MISSION VALLEY, near Friars & 163, 2 bed

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NEW 4 BEDROOM, 2½ bath, sundeck, beautiful view, nicely furnished, 5 minutes to SDSU. Share with studious, mixed, young professional household, \$145 and split utilities, 583-3426.

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LARGE GARAGE for rent, Hillcrest area \$40 per month. 298-0983 9-5 Monday-Saturday.

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PACIFIC BEACH, front house near beach, 2 bedroom, 1 bath, dining room, living room, kitchen. Carpets. drapes, frostfree refingerator, off street parking \$425, 452-9622.

PACIFIC BEACH condo, 2 bedroom, 2 beths, top floor with ocean and Le Jolle view. Luxurious, \$560. Miles 274-3125.

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This issue in three sections

THE HOLLYWOOD TREATMENT

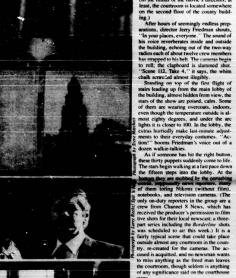
Finday afternoon in autumn, employees at 1600 Pacific Highway are reasured, as they depart through the west exit, that they work in the "San Digo County Administration Center." By the sign above the large double doors thin has been there since 1936. When some of them return on more than a fittle confused of find the building has suddenly become the "United States Courthouse," according to the new sign now affitted above the west entrance. Dozenos of people are milling around in organized confusion outside the Dozenos of people are milling around in organized confusion outside the new sign, which still, however, dates the building from 1936 and somberly processing the still provided the still provided the service of the still provided the still

Border Patrol officer trying to break up a ring of alien smugglers).

The only scene being filmed this fall aftennoon in the county administration center comes just after one of the climaxes in the film (abor on a sound stage in Holly-wood). Two illegal-alien smugglers (played by Michael Lemer and Bert Remsen) have just been on trial for their part in the killing of a border protrolman and a young Mexican child. Lemer is acquitted

By Warren Swil







of any significance said on the courthouse steps.

Behind the main group of about thirty people now advancing through the double doors onto the walkway comes Roger Hedgecock, dressed in an immaculate brown suit, smiling broadly and carrying a torwn leather briefcase. — the polimon of a successful big-iii-right group that the suit of the control of the control of the suit within range fringer than the suit of sill within range for the camers, is Bron-son, a scowl on his face, naturally, since his quarry has just been equited. They all pass through the doorway (no one even stumbling this time), the cameras outside capturing every nuance of their move-ments.

In the sunlight, more extras crowd In the sunlight, more extras crowd around, pressing up ciose for a glimpse of the action. The sound equipment — large microphone suspended from an ordered about the control of the contro

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20 JANUARY 17, 1980

City Lights

Time Flies When You're Floating On Epsom Salt

You are floating weightless in a warm, still place where only now and then do feather tendrils of sensation tickle you naked body. The darkness is so thick in here that it feels as if black blinders have been strapped to your eyes. But your eyes are wide open and nothing covers them but darkness. Water fills your ears and blankets the eardrums, shuts off the sound and substitutes a thick fuzzy silence, penetrated only by your muffled heartbeat. You're in an Pacific Beach, where you pay nine dollars an hour for this

This particular isolation tank resembles an oversized coffin except that it's bright blue and has an angled trap door cut into one end. The design is a standard one according to Oren Leblang and Vicky Schindler public about three weeks ago Leblang is a certified rolfer who uses the office for his work with the deep inessage technique (dubbed 'rolfing' after its creator, Ida Rolf), while Schindler is getting he Ph.D. in psychology at USIU Ph.D. in psychology at USIU and running the tank rental operation. Years ago, she read about early experiments with isolation tanks, work started in the 1950s by John Lilly, the ontroversial neurologis dolphin researcher philosopher. Lilly first began climbing into lightless, soundless receptacles ecause he was interested in the impact of extended solitude, but he soon branched solitude, but he soon branched into experiments combining sensory deprivation with drugs Schindler says subsequent researchers refined the tank design to its current elements and its primary use — as a tool for achieving intense

The basic thing about the box is to minimize as much sensory sensation as possible, the woman explains. The tank contains about nine inches of water, heated to ninety-thri degrees, not hot enough to drain users of energy but sufficiently warm to minimize skin sensation. Dissolved in the water is about 750 pounds of Epsom salt, which Schindler says provides enough buoyancy to float any hi body, while leaving the ears below the water line, where the water screens out all but a relax easily relaxes incredibly easily in the tank," interjects Leblang, who recommends its use to his rolfees. 'The experience is very cozy. It's a lot like being in bed, except that even when you're lying in bed, your muscles are working



those muscles can completely

breaths in that time!" She says local interest in the tank has been high, already attracting And that's normally all that happens. Schindler has found herself explaining to callers seeking the isolation as a more than sixty users, many whom approach the horizonta box nervously. To those seeking the isolation as a source of hallucinations. She acknowledges that some tank experimenters have seen such effects, but only when they set worrying about an attack of claustrophobia, Schindler advises them to lay with their advises them to lay with their heads right under the door, which can be opened with a gentle push. "But no one's gotten out early." She says enthusiasm for the tanks nationally has developed to the point where one Los Angeles firm is marketing home models now selling for effects, but only when they set up conditions which much more rigorously blocked out all sensation and had their subjects endure the isolation for much longer periods. In contrast, Schindler's tank exposes its users to small amounts of sound and tactile sensations and isolates them usually for only an hour or two at a time

home models, now selling for about \$2500; the San Diego couple consulted with that manufacturer before building their own facility. The woman only an hour or two at a time.
Also, the psychologist screens
out people who 've just ingested
heavy drugs. She says that
when she was thinking about
opening the tank to the public,
she called another facility
which has operated in Denver,
Colorado, for several years and
found its operators hadn't their own facility. The woman acknowledges, however, that benefits from the isolation tand don't differ much from those experienced by serious yeap practitioners. Still, she has a ready defense for the watery alternative. "I've never been able to sit down and meditate, find that really difficul. But had that he say, I'hat's why I had the seap of the still with the say of the say. The same of the say of t colorado, for several years and found its operators hadn't experienced a single case of a patron hallucinating. She also learned, however, that Denver policemen and air traffic controllers are working with has one of his own, and he calls it Caucasian meditation."

