it always has since being introduced to the mountain streams of the Sierra San Pedro Mártir and just as it must have rebounded following similar cataclysms in the foothill canyon at the head of the coastal reach of the Río nead of the coastal reach of the Rio San Ramón. Given only natural disasters, S. nelsoni has proved itself to be a tougher species than first believed. If the trout didn't belong in Baja, they would have never been found there in

the first place.

Fishing for Salmo nelsoni is still allowed. Nevertheless, some sort of regulation is probably quite necessary. One can hardly overestimate the destructive potential of modern-day fishermen everywhere. Such is the opinion of Phil Pister, associate fishery biologist of the California Desectators. ologist of the California Department of Fish and Game, the agency whose involvement with S. nelsoni began on that first trip with Don Albright, when

the department of fish and game was asked by the Mexican department of fisheries to provide research assistance. Since that time, he has made severa

Phil Pister knows more than n Prili Pister knows more than mostle people about the preservation of fragile fish species. He's had a hand in saving many endangered species and their delicate environments, and it is his confinite precision by a power well beyond man's absolute comprehension." When I wrote to Pister, expressing

interest in S. nelsoni, he responded immediately, opening his letter with a somewhat pointed anecdote. Some years ago, as Phil was presenting a years ago, as Phil was presenting a paper concerning the biology of a fragile species at a professional society, he noticed a fellow in the front row frantically taking notes and changing tapes in his recorder. A few weeks later, Phil received a phone call from a free-

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SECRET TROUT

lance writer who glowingly told of an article he had written that he hoped to have published in *Field and Stream*. "I guess he was impressed by my pleading and my offer to buy his article at the same price he had been offered. Happily, I heard nothing further from him."

In time I won Phil Pister's confidence regarding my interests in S. nelsoni. Granted, I did want to do a little trout fishing, casting flies in wilderness waters where few flies have been cast before. It is a desire of serious trout anglers everywhere. At the same time, my interest was to encounter a native species of southand trout in that indigenous environment which is Southern California's alone. I wanted to see trout of that relict species of southern California's valone. I wanted to see trout of that relict species of seelhead, which, at at time I missed by a generation or two, ran from the sea up the coastal streams of my home. I wanted to see that fish today, rising to a fly adrift on a clear mountain stream.

a fly adrift on a clear mountain stream.

made my way south in the spring,
nursing my old Ford down Baja 1
to the Meling Ranch turn-off near
the mouth of the Río San Telmo. Four hours and sixty miles later, with the Ford's temperature gauge flirting with H, the dirt road leveled off among pines, a remarkable setting to anyone familiar with the desert milieu of the Baia peninsula. From the smell of the the crisp mountain air, the road had traversed the vegetative gamut of coastal California. Through desert scrub and mesquite, sage and chaparral, canyons of oak and precipitous slopes of pinyon-juniper woodlands, the climb gave display to the riches of California that those of us north of the border will never know again, if we ever knew them at all before. In search of a trout that pioneered south at a time utterly remote from my own, I was shown the California of one hundred years past, all of it highlighted by crescendos of wildflowers in vivid April bloom.

was glad my wife — at the time to make glad my wife — at the time to join me. Id been known to go on about the splendros of Souhern California, many of which still escaped her. From southern Orgon, her notion of natural beauty included moist green forests, deep blue rivers, rain-washed mountains, and empty beaches carved by treacherous storm surf — all of which were difficult to best against a backdrop with the control of the control of

of freeways and stuccoed tract housing. It is eemed important that the two of us undertake a pack trip alone because we both were fond of such things, yet neither of us knew how the other performed under the strains of backcountry domesticity.

The Ford earned its stripes along a

The Ford earned its stripes along a blurred, two-wheel track from the graded road to the trailhead in the La Tasajera meadows. On one of several dead-end detours, we dragged bottom on a boulder that pinched the tail pipe shut, eliciting a fulminating gasp that sounded like a tire giving up the ghost. I wedged open the pipe, and we found our way again and eventually debarked at a campsite favored, apparently, by vaqueros diving cattle into the mountains. Cow manure predominated the air, and near the hitching posts was a pile of empty tin cans, an earmark of Mexicans in the

But the sky was blue, the meadows lined with incense codar and lodgepole and Jeffrey pine. We scouted around for our trail, and convinced of our whereabouts on a map marked by Don Albright, we built a fire and got down to some serious carbo-loading. Spaghetti and red wine made us glad to be alive, and we snuggled into our sleeping bags, under stars swinging sweetly in the Baja night.

In the morning, we readed our packs and crossed the meadows and took to trail. Our destination was La Grulla, by map an eight-mile hike to where the headwaters of the Rio San Antonio (Nelson's Rio San Ramón) gathered themselves below a series of meadows before plummeting off the San Pedro Martir plateau. It was my goal to find Salmo nelsoni, the Baja rainbow trout. Wy belowed, on the other hand, wanted to read and sketch in the gentle sun of spring in a stream-crossed meadow

spring in a stream-crossed meadow.
It didn't rum out that way for either
of us. Three days into the backcountry,
our supplies more than halved, we gave
up looking for trout and relaxation and
set ourselves to the task of returning to
set ourselves to the task of returning to
about the rore to hetak. We
didn't care to retrace our steps, it
wicked march punctuated by long simils
of bushwhacking, rock-hopping, ineffectual reconnoitering, and wellfounded uncertainties as to where we

were and where we were going.

We also didn't want to find ourselves short of water, but twice we came perilously close. The first time was right out of a grade-B Hollywood

Western, but neither one of us was acting. I remember giving my fiancée my
canteen and telling her to hold that last
wallow as long as she could in her
mouth. We did find water eventually,
a little spring issuing from beneath
rocks in the sort of place that, had we
stumbled upon it a few hours later, we
might well have associated with the
Virgin Mary. The second time wasn't
nearly so dramatic, although when we
did finally find a tiny stream, located
where I knew a stream of some sort had
to be, the water was flowing in the opposite direction I had confidently
predicted from a ridgetop two hours

That was during our third day out, and it was as far out as we got. Still, when we decided the next morning to head back and to follow the creek downstream, rather than retrace our limb-breaking route in, I continued to maintain hopes of trout on the horizon.

Maybe we had overshot the La Grulla meadows, and somewhere not far ahead, the stream would put us in the wilderness home of Nelson's little rainbow. I nourished those hopes for a few hours more until it occurred to me, rather sharply, that we were following the same stream on which, two nights before, we'd camped. I spotted our campsite, and I gave up hope once and for all. My wife merely set down her pack and unlashed her sleeping bag. By the time I had brought fresh water from the stream, she was flat on her back.

asleep.
The following afternoon, heading west into the sun, we were heading for another little stream, one on which wed camped our first day out. My wife was anxious to stop, but instead I stepped up the pace. I thought to myself, "If we shop now. I'll never get her going." All we had to do was reach the stream, bed down, and in the morning, wed have

an easy half-day hike to the Ford. Those thoughts came to me time and time again as the sun dropped lower toward the tops of the pines. We were heading due west. The stream had to be somewhere right ahead. We'd make camp, eat, sleep, and by noon the next

Then, just a hundred yards away, nestled in the pines alongside a meadow green with spring, stood the Ford. My beloved let out a whoop, and for the first time on the trail, she took the lead. "See," I called ahead, "I told you I

knew where we were going."

A tree where we care going was a construct anywhere really worth risking one's neck for's teach us about streams, seasons, and survival. More than any other fish, trout are indicators of the quality of our revironment. Nobody who encounters trout on any level of intimacy can being but hope to be concurred them again. It

should come as no surprise, then, that there are those among us who would die for trout, if it came to that.

Win

These would not be trout, however, that are raised in hatcheries and periodically dumped into lakes and streams for the benefit of anglers who, like the fish they enjoy killing, are notoriously short-witted. The trout must be wild trout; they must live and reproduce so that their existence requires no pastding by man, although the troughout America, may well have been introduced to waters in which it wasn't actually indigenous.

wasn't actually indigenous. The notion of "wild" trout is something of a moral attitude. That the trout exist without aid of man indicates a habitat wholly suited to the needs of the fish. Yet one must often overlook the glaring omission, in the Original Scheme, of the trout from qualified waters. Waiving the question of

nativeness imposes, therefore, a philosophical balancing act, one that usually ends up, if you are an ardent trout fisherman, on the side of any trout making it in the modern world.

To produce trout, a stream needs clear, cool water (arrything warmer that seveny)-seven degrees Fahrenheit won't do), plenty of oxygen, adequate shade and shelter, and lots of insects. Gravel beds are essential for spawning because female trout use gravel to cover their fertilized eggs. And a swift current is also required, to keep slift from smothering the buried eggs. It may not seem like much. But there are many Southern California streams that, hough trout swam in them before, today offer marginal habitat for few things besides crawdads, mosquitoes, and tadpoles ripening into frogs.

Perhaps it is a lack of trout that inspires the grainest desire to know them. Having never known wild trout here at home, I've been removed from the question of laying my life on the line for them. Nor have I faced the other alternative, that of quietly thumbing my nose to the whole scene, an alternative apparently much like the one chosen by trout themselves in these parts and a lot of other places besides.

After my first unsuccessful attempt

to track down trout in Baja, it seemed safe to assume that the existence of Salmo nelsoni was under no immediate threat by man. Remoteness is a blessing to a fragile species. At the same time my desire to find the fish was now keen. Those Baia rainbows took on for me the aspect of a diminutive white whale. couldn't get away that summer, but I did retire the Ford in favor of a real Baj. vehicle, a GMC pickup nearly as old as the Ford but as good as any new truck you can buy. Come fail, with tropical chubascos moving up the peninsula carrying the threat of dirty weather in the high country. I settled for sport on the venerable fly-fishing waters of Yellowstone and central Idaho Then in winter I went to Oregon to be married and spent my honeymoon casting for steelhead on the upper reaches of the illustrious North Umpqua.

Yet throughout the year, what I was really itching for was another shot at S. nelsoni, and by spring, I planned to return to Baja, even if I had to do it alone.

My wife couldn't see the point — at least not in a light that would inspire her to spend another vacation soldiering about in search of a fish I had no intention of bringing to the frying pan. So I persuaded my best fishing buddy of the spirit of the adventure. We spent a week securing rations and tying flies; and on a Saturday in late April, we put my pickup to work, driving south 200 miles, then turning left and climbing.

With my buddy navigating, we found the camp where I'd left the Ford the year before. I knew that wasn't the place to start. We backtracked, took a side road, and proceeded to bog down in sand and pine needles. Later, at the end of another two-wheel trail, we climbed out of the pickup and scaled a granite boulder. With map and compass, we located Picacho La Vibora — Rattle-snake Peak — below which was supposed to lie the meadows of La Grulla. For the first time in a long year, I felt confident I was going to find Solmo nelsoni.

After that there wasn't much to it We hiked for half a day, sweating off the wine of the night before and all that ailed us, and we found the meadows and a narrow, deep stream. I remember balancing on a rock and looking down and spotting a trout. So this was hiked downstream, to a high bank lined with columbine and wild roses not yet in bloom, and we took off our packs and walked to the falls above a broad. dark pool. There were trout feeding Time and again, we saw the sharp con centric circles of fish nosing the surface, trout after hatching bugs or nymphs drifting in the current. We fumbled with our rods

"It's a set-up," I said.

For the next three days, we Yeaught trout in abundance.

Now and then, we found the larger ones, the biggest no more than ten inches long, and we stalked those fish with the heartfelt excitement of biggame hunters in Africa. Some of those trout we fooled. They came to the fly with deliberate purpose, and if we hooked them, they fought to the end. I've a photo of one of these "big" Baja rainbows. The fish is shown lying in streamside grass, its pellucid co reflecting the afternoon sun. For tunately, we got that trout back into the stream in time, which was a lot longer than we kept any of our other Baia rain bows before freeing them from our barb-less hooks, then slipping them waters.

It was model trout habitat. I was reminded in many ways of the little creeks I'd fished as a youngster on the

SECRETTROUT

western slope of the southern High Sierra. There really wasn't much water; along any stretch, you could find a way across the stream without stepping in row runs were edged with aquatic vegetation of the deepest greens, and the sheltered pools lay shaded by boulders, willows, and tangles of streamside pines. Approaching the water was often an exercise in bushwhacking. Fouled back-casts kept us humbled.

In time, though, it wasn't fishing but the fish themselves that drew us to the lves that drew us to the water. We'd find ourselves a little pool. then settle down in the brush or hang out over the bank on our bellies. The out over the bank on our bellies. The trout seemed always to be feeding, usually on subsurface bugs, invisible from our vantage point. We'd spot a trout holding in midcurrent, and we'd

wait for the inevitable rise. The magic moment was that almost imperceptible tensing throughout the length of the trout's body, then the ever-so-slight rush to intercept the course of an insect adrift It is a sight worth living for. And

though I don't suppose I'd have known these were unique trout if I hadn't done my homework, it was clear they were as wild as the surrounding wildlife itself. Swallows and mountain bluebirds Warblers hung bright as poppies in the willows. Quail waddled down to the edge of the stream, pecking about with the nervous energy of domestic fowl in an abandoned garden.

an abandoned garden.

The last evening, we watched tiny rainbows exploding from the big pool beneath our camp. We had no more reason to cast. Bugs were rising off the water, and at any moment, there were more trout standing on their tails than you could count. It was enough just to

E've no doubt that a mere handful of

anglers - equipped with flies or worms or anything else - could empty that pool. I suspect, given time, anglers could kill every trout of the Nelson species. I put nothing past fishermen. But I have to believe those Baja rainhows are secure. Is there anyone anywhere who would rid the world of such a remote and fragile trout? You have to believe in something.

CROSSHAIRS

overlooking a rich bed of clover or an uncut corn field. But now, 1600 miles away, I stood at ground-level atop a mountain, overlooking ocean, in-terstate, and a nuclear power plant in the distance, wondering, "What is

This was an ocean-view hunt, I guessed. It was September of 1985 and my first California deer hunt. I was forty miles north of San Diego, inside

Camp Pendleton. Nestled just off the Pacific Ocean, the marine base provides what some old-timers claim is the best deer hunting in Southern California vises annual hunts throughout the state. including this military-supervised three-weekend, "either-sex deer hunt" at Camp Pendleton. I was one of 150 civilians drawn by lot the previous July

I drove up to Camp Pendleton for a second drawing that would determine wha would be my hunting territory. I had naively thought I could just drive up to the base, find a spot that looked good, and wait dutifully for a shot at "Mr. Big." But the base's National Resource Office quickly disabused me of the

Once there, I had to get through the main gate patrol. After twenty minutes spent proving who I was, that what I was driving was mine, and that my mother was driving was mine. was driving was mine, and that my mother wasn't a Communist, the guards

and forms. The tests pertained to California hunting regulations, with some marine base "specialties" thrown in. Finally, I was given permission to report to hunt headquarters, where I found myself among a number of peo-ple who were muttering odd-sounding names, such as "Delta," "Echo, Yankee," and "Bravo." For all I knew, these were their rifles or names of the deer they planned to harvest. Not want ing to disclose my ignorance, I played along, letting a few "Echos" and "Deltas" roll off my tongue, too. "This is easy," I told myself, but one of the

men approached me.
"Have you hunted Delta before?" he asked. "Any deer in there?"
A slow-breathed "Ahh ... " followed by, "Never seen a thing" was all I could muster. He walked away.

The names I had heard were the designated hunting areas within the base. Camp Pendleton is divided up into thirty-one areas that range in size from sixty acres to 400 acres. Forming the hub for them all is the "Whiskey

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Impact Area." Whiskey is off-limits since undetonated charges could spoil an unsuspecting hunter's day if he stepped on one. However, the deer aren't too concerned about the charges they just know that Whiskey provides cover from two-legged menace with the ability to hurl lead at incredible speeds. Prime hunting areas, therefore, are on the outer rim of Whiskey Impact

For the drawing, each hunter was given a number, which was then placed inside a tumbler. Whoever had his number drawn first was given first choice, and the prime locations filled t. I became discouraged as the areas I had preselected went. Finally mber came — my choice: Papa I. acing up my boots that Satur-

day morning, I couldn't help but reflect back to the previous year's opening day. As usual, my dad, three brothers, and I had gathered on our Missouri farm. It is prime hunting land, bought solely for the purpose of hunting big bucks. The camouflaged trailer was barely able to accommodate

GROW

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five men, along with the mounds of hunting clothes and gear we brought. Nevertheless, Dad made room to fire up his skillet and grilled thick slabs of

smell of bacon and no camouflage trailer: just a one-bedroom condo in Mission Valley with a Jacuzzi outside. Boots laced tight. I was on my way to Papa I and whatever an ocean-view deer hunt would have to offer.

Traveling in the predawn bliss to an unfamiliar area is a tough way to start a deer hunt, especially in terrain that requires unique hunting skills. From what I gathered hearing others talk, the best strategy was to get high early -to climb to canyon ridges that overlooked the dense foliage of the ravines

below.

As dawn slowly lit the terrain in Papa I, my enthusiasm vanished. I couldn't imagine why any deer would inhabit such a barren-looking place—

at least where I come from, deer have strong inclinations to melt into their surroundings. Discouraged but unwilling to give up, I hoofed up and down, all around Papa I. I saw nothing.

The hunt at Camp Pendleton is set up so that those hunters who fail on the first weekend to get their deer may return for a second try the next. And on the following Wednesday, I went through the drawing process again Once again it was first drawn, happy last drawn, sad. I ended up in the mid dle — disappointed. But at least I had another chance, this time in the area known as Romeo II.

The drive to the base seemed to go much faster this time around, and before I knew it, the outline of the ridge tops against the coastal predawn sky showed clear. The old-timers had said section of the base, and from the images cast by the shadows, I began to believe them. "The ruggeder, the bet-

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CROSSHAIRS

holding up within the midst of these

My strategy remained the same get up high early. Slowly I crept up what looked like a perch made for viewing. As the rising sun displayed itself, my binoculars came into play. The ravine below looked promising, so The ravine below looked promising, so I sayed put. For three hours, I peered through the eyepiece, hoping to catch the movement of something big. Nothing doing — the decision to walk came easy. Farther up I went, edging along carpon ridges.

The long-awaited movement came.

foliage atop the ridges, and the sight of a deer rambling along required no more attention than the naked eye provided. My blood started to pump as only the sight of a deer can make it. The shot would be a long one, though, some 300 yards across the canyon. I looked through the scope, and the un-mistakable growth on the top of his head seemed to fill the cylindrical field. A squeeze of the trigger let loose a thunderous roar that ricocheted throughout the canyon. I waited for the throughout the canyon. I waited for the beast to collapse, but instead he headed for the dense foliage of the ravine. If he made it to the bottom, my chances of getting him were next to nil.

Quickly, I found him in the scope again. He was still moving and was halfway to the bottom when the urge to

freeze hit him as he found a clump of trees to hide under. However, from up as high as I was, the deer had little chance of hiding. My cross-hairs centered on his shoulder, and I squeezed off a second round. Again he headed for the ravine, and a jump down a steep ledge put him squarely within the cover I dreaded. Discouraged, I sat down and pulled out my binoculars, but they could not penetrate the foliage.

After a half-hour, I figured I had two options. One was pack my bags and go home; the other was to go in after him. I chose the latter.

Scaling down the drop of the ravine, I began to question my strategy. Once down in there, my sight-line would be severely limited, and I thought, too, of the mountain lion I had seen the

To my surprise, a dry creek bed cut through the ravine, and it provided easy maneuvering, ugh it was only a few feet wide I stepped from stone to stone, feeling the tension mount. Then sudden crashing sounds filled the air, and I instinctively turned; the thick brush blocked my view, but clearly I had spooked the buck, and I jumped up on a bigger rock for a better view. The sounds headed farther away, and then there was silence. Straining my eyes, I caught him staring at me. But it was no simple stare. At that point, it was no longer man against beast, but animal against animal. I was reduced to his in-stinctual level of awareness.

Not many hunters come eye-to-eye with their prey, as I did, but those who do come to recognize the look of im-

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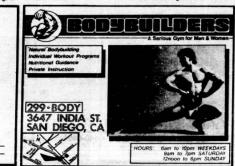
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pending death. Yet even though I saw it in the buck, he stood strong and fierce. Never underestimate the intelligence and strength of these creatures. He must have sensed he was about to die, but like a true warrior, he was not going to give up without wag-ing an all-out attack.

My gun came up automatically, and

once again the cross-hairs laid on his shoulder. The shot rang out, but before I could ascertain the buck's reaction, he was no longer in view. View, hell— the sounds a freight train might make running wild through a tree farm were

bearing down. I froze. The tracks were leading right to me, and I couldn't see what was coming or do a thing to stop

came flying out of the brush at full-tilt, headed for my midsection. Horror beset me in the instant that I envisioned his antlers tearing into my flesh. I couldn't move; there was no time. Then, still at headlong speed, he veered at an absolute ninety-degree turn within the three feet of space the creek bed allowed. His antlers were inches from my torso. On instinct, I wheeled with the turn and squeezed off a round from the hip. Blood spattered the rocks behind him, but he didn't even flinch. On down the creek bed he raced, send-

ing rocks flying in all directions.

Dumfounded, I stood and listened to those hoofs crashing on the rocks. Then, as suddenly as it all started, there

The blood-stained rocks told the story. The buck was sprawled out in the dry bed, not fifty yards from where he almost bowled me over. The shot I had

It may be hard to understand that a hunting experience can deliver such an emotional high. But I stood over the dead buck clenching my rifle, sweat dripping from my brow, with a tremendous feeling of excitement. I couldn't help but let out several yells of jubilation, even though there was no one within miles of me. I felt what the American hockey team must have felt when they beat the Russians. I felt what Rocky must have felt when he beat Apollo Creed. And that feeling was that I had just conquered a part of the

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six-foot inflatable plastic Godzilla graces the floor, an unframed poster of Sting is taped over the fireplace, and a huge kite hangs from the ceiling. Rented potted and rare orchids are everywhere. But it is the "Poverty Sucks" poster propped against a wall that sets the tone for a lavish catered feast; the leftover lox, rare roast beef, smoked turkey, pastry, champagne, and white Russians could feed and quench a hundred wedding guests. When the evening's host removes a full-length water buffalo coat frem his closet, he is upstaged by Roque and Roquette; they are two spoiled seven-year-old parrots who noisily entertain themselves watching their own VCR in their own tree-filled bedroom.

Enter Carol Drew in black tie and tails; her outfit complements her client's rented white tux, white Reeboks, and Elton John top hat; so does the sleek white Cadillac stretch limo she drives. Client and chauffeur greet each other with affectionate hugs and kisses. "I've been driving Mark around for almost three years. He's my best customer. Even though I'm customer. Even though I me semiretired from driving, when he calls, I drop everything," she smiles. "He always includes me in the evening's entertainment. After a rock concert, we usually have linner at the Butcher St Mister A's." Her client dons the water buffalo coat, grabs four bottles of Dom Perignon 1976, and hustles his entourage into the limousine parked outside his La Jolla condominium.

After Drew parks the limo at the Sports Arena, Mark Silver and his groupies forgo the warm-up act and head straight for the bar; he greets everyone by name, extends handshakes, hugs cocktail waitresses, and nods to the hartenders. In the decade that Al Bilicic has been tending bar at the Sports Arena, he's come to know Mark Silver's reputation as a party crasher. "But no one hassles him, comes in here wearing a tux, people figure he's a city official."

But Mark Silver is not a city official. Since he graduated from Western State Law School in 1980 and since he began a practice tha now employs two attorneys and a staff of five, Silver has made a fast cases and representing dope dealers. "I'm San Diego's newest million

As he

casually tosses a one-hundred-dollar bill on the table to cover his party's drinks. San Diego's newest millionaire elaborates on the advantages of hanging out at the Sports Arena bar. "Being in here is like being a politician. It's where the action is, It's where the action is, where you meet the right people, where the help knows you as a regular," he explains. "Some of the band members and a few local celebrities hang out here, too, and ticket brokers get together and discuss because I do bus of them. Before the public knows find out which shows are coming up and I put my orders in with everyone. I also pass out my card in case someone wants to consult me on a legal matter. And if you hang out long enough, you get to participate in the after-concert parties when they're held in the

bar," he says.

Show time. En route to the center section, Silver pauses long enough to buy programs ani Alice Cooper T-shirts for himself and his guests; three of them are known around the twelfth floor of the Security Pacific Building (where his law office is) and around various local concert spots as Mark's Angels. For those who don't know, the sweat shirts they wear are emblazoned with the they wear are emblazoned with the words "Mark's Angels." The young women are legal assistants and paralegals in his firm. "I have the most gorgeous staff of any attorne in all of California," Silver brags. "And they're the best friends I have." He subsidizes the women's law school expenses, and this company picnic — which will be held in Europe. "They'll do anything to make sure I'm successful and happy, and I'll do anything for them," he says. "My girls have jobs for life."

The crowd is wearing leather, torn jeans, and Iron Maiden and Megadeth T-shirts. Some are bare



ROW CENTER ROW Mark Silver is a special Attorney Mark Silver is a special breed of autograph hound breed of autograph

celebrity, and being able to touch objects that have belonged to their idols. The twins have been able to amass a collection of concert chested. Some have nose rings. A few have painted their fingernails black. Amid this display of heavy metal, standing in the front row in his white tux, Mark Silver is amass a collection of concert memorabilis that includes more than a hundred guitar picks, Bob Dylan's harmonica, twelve drumsticks (one belonged to Nigel Olsson, Elton John's drummer), and Marshall Tucker's tambourine Mark Silver got hooked on front nly noticeable.

Soticeable is what it's about,

oticeable is what it's according to Karen Jacobson

Jacobson, owner of Jax Ticket Agency. "There's a rivalry among front-row-center freaks

about getting close to rock stars. They want to be seen in the front

row. It says something about their connections," she explains. Jacobson's best customers are in their early twenties; they go to every concert and they sit in the

estimates they spend approximately \$40,000 a year on concert tickets. "But it's a phase they outgrow in a year or two. No one's been at it as

long as Mark Silver. He's the only

one who insists on front row center

If he can't get it, he won't go to the

oncert," she says. "For the U2 concert that's coming up in April, he ordered the entire row of front-

that's twenty-eight hundred dollars I want to be fair, so I divvy up the

best seats among all my regulars There's no way I'm selling the whole row to Mark Silver." But

because Silver puts standing orders in with all the brokers in town, he

Not everyone in front row center

deals with brokers. For twenty-two

year-old identical twins Hans and

Fritz Jensen, being in front row

center sometimes means jumping over rails or trading photos to get

stars.) But whether or not the seats

scalped, brokered, or bought at the

box office, front-row-center freaks

like the brothers Jensen and like

Mark Silver readily admit they share the same obsession — having

brities notice them, touching

are paid for, or whether they are

ographer who photographs rock

there. (Hans is a free-lance

knows he'll get enough front-row

center seats to establish his

row-center seats. At 200 a seat.

best seats in the house: she

row-center seats in 1972 when he managed to get front-row seats at the Sports Arena box office to an dancing around, singing songs, an he came down to my end of the stage. I went right up to him and said, 'Hi, Elton, I'm Mark. How va doin'. I'm Elton,' and he shook my hand. I mean, that was exciting," Silver recalls. Several years later, when he encountere the singer again, Silver Happily walked off with the towel that Fla John used to wipe the sweat from

"The first thing I do when I ente an arena is introduce myself to curity," Silver explains. "I give them one of my cards and tell them me a call. This way I've let them know that I know what their rules are and they know I'm not going break them. I also tell them that when it's appropriate, I'd like to rush the stage. I network with different brokers up and down the state. I call someone up north if somebody opens in San Francisco to find out what time people are allowed to rush the stage. Sometimes it's controlled by the

artist himself, other times it's controlled by security. At the San Diego Sports Arena, it's know as a controlled rush. The fans in the first six rows are allowed to rush during the last three to six songs. You just have to ask the bouncer when you can rush. When one person goes, everybody goes. 've already staked out my territory I know exactly where I'm going to stand on that stage. The boun know where I like to be and I'm pretty much undisturbed.

hile front-row-center freaks try to focus on Alice Cooper's tongue licking his boa constrictor and on the boa's fangs, their pricey view is obstructed by a hyperactive biker chick flashing bare breasts at everyone in the front row. She everyone in the front row. She shricks obscenities at the stage and then at the audience. "This sucks!" she screams, as she foists her nipples in Silver's face, preventing his white tux from getting the full Sturm und Drang bloodbath from the stage. Even when Cooper is wiping his armpits with bogus dollar bills, the bright red perforated heavy-duty plastic codpiece he wears mesunerizes the piece he wears mesmerizes the

match for this spectacle

Between numbers, Silver waxes
philosophic about the things in life
that matter most. "Great attorney,
good doctor, and great concert connections," he whispers. And on symbiosis. "My friends in the ticket business realize how mportant it is to have a good attorney on their side. If they need to talk, they have access to me twenty-four hours a day. That's as important to them as it's important to me to sit in front row cente Silver explains as he wipes some of Cooper's "blood" off his hands. "I feel privileged to network with people who are able to indulge my

rtainment fantasies. Alice Cooper's fantasticality increases, the props get weirder and bloodier and the music becomes into the spirit by imitating the performer's gestures. But no one does it more adamantly than does Mark Silver With his left hand raised, he points a finger at Cooper. Suddenly it's over: there's no interaction with the audience. The unsmiling, gum-chewing bouncers remove their earplugs and quickly usher fans out of the arena. When Silver flashes cash around and announces that he'd like to buy a backstage pass, there are a few nibbles, but nothing materializes "Sitting front row center means

being able to rush the stage,

knowing when to be appropriate."
According to Silver, there have been

times when bouncers have "behaved inappropriately," and he has sued various security nas sucu various security companies for assault and battery against his clients. Two cases have been settled out of court; one is still pending, he says. Tonight, when one of the bouncers hands Alice one of the bouncers hands Alice Cooper's broken black wooden car to Katrina, one of Mark's Angels, she automatically hands her boss the coveted prop. "You did well, Katrina. This means a lot to me," Silver smiles as he leaves the arena with the spoils.

Concert memorabilia is vital to

front-row-center fans. Silver's office ront-row-center rans. Silver's office walls are decorated with an impressive collection of autographed photos. Those artifacts not acquired at concerts were purchased at bookstores in purchased at bookstores in Hollywood and Las Vegas; last year alone, Silver claims to have spent more than SIO,000 on autographed photos, including ones of Mick Jagger, Elvis Presley, Rod Stewart, Peter Frampton, Errol Flynn, and Alfred Hitchcock. He also has Johnny Weismuller on an original Tarzan poster, and Ray Bolger and Jack Haley on a Wizard of Ozposter - 3 Hought through brokers and from collectors. His favorite, which he saw cost him more than and from collectors. His favorite, which he says cost him more than \$1200, is of the Three Stooges, signed by all three comedians. Silver is now negotiating for a John Lennon lithograph and a Beatles cup. A photo of Neil Diamondi prominently displayed on his office wall is inscribed "To Suranne, with all good wishes. Neil Diamond."

Who is Suranne? Silver has no idea. "But I liked the photo of Neil, so I bought it for seventy-five dollars," he confides.

silver observes the changing social scene. "To score in the Seventies, all you needed was great smoke and a good concert seat." Today, Silver's datin habits are more elaborate. "First I pick her up in a limousine. Then we go to a great restaurant and order a wonderful dinner, washed down with a few bottles of Dom Perignon 1976 [which Silver buys ten cases at a time]. Then we go to a rock concert and then a backstage party. Then, if there's a God, decadence for the rest of the night." On the occasions when Silver drives his custom-built Porsche 911 built into the headrests announces; his success, and the license plates, LGL WZRD, announce his profession. But despite his ability to provide what he terms a marvelous milieu," the Angels are the thirty-three-year-old bachelor's

most frequent companions. To pay for everyone's Diet Pensi Silver slaps another C-note on the table and disappears. It is nearly an bar has closed and his companions wait inside the limousine. When Silver arrives, he is jubilant. He had managed to get backstage by attaching himself to a group who knew someone who knew someone



else who was "legal" backstage, he reports. Eventually, he persuaded one of Cooper's managers to get the singer's autograph on the program Silver handed him. The limousine then follows Cooper's plum-colored bus to a nearby Travelodge, where a handful of fans wait for their idol to emerge. The singer manages to clude his admirers. Because Silver already has Cooper's cane and his autograph, he calls it a night. "To get memorabilia, sometimes

you've got to be creative and be willing to take risks," Silver explains during the ride back to his La Jolla condominium. "Before Billy Joel came to San Diego last year. I went to this collectib tore in Hollywood, where I autographs. I bought several eight-by-ten publicity photos of Billy Joe and gave each of my friends a feltand gave each of my friends a felt-tip pen and an eight-by-ten and told them to get me Billy Joel's autograph. At the end of the second song, when Billy was walking back and forth taking in all the applause, he looked directly at me, and I held up an eight-by-ten picture of him nd a pen, and I said, 'Please.' He stopped the show and held up his hands. 'What? Now? I'm in the middle of my show,' he says. I said

I could wait. "Halfway through the show, I hold up the eight-by-ten and the pen and again I say please," Silver continues. "Again he's shaking his arms up and down, waving to and fro, saying he's in the middle of a concert and he can't give me his autograph. When we were finally allowed to rush the stage before the amoved to rust the stage before the first encore, he goes across the stage and I grab him by the foot, and I said, 'Billy, please, can I have your autograph?' He wrote on it, 'Billy Joel.' It's scribbled, but it's in English. He went down into the audience a little bit later, and he was dancing right next to two of my girls. They were begging him to autograph their photos, but he wouldn't. I felt really privileged that I'm the only one who walked

away with his autograph."