the tank facility for stress Schindler says one distortion which does occur involves time; customers regularly swear that less than an hour has passed. "I finally had to put out a clock. People think I'm ripping them off. I had somebody come in last night for an hour and a half and he

No Wonder Those Twelve Men Were Angry

A1.3:00 last Monday afternoon thirty San Diegans were released from their court-imposed confinement jury duty. The juryos and the juryos and the juryos and the county court jury pool. For some, the legal obligation had been a financial burden; for others, a pocket-change annoyance. But for nearly all who are called, jury duty is a whop are called, jury duty is a supervisors will consider a supervisor will consider a

report next month from Chief report next month from Chief Administrative Officer Clifford Graves about a possible increase in payment to the jurors who serve in municipal or superior court criminal trials. The juror fee, which hasn't been raised in more than wenty-five years, is now set at five dollars a day and fifteen cents a mile one-way from home to the country-steff is report from the county staff is expected the second week in February. Many court experts, including Superior Court Presiding Judge William Yale. believe the report will show the current jury fees to be woefully inadequate. Yale was part of a joint

commission of superior and municipal judges from San Diego formed in late 1975 to lobby the state legislature for changes in the jury system, including a pay increase. "We ought to respect the citizens who come for jury duty enough at least to cover their

expenses," Yale says, "Mos people are willing to do their duty. They ought to at least break even. "The joint ission worked toward that goal in 1976, and the that goal in 1976, and the following year the county supervisors were given the power to set the fees paid to jurors. The judges asked for an increase in the mileage payment to a flat fee of five dollars, but the first year the supervisors were able to also the first year of Proposition 13.

"The timing was bad," says assistant jury commissioner.

assistant jury commissioner William Pierce. "You hate to William Pierce. "You hate to blame everything on Proposition 13, but in this case it brought on some good changes in the jury system." Fev one thing, according to Pierce, it eliminated a number of automatic exemptions from duty. Many professionals —including judges, attorneys, doctors, teachers, and even Coronades Bridge toll collection — were given waivers from the control of t registered to vote can wind up on a jury. (A computer rendomly selects names from a list provided by the registrar of voters.) "Now we have a better cross-section of citizens Pierce says. A move is underway to get an even wider cross-section by incorporating names provided by the names provided by the
Department of Motor Vehicles
"About the only exemption we
give these days," Pierce
continues, "is for undue

A hardship exemption is usually given when an employer will not contin

City Lights

paying a salary to a worker on jury duty, aithough many major businesses here will pay an employee while serving in court. But even a hardship exemption is harder to come by since 1977, when the court decreased the number of days on duty from twenty to ten.

Also, those ten days can be broken up so that a juror could serve two days a week for five weeks (unless he or she is ted to serve on a trial have to go two weeks straigh without a paycheck, "says Pierce. Judge Yale says San Diego is "lucky" in that the larger companies continue paying a worker's wages while on jury duty. "But that is making private industry pay an expense that should more correctly be the burden of the public," he says. Another method of

and reducing the jury process and reducing the number of hardship exemptions is the Phone Alert system. That system allows jurous to call recording in the evening which will instruct them to do one of three things: report for duty in the morning, or call at 11:00 the next morning to see if they are needed for the afternoon Alert the following evening.
"What this does," says Pierce "is if someone is working and is not needed the next morning or is not needed the entire day, they can go to work just or all of the day." A juror on the Phone Alert system who is not selected to serve on a jury is

finished with jury duty after three weeks. "With more flexibility," says Pierce, "we're abl: to bring more people into the system. We're no longer as lenient about exemptions, because we will continue to reschedule them intil it is convenient But even with the payment to the jurors is alm embarrassing. "Even if the board manages to raise the rd manages to raise the eage to a flat fee of five

enough to cover the cost of parking," says Picrce. "Wh you consider the cost of gas these days and other out-of-pocket expenses like buying a cafeteria lunch that a person might not otherwise buy, it still wouldn't be enough." The county juror fer appears even more paltry when compared to the amount paid to jurors serving in the local federal courts. Federal jurors now get thirty dollars a day,

hteen and one-half cents per eighteen and one-half cents per mile round trip, and the cost of parking. The county fee plan will be compared to other court systems throughout California and Arizona. In addition to the fee increase, Judge Yale says he would also like to see a

payment method in which rors receive their paycheck the county time and the expense of postage," he says 'All these ideas are ways of

All these ideas are ways of cleaning house."

The county now pays between \$750,000 and \$800,000 annually for jurors' salaries in criminal cases. (Jury fees in civil suits are paid suits are paid but the litigants.) "The only reservation about raising the juror fee is how much of an increase the budget can stand, Yale says. "Five dollars a day and fifteen cents a mile is absolutely archaic."



Belly Aching

Helen Lundberg is a Chula Vista housewife, but she is also Vista housewife, but she is also known as Isleina, belly dancer. She teaches the danse du ventre two nights a week at the Mueller Community School in Chula Vista, and she occasi, nally displays her own talents at private institutions like the Or Club and public ones like Key Largo in La Meia. Until two weeks ago, Lundberg danced most offen at the King Luis Inn on Linda nanagement ender the six-year tradition of exotic entertainment ther. Although the content and the content entertainment there. Although entertainment there. Although the club owners, in explaining the change, point to a general decline in belly dancing popularity, Lundberg says there's a different culprit. "Recently, with the Iranian "Recently, with the Iranian crisis and the OPEC highway robbery, many fellow citizens have boycotted the few places in San Diego where belly danc-ing is performed," the artist

wrote to a reporter. She says she and her fellow dancers have noted an even more precipitous decline in the Arab crowds. "Now, I know the Arabian and Iranian races are two different things entirely, but a lot of Americans don't know the difference and the Arabians de feel threatened. Within the last two months or so maybe we'd have only two or whereas it used to be ten, fifteen, maybe even more in

one night."

The thing that's most unfair. Lundberg says indignantly, is that the art form o: belly dancing is really American.

"Really nobody knows where belly dancing started. There's all kinds of theories and every Middle Eastern country will claim that it originated there. But the form of art that we do now is strictly American because the only other place today that they dance would be in Egypt. All the other Arab es are Moslem and they will not allow girls to do it.

How would she compare the
American to the Egyptian undulations? Lundberg's answer is full of national pride.
"In Egypt, the dancing that is
done now will not allow them

to expose their stomachs; they ave to be covered. And they don't know how to play the zils [hand cymbals]. They don't know how to do the floor work or the veil work the way we do." No wonder. Lundberg says the belly dancing tradition here extends all the way back to

1893 in Chicago, where Little Egypt beguiled the Yankee

Belly dancing captured Lundberg's imagination five years ago when her mother-in-law descreed years ago when her mother-in-law dragged her to a dance session in Fort Collins, Colorado. "At the time I had the preconceived notion like most of us that it was burlesque most of us that it was buriesque or something of that nature," Lundberg recalls. One lesson smashed that misconception and addicted her. Still a student of belly dancing's intricacies, she says, "I've studied for almost five years now and I feel I'm just beginning to know what it's all about. Take eye contact. When I first danced I was very, very shy and I would not look at the audience whatsoever. Anothe thing is certain movements in the body - the belly rolls and your shimmies, walking shimmies, and so on. And playing the zils correctly while you're dancing! That's like patting your head and rubbing

'What I'm trying to say is that belly dancing is a superb form of entertainment; it's form of entertainment; it's enjoyed by both men and women. It is not vulgar, not topless, not nude. It's a folk art made beautiful by American ingenuity. Please, support your local belly dancer!"

- Jeannette DeWyze and



Jeannette DeWyze, City Lights, Features Steve Esmedina and Linda Flounders, Music Scene

Lin Jakary. Off the Cuff Mark Orwoll, City Lights, Features Jonathan Saville, Theatre and Classical Music

Christopher Schneider Theater

Duncan Shepherd, Film Gordon Smith, Featurer

Sales Representati Julie Eaton Rangy Hoffma Brooke Loomis Judy Malte Bill Owens

Submissions
The Reader welcomes writing
of all kinds. Send submissions
to the Editor. Please include

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Title Shock

In Jeannette DeWyze's article of December 13, "Confusion As a Second Language," the author discusses bilingual education. Although Ms. DeWyze concludes

discusses bilingual education. Although Mrs. DeWyer concludes the Although Mrs. DeWyer concludes the Although Mrs. DeWyer conduction with the Although Mrs. Dewyer Committee with our understanding the Committee with the Committee w

proud to be who they are, with much to contribute to our multicultural land. Caryn Najar Bilingual Educator (endorsed by Association of

Unbroken Promise

Although articles aimed at good-natured humor have their

good-natured humor have their place in newspapers, when you print such items, you should get the facts straight. This was not the case in your December 20 issue with the item by Albert J. Tarvyd alleging that a

Pizza To Go

As San Diego locals, we would be glad to raise the money to bus the Sour Apple Turnovers ("City Lights," January 17) back to the East Coast. We will equip the bus

with 'high quality' (of course) Julio's pizza, Ragels, and disco-music (three notes no chord changes) and the course of chord changes) and the course of th etters Out Of Rusiness Week supervisorial campaign promise made by Supervisor Jim Bates that he would not run for another office if re-elected to the board of supervisors had been broken. In fact, Bates promised not to run for mayor in 1979, which he kept. Thank you. Richard Annis Sa: Diego

I've lived in San Diego six and a I've lived in San Diego six and a half years and have never written to the Reader, but I have a bit more to say than seven and a half, who wrote last month, Many of my pseudointellectual friends and neighbors have missed the real value of the Reader and I'd like to take this opnortunity to belo the

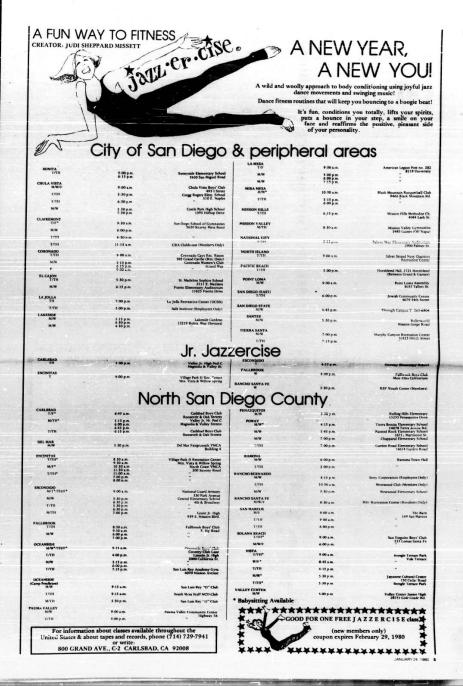
traight.
The past few years I have been The past few years I have been sorely amazed at the intensity of negative comments, both in and out of print, concerning Duncan Shepherd and his movie reviews. Just for the record, I think he's great! No one critic comes so clo to having exactly opposite optations to any own. I simply accept the fact that whatever Duncan likes, I hate, and vice versa. This technique rarely misses, and makes Reader movie

misses, and makes Reader movie reviews extremely reliable. I have also been impressed with the sophisticated growth in the Reader these past few years. I still remember having to go to Ocean Beach to lose my conservative Reader from inside my copy of Business Week (it actually fit back then). Now the Reader is respectable, and even prints such articles as "Belief System," articles as "Belief System," objectively reviewing Ted Loeffler's campaign for the laisser-faire doctrine. Bravo! Even the Copley Press wouldn't touch

the Copicy Freas wouldn't touch that one.

Lastly, but only in the interest of brevity. I must or-anmend the brevity. I must or-anmend the price right and promote good will in our community. The entertainment section alone is worth the wall to the corner head alony or stock exchange — and you must be a section of the control of the co





Straight from the Hip

Matthew Alice

Dear Matthew Alice:

Is there any reason that the Hindus hold the cow as holy, other than the fact that it is an essential beast of burden, and that it provides a poor nation with milk for food and dung for burning? These seem adequate reasons to treasure the beasts, but not to hold them as sacred Carol Junior

Clairemont
The sanctity of cows and other bovines The sanctity of cows and other bovines is a relatively new development in Hinduism, and seems to be related to the religion's shift woward the doctrine of karma, or moral action. In Vedic times, about 1500 B.C., when the religion and social system began to take their basic forms, a cattle were frequently suscrifted and their meat was caten. The protection of bovines seems to have arise only a thousand years ago, when the ancient and somewhat warmore peaceable influences of Boddham, Jainism (an unorthodox branch of Hinduism), and to a very small extent, Christianity, By the time of the Muslim invasion many centries later, the protection of many centuries later, the protection of many centuries later, the protection of cows was trimly established, and the hos-tility between Hindus and Muslims has probably accounted for the subsequent en-trenchment of this practice. Gandhi advo-cated the protection of cows, and said that to him a cow was "a poem of pity." Today a number of Indian states have laws pro-hibition the studyber of hibiting the slaughter of cows, and nationally the question of cow protection has often been a serious political question.