Going to a concert is a seminar in crowd manipulation. Silver insists

philosophies of the twenty New Age success seminars he's taken, but he's always eager to pick up a few more techniques. "Each rock star has a certain energy and aura he exudes to the audio the audience, study the behavior, and I study the actions and is doing on-stage and the way neonle react is what I develop when I'm before a judge or a jury, or even when I interact with clients. The idea is to enroll an audience your point of view," he says.

After he studied

the recent Huey Lewis concert in San Diego, Silver used his standar commando techniques. "When Huey Lewis finished his second song, I held up his picture from the program and a pen and asked him for his autograph. He screamed no! When someone said Lewis doesn't sign autographs, I knew I had to have it. Throughout the evening, I guess I was being an obstructionis and acting totally inappropriately, but I kept on holding up the program and the pen. I mean, I'm only three feet from the guy, and all he had to do was reach over the wooden divider and sign the goddamn thing. But he kept refusing. When we were allowed to rush the stage, I felt for sure I was going to get his autograph. So I'm on the stage and I'm like six inches from him and I hand him a program and a pen and he throws it right back at me. I guess he was teasing me. I asked him again. He had this big water bottle he was drinking from, and he sprayed me with it. I mean, I was drenched from head to foot. The guy means no. If he had a can of gasoline and a match, he probably would have thrown it on ne and lit me on fire - that's how adamant he was. But Silver wasn't discouraged "I

just turned to another page of the program and I was ready to go again. I told Huev that for all the San Diegans who don't have backstage passes, who don't get to see him in real life, to give me the

I go up to Madonna and Sean Penn and say, "You guys are the greatest, stay married."

Autograph hound

autograph on behalf of them. He's out of breath now, and he turns to out of breath now, and he turns to the audience and points to me, and he goes. This guy's been bugging me all night for my autograph. Sow many people think I ought to give and 15,000 crazed people were screaming. Yesh, give him the autograph, so he grabbed the program and the signed his name extremely legibly, and I got the program back. I was so happy. I accomplished a goal I'd set out to accomplish."

ast summer's Amnesty Concert at the Forum in Los Angeles was particularly memorable becau was the first time Silver ever managed to get backstage. "People think you can bribe a guard to get

backstage, but it doesn't work," he says. "If you see someone wearing a pass, you can ask to rent it for a little while." What worked for Silver was a laminated MTV press pass he received from his brother, pass he received from an oronare, whose hobby is accumulating press passes. "It was orange in from. The back was white. I noticed that the flip side of all the legitimate-access/unlimited-time backstage access/unimited-time occisage passes were also white. Stage han had their passes turned over, and they were white, too. And when these guys went back, no one looked twice. So I figured if I iooked twice. So I figured if I turned the MTV pass over so the white side showed, and if I pretended I owned the arena. I'd have access to backstage. And I'd meet Sting. When Sting was touring in 1985. I went to six of his shows. I admired him a lot and I wanted. I admired him a lot, and I wanted to tell him that. I figured it was time to try it or die," he

As Lou Reed opened the show, Silver easily made it past the first

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guard. "I just smiled and kept going, and when I reached the second level of security, I touched my forehead to give a little salute and kept on walking, and then I was behind the stage. My heart was behind the stage. My heart was pounding because I didn't know if I'd wind up in jail or on-stage singing a song. Backstage there were musicians, managers, producers, press, and political affiliates — and I was suddenly part of the hoopla. When I got past another level of security, there were dressing rooms, and on the walls were written on pieces of paper the different groups who were in these dressing rooms. I mean, I'm looking at Bob Dylan and Tom looking at Bob Dylan and Tom Petty and Lou Reed's dressing rooms. Lou Reed had just gone off stage and he was walking down thallway and I was walking the opposite way. I went up to him and put my hand on his shoulder. I grabbed his right hand and shook it. I mid! To us it was fehrbure out graphed his right hand and shook it. I said 'Lou, it was fabulous out there. Thanks a lot for everything.' And he smiled and said thank you. I had touched a rock and roll star! I

I had touched a nock and roll star! I had couched a nock and roll star! I had a conversation!

This was getting to be kind of faccinating. Silver continues. "But I wanted to be even more legitimate, and nobody was going to sell me their pass, so I had to be really invisible and cool." When Silver discovered that every piece of equipment had its own backstage pass, it took him half an hour and a lot of muscle to pry one off a certain piece of equipment. "I gulled on this pass, and I pulled with all my strength, and I'm pulling and all I'm getting is a sore arm. I gave it one hast desperate tug, and finally the thing came loose. I was legal! I was going to

meet Sting!
"I passed some familiar names on some dressing room doors — Peter Gabriel, Brian Ferry — then Sting. I'm looking in the dressing room and there's Sting. Alone. Studying a script. I've been in front Studying a script. I've been in fro of juries, judges, and federal magistrates, but this was a whole different type of nervousness, because now I was in front of one of my gods, one of my mentors. When I walked in, I knew I was being semi-inappropriate because he probably wanted to be alone to do whatever mental aerobics he needed to do to prepare to go on-stage in a couple of hours. I was interfering with his space, yet there was a compulsion that was driving

was a computsion that was driving me to be inappropriate without getting ejected.
"His back was to me. 'Excuse me, Sting.' I said. I told him I was a fan from San Diego, that I was an attorney, and I told him what a difference his music made in my attorney, and I told him what a difference his music made in my life. I just let him know how much I appreciated his music and that I was speaking for the thousands of people who never get a chance to thank a musician. He took my hand and shook it. After I hung around backstage for a while, I went back to my seat to recover from that

"But it was getting in my blood
I felt that I belonged backstage
so I went back. From the other direction comes a darling couple. It was actually Madonna and Sean was actually Madonna and Sean Peran, and I go up to them and I go, 'Madonna, loved your last video, it was great, and Sean, your last movie, can't begin to tell you how much I enjoyed it. Madonna, loved you in San Diego, I said, 'and you guys are the greatest, stay

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When Silver returned to Sting's dressing room, he made himself comfortable on one of the couches
"I was sort of invisible in my Don Johnson Miami Vice outfit, and I was drinking orange juice, and I was serving the band members, and Sting was starting to warm up, and the band was starting to warm up, and we were all back there singing and laughing and telling jokes, and I was a member of the family, and Sting was with his girlfriend and she was doing his makeup," he says breathlessly. "How could I walk away from this experience with just a memory of it? Dammit, I didn't have a camera with me, so I needed to have a few personal souvenins. There was this little makeup stick to cover blemishes. Well, hell, it was mine because they put it near me. And there were a few ashtrays and some other souvenins I picked up to remember this glorious experience." he adds.

After pocketing the mementoes, Silver summoned even more courage. "I told Sting I'd like to have his autograph. I was shaking and really nervous, and the only piece of paper and all I had was a check. So I tore it in half, and on the back side he wrote, "To have a carnera with me, so I needed

the back side he wrote, "To Mark... Sting," and I have it hanging in my office above an eight-by-ten photo of him. It's one of my most prized possessions."

In the fifteen years that Silver

In the fiffeen years that Silver has been attending rock concerns, 1986 was the best. He spent more than \$25,000 he says, on seeing a hundred shows. Last August, when he took a week and a half off from his law practice to pay tribute to Neil Diamond, another idol, he spent as much as \$600 for a single front-row-center seat at the Greek Theatier in Los August. The further morth you go, the more you pay for seaks, he learned, the got into the spirit by throwing nightly parties at the downtown not me spirit by intowing manuly parties at the downtown Los Angeles Hotel (the hotel bill alone was \$4000, he says) with a crowd of Neil Diamond fans from San Diego, Orange, and Riverside week. Silver became an expert on most intricate security system of any rock star. No one is allowed to rush the stage. When he wants you to stand, he'll let you know. The way to get acknowledged by Neil is to leave flowers at the security area them, and he'll send you a thankyou card. I had a gorgeous bouquet sent from my hotel room, and I wrote him this big ten-page letter telling him how long I'd been a fan of his." When Silver managed to introduce himself to one of Diamond's managers as "Mark Silver, San Diego's foremost multimillion-dollar award-winning attorney," he said he'd been a fan forever. "'If there's any way I could meet Neil, I'd really appreciate it, and money's not a consideration and money's not a consi because I've spent more than \$10,000 to attend all Neil's concerts, and I'd be happy to make a lonation to any charity, I said. But he wasn't buying the program I was selling," and it took quite a while -and \$200 - to find someone who'd let Silver use an all-access/full-time pass. "When I tried to use it, security was all over me in two econds," he says. When he sat in the front row and took pictures, the

bouncers quickly confiscated his "I would have staved for more

than nine shows, but I was getting sick, dancing, sweating, singing, and partying, so I went back to San Diego," he says. But when Diamond appeared at the Diamond appeared at the San Diego Sports Arena last October, Silver had four front-row center seats for all three nights.
"My friends and I wore state-of-

the art tuxedoes, and I sent him two \$300 bouquets — one to the U.S. Grant where he was staying and the other backstage." Silver also w rote another long fan letter. "It said how town and that I'd be more than town and that I'd be more than happy to have lunch with him, and if he needs anything, feel free to call. It was like writing to a close, personal friend. I also sent each band member separate bouquets of roses, "Silver remembers.

After he took Diamond's band

After he took Diamond's band members to lunch, once at Dobson's and on another occasion at the Broadway Place, Silver says he managed to get invited to a dress rehearsal. "I probably could have met Neil, but I had court appearance; that aftermoon and I. appearances that afternoon and I couldn't postpone them," Silver laments. "But during the third show, when he was doing his last rances that afternoon and I encore, I'm about two feet away from Neil. When he looked at me, I asked if he enjoyed the flowers. He spoke to me! He said, 'Yes, Mark, thank you very much. They were lovely," and I had another fantasy come true. Neil Diamond. my close personal friend, completed another successful concert tour."

fter Silver had seen Bruce
Springsteen at the L.A.
Sports Arena, he pulled a
prank with his ticket-broker buddy
a Springsteen look-alike and
renowned Springsteen fanatic a Springsteen look-alike and renowned Springsteen fanatic named Steve whose coffection includes more than a thousand photos of the singer. "We went into the lobby of the Holiday Inn in Long Beach, and he was Springsteen and I was his manager." Silver laughs. "We had the usual entourage with us; they were all going to be associated with the band. We all had our roles. "The best way for people to know

something is to tell someone tell anybody. So I saw some foreigner who was a hellhow and I tell him that this is very secret and I'm just sharing it with him. 'See that guy over there. He's Bruce Springsteen and he's staying here tonight. He just finished up his concert tour. But don't tell anybody!' The sonofabitch didn't!

was all it took. We had people coming in and out of our hotel room all night long. Steve is signing room an ingit rong. Sieve is signin autographs, giving away souvenirs, he's getting hugs and kisses, and people are bringing us champagne.' Silver grins.

"In 1985, when I was marlin

fishing in Cabo San Lucas, I heard that Springsteen was there with his wife. I tried to buy my way onto his boat, but the captain just couldn't swing it. Last year I was supposed to have dinner with him at a charity benefit, but the benefit was canceled. The big concert at the L.A. Coliseum — I had third-row-center seats for it because I couldn't access the front-row centers - and it was the same week I did a business seminar in Arizona, so I missed seeing him there. It's been near miss with Bruce." Silver says. "But I know that one day he'll probably come over to the office and we'll sit down, have lunch, and laugh about everything.





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JONATHAN SAVILLE

The first thing most people say when asked about a play they've seen is "It was good," or "It was bad," or "It was so-so." These statements evidently mean that the statements evidently mean that the or liked or did not like the play — that speaker liked or did not like the play — that is, they are expressions of pleasure or displeasure. But do they have any further content? Do they actually say something about the play, rather than about the lik-

since any individual theatergoer will de-mand the gratifications in different propor-tions, each critical act (which is what "It tions, each critical act (which is what it was good" or "It was bad" amounts to) will depend upon the nature of the play, in-cluding the genre it belongs to, and upon the personal psychological structure of the critic. But the categories of judgment, however proportioned, and to whatever every play and every critic. That is why it possible to carry on intelligible conver very different people, and we may have very different tastes, but when we talk about a play, we are all talking about the same object, and we are talking about it — whether we know it or not — under the same limited set of rubrics. What are these

rubrics?

Entertainment. The theater work occupies our attention for a certain amount of time, divers us, relieves us of the responsibilities of reality, gives us the pleasure of make-believe, of ploy in a line, of the plant of the plant of the ploy of the plant of

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social classes in specific cultures at specific periods. Plays give us information about how people behave, about how they interact, about the environments they live in. In some plays - notably the historical and the realistic — this element is of great prominence, though it should be said that the information such plays provide can vary greatly in its value ("information" does not necessarily mean "accurate information") Other plays care little about this category how much information about the medieval

Danish court can one garner from Hamler!

Moral advice. Much theater has traditionally been concerned with helping the audience to be good. Explicitly doctrinaire plays, offering (through the fiction of the characters and their actions) instruction characters and their actions) instruction about good and had behavior, are to be found in such diverse theaters as those of medieval Christian Europe and the Seviet Union. Even where the meralizing has fewer over resemblances to a sermon or a piece of political propaganda, moral seasuragions and euborations with a sermon and extension of the season o the results they lead to. The importance of this element varies in different periods and in different theatrical genres. Boer's A. Doll's House is riddled with moral advice about male-female relationships; French bedroom farces may have underlying moral assumptions, but their focus of interest tends to be cliewhere; the theatrical numbers in a circus (clowning, mining act, animal acts, and so on) may be completely

animal exts, and so on) may be completely devoid of moral content. Vicarious emotional experience. One of the functions of theater is to mable us to satisfy various emotional needs (many of them unconscious) without shame, guilt, or danger. By identifying with the characters and with the psychological experience of the play as a whole, we can work shrough some of our most suggest (yet secret) desires and fears, emotionally according to the control of t

undergo in the playhouse cannot lead to harm. It is this category of the experience of theater that Aristotle is talking about when he speaks of the cathartic or purgative effect of plays. Much theater is therapeutic in this way, to a degree varying from play to play and from playgoer to playgoer. When a play and a playgoer are working together effectively in this therapeutic interaction, the experience is one of strong, pleasurable, liberating emotion. But if the interaction is not successful, either because of the play or because of the play goer, one of the results may be boredom. If the play of the results may be borredom, if the play does not give us enough vications errictional satisfaction, we feel borred. But if, on the contrary, it overwhelms us with emotions too powerful and frightful for us to handle, our reaction may also be experienced as boredom, this type of borredom being an inner defense against unbeamble anxiety. When people say that play is boring, they are almost always expressing a sense of the play's inadequasy as a source of effectively therapeutic emotional gratification, and are not making a judgment about its adequacy as a repository of playfulness, information, moral advice, or gratification within the next two or gratification within the next two

Aesthetic pleasure. There is a special kind of pleasure human beings enjoy that arises from the formal properties of ob-jects. When a play offers us a nicely rounded structure, or notable symmetries rounded structure, or notable symmetries, or a rising and falling rhythm, or a harmony between language and what the language is expressing, or any other characteristics of this variety, it is satisfying our aesthetic sense. It is possible to get aesthetic, pleasure from play that tell us virtually nothing about the world we live in the control of t in, that are morally vacuous, and that of-

in, that are morally vaccous, and that of fer little grafication to our hidden emo-tional life. Consider, for example, the plays of Alan Ayekbourn!

Path. All plays imply a comprehensive vision of reality: the nature of the estf, the nature of society, the nature of the cosmos. Sometimes this vision is stated forthrightly, but often enough it is to be discerned only in the kind of characters we are shown, in what nappens to them, and in what ex-planatory principles are passingly invoked what nappens to them, and in what ex-planatory principles are passingly invoked to make sense of all this. What is omitted is as important as what is included. For ex-ample, every play that shows us a range of human destinies without reference to any divine governance of the universe is mak-in_b a powerful (and all the more powerful

because it is purely implicit) statement about the essential naturalism or secularism of our world. Some of these comprehen-sive truths are native to certain traditional genres; some represent the idiosyncratic world view of the particular playwright. Comedies, have an innate tendency to tell. world view of the particular playwright. Comedies have an insate tendency to tell us that the universe is so constructed that things will come out all right in the and, the state of the state of the state of the tendency to tell us that the things will come out all right in the and states openly in spins and characters and states openly in various specches. Macheth and Richard II show us human beings and Richard II show us human beings as the helpless victims of social, characterological, and historical circumstances. Risking for Golor shows us an empty universe in which neither response to them, and you are inspectionally the state of the state o dies have an innate tendency to tell

mind to analyze, differentiate, categorize, explain. Consequently, any system for talk-ing about works of art (such as the present one, which tries to analyze what we mean when we say a play is good or bad) is bound to be incomplete. There remains when we say a play is good or bad) is bound to be incomplete. There emains something beyond all intelligible categories—a tiesal tich every greatest works of art. Call that uncategorizable elements of art. Call that uncategorizable elements of a construction of a

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The Plural of Play



JEFF SMITH

There are three compelling reasons for seeing the Gaslamp Quarter Theatre's current production of Oliver Hailey's I Hon't Dance, even though the play at times into one of them. The reasons are: D.B. Novak, Susanna Thompson, and Linda Libby,

three of the area's best actors, whose ap-pearances on San Diego stages are far too few. The play, a comedy-drama set in Los Angeles, is made up of six antithetical ideas in search of cohesion. The players, however, are excellent. They have made Hailey's script seem less flawed than it ac-maily is.

The play's title is a fact its protagonist, a young wisecracker named Dom, has yet

to accept. He was crippled in a car crash that took the lives of both his parents but that left his brother Buddy, a Hollywood celebrity married to a famous novelist, unhammed. Be it out of guilt or brotherly love or both, Buddy has cared for his paraplegic brother, tetting him live in a parent cottage on the grounds, seeing to his needs, and instilling a parasitic dependies of the paraple of rises, Buddy and his wife Paula have been brually murdered. Dom may have done it. He was in love with Paula and envied the "golden" life she lived with Buddy, who made up in material success what he lacked in class. But then again Paula's sister Lil, a passionless beauty from New Mexico, may have done it. Or even Ray, for that matter. She's the hooker Buddy hired to tend to Dom's needs. Or, and this is something Dom is afraid to accept, the nurder may have been a random event. Freak disasters are much easier to accept if one can clothe them with a sense of nuries.

Freak disasters are much easier to accept if one can clotte them with a sense of purpose or see them as part of a larger scheme. Discernible causes provide solice. In Gravity's Rainbow, Thomas Pynchon writes, "If there is something comforting... about paranoia" — because at least it implies order in the world — "there is sufficiently the provided of the provided of the second of the provided of ing ... soou paranous — occasise is with the implies order in the world — "there is it implies order in the world — "there is connected to anything, a condition not many of us can bear for long." Dom fears this sense of disconnection. If the murder was random, then the car crash that paralyzed him may have been so, as well. Dom cannot accept this logic. There must have been reasons why he was hobbled, his brother was speed, and his parents killed. To the question "Why mer" any answer is a few better than no answer at all. Haility is in touch with some Ownerful character play is actually several different kin.h of plays yoked indelicately togr-ther. It is a dark morder mystery that treats its setting as a cross between the Los Angeles of Raymond Chandler and that of Charles Manson. It is a lighthearted comody with sitcom-like one-liners (many of them very funny) zinging here and there. It is also a

love story about two shipwrecked souls afraid to test the waters once again. And it is a potentially serious human drama about struggle, loss, acceptance, and renewal. The problem is that it's different things at different times – one minute a comedy, the next a chiller, now tender, now raw, now gifth – and the olsowright has were

comedy, the next a chiller, now tender, now use may now gib — and the playwrigh has yet to integrate these fragmented impulses off-cetively. The play's generic randomn-st does reflect its world view. But its disconnections and its penchant for cracking wise blunt the impact of its themes.

The play arrives in rinses, but the cast at the Gastamp is solid through and through. A great play and through and through and through the properties of the play are the play are the play and the play are the ually is. Novak's task is monstrous. Dom must express believable bitterness over his fate, he must qualify as the primary suspect in a gruesome murder, he must use an ir-repressible wit as a defense mechanism, and at the same time, he must also be likable enough to be a genuine, albeit off-beat, romantic lead. A majority of the script's problems coalesce in this character. And yet Novak rarely makes one aware of them. His work is fluid, funny, and deeply felt.

them. His work is mud, numy, and ocepy felt. Sanna Thompson as the etheraal Lit, and Linda Libby as the pedestrian Key, are also topoteth. Like Dom, Lif must shed a psychological occoon she has worn for years. The graceful Thompson makes Lif's best, a first fail, And Libby has a field day as Key, a character as alive as the other two are dormant. The personification of tackiness, and seemingly dimwinted from after, Key turns out to be a perceptive realist. Her final speech, and Libby's wonderful delivery, is a knockout. The Caslamp's designers — Robert Earl (set). Dianne Hölly (costmene), Matthew Cubino (lighting), and John Hauser (count) — have once again done laudable work. And. except for a nagging tendency to have the ac-

tor's backs facing the audience, Jean Hauser's direction is competent. The Gaslamp's production of *I Won't Dance* sparkles even when the play does not.

Ronald Harwood's The Dresser, cur-rendy in a San Diego première at the Mis-sion Playhouse, is an actor's dream of a play. Set backstage in a provincial English theater during World War II, Harwood's drama celebrates the stage and its tradi-tions, in particular the one insisting that the show must go on. Two factors may prohibit a lowly warriam troupe from mounting its production of King Lear on this evening. wever. For starters, there is an air raid

in progress, and old Lear's lunacy promises to be no match for the modern madness of the Luftwaffe; there is also a problem with the lead actor. Sir, the aged actor-manager of the company who is about to play the king for the 2ZPth time, is near total columns. The last thinks he should do learner. The last thinks he should do the state of the columns. king for the 27th time, is near total col-lapse. The last thing he should do is play one of the most demanding roles in all of heater. In order for the above to go on, Norman—Sir's faithful dresser for the last sixteen years—must pamper, scold, ca-jole, and sooth the old man into his makeup and onto the steps. Norman must utilize a mage of emotions worky of a Lear. He too give the performance of his life.

is a play about acting and the magic that can occur when an actor becomes transformed into role. As team of the standard and the role of the standard and the s

near his doublood, to a vital Lear, and back again — always with consummate but in-visible craft. It is as if Lear actually comes to inhabit Sir (and Sir to inhabit Gerviah), rather than the other way around. Once in the part, the old actor regains his health and even his youth. And throughout, Martin Gerrish is masterful. Tom Kilty, however, leaves much to be desired as Norman. An able veteran of San Diego theater, Kilroy heat lacks the sense of command necessary best backs the sense of command necessary dictates the next move and desired emotion and then flies on ahead. Kilroy repeatedly, does the overall pace of this very uneven















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Many of us who were teen-agers in the Sixties must automatically associate the term "Laserium" with the post-psychedelic arcana of the Sixties-Seventies cusp. Hav-ing been adrift on a sea of mind-expanding experimentation for three or four years, we

JOHN D'AGOSTINO

countercultural naifs began wading onto the shore of responsible adulthood, determine 1 to salvage the instruments of our perceptual expansion in forms suitable for domestic consumption. Like pharanoic entombers, entrepreneurial manufacturers began miniaturizing our ensual taltismans so that we might take them with us on the great journey into the mysterious world of full-time jobs and rent payments.

In an interrelated string of such transmutations, the pulsating blobs, brilliant strobes, and colorful washes of the "liquid-light shows" that had been so essential to the rock-concert/dance-club ex-perience of the late Sixties literally became shrunk, bottled, and boxed in the form of such lame tabletop accessories as lawa lamps, wave-motion cylinders, and "color organs" — primary-colored lights housed in frosted-glass-faced cabinets that, like

organs — primary-concret igns is assess in fosted-glass faced cabines that, like control of the property of th that the file lisest beams traced on these surfaces looked like little more than the transient, phone-pad doodles of a bored projectionist. But when accompanied by something like Led Zeppelin's "Stairway to Heaven" or Yes's "Roundabout," and especially when viewed under the influence of mind-altering chemicals, the one-dimensional squiggles and spirals became God's own runes and the oth-wow quotient of these programs soared accordingly. Consequently, Laiserium venues became assembly halls for stoned-out escapitist willing to spend three or four bucks to willing to spend three or four bucks to willing the state of three or four bucks to much better his for stoned-out escapitist. much better hi-fi system than the one they

much better hi-fl system than the one they had al'home.

I always thought the Laserium shows were kinda dumb. I figured I could reproduce a passable facsimile of their effects by sitting in my darkned living room and tracing designs on a wall with a pendight white listening to my favorie album cuts. And in so doing, I could avoid sitting next to a cherry-syed chemical dumpate who would blust 'Far-facking-out' stay they limited between the first and last notes

of Pink Floyd's "Money." I have maintained that disdainful attitude through the years, even as Laserium shows have become as diverse and as market-targeted as radio diverse and as market-targeted as radio playlists. In addition to programs featuring exclusively the music of particular rock ar-tists (recent editions have included Genesis

playlists. In addition to programs featuring exclusively the music of particular rock artists (recent editions have included Clenesis and the Monoty Blues), there now is seven a "Lies Out Juzz" Laserium for the whitewire crowd, which specialization leads one to suppose that there eventually will be a best of the control of the Control

assembly line of Kidder-Peabody, and the conservatively coiffured woman wore the prim, unrevealing uniform of the Eighties Career Woman. I assumed they had got-ten their schedules confused and were ex-

Career Woman. I assumed they had goten their schedules confused and were expecting to see The Dream Is Alive or some
such, until the man turned to me and
gestured excitedity.

If the seed of the theory of the schedules of the
continued through my stammering. "The
continued through my stammering."

His work? Apparently, the auteur clement had inwork? Apparently, the
continued through my stammering.

His work? Apparently, the
continued through through
the continued through

Police's "Roxanne." Overhead, teasin",

Police's "Roxanne." Overhead, teasing-preliminary squiggles evolved into more claborate linear patterns as Police vocalist Sting implored his prossinute/girlfriend not to hang her shingle out for the night. On the line "Not don't have to turn on your secretary to the line "Not don't have to turn on your secretary to the line "Not don't have to turn on your secretary to the line "Not don't have been seriely inspired. These gave way to more blue equiggles.

With some notable exceptions, the duration of the presentation featured the same line-up of nursery-school graphics I remembered from the early Secential. Internated with zooming concentric circles internated with zooming concentric circles tred-woods?). "It Carl Stand Lossing" opened with what looked like the outline of a green peanut shell. The highlight of "Driven to Tears" was an image reminiscent of the woods on the chambered dimensions of an inner-illuminated neutilus shell. "Don't Stand So Close to Me" featured back-lighted "nage line;" and spirits that recalled noon Slinkys. And so on. Most arresting, and an indication that lance effects had in fact advanced over time,

were the visuals accompanying "Invisible Sun" and "Tea in the Sahara." The former began with a "misst of time" scene produced by a small yellow spot surrounded by a milky, disphanous laser shroud that filled the black screen. Unfortunately, the effect was ruised when the entire image began spinning until it assumed the unmistakable contours of a 1973 Toytea Supra hubeap. But it made as the state of a transport of the prominence alternated with the starker importance of a site and the starker importance of a site and the site of the starker importance of a site and the site of the starker importance of a site and the site of the starker importance of a site and the site of the site prominences alternated with the starker image of a star-studded night sky. "Tea in the Sahara" was enhanced with a smoky, gemencrusted "aurora borealis" that later surrendered to a visual that looked either like

a black buthen.

black buthen.

a black buthen.

black bu

pattern like that on argyle socks. Never-theless, the patrons hooted and applauded the selection as they would the rest of the

for its entertainment dollars. Despite som for its entertainment dottars. Despite some progress in the development of computer-generated laser effects, the Laserium show still seemed like a lot of hokum — a Mon-santo ride for the rock culture, an expenframed string-art designs one can buy for a dollar at any swap meet. If that sounds like an overly cruel indictment of an inlike an overly cruel indictment of an in-nocuous diversion, you can investigat, are yourself, as the show will continue its run indefinitely at the Balboa Park venue. But I can suggest an alternative. Consume a large dinner at any of those independently owned, drive-through Mexican fast-food huts that dot the city; sit in the darkness nuts mat dot the city; sit in the carness of your home with your eyes closed; and play Every Breath fou Take: The Singles real loud. As those unspecified secret ingredients take effect, you'll hallucinate like crazy, and the colorful squiggles and patterns on the inside of your eyelids will save you four and a half bucks.



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Though it's an ad person's dream to have a consumer point to a bottle of spaghetti sauce or canned ravioli and sing out, "Now, that's Italian!" there is no way to country's custing and a single slogan. American cookery cannot be summed up by hamburgers and apple pie; nor can the nobility of centuries of Italian regional specialities be equated with two or three of our compreparation in the south is less sophisticated than that of the urban north, sophisticated than that of the urban norm, and the products yielded by a certain ter-rain will influence dishes with identical names but different ingredients. If the phrase "That's Italian!" means anything, it covers an entire range of dishes from a

nation that vies with France for the complexity of its cuisine.

Most San Diegans who enter an Italian
restaurant don't think to inquire whether
the cuisine is from Milan, EmiliaRomagan, Naples, or Sardinia, but if we
are to go beyond spaghetti and pizza, we
should know her region of Italy whose
cuisine is presented. For example, there are
now three Italian restaurants in North
County, and each prides itself in offering
dishes from specific locales. Protrifion, the
most cosmopolitan of the three, delights
those who know and appreciate Willanees
specialties. When in Rome features (obvoucky) dishes from this famous city; and
the latest addition, Bella Via, has a chef
anned Morrom Carusi, who comes from

Abruzzi.
Abruzzi. in central Italy, was given prominence by Hemingway in his novel A
furneul to Arms. While is gastronomical
achievements can scarcely rival those of
major Italian cities, the region is famous
for its village feasts. Known as a pardema
cach feast may consist of some thirty to sixty courses that include grilled troot, mountain ham. Doiled means sourse fritters. ty courses that include grilled troet, moun-nain ham, boiled meats, soups, fritters, pasta, roast kid, artichokes fried with cheese, sausages, veal rolled with beans, grilled mutton, salad with mountain herbs, galatine of chicken, and more; the final courses consists of cheeses, dried and fresh fruit, cakes, and cookies.

Abruzzi cooking employs vast quantities of cheeses in many dishes, olive oil is used liberally, and soups may be a bit spicy. It gives no concern to calories. At sella Via, many of these characteristics are present, particularly the use of olive oil, to which many of us are unaccustomed. And the richness of the food may come as a surprise to those of us reared on minimalist sauces. You may, in advance, ask the water to omit the olive oil brushed on your fish or in your sauce, and if the pasta dishes are too caloric, eat small amounts and take the

All the entrées, whether they are pasta-chicken, veal, fish, or seafood, come with soup or salad. Between the two soups that are available, minestrone or tortellini with chicken broth, select the ornellini. It spite hearty and tasty, while the minestrone is saly and spicy, traditional for soup from Abruzar. The tortellini, along with the good sessure-seed garlic bread, way prove to the selection of the selection of the Via. And the Caesar dressing has a bit more innerest than the house dressing on a large and lovely salad replete with olives and weet peopers.

a large and lovely saida replete with olives and weet peppers.