Why do some people have bottles of water on their front lawn? A friend told me that it keeps dogs from making a mess on the the western side of th



grass. Is this true? How does it work? Steve 'amamoto University City

Veterinarians call it a superstition. No bottle of water is going to keep a dog from defecating nearby. But still some people swear that it works, and I can only posswear that it works, and I can only pos-tulate that the odor of water must trigger an animal's instinct against defecating on anything but dry ground. It may be just as likely that the size and presence of a bottle of water make the dog feel it's being

What is the history of that amphitheatre on the western side of the R.H. Fleet Space

California Pacific International Exposition of 1935-1936, and was appropriately named Zorro Gardens. Zorro means fox in Spanish, and the amphitheatre was the site of a topless stage show, oppularly known as The Nudist Colony. A wooden fence was erected around the amphitheatre to defend the public morality by keeping out children and nonpaying adults. But Chuck Ables, currently on the park's design staff, remembers pecking through a knothole at the nudists when he was a boy

of fourteen. "They were just a bunch of of fourteen. "They were just a bunch of topless gals wearing G-strings," he said the other day. "And there were men, too, there with the women on a filled stage, it was just like a go-go place... but then, I never actually went inside." Other fleshly entertainments could be seen in Gold Gulch, the vale to the south of the amphitheatre. There was Gold Gulch Greite, and the said of the sai and Flaming Fannie, as well as a kind of family entertainment where every hour some actors would stage the robbery of a shipment of gold, "the kind of thing they still do at Knott's Berry Farm," Ables said. At the very center of the park, Sally Rand performed the bubble dance that had made her the hit of the 1933 Century of Progress Exposition in Chicago. "We had Rand bouncing around on stage, we had those shows in Gold Gulch, we had The Nudist Colony in Zorro Gardens — I tell you," said Ables. "the exposition had it all."

The amphitheatre was improved a few years ago with new masonry and plantings, and its use is available free to any nonprofit group that reserves it through the city, at 236 5984. The amphitheatre is not available to musicians who pass the hat. But iffnen other places in the pask may be the reservation office at the Casa del Prado. The door opens at 8:30 a.m. every day, including weekends.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c'o the Reader, P.O. Box 80803, San Diego, California 22138.



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HOLLYWOOD TREATMENT

meets Harbor Drive, the group comes in range of the high overhead camera, poised about thirty feet above the ground on an elaborate crane that pans gently across the scene. They reach the sidewalk. A shiny black limousine is waiting, its engine run-ning. A couple of people are pushed in-side, and the car pulls smoothly away. "Take!" shouts Friedman, Everyone, on the set and off, relaxes and begins chatter-

ing.

The rehearsals for this one scene began just after noon that Saturday. By 3:00 p.m not one inch of film had been exposed. not one inch of rilm had been exposed.
"We've done five rehearsals already—
and in two of them I tripped coming down
the stairs," says Hedgecock during one of
the frequent periods of inactivity before
the takes begin. Propped up by the infornation booth counter (not one of his regular hangouts in the county building, he insists). Hedgecock is relaxed and in an insists), Hedgecock is relaxed and in an affable mood. "I hope you're not quoting me," he says, ambiguously, almost as if he doesn't want to be taken seriously. "I've been through this building a million times, and now, coming down those stairs. I trip and crash into the wall, twice!" The Trip and crash into the wait, twice: The microphones used during the takes are so sensitive Hedgecock will have to watch his step when the cameras are rolling. His briefcase made a deafening thud as it

For Hedgecock, though, who is credited with arranging the on-location shooting of Borderline here in the county administrawith a dispense we compromise the compromise the center, appearing in a move is not a new experience. "I was an extra in The Conditione boak in 1970," he recalls, somewhat proudly and with a little nostalpia. "But then lwas a starving laws utdent doing it for the money." Now he claims that the twenty-five dollars he is going to receive for his one-minute, nonspeaking role in Borderfine is going straight to his flavorite (unnamed) chamity. Of course he money now, as he did in his student days, because of his \$30,000-plus salary as a member of the county board of supervisors. Returning to decorum, he adds, for the record. "By the way, this role is perfect for me. It portrays my legal career as one of continuing, uninterrupted vie-

Although Hedgecock's role in Border-line may or may not be a victory of some kind for him, for Wally Schlotter and the Motion Picture Bureau of the San Diego Chamber of Commerce it was more than a minor victory. Only three years ago, when



Schlotter joined the bureau as its assistant director. San Diego had been featured in almost no major motion pictures, the major exceptions being films like Francis Joins the Navy, in which Donald O'Con-Joins the Naty, in which Donata O Con-nor played the leading role opposite Fran-cis the Talking Mule, and Some Like It Hot (the black-and-white version), shot here in the late 1950s with Marilyn Monroe, Tony Curtis, and Jack Lemmon. The most recurits, and size. Centinon: in most tec-cent production of any note was the tele-vision series. Hurry-O, shot here in 1974 and 1975, and it was such a disaster for producers that no other major production companies ventured here to shoot on loca-tion between 1974 and 1979.

The disaster for Harry-O was caused by the absence then of a San Diego branch of the Screen Extras Guild, and the union the absence then of a San Diego orane, and the union the Screen Extras Guild. and the union the extras appearing in Harry-O down the extras appearing in Harry-O down from and back to Los Angeles, pay them union wages (current) \$65.50 a day), and pay for accommodations in San Diego. (The extras in Borderline — a non-union production — were paid twenty-five dolucity of the state of

cil and chamber directors to establish and fund the Motion Picture Bureau, born as a full division of the chamber in 1976. The first director, Tony Brown, was hired in October, and the program was all set to get off the around off the ground.

But possibly because of its lackluster

Detecting the control of the control

people were afraid we were stepping on their toes, that we were taking something away from them because we were doing it for free. But we weren't, really. "Ferebee says she left the MPB because "it was turning into more of a sales job than I was interested in. When it comes to sales and banging on doors and beating a drum, I really shy away from that. The job was really shy away from that. The job was leading in a direction I didn't swant to go." This is borne out by another insider at the MPB, who said. "She just realized she was not right for the job. She didn't know what to do with it and she knew it. "When she left the MPB, Ferebee was quored as saying." They wanted to make San Diego into some kind of movirland, and I wasn't he rahr ath chereleader type of person to do it. So we didn't have a movie shooting over useful is 50 Diego. — but who wante do it. So we didn't have a movie shooting every week in San Diego — but who wants that anyway?" One person who does want a movie a week is Wally Schlotter. Working previously as executive assistant to the producer of Police Story in Los Angeles, where he made his extensive industry contacts, Schlotter joined the MPB in 1976 as its assistant director. An energetic organizer, Schlotter joined the MPB in 1976 as its assistant director. An energetic organizer, Schlotter joined the MPB in 1976 in January, 1979.

Durine all of 1979 four major features. During all of 1979 four major features

During all of 1979 four major teatures and several lesser ones were filmed on location in San Diego, quite a remarkable increase from previous years. Last year began with the four-month-long shooting of the expensive, star-studded Scavenger Hunt, whose producers must surely have liked their locations considering they spent liked their locations considering they spens omuch time here, (Ironically, 90, on the very day that Charles Bronson and Roger Hedgecock were acting out scenes from Borderline at the county building, the MPB's invited guests were treated to a sneak preview of Scavenger Hunt at the College Theaster.) Unfortunately, Scavenger Hunt was received by the critics with something less than rave reviewer, although

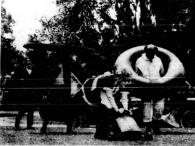
College Theater) Unfortunately, Scawers, Filmu was received by the critics with something less than rave reviews, although San Diego seems to be attracting more productions than ever, it is still vailing for a quality motion picture or blockbaster to be those films of the college of the col

Special, filmed at Sea World last fall, and in the Perry Como Easter Special, also shot here in 1979.

Draped across the hood of his Chevrolet in the parking lot of the county administra-tion center while Borderline is being shot on the other side of the building. Wally Schlotter waxes almost poetic about the on the other side of the building. Wally Schlotter wases almost poetic about the "many advantages for the city" to have movies filmed here. Schlotter, 25, grew up in San Dego and graduated from both many advantages of the city of the control of t

than pay their own way, and all they ask for is a little cooperation.

The crew from Border-line stayed at the Story of th Dowall and all the others having a really great time here. It also has shots of the Chargers at San Diego Scidium, and one of



the kits in it is wearing a Padres cap throughout the movie."

Apart from the free publicity, though, the real payoff for San Diego is in the dollars and jobs brought to town by the production companies. According to the MPB figures, in 1978 feature films shot locally brought more than \$1 million to the city, while television productions made the city, while television productions made severe employed in local cinematic productions, a tremendous increase over the 204 jobs created by production companies here in 1974, when only about \$50,000 was spent in San Diego by movie production companies. In the year \$40,000 Pion Padres of the city of the companies in the year \$40,000 Pion Padres of the city is still in 180 Diego by movie companies shooting here on location. But the cinematic minor legages, especially when compared to a favorite location such as San Prancisco, where it is estimated about \$14 million was spent in Son Diego by movie companies shooting here on locations as the continuation of the continuation

sion" required is from the MPB itself, and this is not really official premission, just cooperation. When "official" remission is required from the city (for instance, to close certain streets) or other groups, the MPB obtains the necessary approval for the producers; with the burean's blessing, movic companies are now virtually assumed of obtaining whatever official cooperation of the producers with the production company carries adequate insurance, and also that the city is named coinsumed. Once the producer has the all-clear from the MPB, he can roll out his equipment, block off the streets, and begin shooting. Seldom has a request been refused, not even when the Googe C. Scott movie Hardore was checked; "Gill" San Diego the way the chamber and city council might have checked for the close of the control of the control

called for blowing up in Called for blowing the Bridge.

Perhaps even more important than the scenic locations, though, is the cooperation producers get from San Diegans.

"Everyone here has been super-great," said Jim Nelson, producer of Borderline,

who achieved no small acclaim for his who achieved no small accisiant for his production work in The China Syndrome, that epic nuclear disaster movie with Jane Fonda which premiered just as Three Mile Island appeared on the point of a melt-down. "We have been able to get some terrific scenes that have never been in a terrific scenes that have never been in a movie before. "Netson was particularly impressed with the U.S. Border Patrol, whose chief patrol agent, Don Coleman, obligingly closed three lanes of the San Ysidno border crossing so the fifth crew could spend a day shooting there. (Appendix of the International border, usually so conjected, has been closed merely for a movie gested. has been closed merely for a movie specific distriction of the international border, usually so conjected, has been closed merely for a movie specific distriction. gested, has been closed merely for a move crew.) "And of course, it wouldn't have been possible without the Motion Picture Bureau." said Nelson. "If it hadn't of been for Wally, I could have been at home in Colorado this weekend skiing..." Schlotter, bashful and more than a little

modest, answers that most of the arrange-ments for the shooting of Borderline were made with the assistance of Roger Hedge-cock's office, in particular administrative aide Dan Kelly. "He was really important aide Dan Kelly. "He was really important in coordinating the use of this (county) building," Schlotter said. Kelly arranged not only for the building to be open, but also for the high-voltage power required by the equipment. He also arranged for the security of the building (which was off-limits to most of the public during the shooting), and he had county maintenance crews turn on the water in the fountain on Harbor Drive — which has been dry for more than a year.

crees um on the way in the footunal or the following the f

and the design of more shocks in 1984, hard on the movel of the same name by John MacDonald, will be fillmed here at the end of January for Operation Prime Time Television. Another producer has approached the MPB about making a feature focusing on the Forties era, and wants to use the old Stant Fe Railmod Depot and to the the Control of the Control



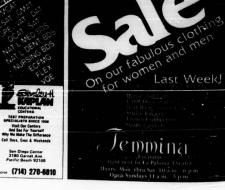
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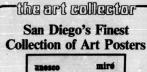
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Two Batons



JONATHAN SAVILLE

The two most recent programs at the San Diego Symphony showed the orchestra at Diego Symphony showed the orchestra at its all-time best and at its most routinely mediocre. The difference, as radical as that between sunlight and fog, was due to the two visiting conductors, David Ather-ton and Aldo Ceccato. Mr. Atherton showed us how astonishingly good the or-chestra can sound, as well as giving us the most excitingly conducted concert of the San Diego Symphony in the past decade. Mr. Ceccato's concert, in contrast, was remarkable only for its prosaic tedium.