The first night I visited, each person in my party of fore had soup or saids, shared an order of cannelloni, and then ordered an entrée. Since the portions were very large, we found ourselves with more food than we could handle, and each of us was ready to quit after the pasta dish. The can-nelloni (\$10.95) was fine (all pastas are prepared on the premises), a thin crèpe striffed with ground veal and covered with béchamel sauce; both mozzarella and Parmesan cheesse were used in the presparation, which made the dish palatable; rich, and filling. Our four entrées consisted of breast of chicken with artichoke hearts (\$12.95);

chicken with articolosisted of breast of chicken with articolos hearts (\$22.95); alalimbocca (veal topped with prosciutos, \$15.95); fresh almon, the sightly special (\$34.95); and sea beas with tomato-wine sauce (\$14.95). Of these, I enjoyed the chicken the most, even though it was lightly behanded. Breading holds the chicken together when it is being sausted, but that adds calories, as well as density, to the flow. The veal proved good but not memorable, and the two find distinct were the fowl. The veal proved good but not memorable, and the two find distinct were the flower of the control of the co

my friends ordered eggplant parmigiana, which was tasty and large enough for two people (\$9.95); another ordered linguine

with fresh clams, mussels, shrimp, calamari, and tomatoes, enough for three people (\$13.95); and I couldn't resist a combination of cannelloni, linguine with pesto sauce, and ravioli (\$10.95). In both the sauce, and ravioli (50.095). In both the linguine dishes, the pasts was tossed with a bit of olive oil. The selection of seafood was copious and fresh, and the combina-tion of three pastas was marvelous to the tasebuds but loaded with sauces and cheeses. Even as I ate it. I felt the ingredients bearing straight on yn thight. All of us took home CARE packages. We realized that two of these entries would remain the control of the controls would be controlled to the controls with the control of the controls would the control of the controls would the controlled the control of the controls would the control of the control of

All of us took home CARE packages. We realized that two of these entries would have done nicely for three people. The waiter kindly brought us one cancil dessert filled with ricota cheese and cherry liqueur, but it did not compare to the one prepared by P.J. at Manhattan of La Jolla. And that brings me to the summation of the cooking at Bella Via: it offers good regional cishes, generous in ingredients and portions. It's well above the average Italian restaurant, but I prefer a lighter cuisine, such as that at Manhattan of La Jolla, where the fresh omnote soace its delicate and you are not so overwhelmed by olive oil and cheesat. I also fivor Portofion for its flare and the wide range of its menu. Bella Via provides value and austiness, but one must be in the mood for this rich presentation.

the Chert House in Castiff, and every inch of space is jammed with tables. The main dining room runs from behind the cash register to the back wall, and windowside ables look out on the freeway and the part-ing lot. On the wall opposite the windows, banquettes are elbow to elbow, and the best place to at its along the far wall. There is also an inner dining room that seats large parties. The ceilings are low, and when both rooms are filled, you have to try to hear youserf above the dir. To obviate this, difficulty, we arrived early on our second visit, and I phoned shead to be sure we had a table that allowed for a modicum of privacy.

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DUNCAN SHEPHERD

Somehow I seem to have missed out on undrei Tarkovksy, a fact which his recent eath by cancer was bound to make me sit up and notice. I had had very rough sledkling with Solaris, perhaps his most widely shown work, and Stalker stopped me dead in my tracks — or rather spurred me to make a fresh set of tracks for the exit midway through. I was able to pass up the truncated version of Andrei Rubley on principle ("mutilated version" was the term of

preference at the time), though it no doubt would have been a tougher test of another principle if I had even had a chance to see the full three-hour-plus version. I sincerely wanted to see his autobicgraphical Mirror in its single local showing in the Sunday morning Russian series at the Ken. but something must have come up. or somehody not got out of bed, or comeding. All that aside, I had heard that his lasest and last film, Ph. Scaryfice, was what tends, to be called "more accessible," and it's true, and it is time, buying revice a day for a full, week at the Ken, three times on its final.

day, Saturday, "More available," for sure. And then Tarkovsky's extended exile from the Soviet Union — where his repeated sword-crossings with the authorities automatically enhanced his reputation in automatically enhanced his reputation in the West — and his consequent ojourns first in Italy (for Nostalgia) and then in Sweden (for The Sacrifice) perhaps augured well for better accessibility in every sense. Nor could it hurt in the latter venue to have enlisted one of the world's venue to nave entisted one of the works most spectacularly accomplished cinematographers, Sven Nykvist. And in honesty *The Sacrifice*, like even some of the weakest work of Ingmar Bergman, would be recommendable on that count

of its first shot alone, a placid, con-templative long-take, with leisurely and of its first shot alone, a placid, com-implative long-she, with leisurely and stately sideways movement, and everything within the roomy frame equally needle-sharp in focus, and a total effect of deep-beathing pastoralism. A similar byshine clusty and such gain generated the distant setups, you feel you could count the hairs on heads or blades of grass on the ground; and all of this makes you painfully ascre, if you were at least mildly uncom-fortably so beforehand, of how high the smog level is on the average screen today, in a movie about, or partly about, the necessity of retreat from the cluster was easthetes might call a unity of style and content. Or we might, on the other hand, note that the camera makes the point immediately and then has to wait an inor-dinately long time for the other elements

immediately and then has to wait an inco-dinately long time for the other elements of the movie to catch up.

In any case, such a constant and static virtue as the camerasork, thus singled out from the rest of the movie, is perhaps specially susceptible to the laws of diminishing returns, and viewers will dif-ger on exactly where and how steeply these will be the cast. These large certainly graphent to come into play before the viewer

has sampled some of the indoor stuff. The images there, although never as fresh as the unexampled exteriors, and maybe a bit too remindful of the chamber pieces of remindful of the chamber pieces of Bergman, nevertheless offer some achingly subtle gradations of color —either through the tasteful juxtaposition of only slightly different bues or else through the uneven distribution of light across the same hue. And I would particularly argue for holding out until the surfilite effect of light surging and subsiding through the gently billiowing curtains of a child's bedroom. Sometimes — offentimes — the color is sometimes— offentimes— the color is almost resulting in consistency, so almost

Sometimes — offentimes — the color so subtle, so low-key, so monocharome, so almost metallic in consistency, so almost colorless, that you can no longer be sure you are looking at color at all anymous constructions of the construction of the coloring at "entally" anymore either. For my part, I found the photography to be less uninterruptedly interesting, in these long stretches of pointedly uncolored unreality. Or maybe I just mean I found it to be more conventional and literal-minded, as if somehow the action there were being intaicized to set it off from the rest.

It seems to me a much harder job to create a hospitable climate for the more nearly "real," but no less stilled and stylized goings on in the earlier part of the movie. And a better done job, too. The pointestingly positioners in decisions and their pointesting the parties of the construction of the constructio

painstakingly painterly images, and their general aura of Quiet Study, do much to numb our normal impulse to snicker, if not necessarily to snooze. And there is much incitement to do either. An act like plantincitement to do either. An act like plant-ing a dead tree (in that aforementioned first shot), to the spoken accompaniment of a moralistic parable about the rewards of perseverance, is apt to seem the natural thing to do in so bewitching a landscape. And those Bergmanesque interiors, with the actors strolling across the screen this



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tagonist (and Bergman veteran, Erland Josephson). The bicycle-riding postman more than holds up his end of things ("All my life! feel I've been waiting in a railway station"), and anyone at all is apt to come out at any time with a query like: "By the way, do you know that Gandhi had one day of the wast when he snoke to no one?" of the week when he spoke to no one?" — how I love that "by the way"! — or "Have you ever felt that your life was a failure?"
or "Truth! What is truth?" or "Why do we
always do the opposite of what we want?"
or, the curtain line from the little boy who has had a recent throat operation and has had no lines at all up till then: "In the beginning was the Word. Why is that, Peng?"

Thope I won't be misunderstood if I say that Tarkovsky's script for *The Sacrifice* rushes into the ear — or the eye, for us subtitle-readers — as a full-blown work of

myself from the small groundswell last year, set in motion by Woody Allen's Han-nah and Her Sisters, for a new "film" category of Pulitzer Prize. If that movie (or the present one) is to be the basis of the case, the case is not worth making. A good film script ought to mean a good script to

film scrip cupin to mean a good script to read, and it within and not a good script to read, and it within and not a good script to read, and it within a script to read, and it will be read to the film and to the film and to the cliquing and the compact that th

least into the science-fictional suburb in-habited by things like On the Beach — that tony suburb that tends to want to deny any connection to the hub — when it stumbles suddenly into an end-of-the-world scenario. The imagining of this prospect is neither very imaginative nor very extensive (family very imaginative nor very extensive (family and friends huddled around the TV, soon very imaginative nor very cateristic coming and friends handled around the TV, soon to go on the blink, the necessity to sedate me on the necessity to sedate men can make do with stiff critiss; the spa-ing of the Lord's Prayer with improvisa-tional cadenas), and we soon drift out of that subsurb into a more remote tarnasy realm, with some cryptic mambo-jumbo about averting nuclear holocaust by means of the protagonist. "Ying with "the good witch who lives nearby. This, plus the deviating with that follows immediately deviated that the second of the control of deviating with the second of deviating with the second of deviating with the second of deviating with the deviat

pressly for the purpose of being burned down at movie's end - so as to rid himself down at morses end — so as to rid furnsell of materialism and take a step nearer the spiritual. I have Tarkovsky's personal word on that in the press notes. But it occurs to me all over again that I seem to miss Tarkovsky whether I miss him or not.

I am happy, then (on principle, of course), to be able to report that I will have more chances to catch what I have previously missed when the La Jolla Museum launches a complete Tarkovsky retrospective March IB, with Andrei Bubler (restored, I am told, to its full IBS minutes). The premiating of the schedule prepareds as (restored, I am told, to its full 85 minutes). The remainder of the schedule proceeds as follows: Mirror, March 25: Solaris, April 1: My Name Is hum, April 8: Stalker (in a truncated version which I notice I now have no principle against). April 15: Nossalgia, April 22; and, back in town again, with the prospect of being seen in a new light, The Sacrifice, April 29: [1]



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QUARTER NOTES

THE FLYING DUTCHMAN

The San Diego Opera's production of *The Flying Dutchman* is best categorized production. The only unqualifiedly positive statement one may make about the production is that rocked the production is that Dutchman is best categorized by negatives: the production as a whole was unimpressive, the singing was undistinguished, the direction was singing was undistinguished, the direction was unimaginative, and the visual aspects were sometimes unintelligible. This early Wagaer opera cannot survive such an onslaught of "uns" at has so many inherent has been and the survive such an onslaught of "uns" at has to many inherent has provided in the survive such an onslaught of only in sensationally good productions. Its dramatization of the legend of the cursue does captain has numerous defects of proportion, decorum, and dramatic rhythm. The control of the terration of the terration (press) is frequently naive. The organic musical form Wagner was to develop later in his career is here found only intermittently, while the traditional operatic arise and emembles that compete with it do not call up comporer's grains. There are some very great moments, and some very dull ones. What is needed, if we are to experience Deschama as valuable musical theater in itself, dather than as a partial foresand of better things to singing by thrilling woices, and

staging that gets to the essence of Wagner's vision and gives that vision concrete theatrical reality. There was little of any of this in the San Diego production. The only unqualifiedly positive

commitment, and his performance was as dull in spirit as it was in sound. Sabine Hass, as the young woman who longs to sacrifice therself to swe the Dutchman and who eventually does so, is a competent Wagnerian soprano who would be perfectly adequate in the minor role of a Rhein Maiden or a Vallyvie but whose wocal

teersman and Jane Shaulis as

Senta's old nurse.

If the singing was merely unexciting, the staging was definitely poor. William

remarkable for their
ineptitude; it is not often one
sees sets this bad on a
professional operatic stage.
Typical was the first-act set, in
which Daland's ship, the

which Daland's ship, the Dutchmars's ship, and the dock were so jumbled together, so ambiguous in their opatial relationships, and so obscured in the murky lighting (for which the set designer was himself responsible), that most members of the aud'ence were literally unable to understand where the characters were or what was happening. The second-act set wes simply boring and shoddy, without a spark of beauty or imagination, and executed as

porting and security profit of boars, page 4.0 flows, page 4.0

full of the sound, atmosphere, and symbolism of the sea. It is also — and more particularly

Gorgensen provided sets remarkable for their

insufficient to project the psychological hysteria and spiritual exaltation of this fascinating heroine. The voice is simply not attractive enough, though it is handled intelligently and its intonation is very good; and Miss Hass's acting, while far superior to the wooden poses of Roger Roloff, consisted chiefly in the Roloff, consisted chiefly in the conventional gestures of did-fashioned opera productions in which all that really counts is the singing. The Erik of Siegfried Jerusalem was quite disappointing, for in spite of the tedium of this singer's recent lieder recital at the Old Globe, one expected that in opera he would display the qualities that here made him spoken of as one of Germany's more important current more important current heldentenors. Unfortunat more important current heldentenor. Unfortunately, the voice was in poor shape, the voice was in poor shape, focus, and its underlying quality was not such as to make the listener overlook these defects of technique; nor was Jerusalem's acting anything but rote safety anything but hand the property of sacting expressing itself in the voice as an annoying huff-and-ything but safety expressing itself in the voice as an annoying huff-and-stringer sacrangly made on the singer sacrangly made on t — a drama about redemption through love, suffering, and death, and it thus anticipates Tristan, Götterdälmmerung, and Pursifat. These are the meanings Wagner intended in the final stage action: "She custs herself into the sea. The Dutchman's ship with all her. Dutchman's ship, with all her crew, sinks immediately. The sea rises high and sinks back playing of the orchestra, without a doubt, but nowhere

con rices high and states back in a whirploot, in the glow of the sumet are clearly seen, over the wrack of the ship, the forms of Senta and the Duckmans, embracing each other, rising from the sea, and floating upwards." Did anyone in the San Diego Opera audience see anything of this? It is, of course, not required that a modern director follow the composer's instructions to the letter. But if he does not do so, he must substitute imaginative devices of his own that will succeed in conveying the composer's visionary. integrations. The hard to know what meanings were intended, or conveyed, by Senta's jumping off the upper part of the dock and falling not into the sea but onto the lower part of the same dock, where she was (if I understand it right) impaired on bollards, the spiritual implications of this spiritual implications of the spiritual implications of the apparently being indicated by a puff of steam. What was own all all about? And where was Wagner? In the splendid playing of the orchestra, without a doubt, but nowhere

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C I T Y LIGHTS

THE ZENDIKS

(continued from page 4) everyone shares the same last name, Zendik. The Zendiks grow most of their own food organically, of course. They drive donated cars and cook on drive donated cars and cook on discarded stoves. Their clothes, too, are mostly hand-me-downs "that are dyed and patched and streaked and cut and sewn," Chen says. "We're not going to go to Sears and buy new clothes, because we don't want to dress like squares," he adds. "The whole vibe of that is offensive to us, not just from an aesthetic viewpoint, but from an ecological one. It takes a lot of effort to make those new bullshit fashions, and if we keep tearing stuff out of the earth, eventually the earth will no longer be able to support this

plunder."

But now the Zendiks are no longer satisfied with dropping out of society. They're out to change society itself. And to spread the gospel of "equilibrium communalism" to

"equilibrium communalism" to the masses, they are employing many of the trappings of the same capitalistic system they would like to topple. They have just published a 174-page novel, written by founder Wulf Zendik, that's currently on sale at about two dozen bookstores and health-food restaurants around San Diego County. Titled Blackbank: The Lass is Ittled Blackhawk: The Last
American Warrior, the novel is a
fictional diary of Salvitore
Blackhawk, an American Indian
sculptor who becomes "an ecohitman for the earth," Chen says. "He blows away ruthles spoilers like corporate heads and members of the money monarchy who are selling our hildren's future down the road. But even though his actions are violent, his morality is

The Zendiks are also starting up a quarterly magazine, Split, that's aimed at "the youth market," Chen says. The first issue is scheduled to come out March 9 and will be available at the same outlets as the book.
"We have a page in there for
street hookers, telling them to
get off the streets and come to

SEVERAL LIVES

Norman interview to various newspaper editors, including several at the Los Angeles

them not to kill themselves, and instead come to Zendik Farm, where we understand their anxiety and can relate to their problems." Later this year. Chen says, the Zendiks paln to produce a video for the home video market. To finance these projects, he adds, the Zendiks are dabbling in read estate and their control of the control of th office of the Times.

But the Times executives, who run Southern California's largest run Southern California's larges and most prestigious newspaper are upset. The interview notes that Stevens is "a reporter for the Los Angeles Times." so they're worried that people might wrongly think the manuscript was actually published in the Times. We see Stevens on the phone with a lot of money that way," Chen

iot of money that way," Chen saintains that none of these ventures means that the Zendiks are now advocating capitalism. "We're simply doin whatever we consider necessary to get the word out," he says. "You can go up to "Orecon and to get the word out," he says.
"You can go up to Oregon and
be Mr. and Mrs. Organic, but
that way you're only ignoring
society instead of actively trying
to change it. Our goal is to
bring our revolutionary
philosophy to the whole species,
and if we have to fight society
by using their own tactics to
accomplish this, we will." ■

Zendik Farm," he says. "We also have a page for teens contemplating suicide, asking

them not to kill themselves and

DXC. What will you do with all the money you'll save by shopping with us? Some people would 1. Affend a class reunion 2. Dancte to the Sales of the Indulgance (Our dis Avendory) BIONS OF LIFE

Times attorney, explaining that she never intended to mislead anyone and that she identified herself as a *Times* theater critic only to give some background on her professional qualifications as an interviewer

The scene draws to a dramatic close as *Times* editor Fetherling sternly counsels Stevens about "the wisdom of not giving the impression that the story had appeared in the Los Angel

Times."
Act two, again set in the
Times newsroom in downtown's
Imperial Bank Building, opens
nearly a year later, in November
of 1986. Stevens is working hard

out drama reviews and writing feature stories on local actor remained deeply committed to Unarius. In the past year, she's been interviewed by a San Diego Union reporter who mentioned her affiliation with the Times in a Union story about an Interplanetary Confederation Day Celebratio

And just recently Stevens and a group of Unarius students had appeared on Channel 51's Stanley Live! talk show, on which they discussed their past

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32 FEBRUARY 26, 1983

In a skillfully crafted flashback scene that is a high point of the Deadlines and point of the production. Stevens tells how talk-show host Stanley Siegel mentioned to the audience that Stevens nad lived audience that Stevens nad lived a previous life as Napoleon's stepdaughter, Hortense. Stevens is taken aback. Yes, her previous lives did include that of an aide to Pontius Pilate at the crucifixion of Christ, and she was a Spanish friar in Peru with the conquistadors during the era of Pizarro. Yes, she had neutringed to some follow. mentioned to some fellow Unarians that she felt she may have been Hortense. But no, she couldn't be sure. In search of the truth, she dresses up as Hortense and works though a psychodrama as the character, only to discover that she didn't live that past life. But corporate realities are nentioned to some fellow

about to come crashing down on our play's heroine. She has mailed a second Unarius article to both the Times's city editor and the religion editor in Los Angeles. Fethering learned that the seventy-four-page that the seventy-four-page Water Psychic Memory as Mary of Bethany, Thirteenth Disciple to Jesus of Nazareth, 'by Ruth Norman in collaboration with Stevens, included some introductory statements telling how Stevens works for the own Stevens works for the office. He's perturbed at this second breach of Times ethics, and he tells the audience in no about to come crashing down or and he tells the audience in no uncertain terms that Stevens has

which is clearly contradictory to

our guidelines."
As this tension-filled scene moves toward its climax in the Times newsroom, editor Fetherling is forced to take action. Mulling over his options, he slaps Stevens with two-week suspension. "My initial disposition was that I nted she should cont write for the paper." But he wants to give both himself and Stevens some time to mull the

screens some time to mult the issue over.

Scene two opens two weeks laier on December 1 in Fetherling's office. Fetherling has given Stevens an ultimatum has given Stevens an ultimatum: Stevens's name, the Lor Angeles Ilmes, and Unarius must never be linked together anywhere, ever again. Fetherling makes it clear that the newspaper's rules "proscribe a reporter from using his or her position at the Ilmes to seek publicity for any outside activity," but he assures Stanger that "the current of the con-

outside activity." but the assures Stevens that "the cause. Unarius, isn't the issue here." The stoic writer takes it "wid a grain of salt that it's not my beliefs." that provoked such a strong reaction, and she's only mildly satisfied by Fetherling's assurances that this "isn't the big corporation coming down on little beliefs." But as the tension on the stage builds to a on the belies. But as the tension on the stage builds to a crescendo, Stevens tells Fetherling that she really understands and can't argue with the paper's policies or philosophy, and she tells him she's severing her professiona-ties with the *Times*. The two, though no longer colleagues, part amicably.

Act three opens February 19

facing the problem of not being able to tell an interviewer what she does for a living. "What would I to do?" she ponders aloud. "Say that I write for a of this year in the El Cajon headquarters of Unarius. The scene is a testimony to the marvelous creativity of the play's set designer. Grecian columns decorate the interior of big Southern California the high-ceilinged building, which once served as a post office and later as a dress shop. say I was a judge in the The walls are covered with paintings of Ruth Norman. called Uriel (Universal Radian Infinite Eternal Light) by her

followers in the Spiritual Brotherhood and known as the "Cofounder, Director, and

Channel for the Light Forces for this world." Around the

draped with glittery garlands and fountains covered with flowers and seashells. In the

corner is a large mannequin that looks like Ruth Norman, and

the mannequin's dress is covered with models of thirty-

covered with models of thirty-two intergalactic planets, all linked together by strands of flashing miniature Christmas tree lights. In a moving soliloquy, Stevens draws Deadlines and Lifetimes to its close. "I don't have any animosity toward the

have any animosity toward the Times, because I had lifetimes

Times, because I had lifetimes when I was very closedminded," Stevens explains. "I was a judge in the Inquisition. There's no way I could point a finger at the Times." Even before Fetherling delivered his ultimatum, Stevens tells the audience how she had

audience how she had developed "moral qualms about being a theater critic." In fact, she'd stopped attending meetings of the San Diego Theater Critics Circle because

participating with other drama reviewers in the group's annual selection of the county's best

plays and acting performances was so stressful that it made her "physically ill, just sick to my stomach."

room are statues of Greek gods

Inquisition."
As the audience left the As the audience left the theater following the moving conclusion, many of them could be heard discussing Stevens's final speech. Walking out of the newsroom for good on that December day, Stevens had said, was "financially a bust, but spirimulty it was, a real but spiritually it was a real triumph. It's better to be free. I had the most wonderful feeling that day when I stood up for truth. I felt terrific."

AYN AND THE KIDS

fooninued from page 5)
he said, puffing out his cheeks
and pulling at them with his
hands. "Then I took her to
doctor and found she was
allergic to them."
A woman asked whether
children should be encouraged

children should be encouraged to call their parents by their first names. A teen-ager, who otherwise did not speak during the meeting, volunteered, "I call my parents by their first names, and she" — pointing to the woman stitting next to him — "is my mother, and I've always called her by her first which that "A woman across the table, operator of a preschool, said the same custom holds in her family.

said the same custom holds in her family.

Bernard noted that Roy Rogers calls his wife, Dale Evans, "Mom." Lee seemed concerned about this. Has Rogers, in his old age, come to think Evans is his biological mother? It was explained that Evans want cailed "Mom" by her husband until she had children. "It bothwords where had been dead to the children of the object of of the objec children. "It obviously doesn't mean that she's his mother," said a man in Bernard's — and Rogers's — defense. The extent to which parents

The extent to which parents should impose their values was the next topic. Let children choose their own, said several people. "The idea that children should create their own values is bullshit," said Vernon, who sat next to Bernard. "There is nothing more decrepit and nihilistic than to raise a child without values." He evenlained without values." He explained that recently he had read an article in a psychology magazine. "I'm on the side of the psychologists who know what they're talking about. I

happen to know a lot about psychology."

Vernon went on to say

psychologists have discovered that few children, when asked what they consider to be an appropriate penalty for their transgressions, speak in favor corporal punishment. Most favor having to listen to an explanation of what they have

cxpianation of what they have done wrong. "What about convicts?" asked Michael, grinning. "I bet most of them would vote in favor of a lecture instead of

"I don't know," said Lee,
"Children tend to be honest.
Maybe they think listening to a
long explanation is the toughest
punishment," since a spanking s quickly over.
"We objectivists know what is

and think about what should be," Michael said, summarizing the purpose of the group and defending the philosophy of its heroine. But he admitted neroine. But ne admitted objectivists don't allways have the answers. "Where did I come from?" he had been asked by a young boy. "You tell him about the birds and the bees, and he says, 'Oh. Johnny came from Wisconsin.' "

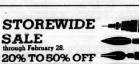
RIPPED-OFF LOOK

(continued from page 5)
their models average \$500 a
day. "We have over 1100 clients
who call us daily," she says. "If
you want to work, there are
people out them."

But first I need a portfolio, which I don't have. (The ad said which I don't have. (The ad said the modeling assignments were for TV commercials and no portfolios were required, but I'm not going to argue with her if she's interested in me.). She shows the type they use, which has cight black-and-white photos showing a model in different poses. I can get one done at New York West for 5900, she says. This includes \$900, she says. This includes unlimited reshoots for the rest of my life. But before she goes any further. I have to decide any further, I have to decide about the test shot and reserve my spot with a check. She wants me to write the check ou

right now.
Things are moving fast here, but it won't look good if I hesitate. I'll make the thirty dollars back in a few minute once I'm modeling. Two jobs and I'll have my portfolio paid off. If the agency picks me, that (continued on page 35

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is, Diana buzzes the receptionis to come in and take my check, which is kind of weird, but I guess that's the way they do it. I have a photo appointment for two days later in a studio that

two days later in a studio that adjoins their office.

When I get there, I realize that nine other women have the same appointment. We're all having it done together. These women look like people you pass in the aisles of Pic'N Save. One of them looks just like my mother — back in the Fifties. They line us up at a Fifties. They line us up at a long mirror, and a woman leads us, step by step, through millipfe layers of make-up. She asks if anyone has modeled before. The two pretty woman before. The two pretty woman layers with the layers of the layers

looking seductive, and the rest practice in the mirror. But their turn comes right away, because the shots take less than five minutes apiece. The receptionis says the agency will send the photos to Newport Beach, and we'll hear back within three

days.
I get my call the next day. The corporate panel liked my test shots! I've been accepted into the agency! Can I come in and talk about my portfolio, so I can get started right away? . . .

The corporate panel likes almost everyone's test shot, according to the San Diego City Attorney's office, which claims that New York West is really in the business of selling portfolior. Fifty men and women in San Diego have registered complaints against New York West, claiming they paid 3900 for portfolios and then got no modeling jobs. An investigation of the agency (which has been in busin locally since 1980) resulted in twenty-eight misdemeanor counts of false advertising. The agency was prosecuted for advertising jobs with no fees or portfolios and then requiring both. The actual number of

modeling assignments was not the subject of the investigation. In a plea bargain last Tuesday, New York West agreed to pay a \$3500 fine. The agency was ordered to refund money received for portfolios, test shots, and composites. Would-have-been models have until March 6 to file their claims The court-ordered payment schedule for the agency is \$1000 a month — the maximum New pay without going out of business. ■

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Erickson's Seventieth

Robert Erickson, whose seventieth birthday will be honored by UCSD's music

The Osuna Buildings

Since early childhood, I have

Since early childhood, I have untrured a deep-seated curiosity about how other people live. To this day, i shuidher at the recognition that I will almost certainly never know anything intimate about the hundreds of stranger, I pass every day. We have books do they nead or what pets do they own! What are their homes like!

The fourteenth annual

homes like?
The fourteenth annual
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by the San Diego Historical
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identifiable is not a set of limits but rather the limitlessness of but rather the limitlessness of this composer's imagination. Each work in his large ocuve has been something unique, stating its ideas in a way that belongs only to itself and exploring its own unprecedented world of sound

unprecedented world of sound in unpredictable ways. Over the years, I have heard many works by Erickson and have reviewed quite a number of them, and I have learned by experience that the only characteristic of such a work that one could be sure of m advance was that this work provided a startling contrast to everything else the composer had done. That, and the imaginative boldness with which Erickson has attacked Some of Erickson's most

striking compositions have been devoted to exploring the aural properties of various solo instruments. Working with instrumentalists and exploiting instrumentalists and exploitin the greates extremities of recent exterided techniques, it has produced works of facinating sonorities that, in addition to their intrinsic musical worth, have added to the long tradition of spectacu virtuoso works where part of the pleasure is in wondering how any musician can negotic favorities in this category are a favorities in this category are a footsmad on page II, col.

significance for renovation. The Empty House Weekend, Friday, February 27, through Sunday,

March I, gives the public the opportunity to view the Osuna

The Myth Of The Rising Sun

of such a capitalist worker's of such a capitatist worker's paradise? A local member of the Socialist Workers Party, Honda plans to correct a number of false impressions about the

What's a good socialist to make



This Saturday night brings us a lecture by a local Marxist that promises to be a major feel-good experience. No, really, Anyone who is envious of the cultural who is envious of the cultural and economic swendancy of the Japanese should like this. Anyone who is sick to death of hearing about how hard they work, how passionarely they study, how diagently they save their money — and, as a result, how clean and prosperious and orderly their society is — should deeply enjoy Ken Honda's presentation on "The Myth of

presentation on "The Myth of Happy Japanese Workers." The very mention of Japan should depress any committed Marxist. It is, arguably, the most successful country in the world today: economy bursting with vitality, high employment immense trade surplus, insignificant military expenditures, negligible crime rate. For the most part, management and laborers work together harmoniously, and organized leftists are a joke.

Japanese toil in huge modern factories where they're guaranteed lifetime employment. In fact, Florida employment. In fact, Honda states, only a third of Japan's workers cripsy such status. Small subcontracting firms make up an extremely important sector of Japanese industry (Honda says up to seventy-five percent of Japanese cars are actually built by subcontractors), yer such companies don't offer the salaries or benefits received by salaries or benefits received by those who toil for the megafirms. And not even all the workers at companies like Toyota and Mitsubishi enjoy the lifetime security. Honda says, only "permanent" employees do. The so-called "permanent temporary" employees of even the larger employees of even the larger firms don't receive comparable benefits and may be laid off, according to the socialist. Honda also will be dumping

(continued on page 12, col.)

Kids & Folk Music

Never fear, assures Sam Hinton. Traditional songs and storyrelling are alive and well, still as delightful to audiences ar they ever have been. Pop music fads may come and go, but there's always room for the basic anneal and intimacy of basic appeal and intimacy of folk music. Not even the MTV generation is too sophisticated to appreciate a well-told tale or the melodies of traditional

Sam Hinton is among the musical Johnny Appleseeds who have devoted a lifetime to the care, feeding, and propagation of this part of our history Hinton is a well-known
San Diegan with a national
reputation as a first-class
performer, recording artist, and folk music scholar. But generations of local schoolchildren don't care much about that. They know the about that. They know the gentle-woiced troubsdor as a friend who visits their schools and brings to life their social studies and history lessons with songs, stories, and thymes. This Sarunday, children can bring along lubeir parents to hear Hinton in an intimate concert sponsored by the

hear Hinton in an intimate concert sponsored by the San Diego Public Library. According to Hinton, he will shape the program to suit the audience, drawing from a nearly bottomless bug of songs and stories. From his years of experience, he has learned what audiences appreciate, and he can fascinate preschoolers and entertain their older sibling alike. One thing you can be sure of is that the show will reflect the ethnic and geographic diversity of

VENTS must be received by may o later than the Friday proceeding to Thursday issue in order to be READER EVENTS EDITOR

Outdoors

"A Centre-City Caper," one-and-a-half-hour walks through downtown are led by Sam Minsker (a.k.a. Downtown Sam) beginning Finday, February 27, 1-50 p.m., leaving from the old Bailboa Theatre, 868 Fourth Avenue, Horton Plaza,

downtown. For details phone 293-3480

Walkabout International around San Diego County throughout the week. This week a hike from Del Dios to Lake a fine from Det Lines to Line Hodges takes place Sarunday, February 28, 8 a.m. Meet at Del Dios Community Park, Lake Drive and Cedar Street, Del Dios Phone 745-5844 or 231-7463 for more information.

Myer Valley Hike, the Sierra Club of San Diego sponsors a moderately strenuous exploration of the Valley of the Moon and Myer Valley areas, Sunday, March J. 8 a.m., Jacumba. For exact location and registration information, phone 454-5973.

Silverwood Preserve Auture Hikes, the San Diego Audubon 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 Wildcat Canyon Road Free Call 443-2998 for details.