David Atherton is resident conductor of the Royal Opera House Covent Garder principal conductor of the Royal Liverpool Philharmonic, and founder of the London Sinfonietta. It was only in this last role that I knew his work before he came to San Diego: in the brilliant four-record set of Arnold Schoenberg's complete music for hamber ensemble (London/Decca SXLK channer ensemble (London/Decea SXLK 660-4). His success in making musical sense of these knotty, airless, tormented scores did not, however, prepare me for what he did in San Diego with Schumann, Beethoven, and Carl Nielsen. It is these Bectnoven, and Car Nielsen. It is these composers, in the center of the grand tradition of Classical-Romantic symphonic music, that put a conductor's abilities to the ultimate test, for it is in this tradition that music has the widest range of expressiveness, the most complex formal cohersiveness, the greatest dramatic variety.



and the most intimate connection with

and the most intimate connection with human aspiration and experience Mr. Atherton met the challenge with confident mastery. His grasp of essential meanings was immediately evident in Schumann's Manfred Overture, in which of Byron's arch-Romantic hero were in perfect equilibrium with the structural logic of the sonata-allegro form. Mr. Atherton gave great play to the emotionalism, without sentimentalizing it and without ever allowing it to overwhelm the overall musical coherence of this self-contained symphonic movement. The sense of architectural unity in the piece sense of architectural unity in the piece was in fact one of the most salient charac-teristics of the performance, along with the dynamic propulsion that made the building up of the architectural form seem both dramatic and inevitable. I was very much reminded of Toscanini's recording of the Manfred Overture (now available on RCA VICS-1249E) — which is about the high-

VICS-1249E) — which is about the high-est compliment one can pay.

The symphonic music most difficult to conduct really well is that by the three most familiar composers: Haydn, Mozart, and Beethoven (perhaps Schulert and Brahms should be added to this list). It is in this music that the shaping of phrases and the music that the shaping of phrases and the treach their acme of importance and best-treach their acme of importance and besttwo elements of performance not only re-quire the greatest intelligence and sensi-bility on the part of the conductor but are also the hardest things for the conductor to

convey to an orchestra. Therefore I would say that Mr. Atherion's performance of the Beethoven First Symphony provided the most impressive revelation of the conduc-tor's gifts. Once again I was reminded of Toscanini, a impression reinforced by the brisk tempo at which Mr. Atherion took the slow myocment. The shadings of loadbrisk tempo at which Mr. Amerion took the slow movement. The shadings of loud-ness and softness within the phrases; the rhythmic flexibility, which gave a living institution flexibility, which gave a living pulse to the music and defit) and discreetly emphasized the meaning of the various phrases and sections in relation to each other; the sure sense of balance and proportion, from moment to movement and from movement to movement — these were the signs of a conductor who understands the Classical style down to dis very roots. Beethown's First is strikingly Haydinesque in its playfulness—strikingly the surface of the striking of the striking the striking the surface of t judged these with effects with hawter tact, neither overemphasizing and vul-garizing them nor underplaying and weakening them, but making them seem utterly natural expressions of the com-poser's creative ebullience.

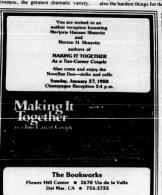
poser's creative challence.
From a technical point of view, too, this
was an exceptionally good performance.
Totally gone were the effects of ensemble
and intonation that have marred the orchestra's work in the past and that have
only gradually faded away during the past
few years. Entrances and exits were clean,
the string sections counded nich and precise, and the various members of the orchestra, including the excellent wind solosists, seemed actually to be listening to chestra, including the excellent wind so-noists, seemed actually to be listening to each other and to be contributing to an organized enterprise, railest than metely playing individual parts. The players were amazingly responsive to Mr. Atherton's direction, especially considering that their rentire acquaintance with him consisted of four rehearnals. One of the characteristics of his conducting—and it is a characteris-tic that classes him with the authentically free conductors of neast and revent—is tic that classes him with the authentically inc conductors of past and present — is his insistence on introducing slight, subtle, but perceptible differences in a passage when it is repeated, thus transforming what might be a pure mechanism into a syontaneous, living experience. When Mr. Atherton asked for alterations of this kind, the orchestra responded as though to the manner born (they surely have not been noted for such subtlety in the pass) — and they themselves seemed to be aware that

noted for such subdiety in the pass) — and they themselves seemed to be aware that they were at last playing like an orchestra throughly at home with its art. The Nielsen Symphony No. 4 ("The Inextinguishable"), which brought the program to a stupendous close, belongs in that long line of Romantic orchestral works in which the underlying motive that the program of the propers of the proposed is sprintial authority of the propers of the proposed is sprintial authority of the propers of the proposed is sprintial authority of the propers of th

Beethoven's Fifth and Ninth Symphonies (along with some of his late string quartets and piano sonatas), and it develops in the direction of more and more self-revelation in the symphonies and tone poems of Ber in the symphonies and tone poems of Ber-jor. Tchaisovsky, Malher, and Richard Strauss. Nieben's Fourth is about (it is shot permissible and necessary to use the word "about" when speaking of the meaning of a Romantic muscal work; the struggle between the life force, sym-bolized by music itself, and the tragic realities that conflict with life and attempt to thwart it and negate it. As it Beetho-ven's Fifth, Tchaikovsky's Fourth, are majority of the symphonies of Malher majority of the symphonics of Mahler (Nos. 1, 2, 3, 4, 5, 7, and 8), and Strauss's Ein Heldenleben, the force of life prevails triumphantly in the end, but only after a bitter struggle which — in the Nielsen symphony — explores all the resources of the large modern orchestra, including two sets of kettle-drums arranged antiphoandly. Mr. Atherton's performance of this ambitious and fascinating Twentieth-Century work (it dates from 1916) was notable for its drama, for the way he sucnotation to the training to the way it is con-ceeded in holding the lengthy and some-times rhapsodic score together, and for the magnificent playing he evoked from the San Diego Symphony. This was a showpiece for the orchestra,

calling upon the utmost of their technical powers, and listening to them even the most biased concertgoer would have had to acknowledge that the wretched local hand most bissed concertgoer would have had to acknowledge that the wetched local band of en years ago has grown into a first-rate musical ensemble worthy of a city as large and rich as our own. But there was no virtuous diaplay for its own sake. Mr. And the sake of the sake

concert here. I had heard him on one re-cording, Angel SCB-3801, where Mr. Cec-





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CLASS.

Two Batons

cato and the New Ph.iliarmonia Orchestra Rachmaniorf Third Piano Concerto, "Accompaniment" is the precise word in this case, for Mr. Ceccato seems to have been continut with a midest background been continut with a midest background the stage and texture of the music. It is quite shape and texture of the music. It is quite the opposite approach to what one hears on the Antal Dorast recording with pains! Sypon Janis (Netrury SP0023), deleted or the Fritz Reiner recording with Horowitz (Vic. Librach, orbestiral interthe conductors give each orchestral inter-vention an incisiveness, an expressive

vention an incistveness, an expressive contour, and an energetically personal character not at all to be found in the Cec-cato performance. Still, the conducting of a Rachmaninoff concerto, in which the solo part is so over-whelmingly prominent, can scarcely pro-vide a sure indication of a conductor's vide a sure indication of a conductor administration of a conductor administration of the control of the contro abilities. Mr. Ceccato's San Diego con-cert, however, demonstrated that the son with Toscanini again, the great maes-tro's 1951 recording of the Semiramide Overture (RCA VIC-1274), with its vivifi-Overture (RCA VIC-1274), with its vivifi-cation of every single phrase and its explo-sive mounting excitement, as though an entire opera had been compressed into eleven minutes, reveals qualities in this work one, would never even suspect from Mr. Ceccato's hundrum performance. Equally unstimulating was the perform which followed the Rossini This simple-minded but effective piece consists of meterless and tuneless layers of sound-texture, succeeding, overlaying,

of meterless and tuneless layers of sound-texture, succeeding, overlaying, and merging with each other. It depends entirely on texture and tone color to con-way its small quantity of musical ideas, and it. a just short enough and inventive enough to make things work.— If it is played the way Leonard Berrutein con-duction of the color of the color of played the way Leonard Berrutein con-traction of the color of the color of played the way Leonard Berrutein con-traction of the color of the color of the color of the color of success the color of the color o MS-7170). The trouble is that the piece is extremely slow and extremely quiet, and unless you can catch every sound and every change of orchestral color the whole 'atmospheric' effect will be lost. From where I sat (in the balcony of the Civic Theatre), a good quarter of Atmospherics, a good quarter of Atmospheric and the accordance of the accordance of the accordance of the discondinging following the control of the accordance of the accor

system. This is not a work that can survive system. This is not a work that can survive so low a signal-to-noise ratio, and while it may have sounded all right to Mr. Ceccato on the podium, he did not seem to be aware, as he kept everything at an exquisite hush, that most members of the audience did not share his advantageous location.

The Liszt First Piano Concerto and The List First Piano Concerto and byorak's Seventh Symphony showed further defects in Mr. Ceccato's under-standing of musical performance. In pre-cisely gauged creacends and decrescends, and the unfailing clarification of large-scale form are absolutely crucial. Mr. Ceccato took care to follow the scores obediently, and neither he not the co-hestrat could be faulted for slopping was freely compared to the control of the chestra could be faulted for slopping was the control of contro chestra could be faulted for sloppiness or inatraction. But very little could be heard of what is not written in the score but is presupposed by the inner life of the music. Nothing was wrong, and yet everything was wrong. There was little subtlety of shading, little true vitality of rhythm, little character or expressiveness in the phrases, and very little sense of where the music was comine from or coint to at any siven was coming from or going to at any giver

To Mr. Ceccato's credit it should be said that the orchestra played well for him, with cleanliness, precision, and a fairly rich tone. But the playing, like the conducting, consisted of small units, a series of inditione. But the playing, like the conducting, consisted of small units, a series of individual passages strung together thronologically but not in any higher chronologically but not in any higher cleationship of each passage to it, was sever sufficiently pointed up, and while Mr. Cectate succeeded in whipping up fernazied climates hever they were called for, especially at the very end, the climates never seemed to have grown organically from the music but rather seemed never the continues to the continues the continues to the continues to the continues to the continues the continues to the continues the continues to the continue

Lists's music demands above all else, there was nothinged, is the word that springs first to my mind in describing this whole concert. Mr. Cecatos will be directing the springs first to my mind in describing this whole concert. Mr. Cecatos will be directing the Springshova again this week, in a concert including the tamefest hardle of all: Beethoven's "Erociae "Symptomy— and Beethoven's "Erociae "Symptomy— and sa a conductor will somehow turn out to be dead wrong. Authorisative runner has it that Aldo Ceccato has already been selected as the next music director of the San Diego Symphony, to succeed Peter Erös. At the moment, my judgment is that if this rumor proves to be true, the news does not bode well for the future of the symphony and of San Diego musical life.

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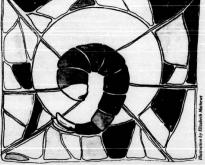
ELEANOR WIDMER

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Raising a family is both awesome and mysterious. Even with the best will in the world there is always a gap between one's concepts and the reality, between the way the parent envisions the child and the man-ner in which the child actually develops ner in which the child actually develops. For the parent, raising a child is a profound lesson in humility. We parents succeed in some areas, we fail in others, and we rarely

cdad Franco. This was the name of Paul's grandmother, who operated a small cafe in San Diego; it is in her spirit that the real-training the control of the spirit that the real-training the special control of the spirit that the real-training the special control of the vindows have stained-glass insets, the overhead beams are exposed, the lumps are at deco, and while some of the



tables are surrounded by straight-backed chairs, officis are in paaked bootins. The chairs, officis are in paaked bootins. The chairs, officis are in paaked bootins are part of a chair and of the chairs of the chairs of the chairs of the chairs of the chair and the chair and both times I begged, pleaded, and cajoled to have the disco beat lowered. For those stifting at the bar, the music may provide the proper disco beat of the chair and the present of the present of

seafood house, with all the aforemen-tioned 'influences' For example, hot tortillas are served instead of bread, and the salads have Mexican names, such as Maximilian's Discovery or Acapulco Combination. There's also a Portuguese Exherne. Kertle.