Florida Canyon Tours, San Diego, especially Balboa Park, is home to plants from every corner of the globe. Florida Canyon is one of the few places in San Diego where visitors can in Sin Diego where visitos can still see this region's indigenous natural vegetation. The Natural History Museum sporsors free naturalist-led tours each Sunday, 2 p.m., Florida Drive, Balboa Park, Call 232-3821 for complete

Dance

Community Ballet Theater, the community Billet Theater, the spring production of this East County troupe includes performances of Hungarian Suite and Carnival of the Animals, featuring Robin Sheretz-Morgan, formerly of the New York City

"Men Dancing," Greg Lizenberry "Men Dancing," Greg Licensetti presents a sido concert celebrating the contribution of twentieth-century male choreographers and performers, such as Ted Shawn, Barton Minaw, Jose Limon, and others, Friday, February 28, 8 pm, Studio Theatres, 2058U. For reservations phone 265-6824.

"Let the Healing Process Begin," the Imani Dancers perform "a celebration of a people of culture," Saturday, February 25, 7 p.m., Cultural Arts Center, 2557 Monroe Street, Center, 3557 Montoe Street, Carlsbad, Call 931-2902 for more

A Polka Dance, featuring music by the Polka Family Band, takes place Saturday, February 28,

on, phone 443-4663 or 469.6449

Flamenco Concert, Felipe de la Rosa makes a special guest appearance with Rayna's Spanish Ballet, Sarunday, February 28, 8 p.m., Lyceum Theatre, Horton Plaza, downtown, Call 579-7109

Lemon Grove Junior High School and torium, 1800 Lincoln Street Lemon Grove Call 469-9621 or 461-7113 for ticket information.

Film

Festival of Animation, the 1987 Festival of Animation, featuring an international selection of societa animated shorts, continues today, Thursday, February 26, through Tuesday, March 3, Sherwood Anitorium, La Jolla Museum of Contemporary Art, fixed of in the footwal are Brad Caslor's Get a



he fastest growing industry in the wor FREE SEMINAR Monday, March 9, 7 pm at the Patricta Stevens Career College Call 298-0242 for reservations



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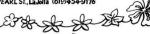
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with Curtis Fuller, Billy Higgins, Bobby Hutcherson, Harold Land. Cedar Walton, Buster Williams

TO LOCAL EVENTS

John Smokler, "the Bands More Goodbla of the Eulenses," by Indies Stroud, John Lasseter and Mill Bernewick Jan. by resemble Horney Land, by French Land Award for best short subject; and orbines. Show stones are 8 p.m., today. Thursday, February 25, Arthopa Timeday, Moreh J., except Sunday, the Sunday Sunday Sunday Sunday Sunday Land Sunday Sunday Sunday Sunday Land Sunday Sunday

"For Export Only: Pesticides and Pills," this documentary examines how U.S. companies sell pills and pesticides humed in this country to Third World countries. Friday, February 27, 7 p.m., Third Lecture Hall, UCSD, Free, 544-4873.

"Kameradschaft," a 1931 film, based on an actual mine disaste hased on an actual mine disaster, tells the story of comradeship under pressure. It will be shown Monday, March 2, 7 p.m.,

E Street, downto

1 p.m., National City Public Library, 200 East Twelfth Street National City, Free, 474-8211.

National City. Pere 4:74-8211.

"Clair de Fomme," the sixth movie in the La Jolla Museum of Contemporary Art's retrospective of Greek filmmaker Constantin Costa Gurray, Clair de Fomme, based on Romann Gary's novel, starting Yes Montonia and Royal Sarting Yes Montonia Royal Sarting Yes Sa

"The Amazing Voyage of Gustave Flaubert and Raymond Roussel," a feature-length video by Steve Fagin, will be screened

Contemporary Art, 700 Pr Street, La Iolla, 454-0267

"Georgia," known as the "Goober State" and the "Peach State," is the subject of the next Cinema 55 film, which will be shown Wednesday, March 4,

"Woodwind Week" Continues, the debut recital of the Stouffer Quinter — Linda Lukas (flute), Peggy Michel (obose), Marian Liebowitz (clarinet), George Cable (French horn), and Dennis Michel (breson), are services and property Cable (French horn), and Dennis Mischel dbassoon) — performing works by Reicha, Hindemith, Ligert, Dahl, and Barrows, rakes place today, Thursday, the Charlest of the Charlest Parket of the Charlest Woodward Week, a performance by the New World Woodward Quinter, as Stealuled for Friday, February 27. Both performances begin at 7 pm. and take place at the Charlest of the Charlest 205 6031 for more information.

Music

Recorder Music, the San Diego Recorder Society invites all

them in a recital, Priday, February 27, 7-30 p.m., room B-152, Mandeville Center, UCSD, Call 222-4666 or 226-8226 for additional information The Fourth Anniversary Concert of the Coastal Communities Civic Band takes place Friday, February 27, 7:30 p.m., Crest Half, 675 Balfour Drive, Encinitia, Call

942-0935 for more information The UCSD Chamber Ensemble

performs selections from Vivaldi, Saint-Saens, and Debussy, Friday, February 27, 8 p.m., room B-210, Mandeville Center, UCSD.

Monteverdi Orchestra, harpsichordist Anthony Newman will be the featured artist at the Monteverdi Orchestra's first concert of the season, Friday, February 27, 8 p.m., Lyceum Theatre, Horton Plaza,

Singner/Songwriter Lauren Lerfman presents an evening of romantic balladi, Finday, February Z. Wortsh and Music, 3806 Fourth Averuse, Hillerest, The following evening, Satunday February 28, pannet Peter Gach performs works by the four Bs— Bach, Beethoven, Brahms, and Bach, Beethoven, Brahms, and Span Call 298-4011 for tuker information.

"The Barber of Seville." the "The Barber of Seville," rhe San Francisco Opera's productio of Rossin's opera, starring Hermann Prey as Figans and Susanne Mentzer as Rosma and featuring English Opera Test projections, continues for two more performances, Friday, February 27, 8 p.m., and Sunday

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Theatre, 202 C Street, downtown. Tickers are available at the Civic Center box office or through TicketMaster. Call 232-7636 for more informacion.

Soprano Verane Expertion performs works in French by Mozart, Chopin, and Schubert, Saturday, February 28, 2 p.m., French Parlor, Founders Hall, USD. For more information, phone 260-4600 x4441.

Spreckels Organ Concerts, Robert Plimpton, San Diego's civic organist, performs free concerts at the Spreckels Organ Pavilion in Balboa Park every unday at 2 p.m. This week

"A History of Afro-American Chorale and Ensemble present an evening of black music beginning with the introduction of Christian spirituals to Africa, the freedom songs of the Reconstruction, and the blues, Sunday, March 1, 230 pm. and 730 pm., Lyceum Stage, Horton Plara, downtown Corder nickers by calling 420-0647.

Solo Piano Recital, Bran Verhove performs selections by Bach, Beerhoven, Chopin, List, and Mussorgeky, Sunday, March 1, 4 p.m., Point Loma Community Presbyterian Church, 2128 Chatsworth Boulevard, Point Loma, 223-1633 Point Loma. 223-1633.

Point Loma. 223-1039.
Jazz Tramperer Bobby Shew,
who has played with the
Akiyushu Tahakhin and Louis
Bellson hig bands and who is also
licenom for his educational clinics
and concerts, takes the stage
Sunday, March. 1, 7 p.m.
Montezuma Hall, SDSU. Tickets
are available at the Actec Center
toket office (205-6947).

"The Lord Nelson Mass." by Joseph Haydn, will be performed by the Chancel Choir of the Solana Beach Presbyterian Church, under the direction of Kenneth Fox, Sunday, March 1, 7:30 p.m., Solana Beach

Presbyterian Church, 120 : Avenue, Solana Beach, Th orchestra and organist George Butterfield, along with solouts Virginia Sublett, Phil Larson, David Bates, and Shirley Hawkes. Sublett will also sing Handel's aria "Let the Bright Seraphim." Trumpeter Alan Stebert performs Mozart's Trumpet Concerto in D accompanied by orchestra and harpsichord. Free, 453-1384.

harpschord. Free. 453-1584.
Erickson Celebration Week, in honor of composer Robert
Erickson's seemsterb hirthday and retrement, the UCSD or the seems of the seem

No. 2, and the West Coasts premiers of Corps, rakes place at 8 p.m., Mandeville Auditorium. The next day, a mound table of past KIFA directions meets at Mandeville Center. A concert of Erickson music written especially, March 3, 8 p.m., Mandeville Auditorium. Two Erickson films, Nondie of Williams of the Control of the Street, La Jolla, Free, 249-28/2.

Benedit for Homeleas Shelter, the Boat Farmers, Moyo Nison and Slad Royer, DFX2, the Outridees, Mercy Train, and the Forbidden Pig. perform a benefit concert for the Storefront, a shelter for homeleas children, Monday, March 2, 6 p.m., the Belly Up tawer, 143 Soarth Cedros Boulevard, Solana Beach. 481-303.

Marian Licsowitz, and censis Thomas Stauffer perform selections by Rosen, Hindemith, Berg, Koechlin, and Zemlinsky, Monday, March 2, 7 p.m., Smith Recital Hall, SDSU, Free. 265-6551. music for chamber ensembles, at Mandeville Auditorium. A Mandeville Auditorium. A lecture about Erickson's recent music, by Alan Rich, takes place next Thurshay, Marich's, noon, room B-210, Mandeville Center. More events are scholled for next week. See the "events highlight" on page one of this section for complete information. Call 534-5404 for details.

205-0771.

Escondido Spring Concerts, the brass quinter from the U.S. Naval District are the performers at the first concert of the Escondido Public Library's Spring Concert Series, Tuesday, March 3, 734 p.m., 239 South Kalmia Street, Escondido, Free. 741-4601.

741-4601.

Copland Songs Recital, the Spring Chamber Music Series begins with a recital of Auron Copland songs, including "These contents Mother," "These contents Mother," "The County of the Copland Series of the Copland

Tashi, the La Jolla Chamber Music Society presents the New York-chamber ensemble Tashi, described by Newsweek

TO LOCAL EVENTS

world of classical music," Tuesday, March 3, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolia, The program will be amounced from the stage. Call 459-3724 for ticket availability.

Lectures

Naturalist Herb Seaton presents a slide/illustrated lecture titled "Spring Blossoms and Some Dayrime Animals of the Local Desert," today, Thursday, February 26, 7 p.m., Enclinitas Public Library, 540 Cornish Drive, Encinitas. 753-7376. Free.

"Memphis Group" Designer Peter Shire talks about his work and its influences at a lecture sponsored by the Communicating Arts Group of San Diego, today, Thursday, February 26, 7 p.m., California Western School of Law, 350 Cedar Street, downtown. Call 295-5082 for

Black South African Journalist Dumisani S. Kumalo, founder of the Union of Black Journalists,

Mexican Ambassador Jorge Espinosa de los Reyes discusses the "Recent Evolution and Perspectives of the Mexican Economy," today, Thursday, February 26, 745 pm., Little Theatre, SDSU. Free. 265-6644.

"Hazardous Waste Planning in the San Diego Region," a workshop featuring presentations on new state requirements for a hazardous waster management plan in the San Diego region takes place Friedy, Fohusuy 27, 2:80 p.m., Balbon Park Club, Balbon Park Call 236-2222 for complete information.

participants in the critic's panel (I:30 p.m.) are los Argules Times music critic Martin Bernheimer, KING-TV arts critic Greg Palmer, San Drego Union art critic Robert Pincus, Wall Street Journal theater critic Edwin Wilson, and moderator Howard Stein, chairman of the Hamissentein School of Theater Hamissentein School of Theater Prototy student, Steve arts.

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"Speakings fine form," Who constitutes excellence in the arris.

Who should make the decisions about at in public place," from a should make the decisions about at in public place, if the considered at a symposium bringing together arrise, or increased? These questions will be considered at a symposium bringing together arrise, or inconsidered at a symposium bringing together arrise, SUSU. There will be found paid to provide a symposium of the property Studies at Columbia Un The final panel discussion combining participants from previous panels, begins at 3:10 p.m. Call 265-6884 for ticket information. A four-hout broadcast of the proceedings airs Sunday, March 1, noon, KPBS-TV, Channel 15.

TV, Channel 15.

Convicted Sanctuary Leader Phil Willia-Conger docuses the sanctuary movement at a rail sponsored by the San Diego Interfairh Tad Force on Central America, Saturday, Febhuary 28.

6 p.m., La Mosa United
Methodis Church, 4690 Palm
Avenne, La Mesa. Call 698-1150 for reservations.

"The Myth of Happy Japanese Workers," Ken Honda of the Socialist Worker's Party discusse the dark side of the Land of the Rising Sun, Saturday, February 28, 7:30 p.m., Pathfinder Bookstore, 2803 B Street, Golden Hill. 234-4630.

See, too, the "events highlight on page one of this section.

on page one of this section.

Civil Rights Actorney Thomas
N. Dodd speaks on "Taking a
Stand" at a special Black History
Month celebration, Satunday,
February 28, 8 p.m., Education
Cultural Complex, 4343 Ocean
View Boulevard, Southeast San
Diego, Call 230-2828 for
reservations.

Author Hillel Schwarrz, who penned Never Sutisfied, a book about America's mania for dieting, discusses the cultural history of diets, fantasies, and fat Sunday, March 1, 7 p.m., Earth Song Bookstore, 1440 Cammo Del Mar, Del Mar. 755-4254.

Del Mar, 'Del Mar, '25-424.

Nuclea Arms Forum, a
discussion about nuclear arms in
America rakes place Monday,
March, J. p. m., 'Old Clobe

Del March, 'Del March, 'Del March

MEND, Lawrence Schneiderman,
Physician for Social Subsidier,
Union for Concerned Scientists,
Roger Neptune, president of the
Pence Resource Scientists,
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· USA vs China Women's Volleyball March 5, 7:30 pm Peterson Gym - SDSU

Women in Reggae
March 6, 8:00 pm
Wabash Dance Hall

3's Company & Dancers

In Concert March 20 & 21, 8:00 pm Mandell Weiss Center for Re

Baby Boomer Bop

Brahm's Requiem
S.D. Master Chorale
April 5, 7:30 pm
First Presbyterian Church

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"Churches Speak Out on the Economy," the San Diego Economic Conversion Council hosts a panel discussion on recent ecumencal documents that address social justice, Monday, March 2, 7 pm., Linder Hall, First United Methodis Church, Misson Valley, Free Call, 299-515 or 279-2855 for additional information.

"Law and the Conduct of U.S. Foreign Policy," Joseph J. Darb USD professor of law, and Jorge A. Vargas, director of the Mexico-U.S. Law Institute at USD, are the featured gues forum sponsored by the Rancho Bernardo chapter of the World Affairs Council of San Diego, Tuesday, March 3, 7:30 p.m., Oaks North Community Center, 12578 Oaks North Drive, Rancho Bernardo. For more information, phone 231-0111.

"How to Put Your Kids through College (Without Going Broke)" is the topic of the next workshop sponsored by the nonprofit Foundation for Financial Education, Wednesday, March 4, 6:30 p.m., Chula Vista Public Library, 365 Forest, Chula Vista, Call 283-6850 for reservations.

Palomar Planetarium Lectures, this monthly series presents a lecture on the mysterious stone circle at Stonehenge, England, Wednesday, March 4, 7 p.m., Palomar College planetarium, 1140 West Mission Road,

or 727-7529 x2512 for more

Oceanography Lecture, Murray Newman, director of the Vancouver Public Aquarium, speaks on "Narwhals and Coelacanthy," Wednesday, March 4, 7-30 p.m., Sumner Auditorium, Scripps Institution of Oceanography, 8602 La Jolla Shores Drive, La Jolla, Free. 514-4109.

more information, call 203-0044.

"Love Play, Laughter, and
Language," Suan Handelman,
professor of English at the
University of Maryland, presents
a rabbinic arreading of the
computer of lecture southcore
program and the department of
literature, next Thursday,
March 5.7 pm., Humanities
Library auditorium, UCSD.
545-5120.

Radio/TV

successfully pushed through \$50,000 in city council funding to promote efforts to bring the America's Cup competition to San Diego, will appear on The San Taylor Shaw, Friday, February 27, 2 p.m., KSDO (AM 1130). Councilman Bill Cleator, who

"Citizen Kane," ser your VCR for 1 a.m. when Orson Welles's epic about a Hearst-like magnate airs on Friday, February 27, XETV, Channel 6.

"Great Performances," the first episode of a two-part biography of English actor Laurence Olivier, including scenes from his greatest performances and an interview, aris Friday, February 27, 9 p.m., KPBS-TV, Channel 15.

"Manon," Massenet's opera is the next broadcast from New York's Metropolitan Opera, Saturday, February 28, 10:30 p.m., KFSD-FM (94.1).

"Firing Line," Anglican churchpersons are the guests of William F. Buckley, Saturday, February 28, 6 p.m., KPBS-TV, Channel 15.

"War of the Worlds," the Martians destroy L.A. in spaceships resembling 1959 Plymouths. It stars Gene Barry and Ann Robinson, Saturday, February 28, 11:30 p.m., KUSI, Channel 51.

"The Shootist," John Wayne's last film tells the story of a legendary cowboy with terminal cancer, Saturday, February 28, 11:30 p.m. KGTV, Channel 10.

"Speaking of the Arts," a four-hour broadcast of the previous day's SDSU symposium on excellence in the arts is broadcas Sunday, March I, noon, KPBS-TV, Channel 15, See the listing under "Lectures" for complete information.

"Hud," Patricia Neal won an Academy Award for her portrayal of a sassy housekeeper who falls in love with a ne'er-do-well cowboy, played by Paul Newman, Sunday, March 1, 2 p.m., KUSI, Channel 51.

Channel 51.

"Vanishing Paint," a new series of half-hour radio plays, produced by the Canadian Broadcasting Corporation, begin airing Corporation, begin airing Corporation, begin airing Broadcasting Corporation, begin airing Corporation, begin airing Corporation, begin airing Corporation, and the World, by Charles Bukowski (Tuesday, March 3); David Helwig's The Doctor of the Soul, Wednesday, March 3; Thou Kaung Way by Joslith Thompson next Thornday, 73-30 p.m. and air on KPBS-FM (89-5).

"Dim Sum," Wayne Wang's 1984 film about a young Chinese woman caught in intergenerational conflicts between her traditional parents and the outside world is the next episode of American Playhouse,

Monday, March 2, 9 p.m., KPBS-TV, Channel 15.

"The Betty Ford Story," Grna Rowlands plays the former First Lady who overcame her addiction to alcohol and prescription drugs and later opened up her own reatment clinic, Monday, March 2, 9 p.m., KGTV, Channel 10.

"Gallipoli," Mel Gibson stars in this 1981 drama about Australian soldiers caught in a life-and-death struggle during the World War I battle of Gallipoli, which airs Monday, March 2, 9 p.m., XETV,

"Live from the Met," Joan Surherland and Luciano Pavarotti perform scenes from Lucia Di Lammermoor, Rigoletto, and La Trassata, Wednesday, March 4, 5 c.m. KPBS-TV Chaunel 15

Sports

Sockers at Home, the five-time MISL champions host Wichtra Friday, February 27, 1340 p.m., and Cleveland, Sunday, March 1, 6 p.m., 5an Diego Sports Atena, 5300 Sports Atena, Arena Boulevard. Tickets are available at the Sport Arena box office or by dialing 224-4625.

mile fun run, benefiting the SDSU ROTC, takes place Saturday, February 28, 7:30 a.m., Mission Bay Park, 2688 East Mission Bay Drive, Mission Bay.

TO LOCAL EVENTS

A Neighborhood Fun Run for the whole family, to raise money for the St. Vincent's School physical-education program, begins at 8-30 a.m., Saturday, February 28, 4077 lbis Street, Mission Hills, For details phone 296-2222.

USA versus China, in a replay of the 1984 Olympic gold-medal match, the American women's walleyhall ream faces off against the women's ream faces off against the women's ream faces off against People's Republic of China, next Thunday, March 5, 719 p.m., Peterson Oyn, USBU. Tickets are available through Telesear. For additional information, call

In Person

New York Poen Charles Bernstein, author of several books, including Consens Dram, and Raw Armantrout, whose most recent books intiled Precedence, tend from their works, today, Thursgin, February 16, 215 p.m., the Book Works, 2610 Via de la Valle, Del Mar. Presc. Via de la Valle, Del Mar. Presc. Via de la Valle, Walter S. 17-30 p.m., Scripps Cortnage, SDSU.

Music Experiment, about the desire to return to the sanctivy of the worth before doublespeak and disinformation, debuts Thursday, February 16, 8 p.m., Mandeut (CSD, This pr., gram us. UCSD This pr., gram us. UCSD discrete of varying body type "much the same way Fellini uses ordinary faces." Free.

Comedian Larry Miller, who has appeared on Late Night with Date Letterman, and Jeff Mills perform at the Improv today. Thursday, Hernary 26, through Sunday, March 1. Jay Johnson and Lotus Weinstock open Tuesday, March 2, and continue through March 3, and continue through March 3, and continue through a state of the state of the

Jokesters Argan Hamilton, Charlie Hill, and Steve Moore appear roday, Thursday, February 26, through Saturday, February 28, the Comedy Store, 916 Pearl Street, La Jolia. Call 454-9176 for show times.

939-91/9 for show times.
Postry and Dance Performance, poets Steve Kowit, Deborah Harding, Karhleen Idding, will be joined by musicians Cary family and the state of the state

"The Man of 200 Ser "The Man of 200 Sentences" is how critics describe Roberto Grenier, who will be reading poerty with Geoff Young, a former editor of Stosge, at the last event of the New Writing Series, Wednesday, March 4, 4:30 p.m., Revelle Formal Lounge, UCSD. Free: 534-2533.

Chocobolies Alert Chocolare truffles, chocolare-dipped structures, chocolare-dipped structures, M&Ms, chocolare-dipped structures, M&Ms, chocolare-dipped colors, and colors,

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Crosby Estate Tous, the Bing
Crosby Estate, including the luns
Ohuma dobe ranch house, will be
open for viewing this weekend.
Oh Friday, February 72, a special
party featuring a cooking
begins at 61 par. On Stantuly,
February 28, and Sunday,
March 1, the estate will be open
for viewing from noon of
for viewing from noon of
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state will be open
for viewing from noon to
far the create. A free shurtle
at the create. A free shurtle
from from 121.42403 for
details. See, also, the "events

highlight" on page one of this

Psychic Fair, more than twenty five practitioners of the psychic arts, as well as lectures about crystals, past lives, out-of-body experiences, and other topics, will be available Saturday. will be available Saturday, February 28, and Sunday, March 1, 10 a.m. to 5 p.m., Scottish Rite Center, 1895 Camino del Rio South, Mission Valley, Free. Call 287-8029 for

Antique Doll Show, the San Diego Doll Club presents its San Diego Loui Dresents its eleventh annual antique and collectible doll show and sale, Saturday, February 28, 10 a.m. to 4 p.m., Scottish Rite Center, 1895 Camino del Rio South, Mission Valley, 444-5885.

Art Gallery Tours, Spectrum Gallery leads guided tour through San Dy-go's burgeoning downtown are cene, Saturday, February 28, 11:30 a.m. and 1:30 p.m., 744 G Street, downtown. Call 232-9743 for reservations.

Naval Ship Open House, the amphibious assault ship Cleveland is open for public inspection Saturday, February 28, and Sunday, March 1, 1 p.m. to 4 p.m., Broadway Pier, the foot of Broadway and Harbor Drive, the Embarcadero. 235-3534.

Paper Collectibles Show, autographs, comic strip art, post cards, fruit-crate labels — almost anything ever printed on paper —

will be on display ar a vintage paper and collectibles show to benefit the Sr. Vincent De Paul Center, Sunday, March I, 10 a.m. to 5 p.m., Al Bahr Auditorium, 5440 Kearny Mesa Road, Clairemont Mesa. Call 223-0347 or 449-3788 for more information.

International Auto Show, more than 200 cars and light trucks from thirty-six manufacturers go on display from Wednesday, March 4, through March 8, II a.m. to 10 p.m., Civic Center, 202 C Street, downtown. Tickets will be available at the door.

For Kids

"You're a Good Man, Charlie Brown," a musical comely based on the Penus comes trap, will be presented by students from the O'Farrell School of Creative and Performing Arts. Friday. February 26, 7 g.m., SCFA February 26, 7 g.m., SCFA Encanton Tickets will be available at the door. 262-7581.

Folk Singer Sam Hinton performs for kids. Saturday, February 28, 10:30 a.m., San Diego Public Library, 820 E Street, downtown. Free 236-5838. See, too, the "events highlight" on page one of this section.

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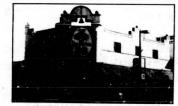
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166-7128.

A Magic Show by George Krear takes place Saturday, February 28, 11 a.m., Poway Library, 13264 Poway Road, Poway. Free. 748-2411.

"Sleeping Beauty," a movie for kids of all ages, screens Saturday, February 28, 2 p.m., Oceanside Public Library, 615 Fourth Street Oceanside. Free. 439-7335.

Galleries

"Forty Photographs," "I consider myself a portraitist, not of people, but of conditions of beings," says Joel-Peter Witkin of his toned and black-and-white

and nightmares from unknown regions of the imagination." The traveling exhibit opens Friday, February 27, and continues through April 19, La Jolla Museum of Con emporary Art, 700 Prospect Street, La Jolla, Gallery hours ær Tuesday through Sunday, 10 a.m. to 5 p.m., except Wednesday when closing time is 9 p.m. 454-0267.

"Border Realities III," an interdisciplinary exhibit combining works by "border" artists from San Diego and Tijuana opens with a reception Friday, February 27, Centro Cultural de la Rata, Pepper Grove, Balboa Park, Artists participation in this arbists Grove, Bulboa Park, Arrius participating in this exhibit include David Avalos, Sarah-Joa Berman, Guillermo Gomez-Pena, Murco Venico Gomaler, Victor Ochoa, Michael Schnorr, Gerando Navarro, Robert Sanchez, Emily Hicks, and Errberto Oriole. The exhibit closes March 27. Gallery hours noon to 5 p.m. 235-6135

noon to 5 pm. 139-0115.

"Porcelain Today," mine artists will be exhibiting new porcelain works created for this exhibit, which opens with a reception Friday, February 27, Wita Candiner Gallery, 35 Footney, concurrently is an exhibit of gewley by Steven Branner, Eve Eisler, and Pavel (Opcornels, Yhe exhibits close April 18, Gallery housa are Tuesdey through Standay, 11 am. to 6 pm. 231-1296.

Sociational Instruments, an exhibit of sculptural instruments are exhibit of sculptural instruments is on exhibit through Friday, February 27, Grossmont College Arr Gallery, 8800 Grossmont College Drive, Bl Cajon. The exhibit includes tapes of Partch's performances and music. Call 465-1700 x276 for gallery hours.

"Italian Jewelers from the Veneto Region," an exhibit of

nonproduction jewelry by Italia goldsmiths closes Saturday, February 28, Masters Gallery, SDSU, Gallery hours are daily, noon to 4 p.m. 265-6511.

noon to 4 p.m. 255-5511.

"Land-Ecapse", an exhibit of painting and diswings by Miriansmith and Anne S. Moorte, obserSmith and Smith S. Moorte, OsterGreen Gallery, Suite 130, 285Fay Avenne, L. Jolla. Chetworks by Rad Guerrero, Richard
Baker, other artiss, and photon
photographens, see also on
exhibit. Hours are Tuenday
through Standay, 10 a.m. to
5 p.m. 456-2715.

"Every Thing (A Small Exhibition of Surfaces and Containers)," Artweek said of Roy McMakin's work, "It assumes and employs the tools and products of the tradition of geometric idealism, however, the artist's concentration on fleeting situations and immediate experience indicates a certain

The exhibit closes Saturday, February 28, Quint Gallery, 664 February 28, Quint Gallery, 6t Ninth Avenue, downtown. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 239-8592.

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

"Possession," Richard Peterson snaps the pictures (usually portraits of young women in front of staged backgrounds), and Sydney Kowac provides the frames that amplify and comment on the photograph. Their joint exhibit ends Saturday, Petrausy 12, Protographic Arts Callery, 149 Texpuryeshith Street, Golden Hill. Gallery

TO LOCAL EVENTS

0 a.m. to 5 p.m.; Saturdays 0 a.m. to 2 p.m. 232-2787.

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

Two Exhibits, "Freefall," a Two Exhibits, "Freefall," a collection of new works by Alexia Markarian, and "Along Fifth Avenue" by J. Gary Kommayer, continue through Sunday, March 1, San Diego Art Institute, Balboa Park, Gallery hous are Tuesday through Saturday, 10 a.m. to 5 p.m.; Sunday, 12:30 p.m. to 5 p.m. 234-5946.

"Designworks," ten San Diego artists and designers — Barry Bell, Rick Berggren, David Fobes, Fred Lanz, Steven Lombardi, John Nalevanko, Bon Niedringhaus,

MARDI GRAS

Joyce Cutler-Shaw, Ron Wiggington, and Alice Culbert-exhibit everything from neon to trophies to sculpture, through Monday, March 2, Artistopace, 2010 Jimmy Durante Boulevard, Del Mar. Call 481-2882 for gallery hours.

"Objects of Ritual," the International Gallery hoats two exhibits through March 7. The first. "Objects of Ritual: Spirit and Melanetsia." consists of more than one hundred tribal ceremonial sculptures used in the daily spiritual lives of those narive peoples." A Day in the exhibit, is an exhibition of photographs about people in the exhibit, is an exhibition or photographs about people in the People's Republic of China. This show makes its first stop in San Diego before touring the rest of the United States. The International Gallery is located at 643 O 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, Acevedo Gallery, 4010 Goldfinch Street, Misson Hills. Gallery hour are Tuesday through Saturday, 10 a.m. to 5 p.m. 296-8748.

296-8748. "Sushi procents four site-specific installations at various places in the center-of-various common places in the center-of-various places in the ce

Schnarr's work erects a fence symbolizing the U.S.-Mexico broider, complete with a taped soundrack emanating from three soundrack emanating from three septements in Vietnam in symbolic, nonliteral ways. Rom Williams create a sanching structure surrounded by harbed of the work of the sent of th

along a traditional office floor plan to serve as a "metaphor for a more generalized social/psychological experience." This display is located at 856 Eighth Avenue, downtown. Gallery hours are Wednesday through Saruday, noon to 4 p.m. Call 235-8466 for details. Ceramicist Frank Boyden says,
"There is a great need for potters
to explore the mysteries of
drawing and form... so that we
can see the skeletons of what we

do - the ideas." A collection of to – the locas. A collection of his ceramics and prints is on display through March 7, Crafts Center/Grove Gallery, UCSD. Gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m., 534-2021.

534-2021.
"New Paintings," enamel-on-canvas expressionstic painting-depicting "myserious, dreamlike imagery executed in a limited palette of black, white, and continues through March 7, Patry Aande Gallery, 660 Nimh Avenue, downtown. Gallery hours are Wednesday through Sarunday, 11 a.m. to 5 p.m. 2339-242.

New York-School Artist Joe Brainard exhibits drawings, assemblages, collages, paintings, and books, through March 22, Mandeville Gallery, UCSD. Gallery hours are Tuesday through Sunday, noon to 5 p.m. 534-2684.



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personal vision." This sistendione-half-hour video presentation of eleven videoripse emphasizes narration, but how this story is an experience of the property of the property

49-40-26. Fiber Artist Blair Tare, known for her suduled color sequences and parterns detrived from traditional African fabric, displays three of her recent pieces through April 5 in the Second Acove. La Jolla Museum 7:00 Prospect Street, La Jolla Callery hours are street of the property of the proper

9 p.m. 454-0267.

"The Reason for the Neutron Bomb," 50,000 nickels (each one representing 8 soviet tank), glore to a large gar retargle, (expeed diameter of the nickels, in Chris Burden visualization of the political/military situation in Europe. This intrallation of the political/military situation in Europe. This intrallation of Contemporary Art, 700 Prospect Street, I.a jolia. Muscum of Contemporary Art, 700 Prospect Street, I.a jolia. The exhibit continues through May. 434-3541.

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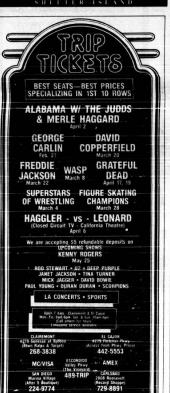
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Boston Artist Jerry Schiff had created an installation combine created an installation combining tough-cut lumber, felt, steel, and cast lead to reflect his interest in historical hand-powered machines on display at Parameters 8, 721. Eighth Avenue,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

German Expressionist Exhibit, forty-free "German Masterpieces from the St. Louis Museum," including works by Emil Nolde, Franz Marc, Poul Klee, Mas Beckmann, and others, are on depthy through March 29. Ballson Park. Callery hours are Tuesday through Sunday, 10 a.m. to 4:30 p.m. 232-7931.

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

"An American in Paris," a collection of photographs by William Klein continues through April 5, the Museum of Photographic Arts, Balbos Park. Callery hours are 10 a.m. to 5 p.m.; Thursdays to 9 p.m. 239-5262.

Italian Sculptor Mauro Staccioli's simple, massive geometric forms actively engage the specific location and particular circumstances in which they are placed. An exhibition of his siteplaced. An exhibition of his site-specific sculptures in the La Jolla Museum of Contemporary Art's terrace continues through April 5. The museum is located at 700 Prospect Street, La Jolla, and is open Tuesday through Saturday, 10 am. to 5 p.m., except Wednesday, when closing time is 9 cm. 454.0767. except Wednesday, when closing time is 9 p.m. 454-0267.

"Video Discourse: Mediated Narratives," curator Chip Lord says, "What unites these works is

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Museums

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extended run.

"We Are Born of the Stars" and We Are Born of the Stars' and Skyuard, two new Omnimax films, are now showing at the Tijuana Cultural Center's space theater. We Are Born of the Stars is the first 3-D film in the Comnimax format and is composed entirely of computercomposed entirely of computer-generated graphics. Skyward follows the growth and development of a flock of Canadian geese. This twenty-three-minute Imax film includes three-minute Imax film includes the first cel-animation sequences in this format, as well as dramatic footage of the Canadian armed forces parachutist ream performing acrobaries in midair. The films screen at the Tijuana Cultural Center, Paseo de los Héroes, Zona Rio Tijuana. For show times, call the zomere at show times, call the center at 706-684-1132.

Children's Museum, the Children's Museum of San Diego is a collection of exhibits,



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TO LOCAL EVENTS

materials, and displays open to children for exportation and learning. This week, a special "Dubbology" activity, where published the control of the control

The Museum of Man has a number of exhibits open concurrently. Beginning this week is "Hopi Harvest" — seventy-two black-and-white seventy-two black-and-write photographs depicting how the Hopi Indians of the Arizona desert survive on the arid land of their reservation. Also on exhibit to "Face Finding," which demonstrates the seven steps a forensic anthopologist follows when reconstructing a face from a stull. Another callshir. "Plans in 1850-1800." displays more than 200 artifacts from the culture of the Plans Indians that demonstrate how their culture demonstrate how their culture demonstrate how their culture demonstrates how their culture demonstrates how their culture demonstrates how their culture demonstrates the clear charge of the European sertlens. "Mirrors of the Housean tellum their contract of the Housean tellum their contract of the Houchol Indians of the Siera Made Cocidental region of Mexico are on view to the Siera Made Cocidental region of Mexico are on view. The service of the Houchol Indians of the Siera Made Cocidental region of Mexico are on view and the Siera Made Cocidental region of Mexico are on view and the Siera Made Cocidental region of Mexico are on view and the Siera Made Recognition of the show and on related to misseum activities, phone 239-2001.

Natural History Museum, ecology exhibits, a seismograph,

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conventional vocabulary and with expressive intentions and techniques linking them to musical traditions with centuries of history behind them. There is, for example, the charming Postcards, which I heard on the radio the other wayning. A delightful.

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Erickson's

icontinued from page 1)
astonishing Quoq for solo flute
(with a title, appropriately
enough, from James Joyce's
virtuosic avant-garde epic,
Firmegan's Wake), and the
unbelievable Kryl for solo

unbelievable Kryl for solo trumpet, in which trumpeter Edwin Harkins does things with his instrument that one would not have thought possible. Ye; along with avant-garde works like these, Erickson has composed works using a conventional vocabulary and heard on the radio the other evening, a delightful, winsomely lytic setting of casual coverand measure that sugarino Carol Plantamura performs with the suavity and grace one would read that the supplementation of the supplementat "AN ARTISTIC TRIUMPH... THE PORCY WE HAVE KNOWN AND LOVED FOR A DECADE."

—Martin Bernheimer, L.A. Times CIVIC THEATRE Thursday, March 5, 8:00 p.m. Friday, March 6, 8:00 p.m. Saturday, March 7, 1:00 & 7:00 p.m. Sunday, March 8, 1:00 & 7:00 p.m. **OPERA** TOUR THE STEP Performances in San Diego sponsored by Equitable Leasing Corp

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And then there are the utterly zany pieces, where the composer sets out to have uproarious fun and draws the astonished audience behind him: Do It, which is made up of speech fragments from the 1968 presidential campaign, or Scapes, a musical tic-tac-toe played by two sets of musical eccording to the conventions rules but as a musical event. There are other comp There are other composers who have written pieces in each of these several diverse categories but I can't think of another who has written so exuberantly and so inventively in all of them. May Erickson's seventieth birthday mark the beginning of many more years

The series of UCSD concerts and events honoring composer Robert Erickson will begin on Sunday, March 1, at 8:00 p.m., in Mandeville Auditorium, Silvey, mean and management of the composer's California composer's Cali Tuesday, March 3, at noon, in B210, Glenn Glasow will give seminar on Erickson's early music. Tuesday evening at 8:00 p.m., in Mandeville m, there will be a

21/2-hour cruises on board the

various instruments: Quoq fo flute. The Pleiades for violin, flute, I he Pleades for violin, Kryl for trumpet, Dunbar's Delight for timpani, Ricercar a 3 for contrabass, Loops for percussion, and General Speech for trombone. On Wednesday, March 4, at 4:00 p.m., in B210, two films of Erickson music will be shown: Nine and a Half for Henry (& Orville & Wilbur) and Canned Music. Wednesday Canned Music. Wednesday evening at 8:00 p.m., in Mandeville Auditorium, UCSD's contemporary music ensemble, SONOR, will devote a concert to works by Erickson:

a concert to works by Ericksov Postcards, Duo for Violin and Piano, Trio, The Idea of Order at Key West, Cradle II, and Night Music: On Thursday, March 5, at noon, in B210, music critic Alan Rich will offer a seminar on Erickson's recent music. On Friday, March 6, at 8:00 p.m., in Mondrellik Andirection. Mandeville Auditorium, a concert titled "Scoring and Escaping Margins" will presen some of Erickson's more some of Erickson's more unconventional works: once again Nine and a Half for Herry Do It, and Scapes: A Contest for Two Groups. The Erickson week will end on Sunday, March 8, at 3:00 p.m., in Mandeville Auditorium, with a concert of the composer's orchestral works: Moustain, ord Seven Instruments. All events other than the Kronos events other than the Kronos Quartet and SONOR concerts are free. For further

information, phone 534-3229 or 534-3230.

Rising Sun

(continued from page 1) cold water on the widely touted statistics relating to the high rate of saving among Japanese. He doesn't dispute those numbers but thinks most Americans don't realize the Americans don't realize the Japanese government provides no guaranteed pension system. So Japanese workers who aren't covered by a company pension plan, including the "temporary permanent" workers at larger firms, must save or else "they might have to live in misery or poverty," Honda says. Other nuggets from Honda likely to lift spirits on this side of the Pacific include the facts that Japanese people must spend up to a quarter of their incomes or food - twice the amount sper here. And their housing

tendency of American
management to exhort
American labor to work as han as their Japanese counterpa
or face losing their jobs.
"That's the bosses' argume
say that's not true," Honda

rates. "If you're sucked into that argument, you'll never

As part of the pres Honda will be showing the 1986 NBC documentary The Japan They Don't Talk About and also offering his own and also offering his own Marxist interpretation of how Japanese labor-management relations have evolved throughout this century. Another in the series of Militant Forum discussions on current events and issues, Honda's speech will be Saturday, February 28, 7:30 p.m., at the Pathfinde Bookstore, 2803 B Street, Bookstore, 2803 B Street, Golden Hill. Spanish translation will be provided. For more information, call 234-4630.

- Jeannette DeWyse

Buildings

Buildings
Continued from pape 1)
buildings prior to the designers
vector as Con May 2. the
houses will re-open, with local
designers strutting their stuff for
the visiting public and other
professionals, all of whom may
vote on their favorite rooms.
In 1836, Don Juan Maria
Osuna, the first elected akeake,
or mayor, of the pueblo of
San Diego, took possession of
the 8824-are tract of land
called Rancho San Dieguito.
Since land petitions at that

SAN DIEGO

time were the business of the alcalde, Osuna met no resistance to calling the property his own. In 1845, Osuna's claim was

In 1845, Osuna's claim was legitimized by a grant from Mexico's Governor Pio Pico. Ir 1906, the Santa Fe Land and 1906, the Santa Fe Land and Improvement Company, a division of the Santa Fe Railroad, bought up all the original acreage of the San Dieguito Land Grant, including the adobe ranch houses, and Rancho San Dieguito became Rancho Santa Fe. Santa Fe.

The typical Spanish
farmhouse at the time of the
colonization of North America
was the adobe, an architectural

was the adobe, an architecture style well suited to the mild climate of Mexico and Southern California and name after the sun-baked mud and straw bricks that were the straw bricks that were the region's most common building material. Unlike most of the surviving Spanish Colonial houses, which represent Yanke eather than Mexican architectural traditions (two stories, tiled roofs, balconies, fireplaces, and wood-planked floors), the runcho adobe was only slightly leap patienties than the charten of the Indian

the shelters of the Indian peons.

The average adobe was a single-level rectangular construction. Wood was used only to support the flat sod or asphalt roof and as door and window frames. The trampled earth beneath the structure served as the floor, Few adobes had indoor fireplaces, and most



AR. luxury yacht ATUL For group rates call Don Haak 464-6264 Avanti₆ with this ad.

Whale Watching

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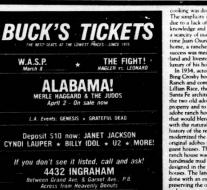
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The simplicity in large part was due to a lack of building knowledge and skills, as well as a scarcity of materials. At the time Juan Osuna built his adobe home, a rancher's material success was measured by his land and livestock, not the luxury of his home.

In 1934, actor-entertainer
Bing Crosby bought the Osuna
Ranch and commissioned
Lillian Rice, the Rancho
Santa Fe architect, to restore santa re architect, to restore the two old adobes on the property and to build a new adobe ranch house in a style that would blend harmoniou with the natural landscape and history of the region. Rice modernized the interiors of the modernized the interiors of the original adobes into working guest houses. The new adobe anch house was built of andmade mud blocks and was designed in the style of the old houses. The landscaping was done with an eye toward preserving the original palm-and pepper-tree-lined driveway, as well as an impressive old avocado tree that dominates the inner gaden today. Crosby planted olive trees, bougainvilles, and climbing roses that are framed by the gentle hills of eucalyptus trees. The property has changed hands several times since them done with an eye toward

hands several times since then and is presently for sale. The most recent owner altered the exterior of the Crosby house, so little of the original façade remains visible, but the estate maintains its impression of lush tranquility and quiet beomirality.

tranquinty and quiet hospitality.

The Empty House Weekend begins with a party, featuring strolling mariachis and a cooking demonstration by Elena Čota, a well-known Mexican culinary expert, Friday, February 27, 6 p.m. to 9 p.m. The houses can also be viewed Saturday, February 28, and Sunday, March 1, noon to 4:30 p.m. No parking is available at the house, but free shuttle service will run continuously from the parking lot of the Del Mar Fairgrounds. For further information, phone 232-6226.

Kids

We listened. We responded. We're flying in Paul Heckbert. Many people have often asked about state-of-the-art computer animation. Paul Heckbert, from Pixar Ltd., worked on Lixo Jr. Academy Award Mominee. Ask him about

La Jolla Museum of Contemporary Art 700 Prospect St. (at Silverado) Advance liciets. Area Licence Mizza - Hunter's Bouss - John Guins Bous Sixy in La John Operan Core in Search Wilson - USSD and SISSU scient offices For more information call 454-2594

Continued from page 1 America's music. This is an important element of each of

Hinton's concerts.

If anyone needs further

convincing that kids and folk music are a happy match, Hinton tells the story of a

a strongly rhythmic poem complete with African-flavored,

intricate handclapping. When he finished, an excited voice from the crowd of children

piped up excitedly, "Hey, man

that's a rap!"

Sam Hinton will perform

especially for children this Saturday, February 28,

of the San Diego Public

Library, 802 E Street

12:30 p.m., in the auditorium

- Carolyn Grifel



A ballet for the soung and the soung at heart.
Full orchestra, beautiful scenery and gorgeous costumes.
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SANS SOUCL - Revolucion be REGIO—Revolucion between 5th & 6th St BAMBI—Revolucion between 6th & 7th St

downtown. The event is free For more information, call 696-3927. -Linda Nevin

THE THEATER READER'S GUIDE TO

Theater listings are compiled by Jeff Smith; commentary is by Jeff Smith and Jonathan Sawile Information is accurate according to material given is, but it is always vices to phone the theater for any least-mixed changes and to inquite about lichet availability. Many theaters offer discounts to students, serior citizens, and the military. Ask at the low office.

series cuttems, and the milliary, Asia air he box office.

BLOOD RELATIONS

Chort went to label the abilities of I don't went to label the abilities of I don't went to label the abilities of I don't went to label the properties of I don't went be adopt at arrany things the testing plays about women of the horth Coase Rips Ayras of God, in which assimbod and repressed sexuality do an eerie repressed sexuality of an eerie repressed sexuality of the work of Coase and the Coase of Coase and the Coase of Coase

time making the annixonment the sensing and very little on such niccles as Lizzis's innocence or guilt, and motivations. Enter Ref. of Lord New York of the Control Co

(Sm.)
North Coast Repertory Theatre,
through March I: Thursday throu
Saturday at 8:00 p.m. BRECHT ON BRECHT
In a late-night theater production,
the Bowery Theatre presents
George Tabori's Brechtlan revue,
consisting of readings and
enactments from the works of
Bertholt Brecht. Among the
selections are songs, monologues,
excerpts from The Good Woman of
Setzuan and St. Joan of the St. Joan of the excepts from The Good Woman of Setzuan and St. Joan of the Stockyards, and "The Jewish Wile," in which the title character bids good-bye forever to her German husband at the beginning of World War II. Featured in the Bowery production are Robyn Hunt, Steve

Pearson, Jeffrey Okey, and Marta Zekan. (Sm.) Bowery Theatre, through March 7: Friday and Saturday at 10:00 p.m.

Bowery researce consumpressions of the Pricing and Sentendry at 1000 pm.

THE CIRCLE The Research Production of the Pricing and Sentendry Pricing and Sentendry Research Production of the Pricing and staging we are used to in the Casiamp Guarter Theories are used to Simpone, a Charming set by Robert Earl, and good acting by a set of Casiamp regulars, with especially cased to the Pricing Sentendry Sentend

200 pm.
DIAL M FOR MGRDER
The Coronado Pluyhouse is offering
the melodirams by Frederick Knott as
the melodirams by Frederick Knott as
arranged the "perfect musder" is norder to inher his wife smores;
Tavis Rose has directed the
arranged the "perfect musder" is norder to inher his wife smores;
Tavis Rose has directed the
arranged the "perfect musder" is norder to inher his wife smores;
Tavis Rose has directed the
arranged the Hammen is the
assistant director, and David
A Waldman is fighting and sound
Coronado Pleyhouse, through

March 28: Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

TOO print CHORN AT THE CHORNOR AT THE CHORNOR AT THE CHORNOR AND THE Pallo Playhouse is staging the massive melodrama, replete with a salesent here. Lower by tentine, society bumpikin, and a couple of "hornoughly disarriary villains" Charlie Creary has disected the Thoroughly disarriary villains. Charlie Creary has disected the Section of the Charles of the Charle

THE DREGSER Reviewed this issue. Mission Playhouse, 1936 Quivira Way, Marina Village, through March 21: Thursday through Saturday at 8:00 pm. For information call 226-0518.

AN EVENING OF ONE ACTS
whether the control of the c

FLYING COLORS II
USIV's international Company presents an evening of ballet with a group of more than fifty dancers in four ballets. Eriting Sunch has the second of the s FLYING COLORS II

famed classic Firebird. And Erling Sunde has also choreographed On the Beach at Biarriz. a turn-of-the-century frolic. (Sm.) The Theatre in Old Town, Friday, February 27, through March 8; Wednesdey through Saturday at 8.00 pm. Matinee Saturday and Sunday at 2.00 pm.

Sunday at 200 pm.

"HE FOREIGNEEME Private Hills Lodge Dinner
The Hills Lodge Dinn

Introduply march and modely min.

MARKET
The UCSD Theatre presents
The UCSD The UCSD Theatre presents
Theatre Thea

Merch I, at 7:00 pin.
THE INCREDIBLY PAMOUS
WILLY RIVERS
Stephen Metcalile is attempting to
steetch, as a playwright, from his
strong his
strong his
strong his
from the stems of farm.
What is a themso-oriented
might be leabeled "the curse of
farm." What is a about our society,
he also, the factors such a love-his
and their famo," in a age when
every leader, from presidents to the
and their famo," in an age when
every leader, from presidents to the
angel, the question is sitally
important. The problem with this
play, one of them at least, is that
menner of predictable answers and

Theater Directory MISSION PLAYHOUSE Martina Village 1936 Quivira Way, San Diego 226-0518

HORTH COAST REPERTORY THEATRE

Lomas Santa Fe Plaza Lomas Santa Fe Road, Solana Beac 481-1055

THE BOWERY THEATRE
480 Elm Street, San Diego
232 4088 CIVIC THEATRE 202 C Street, downtown 236,6510 CLOSE-UP STUDIO 2244 Fourth Avenue, Suite D, San Diego 226-5743

COMPANY Gaslamp Quarter Theotre 547 Fourth Avenue, downtown Deane Theoire 444 Fourth Avenue, downtown 234-9563

465-1700 x410

IMPERIAL BEACH PLAYERS
Marina Vista Center
Eighth Street and
Imperial Beach Boulevard
Imperial Beach
424-9668

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

p34-3960 LA JOLLA STAGE COMPANY Parker Auditorium, La Jolla High Sch. 750 Nautitius Street, La Jolla 459-7773

LAMB'S PLAYERS THEATRE

474-4542 LAMPLIGHTERS COMMUNITY THEATRE Ben Polax Fine Arts Center 8053 University Avenue, La Mesa 464-4596

8860 Lawrence Valk Drive, Escondido 749-3448

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street, San Diego

MIRACOSTA COLLEGE

Little Theater One Barnard Drive, Oceanside 757-2121 x236

500 F. Plaza B

LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 534-3960

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre, 5300 Grossmont College Drive, El Cajon 465-1700 x410

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421 CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856 A33-4836
EAST COUNTY PERFORMING ARTS
CENTER
210 E. Main Street, El Cajon
440-2277 NORTH PARK THEATRE 2891 University Avenue, San Diego 692-0220

OTARRELL SCHOOL OF CREATIVE & PERFORMING ARTS SCPA Theatre 6130 Skyline Drive, San Diego 262-7581 440-2277
EDUCATIONAL CULTURAL COMPLEX
THEATER
4343 Ocean View Boulevard,
Southeast San Diego
230-2800 OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Balbos Park 239-2255 FIESTA DINNER THEATRE 9665 Campo Road, Spring Valley 697,8977 GASLAMP QUARTER THEATRE

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

PALOMAR COLLEGE Palomar College Theatre, San Marcos 744-8860

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Vailey Parkway, Escondido 746-6669 PINE HILLS LODGE 2960 La Posade Way, Julian 765,1100

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Loma 222-6474 x248 SAN DIEGO ACTORS THEATRE 311 Eighth Avenue, downtown 268.4404

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets 230-2676

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

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 960,2600

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

SAN DIEGUITO PLAYHOUSE 742 Genevieve Street, Solena Beach 755-7358 SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakeside 448-5673

SCRIPPS RANCH COMMUNITY THEATRE THEATRE
Wangenheim Junior High School
Auditorium
9230 Gold Coast Drive, Mira Mesa
566-7300 x216 SHOWCASE SAN DIEGO 2244 Fourth Avenue, San Diego 423-0082

SHOWTIME DINNER THEATER
7578 El Cajon Boulevard, La Mesa

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive, Costa Mesa (714) 957-4033 SOUTHWESTERN COLLEGE Arena Theater, Mayan Hali 900 Otay Lakes Road, Chula Vista 421-1180

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 Restauran 3681 Fifth Avenue, Hillcrest 298,0811 UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4300

271-4300
UNIVERSITY OF CALIFORNIA
SAN DIEGO
UCSD Theater, Studio Theater,
Mandell Weiss Center for the
Performing Aris
534-4574

UNIVERSITY OF SAN DIEGO Camino Theater, Aicala Park Linda Vista Road. San Diego 291-6480 AUDITION HOTLINE 549-4199

ARTS TIX Spreckers Theater box office 121 Broadway, downtown 236 3810

TOUCHING DRAMA COMEOV OR STRANGE SHOW! WIND AND STRANGE SHOW! TRANGE SNOW is of flose leaves theater along the flow of the state along the flow of the state along the flow of the state along the state alo -STARRING ADRIENME BARBEAU Movies and Tolovision TICKET INFORMATION: TICKE I NY CVI Mach 10 -15, 1987 saurday and Sunday, 2-30 p.m. matiness, 7-30 p.m. Sunday For tickets call. 8/00 p.m. ovenings; 7-30 p.m. Sunday For tickets call. ECPAC ticket office 440-2277 MC or VISA or TicketMaster: 278-TINS or Arts Tix Booth SECTION A \$20 - SECTION B \$18

East County Performing Arts Center

210 East Main Street in the heart of El Cajon's super block

READER GUIDE TO THETHEATER

remed little their is new on the subject. The second meier brabbien with the play is the tittle character, a rock singer trying to make a curvature, a tittle character, a rock singer trying to make a curvature, a first part of the subject to the subject to the subject to the play the subject to the subject t

Late Night Cabaret at the Bowery Theatre

BRECHT

ON BRECHT

Robyn Hunt, Steve Pearson, Jeffrey Oley & Marta Zelson Friday & Salurday 10 pm • Tickets \$6.00

Opening March 5 **WORLD PREMIERE**

PLAY

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revisions, but the overall quality of the CM Gabbe production—inthe control of the control of

I WOPT DANCE Reviewed this issue. Gestamp Chainter Thestre, through April 28, Wednesday through Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

KRAPPS LAST TAPE and THE JOSHOW On Am Baces, a member of the local performing community, is performing solo in two one-ext. The first is Samuel Backett's *Kingsy's Last Tape*, a powerful look at one persons sense or mortality and loss as the person reviews Tile and the layers of Brings' The

JoShous in contrast, presents a bouaged of assorted characters. The property of assorted characters and the inflamous Buttals, On Fridey and Statutey (Merch 6 and 7, 13 and 16), Last Pitte shows will be a variety format, beaturing book programmes and their cityjand analersia (Sm.).

The contrast of th

S.

A AMN FOR ALL SEASONS
The Lumb's Players Theatre opens
is tenth season with the historical
dama, by Robert Bolt, about Sir King Hong Will Ge England. It is the
stay of personal integrity in a world
of compromise, for morally versus
politics, and all under the shadow of
the Charch. Deboth Gilmour
the Charch. Deboth Gilmour
members include. David Heath,
Rock Meads, Robert Smyth, Martin
Rate, Ros Rubleck, Lusern

sharon Policitions

North Coast Repertory Theatre

"... makes you think and leet and care." — LA. Times "Multany and Jackiel are outstanding... — Reader

Hamilton, John Martin, Walter Murray, Christopher Redo, Gail West, and Berkt Weir. Allie Buckley Mess, and Serk Weir. Allie Buckley Hesshoff Vida the continue designer, and David Thayer the Righting and sound designer. (Sm.)
Lemb's Players the Righting and sound designer. (Sm.)
Lemb's Players Theatre, Thursday, Pebruay 28, through Merch 21.
Today Through Shartedy at 200 pm. Audinore Saturday at 200 pm.

A MIRIDER IS ANNOUNCED The La Jolls Stage Company is offering a production of Leafe Debots adaptation of the flagshamour and the same services of the same and piece of a murder to occur in Miles The Stage of the Coccapatis — and may not be the last victims, Neueroes, is not one of the occapatis — and may not be the last victims, neueroes, is not one of the coccapatis — and may not be the last victims, neueroes, is not one of the coccapatis — and may not be the last victims, neueroes, is not one of the coccapatis — and may not be the last victims with williams. Under the last victims of the coccapatis — and may not be fine the last victims of the last victims

Sunday Perch 15, at 200 pm. MITS On Stage Productions of Chula Visia is staging the courtroom dearns by Tom Topor. A time is the staging the courtroom dearns by Tom Topor. A time is the small of the stage of the court of the c

La Jolla Stage Company, Friday, February 27, through Murch 15; Friday, February 27, Thusday, March 5, through Saturday, March 5, through Saturday, March 14, at 8:00 pm. Mattines Saturday, February 28, and Sunday, March 14, at 8:00 pm. Mattines Saturday, February 28, and Sunday, March 15, at 2:00 pm.





TO BE THE BEST, YOU



GASLAMP QUARTER THEATRE COMPANY



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by W. Somerset Maugham directed by Will Simpson

good, solid romantic comedy in a new and wonderful theatre* Bill Hagen, The Tribune **Executive Producer**

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SAN DIEGO REPERTORY THEATRE presents a PIPELINE PRODUCTION of Warren's STORY by and featuring KEDRIC ROBIN WOLFE Directed by SCOTT KELMAN at the Lyceum through March 8 THE PERSON NAMED IN "ONE OF THE BEST SHOWS EVER PRESENTED ON A L.A. STAGE" 31

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Catish Productions and SAN DIEGO REPERTORY THEATRE 2 ONE ACTS

Krapps Last Tape by Samuel Beckett, directed by Nova



Phantasm III
Original Music/Comedy/Theatre/Dance
Mar 6, 7 & 13, 14 at 10:30 pm
Sixth Avenue Playhouse • \$5.00 at the door



READER'S GUIDE TO THEATER THE

On-Stage Productions, through March 7: Thursday through Saturday at 8:00 p.m.

OLD GLOBE THEATRE PLAY DISCOVERY PROJECT: CHINA

DISCOVERY PROJECT: CHINA WARS
The Old Globe Theatre presents a "renearsed reading" of a new domestic drama by Robert Lord, author of Bet and Massy. The play, a four-character comedy, is about two married couples. The older couple is settled, conservative, and unsophisticated. Moving in next door are a young wife — who is an artist — and her unemployed.

nces unleashed by the s embroil the neighbors t the lethargic y. Robert Berlinger has se reading, which will be y a discussion of the play

THE OPEN STAGE EXPERIMENT

work before a live audience. Every Sunday at 700 pm. the stage is available for audition palene. available for audition palene. available for audition palene. improvisation, music, comedy. Great and the stage of the stage of the Open Suage Capeniment is the idea that performers for a Sunday evening arme by 630 pm. to sign up the stage of the stage of the performers of the stage of the performers of perfo

information call 239-1229.

PMCK OF LIES
The Lamplighters present the
whitemore, based on actual everts
in the early 1950s, about the
whitemore, based on actual everts
in the early 1950s, about the
English couple and the
English couple and their schoolight
daughter. Either then the theaties
more concerned with the mostly
of lying and the hamma side of the
others and the tension grown. Pat
(Sm.)
Lamplighters, Ben Poliak Fine Arts
Cernet, through Mean's 22-Finish
Cernet, through Mean's 22-Finish
The Arts
Cernet, through Mean's 22-

THE PETITION
The Old Globe Theatre presents the West Coast premiter of the two-character drama by Brian Clark about a retired Bristish Army genera and his spirited wife. The feaded of their apparently happy marriage is shattered when the general discovers his wife has signed a petition to ban the nuclear borns, a cause in direct cootrast to his petition to ban the nuclear bornh a cause in direct contrast to his ingrained betters. This disclosure becomes just one example of other becomes just one example of other has had during their long relationship. Divid Hoy has directed the production. C. Wood plays the Morrill plays have like Fred M. Duer is the scenic designer, John B. Furbes the lighting designer, and Corpy L. Fayman the sound designer. (Sm.) Clare Herkiet the costume designer. and Corey L. Figyman the sound designer. (Sm.) Cassius Carter Centre Stage. Simon Edison Centre for the Performing. Arts, through March 8. Tisesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Mailinee Saturday and Sunday at 2:00 p.m.

Saturiary and Sunday at 200 pm.

ROMEO AND JOILET

The South Coast Repertory Theater
presents Shalaspear's famous take
of the "sate crossel" lovers.

In the South Coast Repertory Theater
presents Shalaspear's famous take
of the "sate crossel" lovers.

In the second of the second of

THE SATURDAY PLAY COMPANY
Now in its second season, the
Saturday Play Company offers
theater for young audiences. The
group performs a new play each
month and produces original
children's theater by area
playwrights. Each hour-long
serformance begins with songs and playwrights. Each hour-long performance begins with songs are audience participation, "which brings the child into the special world of the play," and each show also offers music and dennet, Sm.). The Saturday Play Company, Take One Studios, 2400 Kettner Boulevard, San Diego, Saturdays at 12:30 pm. For information call 296-9092.

SLEEPING BEAGITY
The Christian Youth Theater, a theater school for people from ages eight to eighteen, is performing a sight to eighteen, is performing a sight to eighteen, is performing a Steeping Beauty. The production offers 'a princess, a prince, an evil fairs, some good fairness, a sprince, and standard startings apoil — and yee, the fairies, sore good fairs, so and yee the fairies, a really princy to the Phus Rhoselt, he directed the production. Net has allow either the adaptation and has added more than the standard starting and the total can be study the children (Em.)

The total can be subty to the children (Em.)

The total can be subty the children (Em.)

STEP POCETHER, STEP THE SATE OF THE SATE O

STRANGE SNOW SDSU's Experimen SDSIS Experimental Theatre opens its spring series with a production of the Stephen Metcade disease. A happy-go-backy mechanic disrupts the lives of a surly, insensitive Vetnam vet and his schoolmarmish sistes; who live together in the civilian equivalent of a demilitarized zone. Alex Pinkston, the disease of the production, But in the disease of the production. But designer, and Laurie Covill is ti lighting designer. (Sm.) Experimental Theatre, SDSU,









READER'S GUIDE TO THE MUSIC SCENE

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

BY JOHN D'AGOSTINO

On paper at least, the band currently calling itself Canned Heat would appear to have the pole position in the race to capitalize on all things Sixties. capitalize on all things Sixties. The quinter's re-emergence is perfectly synched, not only with the sudden proliferation of "classic rock" stations that threaten to glut the radio dial but also with the revival of interest in the blues. The fact interest in the blues. The fact that the group can play the club circuit in 1987 while such of their hits as "On the Road Again," "Time Was," "Going Up the Country," and "Let's Up the Country, and Let's Work Together' are working the AM/PM airwaves is unusually fortuitous for a "reunion" band and is ironic in that the situation reprises the unlikely circumstances of Canned Heat's first success.

drummer Adolpho "Fito" de la Parra. It was their second album for the hapless Liberty label, Boogie with Canned Heat, that produced the hit "On the Road Again" and locked the distinctive Heat Canned Heat's first success.
Formed in L.A. in the midSixties. Canned Heat originally
was a blues trio featuring
corpulent vocalist Bob "the
Bear" Hite, guitarist Henry
Vestine, and guitaristimouth
harpist Ala" "Blind Owl"
Wilson. The band that would
leave its mark on the erols rock locked the distinctive Heat sound — most notable for Wilson's strange, almost falsetto vocals and harmonica playing — into the public's consciousness. When other hits followed. Canned Heat's success as a recording and concert act was assured, and leave its mark on the era's rock took its final form with the eventual addition of bassist Larry "the Mole" Taylor and



therein lay something of a pop therein lay something of a pop anomals. When you think of the best white blues of the late Statics and early Sevenities, such and pro-page and the late Statics and early Sevenities, and properties of the Statics Bluesbreakers, the original incarnation of Feetwood Mac, Chicken Shack, Ten Years After, the Climas Blues Band, Savoy Brown, and a few others come to mind for reasons of comparative purity, we'll actuale from consideration appears even more astonishing when one considers that :adio remains as blues-less today as was when the Heat put four straight blues-based singles on

was were to relate just a constraint like-based singles on Canned Heat's success in broving through radio's barrier against the blues is a little easier to automalize when you consider that the band in many ways appeared less than a consider that the band in many ways appeared less than its counterparts. It could be said that Canned Heat was in reality two different bands — the one that endeared itself to the day's nock audience by preaching the excepts. Thoughe' goingel of duth so revered a bluesman as John Lee Hooker respected and regarded as a per in the crusade to preserve the blues tradition.

tradition.

If the reunited Heat is at all handicapped in its bid to recepture some semblance of its original popularity, it's because two of its founding members — the two most identified with the band — are identified with the band — are long dead. The talented but depression-prone Wilson died of a drug overdoze at Hitts Topanga Canyon home in 1970, and the grossly overweight Hite himself accumbed to a massive heart attack six years ago. It's tempting to say that the remaining members — Toplor, de la Parra, and Vestine — are Continued on page 20).



UCSD Fac/Staff & Sr.Cit. \$8.00 TICKETOSTER

UCSD Box Office: 534-4559.





DANCING UNDER COVER WORLD TOUR '87

SATURDAY

POISON



SAN DIEGO SPORTS ARENA TICKETS: \$16.00

7:30PM THURSDAY

at May Company, Mad Jack's, Civic Box Office, Perkins Book Worm and Arts Tix. To charge by phone call (619) 278-TIXS. No lineups at box office prior to 7AM Saturday, February 28. Random priority numbers

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

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



500 Hotel Circle North 294-9010

Town & Country Hotel

Jack Tempchin and the Seclusions and the Savery Brothers: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Spencer Davis Group: Crystal Ts, tonight, Thursday, 10 p.m. and 11 p.m., 500 Hotel Circle North, Mission Valley. 294,9010

the Bacchanal on Wednesday; and the great blues team of Buddy Guy and Junior Wells are joined by Norton Buffalo for a Wednesday night gig at the Belly Up Tavern.

CONCERTS

Hickman: Old Time Café, tonight, Thursday, 6:30 p.m. and 8:30 p.m. 1464 North Highway 101, Leucadia. 436-4030.

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



(continued from page 18)
now trailed by the specter of personal tragedy once felt necessary to play "authentic" blues. On the other hand, it

remains to be seen if they and their newer cohorts will be able their newer cohorts will be able to play Canned Heat's variety of cross-pollenated blues-rock with genuine authority when the quintet plays the Halcyon club this Thursday and Friday.

un other concerts this week.

Byroo Berline and John

Hickman bring great bluegrass
to the Old Time Cale in two
shows tonight. Thursday, while
the thuman Lenges and APP

Berline Cale in two
shows tonight. Thursday, while
the thuman Lenges and APP

Berline Cale in two
Jack Tempechies and the
Seery Brothers are at the Belly Up
Tamern, the Speaners Buesis
Carous in playing two shows at
Coyatal Ti a Phission Valley,
Tamern, the Speaners Buesis
Carous in playing two shows at
Coyatal Ti a Phission Valley,
Tamern, the Speaners Buesis
Carous in playing two shows at
Coyatal Ti a Phission Valley,
Tamern, the Speaners Buesis

And Coyatal Ti a Phission Valley,
An equally crowded Friday

Leans Redibness at UCSD's
Mandeville Auditorium, former
Banhauare Teels Murphy at
the El Cortex Convention

Center on a bill with

Longest Convention

Longest Convention

Center on a bill with

Longest Convention

Longest Conve





Monday, March 2, 6:00 pm Tickets available at Belly Up & Ticke

Tickete establish at Belly Op & Ticketemaster

Benefit for STORETRONT—a shelter for
San Diego's street kids

Featuring THE BEAT FARMERS,
MOJO NIXON & SKUD ROPER, DFX2,
MERCY TRAIN, OUTRIDERS,
FORBIDDEN PIGS.

FORBIDDEN PIGS and other special guests.

Tuesday, March 3, 9:30 pm T.B.A.

Wednesday, March 4, 9:00 pm s available at Belly (Ip & Ticketmaster



BUDDY GUY JR. WELLS

MACK



Widnesday, March 11—BAYE ANYN and THE ALL RIGHTERS Thursday, March 12—ALERET COLLING & THE ICE BERAKERS and THE REGULAR FIRES, March 20—BOOKER T. JORES and THE ARCH THURSDAY, March 20—BOOKER T. JORES and THE ARCH THURSDAY, MARCH 20—BOOKER T. JORES ANY THE ARCH THURSDAY MARCH 20—BOOKER T. JORES ANY THE ARCHIVES AND THE ARCHIVES

THIS WEEK'S AFTERNOON CONCERTS

FOR INFORMATION CALL 481-9022

115/SDSU CULTURAL ARTS BOARD presents

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

THURSDAY, FEBRUARY 26 — 8:00 P.M. i journalist and author speaking on Southern Africa issues

DUMISANI KUMALO ts: \$2 SDSU students, \$3 faculty/staff, \$4 public

THURSDAY - SUNDAY, MARCH 5 - 8



20th ANNUAL FOLK FESTIVAL

SATURDAY, MARCH 7 — 8:00 P.M. MONTEZUMA HALL

KATHY & MO



"The dehumanizing packaging of women is hardly new, the dramatization of that lesson is mercilessly, bleakly funny." — Frank Rich, New York Times Tickets: \$5 SDSU students: \$7 public

TUESDAY, MARCH 10 - 8:00 P.M. - BACKDOOR



91× Tickets: \$6 SDSU students, \$8 public "ALL AGES ALWAYS WELCOME"

Tickets available at Aztec Center Box Office (265-6947).

TICKET ILLUSTER

at the May Co., Mad Jack's, Plaza Music Shoppe, and Fleet Exchange. Ticketmaster charge (619) 232-0800.

Thursday, February 26, and Friday February 27, 9 p.m., 4528 West Point Loma Boulevard, 481-3030.

John Stewart and Nick Reynolds: Mayan Hall, Saturday February 28, 8 p.m., Southweste College, 900 Otay Lakes Road, Chula Vista. 278-8497.

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

Leen Rudbone: UCSD's Mandeville Auditorium, Friday, February 27, 8 p.m., UCSD campus, La Jolia, 534-4559.

Peter Murphy and Kommunity PK: El Cortez Convention Center, Friday, February 27, 8 p.m., 730 Beech Street, downtown. 239-3707.

The Itals and Jawge and the Unknowne: Spirit, Friday, February 27, 9 p.m., 1130 Buenc Avenue. 276-3993.

Taffe Back and Zufu Spear: Belly Up Theern, Friday, February 27, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

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

Beb James: Bacchanal, Sunday, March 1, 8 p.m., 8022 Clairemont. Mesa Boulevard, Clairemont. 560-8022.

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 Tubes: Belly Up Tavern, Sunday, March 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Steve Wariner and the Savery Brothers: Bacchanal, Monday, March 2, 8 p.m., 8022 Clairemon Mesa Boulevard, Clairemont

The Beat Farmers, Mojo Nison and Skid Roper, DFX2, the Outriders, Mercy Train, and the Forbidden Pigs. Belly Up Tavern, Monday, March 2, 5 p.m., 143 South Cettors Avenue, Solana Beach, 481-9022.

Kevin Eubanks: Bella Via, Tuesday and Wednesday, March 3 and March 4, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff. 942-1108.

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

Buddy Guy and Junior Wells and Norton Buffalo: Belly Up Tavern, Wednesday, March 4, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Jack Mack and the Heart Attack: Belly Up Tavern, Thursday, March 5, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

BERT. MOLECULARY STATES AND ACTION OF ACTION OF ACTION OF ACTION OF ACTION OF ACTION OF ACTIO Brigham's Preservation Band, Hawks and Eagles, Hank Bradley and Frannie Leopold, and Jim Ringer and Mary McCaslin: SDSU's Aztec Center. Thursday, March 5, through Sunday, March 8, call for times. San Diego State University campus, 265-6947.

The Paladins and Anson and the Rockets: Belly Up Tavern, Friday, March 6, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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



JAZZ DANCE NIGHT

RUTH PIGGEE



plimentary hors documents their Gental Publishes presents their Publishes Auction starting at 6:30 pm Dancing begins at 9:00 pm

CLASSIC OLDIES PARTY



THE JETS

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

WEDNESDAY

KIFM 98.1 jes Out JAZZ with Art Good of KIFM 98.1, Wednesday, March 4

ELLA RUTH PIGGEE



entary hors d'oeuvres beginning at 6:00 pm Pantasy Pashlons presents their
Fashlon Auction starting at 7:00 pm
Dancing starts at 8:00 pm

min **BAHIA BELLE** MOONLIGHT antistante turia. CRUISE

Sailing every Friday & Saturday night 7:30 pm & every hour on the half hour until 12:30 am COCKTAILS . DANCING LIVE MUSIC BY "THE ROCKAWAYS"

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

Women in Reggae: Queen Elemen and Vibal Smash: Club Restgae at the Wabash Dance Hall, Friday, March 6, 8 p.m., 3855

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

Tom Scott and the Generation Band, featuring Victor Peldman Racchanal, Sunday, March 8, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Highway 101, Cardiff. 942-1108.

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

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

Savoy Brown and the Iron Butterfly: Bacchanal, Tuesday, March 10, 8 p.m., 8022 Clairem Mesa Boulevard, Clairemont. 560-8022.

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

Albert Collins: Belly Up Twern, Thursday, March 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Bobby Hutcherson, Harold Land, Cedar Walton, and Buster Williams: Lyceum Theatre. Ruesday, March 17, 8 p.m., Horton Plaza, downtown. 459-1404.

"Beatlemania" Cast: Bacchan Ruesday, March 24, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. The Heaters: Bacchanal, Wednesday, March 18, 8-p.m. 8022 Clairemont Mesa Bould Clairemont, 560-8022. The Buddy Rich Big Band: Bacchanal, Wednesday, March 25, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Billy Vera and the Beaters: Belly Up Tavern, Thursday, March 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Doug Kershaw: Belly Up Tavern, Thursday, March 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. The Chameleons and the Mighty Lemon Drops: Stratus, Sunday, March 22, call for time, 9620 Campo Road, Spring Valley, 697-8634. Joe Pass Bells Via, Friday and Saturday, March 27 and 28, 8 p.m and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

Mick Taylor: Belly Up Tavern, Saturday, March 28, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. Alan Stivell: Belly Up Tavern, Sunday, March 22, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022. Big Audio Dynamite: Stratus, Monday, March 23, call for time

George Howard: Bacchanal, Sunday, March 29, 8 p.m., 8022

9620 Campo Road, Spring Valley. 697-8634.



Club listings are compiled by Hon Jennings. If you wish to be included, please call 265-3382 Thursday afternoon or Friday before 5:00 p.m. The listings are

North County

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

Saturdays Restaurant and Nighteisha, 2991 Highway, 101. Cardiff, 942-108. Holls Centry Neon, pag. Thursday, the Dove Friesen Ensemble, pags. April 100 per 100

pare is featured during the Sunday brunch also.

Berly Up Theren, IA South Cedens Avenue. Solians Bleach 489-4822. Jack Tempethin and the Searcy Brothers, country.

Thursday, Talk Back, regime, and Zuk Spear, regime, reduce, the Rubel Blocken, Carthocan root Robert Brothers, Thursday, Talk Back, regime, and Zuk Spear, regime, Priday, the Rubel Blocken, Carthocan root, and very special guest the Armold-hedgeook Experience (featuring Thomas & Armold-hedgeook Experience (featuring Thomas & Armold and Roger Hedgeook, commody and music, and Monthy Spear, commody and country rock, More Noun and State Spear, parent and country rock, More Noun and State Spear, parent and country rock, More Noun and State Spear, parent and country rock, More Noun and State Spear, parent and country rock, More Noun and State Spear, parent and country rock, More Noun and State Spear, parent and country rock, More Noun and State Spear, parent and country rock, More Noun and State Spear, parent and country rock, More Noun and State Spear, parent descriptions and better the Chicago Fines, Policy Noun Foliago, Nord and rhythma and blexe, and Norther Chicago Fines, Poliago Reg., Poliago, Noun Noun Reg., Sci. 20 p.m., Vederscaley, Sci. 20 p.m., Vederscaley, The Booktele-Markhammaltin

The BookWorks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Linda Chase and Roger Dempsey, jazz, 8 p.m., Friday

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

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

El Coco Loco Mexicas taurant and Lounge, 3296 tion Avenue, Oceanside.

SNOWBALL EFFECT

THUNDERBOLT The WONDERCOLT 757-7757: Live Afro-Cuban and Latin music, Thursday through Sunday, call club for information

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

El Comal, 1284 Poway Road Poway, 486-1010: Rob Bell, contemporary and country, Thursday through Seturday.

Fireside Loungs, 439 West Washington. Escondido. 745-1931: The Agents, rock, Thursday through Saturday; the

Pish House West, 2633 South Highway 101, Cardiff-by-the-Sea. 753-6438: The Bob Long Band, lay; Tony Ortega

THURSDAY, TOMIGHT LINE and GLEAR pr AIRAYD with TRYIT and 1621

IARY 27 91X's Reggoe Makossa hosting the

Marris, Hanguard Fresh, Wall DE & THE UNICHOWS Adv. Its at Tickets

Centleman's Choice Restauran 1020 San Marcos Boulevard (old California Market), San Marcos. 744-5215: Denny Tymer, country

The Grouchy Gaucho, 29000 Lilac Road, Valley Center. 749-8041: Chuck Peratta, oldies hallada, country and western, at contemporary, Friday and

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

Harbor Lights, 264 Harbor Drive, Oceanside. 722-4855: Don Tennison, country and

contemporary, 8:30 p.m., Monday and Tuesday.

Henry's, 264 film 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 Rondeaux Brothers, comedy and music, Friday and Saturday.

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

Ireland's Own, 666 First Street, Encinitas. 944-0233: Sean McVicker, Irish music and contemporary songs, Thursday, Sean McVicker, Paul Dunn, and Miles Tyrer, Irish and

contemporary, Priday and Saturday: Jim McGoovern, folk, Chris Mayfield and Jeff Morin, blues, Joseph Angel-atsro, jazz, and hypnotist Emile Conrad all perform on Sunday evening beginning at 7 p.m.; musicians are welcome to join in. me to join in.

Japanese Restaurant Yee, 11616 Iberia Place, Rancho Bernardo. 485-0390: A man named Rolly sings mellow tunes, 5:30 p.m., Friday.

The Janz Factory, 125 West Grand, Escondido. 747-3163: Scort Joplin piano sing-along diver music), Wednesday and Thursday; jam session, Sunday afternoon and Tuesday evening: live dance music, Friday and Saturday.

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

Ngalinga, 927 First Street (in the Lumberyard Shopping Mall), Encintas. 942-8181: Gaylen Withee, New Orleans jazz, Sunday through Thesday; live music, Wednesday through Saturday, call

La Costa Hotel and Spa/Braw Cabaret, Costa Del Mar Road, Carlsbad, 438-9111: "Starstreet. Carlahad. 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 Tagatia, 340 West Grand, Escondido. 747-8282: Live Latin music, Priday through Sunday, call club for information; the Mariachi La Tagatia performs Friday through Sunday beginning at 7 p.m.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: Alaska, country,



THURSDAY, FRIDAY, SATURDAY, FEBRUARY 26, 27, 28 FLYPER)

Every SATURDAY NIGHT hosted by John Leslie \$1.00 OFF cover change with KGB CARD

EVERY THURSDAY FROM 6:00-10:00 PM
AND SATURDAY FROM 5:00-9:00 PM
LADIES, CALL FOR RESERVATIONS
DANCERS

SUNDAY, MARCH 1

KIFM98 PRESENTS **BOB JAMES**



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

TUESDAY MARCH 3 **PURPLE HAZE** JIMI HENDRIX TRIBUTE

WEDNESDAY, MARCH 4 KITM98 PRESENTS

TIM WEISBERG



SUNDAY, MARCH 8

KIFM98 PRESENTS

TOM SCOTT/VICTOR FELDMAN



PRESENTS VITAL INFORMATION

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TUESDAY, MARCH 10



IN MORE FM PRESENTS SAVOY **BROWN**

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

IN HOSE FM PRESENTS

GARY ROSSINGTON FORMERLY WITH LYNARD SKYNARD

BEAT FARMERS

This Week esday - Saturday 9:00 pm-12:30 Sundays 8:00 pm-12:30 am

CRYSTAL I'S Performances at 10 and 11 p.m. Town & Country Hotel ATLAS HOTELS 500 Hotel Circle North ■ San Diego, CA 92108 ■ 291-7131

Advance tickets may be purchased at Crystal Ts for \$10.

Davis and his hot hand of British rock 'n' rollers will perform

Davis's international hit: Inchole, "Keep on Runnin'", "Gimme Some Lovin'" and "I'm a Man". He has toured with the Rolling Stones and The Who and recently released a new album - Crossfire - which has been a great commercial success.

anned entertainer at Crystal T's!

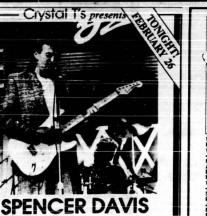
TOUCHY SUBJECTS' TO THE PARTY OF TH \$ -6 B FAIRFIELD FATS BAND and VAMP plus
THE RESISTANCE and THE PANIC opens the
show of form sharp

TURBON, MARCH 3 LIND and GLIAR presents INFRARED with GUARDIAN and FAITH



TOMOGRACHIES Max Site THE ELEVENTH and THE DRASTICS each doing 2 wis. Max 6th ACCESSOMES, CHARRS, UNCALLED 4, BLIE PUSS, and DOCK HIPM Max The Ratter of RELAY WITH THE STANDARD, ESP. LANDLORDS, and SHADES OF MAY.

Some any latest Description of the Edit A fill moon and when more could you support to the Parket President planning of the Edit A fill moon and when more could you support and mustic that President planning to the Edit A fill moon and when more could you support and mustic that President planning to the Edit A fill moon and when more could you support and mustic that President you make the Parket President planning to the Edit Pr



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Cril

5, 6, 7 & 8 AZTEC CENTER SAN DIEGO

MARCH

20th ANNUAL San Diego State University FOLK FESTIVAL

THURSDAY, MARCH 5 - 8:00 PM. - MONTY'S DEN DEL REY & THE BLUE GATORS

FRIDAY, MARCH 6 — 7:30 PM. — MONTEZUMA HALL Alasdair Fraser & Barrara Mocdonald Magone Hamk Bradley & Framme Leopold Ramblin' Jack Elliott • The Reo Clay Ramblers

SATURDAY, MARCH 7 — 7:00 PM. — BACKDOOR LOS ALCRAMES MOJADOS JIM RINGER & MARY MCCASLIN KENNY HALL & THE LOMO MALL STRING BAND HAWKES & FAGLES - QUETZEL WAYNE REAGUES - QUETZEL

SUNDAY, MARCH 8 — 12 NOON — BACKDOOR FRO BRIGHAMS PRESERVATION BAND BONNIE JEFERSON — JONNAY WALKER • SAM HINTON MOJO MIXON & SKUD ROPER • TOM "TOMCAT" COURTNEY STU JAMIESON — JON ADAMS

PLUS: SPECIAL WORKSHOPS AND PERFORMANCES SATURDAY, MARCH 7

Festival ticke:: 25 SDSU students half-price on all performances! Tickets available at all Ticketmaster locations. For more into call 265-6947 Sponsored by National Endowment for the Arts, San Diego Friends of Old

AS/SOSU COMBO

TICKETHATER



TONIGHT

Thursday, February 26



ipso facto

with THE LONDONS

ROCKIN' WEEKEND

Friday, February 27

KIFMO98.1 JAZZ HAPPY HOUR

h guest host Art Good • 5:00-7:30 pm Complimentary hors d'oeuvres 984 Champagne & Chablis



HOLLIS **GENTRY**

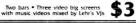
Friday & Saturday, February 27 & 28 Complimentary admission with dinner Ask your waiter for details

LIVE BAND & HOT VIDEOS!



ipso facto

with THE LONDONS



SUNDAY



CHAMPAGNE BRUNCH

Come and watch us change. We're open during remodeling.

MONDAY & TUESDAY

Monday & Tuesday, March 2 & 3 Drink specials • Complimentary Happy Hour hors d'oeuvres • 75 drafts

WEDNESDAY

Wednesday, March 4 Drink specials • Complimentary Happy Hour hors d'oeuvres • 75' diafts

2828 Camino del Rio South, Mission Valley 299-2828

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

Mille Fleurs, 6009 Paseo Delicias, Rancho Santa Fe. 756-3085: Joei Rancho Santa Fe. 756-3085: J. Nash, piano show tunes, Wednesday through Saturday; Topaz, jazz, Sunday through Tuesday.

Mission Inn, 502 East Mission, San Marcos. 471-2939: The Belair Boys, vintage rock, Thursday through Saturday; Dan Austin, country, country rock, and oldies, 69 p.m., Tuesday through Friday, and 6-10 p.m., Sunday.

Monterey Bay Canners, 1325 Harbor Drive, Oceanside. 722-3474: Mark Guerrero, contemporary, Wednesday through Saturday.

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

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

Old Del Mar Cafri, 2730 Via de la Valle, Del Mar. 755-6614: The Procrastinators, nick, Thursday through Saturday; Rockola, Beadles music and oldies, Sunday; Country Casanova, country, Monday; Kat's Carawan, blues and rhythm and blues, Tuesday; Notice to Appear, rock, Wednesday.

to Appear, mock, Wednesday.

Old Times Cafe, 1644 North
Highwes 101, Lescolin, 436-4000Hyron Berlins and John Hickmans,
hanjo and fiddle bluegnass, 6:30
and 6:30 p.m. Thursday, Sally
Rogers, folit, 7 and 9 p.m. Friday,
Rate O'Malley and the Flankton
Brothers, old-time maste, folit
Arten O'Malley and the Flankton
Brothers, old-time maste, folit
Callmon, naring, a congeniter, 7 and
9 p.m., Stunday, Fred Small,
horpical folis longs, 6:30 and
8:30 p.m., Sunday, Old Time Hoot
Nayth, Theoday, Tom Ritchis,
May 10 p.m. Wednesday Sinday
brunch concert: Catherine
Espinosa, harp music.

Pea Soup Anderson's, 850 Palomar Airport Road, Carlsbad. 438-0880: Frank Ricci and West Wind, show tunes, contemporary music, and more. Thesday Thursday, and Saturday: the Authentics, oldies rock, 9 p.m., Friday; free country dance lessor Wednesday, with Frank and the boys providing country tunes

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

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

Poway Mine Company, 12375 Poway Road, Poway 748-7296: The Travelin' Salesmen, rock. Friday and Saturday.

Ralph and Eddie's, 390 Grand ue, Carlsbad, 729-2989: The Hurricanes, rock, Friday and

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

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

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

Stage Coach Inn, 1126 South

WOMEN IN REGGAE

QUEEN EKANEM & VIBAL SMASH wards & Acknowle



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C.W. Express, country, Friday and

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

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

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

Time Machine/Chez Orleans, 302 Midway, Escondido. 743-1772: Scarlet, rock, Thursday through Saturday; live music, Tuesday and Wednesday, call club for

The Top Spin, 205 Laurine Lane, Fallbrook. 728-9108: Messenger, rock, Thursday through Saturday; the Rhythm Method, rock,

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 Erge, rock, Friday and Saturday.

Priday and Saturday.
Whitely Creek, 1,1240 Poway,
Road Prosey, 748-7531; Riche Garry and Sundown, country,
Weitnesday through Sunday Sunday features a jam session beginning at 5:30 p.m.), with singer Gal Lee Priday and Saturday; Swing-Namiss, country Monday and Tuesday; cloging lessons, Monday and Tuesday; country and western dance lesson Weitnesday and Thursday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Lipstick, rock, Thursday through Saturday, Messenger, rock, Sunday and Monday, France, rock, Tuesday and Wednesday.

Beaches

Anthony's, 4120 La Jolla Village Affair, contemporary, Tuesday through Saturday,

Avanti's Restaurant, 875 Prospect Street, La Jolla. 454-4288: George Reno, pianist performing pop, jazz, blues, and boogie, 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 Hutel, 996 West Mission Bay Drive, Mission Bay, 488-0551 Bay Drive, Mission Bay, 488-0551; Ella Ruth Piggee, jazz and blues, Wednesday and Thursday; the Jets, featuring Kenny Morrill, vintage rock, Friday through Tuesday.

Bullfrogs, 5046 Newport Avenue. Ocean Beach. 222-5300: Pranx. rock, Thursday through Saturday. Big Medicine, 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, live music. Sonday and Monday, cail club for information.

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

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: The Joe Marillo Quartet, jazz. Thursday through Sunday: Secrets, jazz, Wednesda

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Coming: March 4 Eddie "Cleanhead" Vinson ner House Inn · 7955 La Jolla Shores Dr. 459-0541

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

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

Hyatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay 224-1234: Live piano bar music, Tuesday through Saturday.

Jazz Mine Records, 5726 La Jolla Boulevard, La Jolla, 454-9832: The Finest City Band, jazz, 7:30 p.m., Thursday; the Bobby

rdon Quartet, jazz, 1:30 p.m., nday; the Joe Marillo Quartet,

rock, Tuesday through Saturday; Four Eyes, rock, Sunday and Monday; the Blonde Bruce Band The Halcvon, 4258 West Point Loma Boulevard, Loma Portal featuring saxophonist Johnny Viau plays boogie, blues, and rhythm and blues, from 4-8 p.m., Sunday, 225-9559: Canned Heat, rock and rhythm and blues, Thursday and Friday: Friends, rock, Saturday Judson's, 3111 Sports Arena Boulevard. 225-9090: Dale Flashback, oldies rock, Tuesday

Hennessey's Tavern, 4630 Mission Boulevard, Pacific Beach. 483-8847: Preston and Dean. contemporary, Friday and Saturday. Vernon, pianist, performs Wednesday through Saturday. La Avenida, 1301 Orange Avenue, Coronado. 435-6262: The Jaime Moran Latin Jazz Ensemble, Latin jazz, 8-12 p.m., Sunday.

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

jazz, 7:30 p.m., Monday

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

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

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach. 483-7844: The Snowball Effect, Thursday through Saturday; Thunderbolt the Wondercolt, rock, Sunday.

McDick's Pub, 1921 Bacon Street, Ocean Beach. 222-6822: The Blonde Bruce Band, blues and rhythm and blues. Thursday through Saturday; the Outriders, rock, Wednesday.

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

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

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

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596 Circles, rock, Thursday through Saturday; Pranx, rock, Sunday through Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Full Coverage, contemporary, Friday and Saturday; Bing Cosey hosts Talent Night, Sunday.

Old Pacific Beach Café, 4287 Mission Boulevard, Pacific Beach.

270-7522: The Mark Lessman Band, Jazz, Thursday through Saturday; Hollis Gentry's Neon, jazz, Sunday; Notice to Appear, rock, Monday and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday.

Putnam's/Colonial Inn, 910 Prospect Street, La Jolla. 454-2181: Forrest Westbrook, pianist, performs standards and

jazz, 4:30-7 p.m., Friday and

Albuquerque (at Garnet Avenue and Mission Bay Drive). 270-6550:

Live music in the dining room, Friday and Saturday, call club for

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla. 587-1886: Shine It On, contemporary,

information; live sports via television are offered daily.

Rocky's Balboa, 4626

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

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

Stage Door, 4500 Ocean Boulevard, Pacific Beach. 483-6374: Jonathan Murry, acoustic guitarist performing oldies, contemporary music, and requests, Tuesday through Saturday; Kenny Bogard, variety,

Thursday through Saturday; the Most Valuable Players, danceable plazz, 8-12 p.m., Sunday; Hollis Gentry's Neon, jazz, 6 p.m.. Monday; Sliced Bread, contemporary, Tuesday and Wednesday

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

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

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

Mission Boulevard, Pacific Beach. 483-7666: Robert Wetzel, classical guitar, Wednesday through saturday.

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Wednesday

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Sunday and Monday.

Tenas Teahouse, 4970 Voltaire
"reet, Ocean Beach, 222-6895:
Tom "Cat" Courtney, blues,
Thirwday, the Porbidden Pigs,
rock, Friday and Snaturday, live
music, Sunday and Monday, call
club for information; the Trebels
cok, Tuesday, the Hitters, rock,
and the Landfords, rock,
Wednesday.

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

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: The Elements, contemporary. Thursday through Saturday; Oh! Ridge, comedy and music, Tuesday and Wednesday.

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

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

W.D. Pabst and Co., 2901 Nimitz

Boulevard at Rosecrans. 224-3655: The Imposters, vintage rock,

Bogey's, 5353 Mission Center Road. 297-8361: The Nite Life Band, jazz, 6-10 p.m., Sunday and Monday.

Borel's, 5323 Mission Center Road, Mission Valley. 295-6600: Sherry Marie Kuhlman,

Thursday through Saturday: Star

Party, recorded music and video audience participatio

San Diego North

The Abilene Country Saloon. Town and Country Hotel, 500 Hotel Circle North, Mission Valley.

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, 560-8022 Flywell, rock, Thursday through Saturday; Bob James, sazz, Sunday; Stew Wariner, rock, Monday, Purple Haze, music of Jimi Hendrix, Tuesday, Tim Weisberg, folk 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.

presentation, Tuesday and Wednesday.

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: Strangers, rock, Thursday through Saturday; Who Cares, featuring Kevin Moyles, rock, Wednesda

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley. 294-9010: The Spencer Davis Group, rock, 10 and 11 p.m., Thursday; Circles, rock, Friday and Saturday; live music, Tuesday and Wednesday, call club for information.

Emma Murphy's Cantina, 9379 Mira Mesa Boulevard (in the Oak Tree Plaza), Mira Mesa. 566-0970: Gus and Tillie, country, Friday and Saturday.

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

Gourmet 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.

Hajji Baba, 104 Mission Valley Center West, Mission Valley.

298-2010: Live Arabic music and entertainment, Wednesday through Sunday; the Flamenco Four, flamenco music, Tuesday.

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

Islands Lounge, Hanalei Hotel. 2270 Hotel Circle North, Mission Valley. 297-1101: Chain Reaction, contemporary, Tuesday through Saturday; live music, Sunday and Monday, call club for information.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley.

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

296-2131: Piano Bar: Paul Gregg and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along favorites, jazz, ballads, and a bit of country, Monday through Thursday, 6 p.m. on; Margie Harmon, Friday and Saturday; Don Libbey, Sunday.

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

Mission Valley. 298-8281: Oh! Ridge, comedy and music, Thursday through Saturday; Jesse Davis, contemporary, Tuesday and Wednesday.

Lebr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828; Eno Facto with the London Brothers, rock, Thursday hrough Saturday- Fathuriger plays jazz during the Friday happy hour, live rock, Theaday and Wednesday, call club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Rockola, Beatles music and oldies, Thursday through Saturday, with Thursday (hrough Saturday, with the Wanderers, vintage rock, Thursday; Dick Braun's Big Band, big-band swing, Sunday; live music Monday through Wednesday, call club for information.

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Live music, Thursday through Saturday call club for information: the Ritz, contemporary rock music, Sunday through Wednesday.

Navajo Inn. 8515 Navajo Road, San Carlos. 465-1730: Who Cares, featuring Kevin Moyles. rock. Thursday through Saturday: Holding Power, rock, Sunday and Monday: Perfect Stranger, rock, Tuesday and Wednesday.

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



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LET OUR SPIRITS RAISE YOURS

Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Darci Daniels a lashback, contemporary, Te through Saturday, Dining Ro Kathy Lloyd, contemporary b Friday and Saturday.

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

tadisson Hotel, 1433 Camino Del tio South, Mission Valley.

260-0111: Melissa McCracken contemporary, Tuesday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Live music, Thursday through Saturday evenings, call club for information.

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: Air Raid, rock. Tryit, rock, and 16/21, rock. Thyrk rock, and 16/21, rock. Thursday: the Itals, reggae, and Jawge and the Unknowns, reggae Friday: Touchy Subjects, rock. Fairfield Fats, rock, Vamp, rock, the Resistance, rock, and the

Panic, rock, Saturday; Infrared, rock, Guardian, rock, and Faith, rock, Tuesday; Cornerstone, register (two sets), and the Cardiff Reefers, register, Wednesday.

Stardust Hotel, 950 Hotel Circle Stardust Hotel, 950 Hotel Circle North, Mission Valley, 289-0511. Coral Room: Passion (from San Diego), contemporary, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday, Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa.

695-1461: The Score, vintage rock, Thursday through Saturday; the Cruissers, vintage rock, Sunday and Monday; Casablanca with Judy Ames, contemporary, 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, contemporary, Tuesday and Wednesday,

The Wellhouse, 10789 Tierrasanta Boulevard.

Tierrasanta. 560-6677: Joey Chess, pianist and guitarist, Thursday; Backstep, vintage rock, Friday and Saturday. Jo Treanor, pianist. Sunday; Joel is on the piano, Thesday and Wednesday.

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

San Diego South

Abbey Restaurant, 2825 Fifth

Exposé Live_in concert at the Confette **MARĎI GRAS** Masguerade Ball

TUESDAY, MARCH 3 You don't have to go to New Orleans to experience the madcap madness of MARDI GRAS! Join the fun and dress the part.

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Thursday, February 26, 8:00 pm



1st Anniversary Party

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

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291-8635 • You must be 21



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Week II Come watch for perform) some of the world's majedar triels by the most outgrapes humans. For very of world's majedar triels by the most outgrapes humans. Before 101 people FREE * 51.01 Schmapps GRAND PRIZE: A Luxurious Trip for 2 calser Taboe chules: arrjare, kodene, car rental, ski passes 6° rentals for 5° night 8° 6° days, control with the control Western Animes, Deggis 6° KGB.

This Wednesday, March 3 DANCE CONTEST

\$100

Saturday, March 7, Pacific Beach DIEGO'S 6TH **ANNIVERSARY** PARTY & SURVIVOR

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• Mariachis • lots of giveaways • plus limited first edition Diego's 6th Anniversary Tshirts.

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Avenue, Hillcrest. 291-4779. Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Wednesday through Saturday: Peggy Minafee and Friends, jazz, 7-11 p.m., Sunday and Monday.

Anchor Inn, 2222 San Diege Avenue, Old Town. 692-0653: Devon Bailey, contemporary, Friday and Saturday.

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: The California Transi contemporary, Thursday through Saturday; Ella Ruth Piggee, jazz and blues, Tuesday; Shine It On, contemporary. Wednesday.

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., Wednesday through Saturday.

Book and Candle, 1250 Sixth Avenue, downtown. 544-0882: Richard Slayter, classical guitarist

6-10 p.m., Friday and Saturday

Broadway Place, 926 Broadway Circle, downtown, 234-3442: Tropical Jazz/Bossa Nova Duet, 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.

Club Cult/Wok Express, 109 West C Street (at the corner of First and C streets). 239-8322:

The Front, rock, Friday.

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

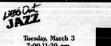
Dookies, 4225 El Cajon Bouleva.d, East San Diego. 283-6581. Piano bar: Paul Gregg. Tuesday through Saturday; Patti Glenn, Sunday and Monday.

The Dripping Lizard/The Whistle Stop, 2236 Fern Street, Colden Hill. 284-2845: Mercy Train, rock, and Sister Ray, rock, Friday.

Drowsy Maggie's, Thirty-first Street and University Avenue. North Park, 298-1584: Sam Hinton, folk, Thursday, Ragdie Tagdie, Renassance, folk, sonig, and more. Friday, the Paradise Street Band, Irish music. Suturals the Bondertown Band, origing, and more contemporars, and folk music Monday, Mary Adams Rathburn, Irab, international, and folk musion harp accompanied with vocals.

The Escape Lounge, 421 University Avenue, Hillcres





7:00-11:30 pm Ella Ruth **Piggee**



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295-8282: Nathan Frye, all-around entertainer, Tuesday through Thursday; Judy Dopke and Friends, Jazz, Friday and Saturday; Dale Vernon, pianist, Sunday; Eddie Gold, c. 'emporary,

Fat City/Caina Camp, 2137 Pacific Highway, downtown. 232-0686: Fattburger, jazz. Thursday through Saturday.

Frenchy Marseilles, 801 C Street, lowntown, 23 13: Don Croker, downtown, 23 13: Don Croker, pianist, perform... of onday and Tuesday, starting at 4:30 p.m.; live music, Wednesday, call club for information; Bruce Woker and Steve Sibley perform standards, pop, contemporary, and jazz tunes, starting at 4:30 p.m., Thursday and Friday

Gabriel's Grille, 2825 Fifth Avenue, Hillcrest. 291-4779: Mike Lamy sings your favorite show tunes and requests, 9 p.m. until closing, Tuesday through Sunday (Mike performs with local stars

Garcia's Lucky Lady Club, 455 Sisteenth Street, downtown. 233-9391: Los B.C., cumbia, salsa, and merenge. Thursday through Sunday; Fire and Water, Latin sounds, Wednesday. The Mariachi

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

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown. 223-2861: Sunny Nites, pop, contemporary, and a little bit of everything else. Thursday through Saturday; live music, Tlassday and Wednesday, call club for information. Sunday and Tuesday

Kensington Club, 4079 Adams Avenue, Kensington, 284-2848; Past Due Blues, blues and rhythm and blues, Saturday; Cottonmouth D'Arcy's Jazz Vipers, New Orleans 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. jazz, 4:30-7 p.m., Sunday

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577. Indoor stage: Ella Ruth Piggee, jazz and blues, Sunday: New Shooz, jazz, Monday The Lighthouse, 1578 West Lewis Street, Mission Hills. 296-9882: Roger Bellomy, classical guitar, Tucsday through Saturday.

Mandolin Wind, 308 University Amenue, Hillcrest. 297-3017: Buttermilk Blues, blues and rhythm and blues, Thursday/King Biscuit Blues, blues and rhythm and blues, Friday and Saturday; Some Girls, rock, Tuesday; Soul Sation Express, blues and rhythm and blues; Wednesday. Sunday, New Shooz, gazz, Monday.

Imperial House, 505 Kalmia.

Street fat Park Boulevard,

Hillcrest. 234-3525: Wayne Juné,

jazz, Tuesday through Saturday,
with the Imperial House Opera

Singers, Tuesday and Wednesday,

Wayne Juné and Hank Young, jazz,

Friday and Saturday.

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

"The Invader," at the dock, 1066 North Harbor Drive, downtown. 298-8066: Live jazz, Thursday, call for information; The B Street Band, contemporary, all other nights. Our Place Pub at Miki-san's,

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.,

Papagayo Re: urant, 86. West Harbor Drive, Seaport Village. 232-7581: Jimmy LaVello, variety piano music, Wednesday through Saturday. Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300: Barker and Orr, mirth and music, Tuesday through Saturday: Polk Salad Annie, contemporary,

Patrick's II. 428 F Street. downtown. 233-3077: Fro Brigham's Preservation Band, Dixieland jazz, early evening Wednesday and Thursday. P.M.. contemporary, Friday and Saturday: live music, Tuesday, call club for information.

232-1773: Gunnar Biggs, jazz, Thursday; Ron Satterfield and Birdie Carter, jazz, Saturday; Cath Eckert, jazz, Sunday.

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

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Brian Baines, Irish and contemporary music, Thursday; Cecella, contemporary, Friday and Saturday; Eamonn Carroll, Irish water. Trades the Ros. Those

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

The Salgon Palace, 560 Fifth Avenue, downtown, 543-9566: Live

information.

Sheraton Harbor Island East, Reflections. 1309 Harbor Island Drive. Harbor Island Drive. Harbor Island. 291-2500: Decoccan. Top 40 dance music. Thrusdug through Shuturlay. He Wanderes, windage rock, Feday contemporary. Theseday and Wednesday, Sundowner Lounge: John Austin Buthoc, classical and contemporary piano. Buesday through Saturdus, Sheepand's Santhray Call Detrictors, Lessacian guitat. Wednesday through Saturdus, Santhray Call Detrictors, classical and Santhray Call Detrictors. guitar, Wednesday through Saturday; Gail Dietriechs, classica harp, Tuesday.

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066: The Pier

Rom Ham's Lighthouse, 2150 Parbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wedness through Sunday; Ponna Cote, contemporary, Monday and

The Trojan Horse, 6179 The Brojan Horse, 6,179 University Avenue, East San Diego. 582-1070: The Us Band, rock, Thursday through Saturday; Strangers, rock, Sunday and Wednesday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: West Coast, rock, Friday; live usic, Saturday, call club for

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village, 232-4855; Live music, Saturday and Sunday, call club for

U.S. Grant Hotel, 326 Broadway, downtown. 232-3121: Rick James and Robin Heinelt, auze and blues, Thursday through Saturday, Peter Robberecht, tea time planist, performs from 24-30 p.m., in the lobby, Monday through Thursday, and Saturday, and from 2-8 p.m., Friday.

Via Veneto Restaurant, 1745 India Street, downtown, 233-6306; Friday and Sturitayi. Luigi Luceano and others sing Italian pop songs at your table accompanied by Avanti, painist, after 10 pm., songs by Herman Salermo accompanied by Eduardo, painist, and Manne, gallarist, open-tuding the property of the property paints, and Manne, gallarist, open-tuding the property of the proper

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

Circles

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: Lauren Liefmann, romantic ballads, 8 p.m., Friday

Peter Gach, pianist, will perform the music of Bach, Beethoven, Brahms, and Bartók, 8 p.m., 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.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Dusty Best, contemporary, Friday and Saturday.

Archway Lounge, 641 Telegraph Canyon Road, Chula Vista. 421-9509: The Ordeals, rock, Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Eamon Carroll, Irish music, Thursday through Sunday, Tony Cummins, Irish music,

recurestay.

The Boondocks Restaurant,
8320 Parkway Drive, La Mesa.
465-3660: Eddie Gold,
contemporary, Tuesday through
Saturday, Jerry Burchard, origina
and contemporary music, Friday
happy hour, and Sunday and
Monday evenings.

Bronco Billy's, 11377 Woodside Avenue, Santee. 448-8778: Bramble, country, Wednesday

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through Sunday.

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: The Paradise Street Band, Irish music, Friday, Blind Date, contemporary, Saturday.

Carlos Murphy's/Crossmont Center, 5500 Grossmont Center Drive, La Mesa. 698-9757: The Cat-illacs, vintage rock, Thursday through Saturday; live music, Sunday through Wednesday, call club for information.

Circle D Corral, 1013 Broadwa El Cajon. 444-7443: Country Casanova, country, Tuesday through Saterday; live country music, Sunday and Monday, call club for information: clogging lessons, Monday and Tuesday.

Crown Room, North Second Street and Oakdale Avenue, El Cajon. 447-0456: Lee Whittington, contemporary, Wednesday through Saturday

Doc's Landing, 1185 East Mair: Street, El Cajon. 442-0258: Duke performs on the piano, Wednesday through Friday evenings, and 5-8 p.m., Saturday: Carol Crawford, contemporary, Sunday through Thesday evenings; Don Miller plays piano, Monday through Friday happy hours.

Don's East, 13321 Busines Highway Eight at Los Coches. El Cajon. 443-2444: Elton, J.R. and the Country Gold, country, Friday and Saturday.

Don's We: 5286 Baltimore Drive, La Mesa. 462-0533: The Mob, featuring Don Beck, contemporary, Tuesday through Saturday.

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Ron Morin, country, 7-12 p.m., Thursday: Big Sky, country, Friday and Saturday.

George Joe's Restaurant, 9568 Murray Drive, La Mesa. 469-6158 Don Libbey, pianist, performs Friday and Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: Live music, Thursday through Sunday, call club for information.

Intornation.

Kelly's Pub, 6344 El Cajon
Boulevard, College area. 286-040;
Boulevard, College area. 286-040;
Brent Bowers, pop favorites on
acoustic guitar, Thursday; live
music, Priddy and Saturday, call
club for information; Brian
Whittalex; pop favorites on
acoustic guitar, Wednesday.

Lakeland Resort, 14916 Highway 79, Julian. 765-0736: Carl Ross and the Whatever Band, a variety from country to rock, Friday and Saturday.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba 766-4288: Live music, Saturday, call club for information.

Magnolia Mulvaney's, 8861 Magnolia Asenue, Santee. 448-8550: Amaray, rock, 9:30 p.m., Thursday, France, 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 Gorge 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, Tuesday through Thursday, Altur and the Ox Bow Country Lads, country, Friday and Saturday.

country, Fraug and a saturacy.

Park Place, 1289 Fletcher
Parkoss, El Cajon, 448-4111:
Private Donanir, rock, Thursday
through Saturday, live rock,
Sunday through, Wednesday, call
club for information: Dr. James
Doens, Inynotist, performs
Monday evening, and comedy is
leatured at 10 p.m. and midnight.
Thursday.

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Lemon Grove, 464-9284: Name that Band (live rock group), Friday, the Drastics, rock, Saturday,

Rodeo Room, 8300 Broadway. Lemon Grove. 469-5137: The Ozark Hillbillies, country, Friday

Trumpett's, 596 Broadway, El Cajon. 442-9696: Bogart, contemporary, Tuesday through

Van Winkle's 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, country rock, Friday and

Viscount Hotel, Paim Grille, 1960 Harbor Island Drive, Harbor Island. 291-6700: Paul Montesano, tropical jazz, 5-9 p.m., Thursday, and 8-12 p.m., Friday and

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. Bonita. 267-7700: The Beat Club. rock, Thursday through Saturday

Casa Don Diego Restaurant, 5080 Bonita Road, Bonita. 470-3444: The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

The Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: White Horse, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

The Dance Machine, 1862 Palm

Avenue, Imperial Beach. 429-1161. The Reflectors, rock, Thursday through Saturday; Evenstar, rock, Sunday and Monday; Crystal, rock, Tuesday and Wednesday.

Da Vinci's, 626 E Street. Chula Vista. 427-8880: Nick Montana, contemporary, country oldies, and Latin music. Thursdi through Saturday; Juan Robles, contemporary, Sunday through Wednesday; jam session, 2:30-7 p.m., Sunday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566: Diane Gillman, contemporary, Wednesdry and Thursday; Wayne Gire, country, oldies, and contemporary, Friday and Saturday, Bill Somers, variety, Sunday through Tuesday.

Hutch's, 1463 Paim Avenue, Imperial Beach. 423-3479: Linda Surrewood and Surefire, 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.

La Maze, 1441 Highland Avenue, National City, 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National 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

OUR CHEF PAUL formerly with Gustaf Anders recommends out barbecued prime rib bones... A complete meal for \$9.95 (No discounts at this low price)

Onsis 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.); live country music, Monday through Wednesday, call club for information.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita.

4014 Bonita Road, Bonita. 479:3537: Miari, rock, Thursday through Saturday: the Show with Tom Collins, rock, Sunday and Monday: the Agents, rock, Tuesday and Wednesday.

Zoralia's, 603 Palomar Street. Chula Vista. 425-1626: Marfil, Latin music. Friday through







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The Belair Boys: Henry's, the
Mission Inn/San Marcos
The Beat Parmers: Belly Up

Canned Heat: Holegon
The Cat-Illaes: Carlos
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Lipstick: Whiskey Flats Mercy Train: Belly Up Tavern

Spin Miari: Old Bonita Store

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Native Sun:
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Mojo Nison and Skid Roper:
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Notice to Appear: Old Del Mar and Pacific Beach Carles
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The Outriders McDick's Pub,
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Bates Choir: Casey's Pub
Rockola: Old Del Mar Café,
Monk's
Searlest: Time Machine/Chez
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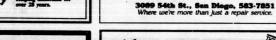
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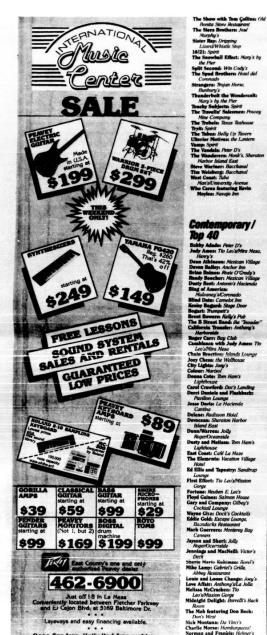


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France Robbins Cold La Masse
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Cantina Haywire: Wrangler's Roost Jim and Joe: Abilene Country Saloon Red Lane: Rudi's Hidden Acres

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The Savery Brothers: Pomerado
Club

Club
Southern Express (with Carl
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Steer Crassy, Wrangler's Roost
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White Horse: Country Bumpkin

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Blues / R&B

Reggae
The Blonds Bruce Bood:
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The Soul Station Express:
Mandolin Wind
Talk Back: Belly Un Tavern
Zulu Spear: Belly Up Tavern

Jazz

Gunnar Biggs: Our Place Pub at Miki-sarts The Bop Thness: Rosic O'Grady's Fro Brigham's Preservation Band: Pal Jony's, Oasis Club, Patrick's II

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The Don Glaser Trio: Vic's Bar

and Restaurant Mel Goot and Friends: Vic's Bar and Restaurant
Bobby Gordon: Bella Via
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Bob Hamilton: Pux Bar and Grill

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Miki-son's Secrets: Chuck's Steak House South Market Street Jazz Band with Bill Hunter: Hotel San

Peter Sprague: Belle Via Resistance and Nightchb The John Thomas Rand: Procision RestaurantDel Mar Coral Thate and Bill Carloss: Drowsy Maggie's Dacco Rand Belly Up Tavern Topacs Mille Fleurs Edite: "Cleanbead" Vinson: Elizo's Windowse Hilton Hotel Caylen Withere Kypling's

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contemporary music.
John Austin Battech classical
and contemporary pinns.
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pione, Words and Priese Bookstore Patti Clemas piano bar, Dookies Paul Creegis piano bar, Dookies Elleem Hayr hosting a talent show and hoot night and performing everything from country to folk and contemporary, Jim's Hickory Wood Barbeque Craile Jeases sing-ulong favories, ballads, jazz, and a bit of

country, Kelly's Steak House Frank Joseph: music and entertainment. Carlos Murphy VIA Jolla Peggy Keller: pianist, Westgate Hotel Mike Lamy: show tunes, requests, and eleoant dinner music.

Mile Lamy: show times, requests, and riegant dimer music, Gabriel's Grille and the Abbey Restaurant Jimmy La Vello: pianist, Papagago Restaurant Don Libbey: pianist, George Joe's Restaurant Lauren Liefmann: romantic bollads, Words and Music Bookrotes

Bookstore Kathy Lloyd: contemporary harp. Pavilion Lounge
The Bob Long Band: bop, boogie,

The Dob Long Bands 20p, 500 and jazz, Fish House West The Dick Lopez Trios swing, contemporary, and vocals, Stardust Hotel Sylvia Lorraine: pianist, Westgate Hotel

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Haggle Taggle: Renaissance, folk, and swing music, Drowsy Maggie's George Reno: pop. jazz, blues, and boogie, Avanti's Peter Robberecht: pianist, U.S.

Grant Hotel
The Rondeaux Brothers: comedu and music, Hungry Hunter/Runcho Bernardo Carl Ross and the Whatever Band: variety from country to rock, Lakeland Resort Charles Rutherford: standards,

contemporary, and requests performed on keyboards, Milligan's

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Richard Slayter: classical guitar,

CURRENT MOVIES

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated minutes are for now unreviewed.

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An American Tail — "In America, tails Friend Mocalestatic Teams while the face of the control of the face of the face

The Studence Windows - Disked as "a manufact hittles" in the testion of the meater of supposed "(see Strong Windows Act, 2007). This is core of the windows of the meater of supposed "(see Student Students) which is core of the supposed windows of

Com., 700 Grant, L. andis (464-649)

Lane, 300 Research (264-44)

Some first of street, first and stre

Betty Blue — Young love, French love, crazy love Well, one of them is crazy at least, the one who throws throns out the window. ("Your pad will look very Zen now," a neighbor remarks), and who sets the house after on moving out, and who stabs a remarks), and who sets the house after on moving out, and who sabs a pizzera patron with a fork, and who sabsect an book publisher with a pocket comb — that's our Betty, Hermate can but his baseages and tomato sabce on his face as a token of ninpatry. Narrade by the latter in a faconic position-inhalistic style ("What was presend, her full with the a broken door bearing) in the face of the sabsect of the sab proad correctly, if 3 as a bit much — especially since 4's all on the surface (Comparison has been suggested with LAST IANGO in PARIS but 9 t/2 WEEKS would be more like it!) Jean Hugues Anglade and Belatrice Dalle are the unnihibed actors. Jean Jacques Beneix directed 1996.

Beyond Therapy - Robert Altman

comidy of doctors and patients, with Jeff Goldblum, Julie Hagerly, Glenda Jackson, and Tom Conti. (College: Parkway: Plaza Bonita; Plaza Cinemas; San Marcos Cinemas; Sports Arenta 6; from 2/27) Plasa Cinemas, San Maccos
Comenas, Sports Avera 6, from 2077
Black Wideow — A highly satisfying
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Descripe Stones and Eyes of Fee, from 207
Cestino, 643 Ser (203-887)
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Orders, from 2027
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"" (Camino Cinema 4, Carousel Cinema 6, Center 3 Cinemas; Flower Hill Cinemas; La Jolla Village; Sweetwater 6; UA Cinema 3; UA Glasshouse 6; UA Horton Plaza 7)

Blook 'Westelling' — In seq., this is a simple seed of the same name of the same name of the same name of the same name of the same name. Only it as it should be same name. Only it as it should be same name. Only it as it should be same name of the original play (no spoten test). He same name of the original play (no spoten test). Really, it would be more accurate to describe the film rehearsal, supplemented with such previous same name of the same of the Blood Wedding — In a way, this is a filmed record of Antonio Gades's

···· (Ken. 3/2)

Carman - A young soman named Carman - A young soman named Carman is cast for the lead role in a direce production of the same name, and proceeds to prove her inglines to the common of the common of the production of the same name, and proceeds to prove her inglines that dot let missing at gamble, or more accurately, that dot an which has been a creatly contrivence since at least A DOUBLE, LFE, is the more before the product of good-looking faces and bodies, more than the common of some upreandum britishing party article; good damonic, particularly the Luly chorcognigation fails some. See the product some preandum britishing to some upreandum britishing to some sont of combination open-turing news sunvives inherishing. The some some some some of the some some

collaboration between director Carlos Sexus and clanes of Antions Galdes. Sexus and clanes of Antions Galdes. Sexus and clanes of the discount of the Confidence of Confidence

Children of a Leeser God — Strenuous uplift by way of Broadway (the Mark Medolf play), about a speech teacher of deaf eleventh-graders. We see little of the man's daily teaching techniques (and hear little of the sounds of deaf people's

speech), only what the headmaster disapprovingly terms: "razde sazde" speeding on his hands in the sprending on his hands in the sprending on his hands in the sprending on his hands in the speeding of the speeding that a beautiful, the light property did speeding the speeding of the sp

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MOVIE DIRECTORY

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Walley Circle, Mission Valley Center West (287-3801) The Mission

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Century Teles, 54th and El Cajon Blvd. (562-7600)
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Spring Valley, Sweetwater and Jamacha Roads. Spring Valley (456-603) Death before Dishonor and Hearthmak Ridge. from 207 MISSION VALLEY
Center 3 Cinemas, 2170 Campio del Rio North

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Visiage, 820 Change Ave., Coronado (435-6161) The Mission and Sweet Liberty, from 2/27 Vegue, 200 3rd, Chule Vess (425-1436) The Golden Child and Little Shop of Horors

MORTH COUNTY Arro, Vista Way (726-3040) Call theater for program entomation 68pos, 509 East Grand Are., Escondido (747-6635) Spanish movies Spanish movies Cemino Cinema 4, 253 El Carrino Real, Ocanosde (433-944) Theater 1: Morrequin Theater 2: Morren Shreat's Coming Home, from 207 Theater 3: Black Wiches Theater 4: Death outer Dishonor

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Theater 3. Related Days, 1997 2077.
Theater 5. From the High and Light of Day.
Theater 5. Some Grad of Mendefully, from 2077.
Theater 5. Some Grad of Mendefully, from 2077. Star, 402 N. Hill. Oceanside (722-2996) Heartbreak Ridge and Wanted Deed or Alve. from 2007

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Crimes of the Heart — Diane Kaston, Jensica Lange, and Sery Market and Committee of the Committee of the Committee of the Committee of Southern week of Sambly insentialization, and three way of Sambly insentialization, and three way of Sambly insentialization, and the reduction of Samble o doctor after he escapes in the most of a hurricane. The frequent rejections of Soides-writage intentions of Soides-writage intentions. Soides-writage intentions of Soides-writage intentions over administration of certification of soid of the soid of certification of soid of the

ritical Condition — Richard Pryor a convicted con man who talks not shriefs and convulses his way to a psycho ward for observation

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with bashed skull and trickles of blood J Director Stephen Here's does not let his lot budget hold down his not let his lot budget hold down his furnity, too often just dopey, and always rand in their deliver. With Dee Wallace Stone and Billy Green Bush 1996. (Cashio, New Valley Drive In: Irom 202).

from 2021

Creacelite Dundes — The old country bumphin in big only routine. The city, also often, is New York, the country, this firme, a Australia — the country, this firme, a Australia — the problemen for Australian to

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SOME KIND OF WONDERFUL

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The Golden Child — Funky fairy tale. Eddle Murphy is the pure-in-heart, sharp-in-tonicise Finder of Lost

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Hems of the Brave — To her almesty much made stage store counter formers have been acted some counter formers have been acted some counter formers have been acted to possently — it and her write stokes and directes and alt the east. But her confidence ensures that the comments will be for medium on the store medium on the store medium on the store medium on the store medium on coprortunity to see the stage should the opportunity to see the stage should not concern stores — or septicially seen and the store of the store 986. (Ken, 3/4) Hoosiers — One of the more likable entries in the post-ROCKY sportser boom, a lact based door, a book about a little nowhere on the hosses door, a book and a manamed rickory whose high-school basiletinal teem got all the way to the state champhonarby game in 1952. Much of that likableness is due to the entariants of temperament enforced by the jake and penot, nutritudy endeded. All the learn members book

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doesn't really belong in the game. The fear must have been that if the says the says that the says the says that the says the says that the says the says that the says th

CURRENT MOVIES

Light of Day — Paul Schrader runs his cultural vacuum cleaner over the rock-and-roll scene — not at the bibliour's 19 100 level. but at the bibliom-rung bar scene in Cleveland and environs fly-by night bands with names like the Barbusters, the

Hunzz. Vogunt Moon (shades of Sprind Sign — one of whose in turns up members. Michael Modifiest — turns up members. Michael Modifiest — turns up described in the state of section of what drives modifiest picery youth into the aims of rock parents, well refiguous these turns of rock parents well refiguous the states award grace before meals assembly live flat turning and Charles and Dania II V trayol. and so on Michael — I for a but too whether of the sign of

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of Schrader's early idols, would have been proud. With Gena Rowlands and Jason Miller. 1987. "" (Mira Mesa Cinemas; San Marcos Griemas; UA Chula Vista 6; UA Cinema 3)



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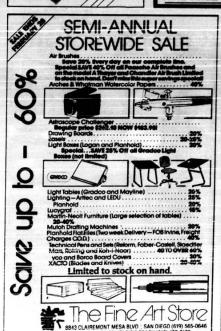
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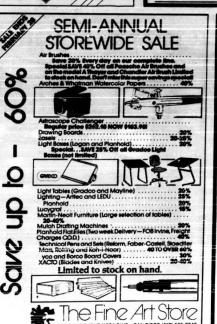
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CURRENT MOVIES

with the changes in taste over twenty-odd years, it emerges somewhat even the change of the change of the least safety on the gravelly shoulder. What once was clandestire anoth than booken blader and office of the change of the change of the change of the be added that this production of LITTLE SHOP has been done to a shandoon that come from knowing that if square and right—even better than all right, even allogather than all right, even allogather cannot be compared to the change of the large of the change of the change of the hard stript, one can be compared to hard stript, one can be compared to hard the change of the change of the hard stript, one can be compared to hard the change of the change of the hard stript, which is one of shut, respectively) is beautifully realized and the seat of the change of the change of the many change of the change of the change of the hard the seat of the change of the change of the hard the change of the change of the change of the hard the seat of the change of the change of the hard the change of the change of the change of the hard the change of the change of the change of the hard the change of the change of the change of the hard the change of the change of the change of the hard the change of the change of the change of the hard the change of the change of the change of the hard the change of the change of the change of the hard the change of the change of the change of the hard the change of the change of the change of the hard the change of the change of the change of the hard the change of the change of the change of the change of the hard the change of the change of the change of the change of the hard the change of the change of the change of the change of the hard the change of the change of the change of the change of the hard the change of the change of the change of the change of the hard the change of the change of the change of the change of the hard the change of the change of the change of the change of the hard the change of the change of the change of respectively is beautifully realized and biesedy five—thanks again to the all-rightness or altogether-goodness of dewright-bardness—of that often stuthlying and funsoring the second of the stuthlying and funsoring the second of the second second of the second second of the second o mainly to director Frank OZ. Credit for such fully explorable and exploitable sets, and claring again to be bad) such deliberately lake ones, goes to British designer Roy William. With Rick Moranis Ellen Greene. Steve Martin, and Bir Murray. 1986. "Carouse Clinema 6: Century livin, Mira Mesa Cinemias; Studio 3 Cinemias Living.

m — Australian heist cornedy, everely split personality. The ers have their feet rooted in class reality. Coin Frels, iss like a cross between Sam y young Alan Bates, is a bit precious as a social or and technological genius, in Hargreaves is equits' dannerous, pathetic equits' dannerous, pathetic

circles in two, ambulatory trash canisters, and the like) influse the realistic miliau with lethal levels of whimey. Written by David Parker, directed by (Parker's wife) Nacial Tass. 1986.

* (Cove)

*Cover | Cover | She comes alive ever yield; but only in the year of her Poynation, and in order to help him make a success of himself as a stack at the success of himself as a stack at the way to access follow the success of himself as a stack at the way to access follow, and the gags here seen contention even otder than this, perhaps never even otder than this, perhaps never hand as the success of the succ

The Mission — An adventure in moral masochism, the issues simplified to sweeten the suffering. A treaty in Europe has shifted a border in South America, and what once in South America, and what once was Spanish territory is suddenly Portuguese. A papal emistary has been dispatched from Rome to decide whether the string of Jesut missions – such haivers in the mountains for idealized and unindividualized Indians, prized by the Portuguise as slaves — should remain as protectorates under the Church or whether this would be a poort incomprise to slave fewar the protectorates under the Church or whether this would be a poort incomprise to slave fewar the Church or whether this would be a good opportunity to slap down the uppity Jesuts. How long and agonizingly can this decision be put off befige we arrive at the unavoidable and "necessary" massacre? The screenplay, procrashinating with the best of them, is nevertheless a title alongly for something bearing the signature of

Rubert Bott (gr. A. MAN FOR ALL SEASOMAS for another despin of pous historical heiselph, with crisp and pthy exchanges sandwised between thick slices of longitudinous local cooler - nothing Werner Herzog, habit septimed and mapped oil anothy and more thosoughly. And interest and more thosoughly, and seem so it is the Emmanus the papel legate, who shouldes the position of the Schrift and the position of the sorty and the casting position in the sorty and the casting moral burden in the story, but his position in the scorpt and the casting of Rey McAnally in the role (an able action but with more of the glare lef a star) shunt him off to the shudows of arbitrary and inscruable authory With Jerremy frons and Robert De ("Plaza Cinemas: UA Chula Vista 6; UA Escondos 6, Valey Circle; Village, from 2/27)

The Borning After — Not much good as a wrotdwift there are to few characters; e.e. susenceion in for that it is much more a "obsection" of the state front of wide swaths of MIAMI VICE-ish color to prove that he, too, can be hip or hep or whatever the hell that is. With Raul Julia. 1965. * (UA Chula Vista 6; Vineyard Twin)

A Nightmare on Elm Street 3: Drasm Warrfors — More of frightful Freddy (Robert Englund), directed by Chuck Russell (Carousel Germas is Casino; Center 3 Cinemas, New Willey Drive In; Oceanscio 8: Sartee Village 8: Sports Arena 6: Sweetwate 6: University Yowne Centre; Wiegand Plaza 6; from 2/27)

pampered and somewhat priney bothode, with lost of proper classed the other (Bette Mider) a carrot-toped chaese of the other (Bette Mider) a carrot-toped, brase plated vulgarian with an actual professional credit in an actual professional credit in a carrot-toped chaese of the control of the control professional professional credit in a carrot-toped control professional credit in the credit in the credit in the control professional credit in the credit

and hidden his letters to the boy? why, for that matter, did the two of them ever spit up in the first place?), and there's a rich and powerful grandlather who wants to have custody himself, and will have Statione can win the arm-wrestling. custody homself and wiff get Luries Statione can with the ammentating burnareit in Las Vegas. This event such as possible to the state such as possible to the state such as possible to the such purpose to manage of the purpose to the such such as the such such as the purpose to the such s

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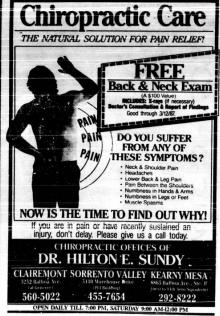


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a front-line Vietnam movie of 1986, just as one would have done about a tub-thumping World War II movie like DARBY'S RANGERS in 1959. bill die under Werd Wer II mode.

Lie DARRY STANGERS in 1959
And for all of winter-director Oliver
Stomes coelentation as a Virtual vi

Radio Days — Woody Alien back in he Woody Fellen mode after the Moody Fellen mode after the Man Hell Stiller Salmer the Woody Fellen mode of THE PURPLE ROSE OF CARRO, and so on), with an Italian commission program of the with the Intrastically, The modification with the Intrastical Carrow (Intrastical Contrastical Carrow (Intrastical Intrastical Carrow (Intrastical Intrastical Intras

Macy's shorthout and the Automat are paid feetingly so. AMARCORD sould be the nearest Feltin reference would be the nearest Feltin reference to the feeting of the sould be the nearest Feltin reference the literature of the sould be the nearest feltin reference the fermillar system of the sould be sould be sould be sounded to the sould be sould

The Sacrifice — Reviewed this issue With Erland Josephson, Susan Fleetwood, and Valerie Mairesse, written and directed by Andrei Issue at the American Communication (Inc.)

Some Kind of Wonderful — A reunion of the writer John Hughes and director (Howard Deutsh) of PRETI'Y IN PRIX., with Ere Stotz. Homeon Madelstron, and Lea Homeon Comma 6. Flower Hill Caroused Cinema 6. Flower Hill Caroused Cinema 6. Flower Hill Chemissa Grossmort. Loma Chemissa Grossmort. Loma Serice Drive in Sweetchalde 6. UA Serice Drive in Sweetchalde 6. UA Certer, from 2/27).

Star Trek 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 traumatized into amnesis, to

smithereens) heading earthward broad a court martial, and with the should a court martial, and with the should be composed training the should be considered to the should proper daly of scennes fection in novincing our prespective to emissage the humphack whole as the emission our prespective to emissage the humphack whole as the analysis of the presence to contemporary ecological issues, its marginal comments on the fouriess and on the quality of public health care ("Don't leave him." The impassioned "Bornes" McCly pleads stipmate about to be wheeled into surgery in present day San

consciousness of the move to the top ten percent or so of conferences. contemporary cinema — although not, thankfully, all the way to the not, thankfully, all the way to the scapbox of the ninety-mith percentile Welliam Shatter. Leonard Nimoy, Catherine Hicks, directed by Nimoy, 1986. "Circumont, Mira Mesa Cinemes, "Clairemont, Mira Mesa Cinemes, Plaza Bontia: Powey Theater, Sports Arena 6; UA Cinema 3; UA Escondido 8)

Principal Co. Delivers at A concent and a concent a concentration of the concentration and a conce

Sweet Liberty — Alan Alda stands as a lower of integrity next to the processor and professor and Pattern Prace winner whose nonfaction tome on the American Revolution has been Ordanyeay, was about to be defied. He represents them by reventing the script as they go lutoring (and romanong) for hatorical sourciney ("Do you nealize there are leaves on the treed"). The battle took place in Jerusary".

and finally formering mutiny among the extras and faking over the staging of the chranctic battle himself (write still adhering to Hollywood's three secrets of success." Dely authority Destroy property. Take people's colo Alan Alda wrote and directed the thing, one is apt to see him as just a teensy bit overpleased with himself — especially in the guise of Sockier-for-Accuracy Wift Michael Caine, Michelle Pfeiffer, Bob Hoskins, and Lillan Gish. 1986. * (Village, from 2/27).

Three Amigos — Sort of an understaffed MAGNIFICENT SEVEN. There Ameigen — Sort of an uncerestables MACNIFICER IT SEVEN, only not nearly three secreths as uncerestables MACNIFICER IT SEVEN, only not nearly three secreths as consentine as opposed in terms themselves researched to be a secretable and a secretable of the sec

Top Gun — The title, we are told in a Top Gun — The little, we are told in a tonely written premaratile, in the richarame for the either Egitzer. Weapons School, where the top one percent of Naval assistors keep alive the notibe and areal combat. In what follows, director forly Scott what follows, director forly Scott what follows, director forly Scott what follows the scott of the scott former about 2. Their means that the here will have to be someone the MTV generation can dentify with — someone who proves that you can be the tiggest screw-oil and wise-

CURRENT MOVIES

ass and yet still be the best piot, most irresistable sew object, most endemed frend, etc., etc. And of course it means there will be plenty of rock music in the background, and the sound effects will be earsyldting, and the visualis will be earsyldting, and the visualis will be assigned that the properties of the pr Howard hawks and william weeman who knew flying as well as they knew timmaking, must be spinning in the graves. Maybe not over everything: for Skerritt has a great manner and

great harical as one of the veteran instructions, the storyware respects the age-old traditions of male camaracters and the climactic douglant, though not terribly lucid, is prefix perceive; or anyway the participants of all of perceive excellent Courter, the story of the country of the cou

day too, the harder here as the general grandloor of the Welf Welf set borry hundre on the old TV sense of the same name. And that could have a tenden name. And that could have a tenden set to the same name. And the could have a tenden set to the could be a tenden to the could be a tenden set to the could

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Guillaume, directed by Givry
Shemman, 1997.



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MATCHING WHEEL OF FORTUNE AND SMOKIN A CIGARETE WITH THE LIGHTED END IN HER MOUTH. I AM NOT MAKING THIS UP BE-CAUSE NO ONE COULD MAKE THIS UP ARNOLD CAUSE NO ONE CONDUMENTE INIS VY. ARNOLD SAID DON'T SAY NOTHING TO HER ASOUT IT OR SHE'LL START SMOKING NORMAL. WHAT AM I GONNA SAY ANYWAY TO A LADY WHO DOESN'T EVEN TALK ANY ENGLISH?



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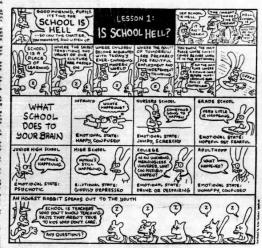
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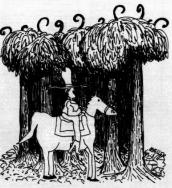
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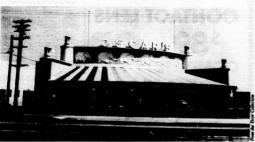
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By Don Rubin

Winners of and Answers to Reader Puzzle #443, Fall in 7 To the rear...MARCH! 4 Left...FACE! 10 Atten...TION! 9 Column left...MARCH! 3 By the left flank...MARCH! 6 About...FACE! 1 By the right flank...MARCH! 2 Column right...MARCH!

2 Column right ... MARCH! 5 Right ... FACE! 8 Parade ... REST!

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1987 United Feature Syndicate

Of the 144 entrants, ninety-eigh

were correct.
The winners are:
1. Christopher Brooke,
Spring Valley
2. N. Staffler, San Diego
3. Brenda L. Best, San Diego
4. Fred L. Jacob, San Diego
5. Frances, Phillips, Cornsider

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OFF THE CUFF Who's your most unusual relative?



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By Lin Jakary

Manusen Viney Therebase Normal Heights May hashed 5 persons. I not my husband visite I was traveling in Europe. He saided me to come home to meet his more and their districts of the said with them for six weeks. The first thing they did was buy me a bod. They were as excepting. They live in a city that I would say in about the size of Clasia Veins. It's a city with all of the modern convenience, yet they have the size of Chab Vien. It's a city with all of the modern conveniences, yet have been convenienced, yet these to live a very simple. If the thing is a limit, They be more crossed in the failure, a text collector, always took public transportation is work. He never bought a television became to fail it would dismuch his boys from-stodying. He most still worker clothen in a machine with the old cream tringer and with the old cream tringer and with the old cream tringer and when the contract of the con-traction of the contraction of the termination and the con-lem "Do more people here. Itse like this!" She said, "No they're unassual."

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ACCESSORIES for Vegas. Sell or mode. Crash bars for parents, seat, folding sacts, back rest, later rec-trient, Yorks pape, could, more Lat. \$42,000.1. Sell, Plant (Sept. 1995), 1995, 19 Mexis 464-BKE.

SE CABRUS SPORT, nen's 12-speed, brand new, never user, chrome moly tubing frame. 31 speed user, chrome moly tubing frame. 31 speed users user, later target and components, quick-release wheels. Secrific, 1155, 774-8728.

HOCKICA CHIEFOTT THRESTARE, 1981, 1980/miles, fug-gage rast, garaged, exemined condition, great for trai-fie and parking, 1600 Care 155-2444. HOCKICA CT. 1974, runs wert. 1125 Cail 436-8021 HOCKICA CS. 1974, hereat wort. 1125 Cail 436-8021 HOCKICA CS. 1974, hereat wort. New battery, days of the 1974 Cail 436-8021 Best offer. 449-5019.

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mgs, ar3-cilio4.

Honology Gold Market, 1977, marcon, Windjammer feering, 3 large, removeable famonie blass, special sea, lota other goodles. Absolutely perfor condition, only 1975 a best offer, 464-4762.

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HONDA XL-500, 1982, new parts, great shape, 1900 SS, 595-1945.

KAMANAME OF BUTC, 1980, 1900 original meles, always garaget, most low nature quarter, souther as always garaget, most low nature continues, souther as AMANAME SECTION, 1981, secretario condition, town miles 31900 or pers offer Kevin, 292-1946.

KAMANAME SECSO, 1987, honder ones, only 179 miles, for factory warmings purchased ISBOD, Model and 13000 refered excluded. seri 1500, neinne included Affee 6.0pm, 421-9057. RAMASARI GET 750, 1796. 1994. Neith. Review, Neith. 110 mins, perfect conditions, never abused, 15000 on RAMASARI ES 65068, 1793. 558 mins, good shape, tique daix, 15000cffer. After 6pm, 549-5603. RAMASARI 44 600 5-2, 1794. needs battery and carburators. rebuilt. very quickel 1500. Call Don. 542-1700.

582-1700 KAMASAKI NINLIA 600-8, 1986, 13000 firm Even-ings, 767-3467; (818) 848-0056 LEATHERS, 2 pieces, Italian, new, size 36, anatomically shaped Call 459-7711 seconds 2, 1982

grat 1300 tool, tear message, 182-7949

IADOLEBAGE, Profestage, clairs with framers and tear in norm agenal. 1000 or hest order 270-540 in turn agenal. 1000 or hest order 270-540 in turn agenal. 1000 or hest order 270-540 in turn agenal or turn agenal. 1000 order order 270-540 in turn agenal order 170-540 in turn agenal order 170-540

295-597.
SULPMG SESSEE. In an accident, front end damage. Engine excitent and to aler many other parts. 1900.
SULPMG SESSEE. In an accident, front end damage. Engine excitent and to aler many other parts. 1900 miles, single owner. Excitent curvitions. Moving, must set. 100c or best offer? 247-027.
SULPMG GESSEE, 1970, 17,000 miles, fairing, craft-bar, etc. Giodo conditions. 1900 or test. 3747-\$800. et. Good condition. 1900 or best. 574-9380: Suzzuki GS700ES, 1985, lowers, Duniops, steelbraich brakelines, teffion paint seal, cover, talipack, factory manual, meticulously maintained, few cleaner. E3100 or best offer Carlton, 273-2460. SUZUKI GEBEGG, 1980. Wife says me or motorcycle Ready to deat. 484-5365.

Ready to deal. 484-5365. 1985. V4 with custom sideat, complete with steme, water coroles, shaft one, town freepes, special time, many entres. Best of the thermings. 45-49 Y4, excellent condition fixeness by sand based and passed from the gound sq. new real shocks, great for desent or mountains. 5325. Victor, 572-1985.

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AMCH HORMETT, 1978, 4-door, 6-cylinder, automatic transmission. Runs good 5350, 524-6399.
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AMCK MARDADO, 1979. V/s. automatic, air conditione, power steering, brakes, 108 wheel, rectining seats, arrillm, 2nd owners, ctams. 1950, 224-9254. AMC SPIRIT, 1980, automatic, hatchback, amilin steneo cassette, power steering, bit wheel, clean and good condition. After 5:30, 729-0250.

AND CASE MATER AND THE CONTROL OF TH

SMEY 2002, 1740, John Server, 1990, After 3 Styles, 2002, 20

57500 492-9404.

BAND 3204, 1979. 4-speed, sunroof, Blaupunist amfinistereo cassette. Excellent condition. 11am-lipm, 672-1326.

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SIZ 479.0 AL. 1777, original owner, low miles, amfine cassetts, ar conditioning. Looks and num-great, 1797, 1994-107.

BLACK BIVERSA, 1775, shownoon condition inside and out, michanizally flowless, full power plus ar conditioning, lower than average miles, 11079. Call 755-7318. 75.7-18.

RAINCE BUTLABIL. 1979. (sations, automate, as, power steering and brades, lift, crude, anthronais, as, power steering and brades, lift, crude, anthro, may power Landscop, brades, posterial Runs, looking great, RAINCE SYTLABIL, 1981, cruse, automate, power steering and brades, severa transcer, searliers conditions, 57,000 miles, 4cpt index 68 wheel, air conditioning, 13000miles, 4cpt index 68 wheel, air conditioning, 1300miles of his 784-584.

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12600 or birs offer Everings, 126-0100 CREWY CARRIEGE, 1971. 3-door, automate, at, electrix wondows, power seering and builders, cruise, good tors, receiv y registered. Very good condition, condition, condition, and conditions are conditioned, automate, cruste, fift, power windows and locks, wire wheels, casette, new time, betteries. Clean, 1430 or best 475-640.

Clean, 1451 or breit, 575-680 or Clean, 1451 or breit, 575-680 or breit, 150-680 or

1900 582-8674 CHEVY CTATION, 1900, only 46K miles, great conditional Set oppreciate. 284-3644 CHEVY CTATION, 1900, rebust transvession. 75K miles, 25 mgs flums and loads good, one owner, ask-ing only 11/200. Call weekends or evenings, 454-4974. 454-8994.
CHRYF CONCOURS, 1972, station wagon, no engine but good transmission and body, 1150 ff sofa, gold color, 150. Call 277-7197.

CHEFF CORPORATE, 198. Among varying my property of the control of

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DATSUN 310 GX, 1979, blue, good working condi-CAMPED PRILL for large face, Value and Value a DATSUN \$10, 1978, 2-door automate Good condition, \$1200, 272-4614 DATSUN \$10, 4-door feet may reignal 2402 mgm

CANYWESTANDON, 1974 (1974 CAN), 1974 (19

bargain: 561-2523. CHBVY TBUCK, 1967, 69,625 original miles, 292 origins, side gas tanks, air, excellent fiody, time, paint, mar dock bumper. First \$1100, 286-0914.

CHEVY VEGA, 1976, station wagon, 5-cylinde 4-speed, amilto servo tape, good running condition 1375, 427,4970

1900 273-6524

CHIYLARI MAPRIMA, CROMPN, 1957, J door, head-top, lose miles, looks and rurs great, Henri W2 regine, 1700/metr 275-802.

COMPRIME DELL'OR for Selfs, august seminous, 1846.

CATSUM 20065; 1977, Superal, ambitin servos Sursa great, 1900 278-648, 271-7292.

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DODGE COLT, 1972, automatic runs well, beige. Must sell. 1500 or best offer. 276-4374. I real 1500 or best offer 278-476.

HE COMMET. 1966. 4-door, VE 64K crigated red with Lan top and interior, rivers great. 33,900 convenion, excellent convision, red with Lan top and interior, rivers great. 33,900 convenion.

Days, Nei-179: mortal segret cristians, 1305
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FIAT SPIDER 850, 1972, good running condition, in-cludes extra hard top. 3650 or best offer. Leave message, 270-1572; 459-6036.

PORD PARRICONT, 1979, Lan. 4-door, neat, clean, gazged, air conditioning, alarm systems, cruis-control, low mets, new tres. Auking 32500. Come and see, 574-7530.

troi, loss miles, new lores. Allang \$2,000. Come and PCIBD FAMBERON, 1900. 4-600. Accuments, are con-ditioning, power latering and printer, 7.8 miles, ex-petient mechanism controllers. Intercution, well main-require mechanism controllers. 1976. Additional controllers. 1976. PCIBD FAMCORE, 1970. 4-600. VAI, one unlesse (1954. Scalaul, runn fern encel body water shad objects. 1916. Additional controllers. 1970. 4-600. VAI, one unlesse (1954. Controllers. 1970. 4-600. VAI, one unlesse (1954. Controllers. 1970. 4-600. VAI, one unlesse (1954. Controllers. 1970. 4-600. VAII, one unlesse (1954. Controllers. 1970. 4-600. VAII, one unless (1956. Controllers. 1970. 4-600. VAII, one unless (1956. Controllers. 1970. 4-600. VAIII, one unless (1956. Controllers. 1970. VAIII, one unless (1956. Controllers. 1970. 4-600. VAIII, one unless (1956. Controllers. 1970. VAIII, one unless (1956. Controllers. 1970. Controllers. 197

486-7041

PORD BALSTAND, 1966, VIG. 207 regime, regime tree, proceedings, grower trees, power business, auditorials, audit

SS. No. 18
SCHOOL MICHAEL, 1978. U.S. and Consiste reference to the Child MiLETARIA, 1978. U.S. and Consiste reference to the Child MiLETARIA, and shocks, white freign reference, 100C miles 1920. Call between 4pm P-30pm, 450 Cities (1920. C POBD MATTAMO GT, 1995. Amening F Bad credit, no produce inflored to come. Drive how being Monthly and the come produce inflored to come and the come

Security of 1979 female Check, 1950cc, 1950cc,

Make all 1900 a lens that 274-275.

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MILE TRACTOR LOading for Spots Sept.

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MILE DAY with home, copy flow freed, mile particularly for the particular particula 449.3244.

MORBA ACCORD, 1977, hastrohats, 5 speeds, radio Second owner, bit Its, 1600. Alexandra, evenings or weekend mornings, 453-467.

HONBA ACCORD, 1918, gold hastroback, regular as, good less, encert smog certification and engint-tion. Excellent condition inside and out, 12200 or best 273-2134.

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HONDA CIVIC 1300 FE. 1982, haschback, 75,000 mee, andm. steeps, Michael dest, materiaage records. Excellent 2004, materiaage records. Excellent 2004, 120,000 feb. 1980, collect metally call 2004, 973 of 2004, 2

ACMEDIA CITY, TITA, ALCONERS, GOOD Interspering-ing, and a second city, and a second city, and (1921, Aug., 198-1944). A second city, and a (1921, Aug., 198-1944). A second city, and a (1921, Aug., 198-1944). A second city, and a (1921, Aug., 1921, and a second city, and a (1921, Aug., 1921, and a second city, and a (1921, Aug., 1921, and a second city, and a (1921, Aug., 1921, and a second city, and a (1921, Aug., 1921, and a second city, and a (1921, Aug., 1921, and a second city, and a (1921, Aug., 1921, and a second city, and a (1921, Aug., 1921, and a second city, and a (1921, Aug., 1921, and a second city, and a (1921, and a) (1921

941-6660.

HUB CAP for Rosis Boyce (wheel cover) for Shadow and others. Excellent condition. 145, 427-5527.

INTERNATIONAL SCOUTT, 1973, 454, 174, 4-speed, on but, chrome wheels, now reads, brems and dual following status, status, and dual following status, stat

S34-2003. JEEP CL-7, 1984, Laredos, 15K miles, Gark Dive with black soft top, never been off road, like new, 85:001 or take over payments; warranty included, 48:001 JEEP, 1948, military with 1975 Dilamobile V-6, Chey steering, new braikes, all terrain lims, gauges, tool box, very tough. Over 13500 Invested, 12:700. Thomas, 447:04468.

Thomas, 497/0498.
LINCOAN CORTINEMENAL, 1962, engine overhauded. No money to complete restoration. Wife salet, seel at "1350, 498-1969.
LINCOAN CONTINENTAL BRAINE V, 1779, whitelevenia, ment, elegant and classes, beauthof pampered and dependable. 19500 or best offer caristad. Argumen, 436-1563.



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MAZDA 626, 1981, housy edition, astematic, power steering, samoof, cruste, aniffe, assette, velour in-terior, 62K miles, 14200 or best offer. Call after som-480-7195.

480-7395. MAZDA 626LX, 1984, power steering, power win-down, power locks, power brakes, air conditioning, crubs, 4 way sterno cassettribujustors, well maintam-ed. Must sell. 1695/orbest 283-783. MAZDA 808, 1976, station wagon, red, two year old rebuilt pisson engine, three year old paint job, 71,000 miles, \$1,000, 234-0421; 298-4629.

237-1227.
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Monday-Pislay after 5:30pm, anytime weetlends, 599-8884.

MAZDA RX7, 1979, red. 4-speed, alt. Original owner, 13995 or best. 272-8475. MERCEDES 280C, 1973, 4-door, white with beion in-terior, good condition, 13999. Lynn, 226-887, 272-0458.

222 of 55.

REPCEDES SINCE 2000, 1900, 4-door sedan weh nannool, 5elling for parts, No direction. All glass on-copy with visited \$1500 Lables all x-044-0234.

REPCEDES SINCE 24000, 1902, also chules control, electric Lutterii. crists tank, power locks, amfine cassette, 4-speed. Excellent condition, before blue book, only 1905, 744-304.

REPCEDES SINCE 230 St. 1964, 2 logs, all papers. (Excellent condition, 135.500 St. 344-504). ERCEDES BENZ 220, 1963, dieset, 4-speed, good ndition, 11795, 444-5879 or [714] 876-1447.

MERCEDES BENZ 300 SE, 1967, coupe, air suspen-son, Very rare, only 258 made, 13700 or offer. 744-7184. MERCEDES BENZ 190, 1965, white, factory rebuilt ringine, 220 deset, looks and runs great. \$3,000. 192-1160.

MERCLIFY CAPITI GHEA, 1980, ausomatic, VS, all op-tions, all power, louvers and mag wheels. Excep-

ASSECUTIVY GRAND MARCHES, 1974, loaded, white viryl top, blue body. Excellent condition, new tires. Have 3 cars, need to sell 1, 1999/best offer, 643-4267.

A/3 (700).

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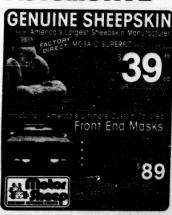
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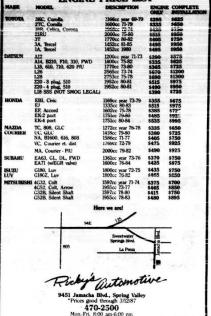
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BUY ONE LUNCH ENTREE. GET ONE DESSERT FREE.

(Limit one coupon per person through 3/5/87.)

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Hot sandwiches + Exciting souns & salads
High chocolate fudge cake - Carrot cake
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Gourmet

530 University Ave. (In the heart of Hillcrest)

With this ad Veal Parmigiana & Cannelloni Dinner for 2 \$14.95 Served wifried zucchini, soup or salad & basket of French bread

Offer expires 3/15/87



Pizza

4376 University Uust east of Fairmount) 281-2988 Open 11 am-11 pm

Everyday Special Italian Feast

\$8.25

For 2
Cheese pizza Salat Lasagna
Spaghetti Garlic bread
Additional 'U-29 co.

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French

Cafe

Catering "A Great Dining Experience"

Chef Christian Aunaud, formerly of Top of the Cove Free dinner entree

Gourmet

Restaurant · Bakery

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GREAT BREAKFAST

SPECIALS \$2.99

Open 7 am-2 am Friday & Saturday 7 am-12 midnite weekdays

The City Delicatessen
535 University Avenue, Hillkrest 295-2747
Validated parking available N.W. corner of
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Celebrating the start of our fourth year!

We have special events planned for you every week. Free gift for every diner in March

MARCH									
SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.			
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DANCING IN PARADISE

Thursdays, Fridays & Saturdays, 9 pm 'til closing



99¢ HAPPY HOUR 4 'TIL 7 PM - EVERY DAY!



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Fresh Fish from L.A. Selbu Fish Market - Opening March 1st

Advance order only! \$3.50 5-piece Maguro and 3-piece Hamachi

Order by phone Ask for Sust 9:00 am-4:30 pm 232-4080 5:00 pm-10:00 pm 582-7020

Pick-up locations Salkse
4227 Convoy Street
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Downtown San Diego

n Monday and Thursday for pick-up on Wi Other order sizes available on request Sushi cut for parties also available Offers good through March 31st



610 Friars Road West One mile west of Fashion Valley Center 295-2087 Monday-Saturday 11 am-10 pm

University City

Sunday 4 pm-9 pm Closed on Monday

With the purchase of one dinner entree, get the second of equal or lesser value FREE! Entrees priced from \$10.60 - \$17.35.
Expires 3/31/87. Dinner served 5:00-9:30 pm. Reservations suggested.

Try our "Early Bird" specials - Only \$5.95

3:30-5:30 pm daily Live entertainment Monday and Friday evenings Full bar, imported and domestic wine and beer (Just east of 1-15)

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andale, ándale express lunches! \$495

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enchilada verde carne asada torta chicken or beef tostada

taco plate taco plate carnitas palapa platter chile relleno

includes rice and beans

margaritas - 1.50

11:30am-1:30

topper with melted cheese, and served in a skillet, are large enough for two. For lighter fare, the "Corpegity" (filled wesh fresh happy choice Feshib yeareed that jairs have been dearly for one day. Early opening and early closing should be noted. Low-MIRMA 80000 independence Source. 2115 Custremont Mess Boulevard. Claremone 2777-2886. A well indoor be shown to the company of the control of the company of t

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· Beef or Chicke:

Simmered in herbs and spices

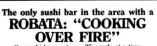
Lamb Stew

Any 2 vegetarian dishes for only \$5.95 (red \$9.95)

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4703 Federal Blvd. 264-9502





Our sushi bars seat over 35 people at a time and are OPEN DAILY!



Open daily at 11 am (Saturday & Sunday 12 noon) Happy Hour 4-7 pm Monday-Saturday Serving complimentary hors docuvres
Watch your favorite sports play on our wide-screen TV
Come have lunch or dinner with us at

3740 Sports Arena Blvd. • 223-2641

Why pay more at other sushi bars?

We serve only sushi. SUSHI That is why we can offer the best quality sushi.

BAR

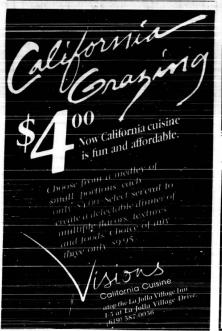
From 99¢ a pair

LUNCH SPECIALS Sushi combination \$5.00 (11 pieces Roll combination \$3.50 (18 pieces)

As documented on TV. SUSHI DINNER COMBO



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36 FEBRUARY 26, 1987



94th AERO 8885 SQUADRON 560-6771

Two Dinners *9.95

Expires March 21. 1987

Vour choice of

Cotolette Parmiglana

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Eggplant Permiglana ers include soup or salad & garlic bread 4.00 off

large special or vegetarian pizza
Expires Merch 21, 1987

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3515 5th Ave., San Diego, CA 299-6080



SHRIMP & CHICKEN **DINNER FOR TWO** \$8.95

Dinner served every day after 3:00 pm and includes

• Fried Wonton
• Egg Flower or
Hot & Sour Soup and a choice of any two of the following entrees:

Cashew Chicken
Sweet & Sour Pork
Pepper Steak
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Moo Shi Pork
Sweet & Sour Shrimp
Broccoil Bef

Offer good with this ad through March 5, 1987
Special available to go too!



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3760 Sports Arena Blvd. Sports Arena Village Shopping Center **224-4222** Open daily 11 am-10 pm, Fri. & Sat. 11 am-11 pm ________

9:00-11:30 AM

CONTINENTAL BREAKFAST 3.95

Stuffed with choice of 2 from our 12 delicious fillings. Additions at 25¢ per item. Served with fresh fruit, grilled potatoes, muffin and coffee or tea.

ALL AMERICAN FAVORITE 5.25 Two fried or scrambled eggs, grilled potatoes, bacon & sausage, choice of muttin or toast and coffee or tea.

Hamburguesa!

Next to Bazaar del Mundo in Old Town • 295-0584

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OLD TOWN & MISSION VALLEY

Facilities Toda Britannis, sin Fabina Willey Center, Mission Vising Parkado, To winderpook, staggifford Vising Vising Parkado, To winderpook, staggifford Vising Vi

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Complimentary tcher of Coors beer or half-liter of Santo Tomas included with your choice of Carne Asada • Carnitas • Shrimp Burrito 2 dinners for \$15.95 Nor valid on food to go. No coupon necessary, just mention this ad through March 12, 1987. HE AZTECA
Mexican Restaurant
1433 Garnet Ave., PB. 561-9089
NOW OFEN
719 East Bradly Ave.
2727

For fine Greek food & atmosphere in downtown! Lunches \$2.95-\$4.75 **Dinners** \$5.25-\$9.95

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One free dessert with this coupon
"We make sure you come back."
431 E St. between 4th 6 5th Ave.
Half block from the east entry of
Horton Plaza. Open Mon. Sat. 11 am-9 pm
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... A Sunday Cruise that takes you beyond Brunch

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Buy one dinner at our regular price and get a second one FREE with this coupon." For dining more only Express 3/12/87

Jack White, Channel 10 News, Pennysaver Restaurant column and the San Diego Reader.

Free item must be of equal or lesser value. This coupon not valid with other specials, coupons or discounts. Maximum \$6 value. Must submit this coupon for this offer.





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EAST COUNTY



Dinner for two \$14.95 Choose from any two dinner entrees on menu each valued at \$10 or less.

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4033 Austi Dr. - 270-6564
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Located in the Century Building
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2 blocks north of Laurel in Hilliches

2 for 1 coupor FREE DINNER

When you buy one combination dinner, get one of equal or lesser value free. Good at lunch time too!

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Enjoy an intimate setting inside or a cozy table outside Fach dinner includes a

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SALAD BAR WITH COUPON CO Lunch or dinner • Full party • UNLIMITED USE Through March 4, 1987 • Friday & Saturday Must be seated before 6 pm or after 8:30 pm

FAJITAS \$7.95 SHRIMP CHICKEN BEEF

Large shrimp, strips of beef or chicken chunks pan sauteed with bell pepper, onions and spices, served piping hot with Mexican rice, beans, pico de gallo salsa and hot corn tortilla

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Fabulous **8-Course Dinner** 2 for \$8.95

Dinner served every day and includes:

- Fried jumbo shrimp
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For 4 people add: Broccoli beef

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The very tinest in Mandarin, szechwan cuisine 5943 El Cajon Blvd., near S.D.S.U. 286-8734 Expires 3/12/87



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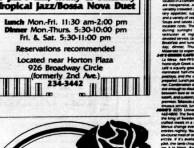


Gourmet vegetarian seafood and pasta specialities
Reservations
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11480 North Torrey Pines Road La Jolla 453-4420 Saturdays from 5 pm to 10 pm.









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(SP)

New York Pizza

Large 16" pizza \$5.25 ktra large 20" pizza \$6.25

\$10.95

Kids under 12

eat FREE

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574-1633 3787 4th Avenue

Wed. 1 child per aldult Includes 1 reg. slice δ 1 topping

\$5.25 **SEAFOOD** PLATTER SPECIAL

2 Pieces Breaded Shrimp 3 Pieces Breaded Ovsters 1 Piece Breaded Cod Fish

> Yakiniku \$5.95 (Broiled sliced beef ribs)

Served with sauteed vegetables, soup or salad and rice. Specials good through March 5, 1987, lunch and dinner.



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San Diego • 569-9595 Lunch—11:30-2:00 Mon.-Fri.
Dinner—5:00-9:30 Mon.-Thurs., 5:00-10:00 Fri. & Sat



SOUTH BAY 4 CORONADO



2 FOR 1* DINNER Buy one dinner at regular price, second of equal or lesser value (SSISHS BAS BAPTY HOUSE (5-6 PM MONL-SAZ) ALL YOU CAN EAT FOR \$10.95 (FER PERSON) lanch: 11:30 am-2:30 pm Mon.-Fri.

HANA SUSHI Japanese Restaurant

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WHOLE LOBSTER \$12.95

CARNE ASADA &

1/2-LOBSTER \$10.95

Dinner includes salad, rice, beans & tortillas.
Plus, a complimentary lime margarita.
Through 3/12/87.

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Friday & Saturday, February 27 & 28

RON SATTERFIELD &

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Sunday, March 1

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PLATE \$3.19
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on salad or French thes 8 our famous sauch
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