Maximilian's Discovery or Acapulco Combination. There's also a Portuguese Fisherman Kettle, a paeila, and a sword-fish with stalas verde. Yet non of these dishes are more than stale and the stale of t

Portuguese Fisherman Kettle (\$7.25), a dish very similar to paella except that the scafood arrives in a kettle and the coutents are placed over the rice. The portion is large, the seafood fresh, and the variety of clams, scailops, prawns, quite pleasing, why friend thought is theter than the paella at the Andslucia restaurant in La Jolla. The other fine entries is the sworfdish with alsa verde (\$8.75). The sauce provides a bit of zip to the sworfdish.

verde (38.78). The sauce provides a bit of zip to the swordfish.

I've had the scallops saute (\$7.65), which were very nicely done in a pleasing sauce, and the sole agavé (\$6.95), sea-soned with tequila, was also well pre-pared. The worst dish I sampled proved to be the calamari (\$5.95), which was almost be the cataman (\$3.95), which was almost inedible. I urged my friend to return it because it was so rubbery and chewy that we could hardly swallow it. Calamari should be sautéed no more than a minute. Beyond that time, it simply curls up and

dies.

I am also not satisfied with the "Spanish rice." The Fisherman Kettle should have been served over saffron rice, or, that failing, over a nuttier, longer-grained rice. Mexican saffron has virtually no taste, and while Spanish saffron is costly, it does make a difference. The Spanish rice that accompanies almost every dish at Soledad. accompanies almost every dish at Soledad Franco does not go equally well with the sole in tequila or even the scallops sauté. Ihis is only a minor objection, however. Diners should be advised that the des-serts are served with authentically fake

whipping cream. I had the custard (\$1.95), which I do not recommend, both for its texture and for the ring of white air which fringes the plate. The second time around I tried the deep-fried ice cream (\$1.50)

I'lliges the passe. I its second turns among the rived the deep-fried inc cream (\$1.50) which is prepared by rolling French vanilla quickly himmening it in hoo til. The hot oil bath allows the corn flakes to become crisp and to adhere to the icc cream which does not enal. Except for the white staff on top-flat its as inferenting dessert.

In short, Soledar Praco is a good addition, to downtown as well as to San Diego. The control of the



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Pick of the Litter



DUNCAN SHEPHERD

Once again 1 appear to be the last to year gone by, and only if I still were to have as much crust as I had in, say, the eighth grade, with The Crystals' "He's a eighth grade, with the Crystats. "He's a Rebel" to provide the inspiration and the marching beat, could I maintain with a straight face that the reason for my tarti-nese has to do with the exhausticeness of the research, the devotion to every last detail, and the quasi-Supreme Court sobri-ety of the deliberations. But what with all the cracking and chipping undergone since then, I have regressed to an earlier stage in men, have regressed on accument stage in my crust-forming years, probably to somewhere around the fourth-grade level, and the best Lean do now is to attempt to lay the blame on forces outside my control, specifically on this publication's two-week holiday hiatus. This becomes a hardweek notingal matus. Into seconds a narra-ship not so much because of the rust that sets in during the layoff and the need to ease back gradually into the swing of things, although a bit of that too, but more because of the busyners of the Christmas novie season, the consequent backlog built up, and the principle of taking first things first.

As usual, it seems advisable to say a few

As usual, it seems advisable to say a few prefatory and cautionary words about why my list seems to resemble most other pub-lished lists less than those others resemble themselves. It might be pointed out, for starters, that three of the first five movies starters, that three of the first five movies or my list were one-night-stands at the San Diego International Film Festival. Three of the next five were just slightly longer stands at the Unicorn, none of them longer than a week. Those combined six, as it happens, are all dated well ahead of 1979. anywhere from 1977 to 1973, and they have either come up for inspection in front of the New York and Los Angeles critics in a previous year, as is the case with the entire Unicorn threesome, or, as I believe is the case with the Festival threesome, is the case with the Pestival Infecsione, they have not yet shown themselves within the New York and Los Angeles city limits at all. Now, in casting about for an explanation of the abnormality of my list, it would be easy to overemphasize how outof-sync San Diego is with the pulse centers of the national press, and simultaneously to underemphasize my own — let's call them — peculiarities. But it's worth men-tioning this factor for whatever it's worth.

While the daily and weekly critise in New York and Los Angeles do not live constantly with the time-lag problem that their coileagues in San Diego and else-where in the hinterlands do (for a couple of where in the initerrands do not a couple of pertinent examples, such eminent items as The Deer Hunter and Days of Heaven, as well as such relatively esoteric things as Perceval and The Last Wave, showed up on the local scene only within this last year, a year later than their term of Ten Best eligibility in New York and Los Angeles), they do however, have to con-tend with a considerably larger number of movies from outside the mainstream; that

is, the film festival/film society/art house art museum staff which their average, oc-casional, unfaithful reader most likely has not heard about and even more likely does not want to bear about. The searcity of these marginal movies on most critics' lists could be because the critics are no more interested in that sort of thing than their average reader is, or, less selfishly but perhaps more patronizingly, they do not want their average reader to feel left out of the year-end movie conversation (or, what amounts to the same thing-only with more selfishness, they themselves do not want to teel left out of their average reader's movie conversation. The first of these two pro-posed reasons, while in a way the more onest, is in another way the more crim-inal, carrying with it implications of negli-gence and desertion. But the second is the less excusable, since the critic in that case, hows better. To ostracize a movie from Ten Best consideration simply because it occupies a fringe position in the movie marketplace, or to follow the lead of the Academy Award georle and segregate the feel left out of their average reader's movie Academy Award people and segregate the foreign films from the homegrown, as a number of critics do, on the grounds that those movies appeal only to a specialized audience, is to take a giant step toward ordering a Ten Best list according to the

ordering a Ten Best list according to the box-office figures and washing one's hands of the whole selection process. Getting one's hands dirty, of course, ought to be precisely the point of such lists, so that the critic, like the old-fashioned to be considered to the process of the cares, is able to say, "I picked these myself." The selection, in other words, ought to be as personal as the cities of the considering the consid ritual is, it affords nim his best chance to did himself of any connotation of trying to coerce his readers into some particular way of thinking or doing. It ought to be his year he is talking about; it ought to be a page of autobiography. And if that leads him away from the pack, as it understandably might from the once-a-week moviegoer or the once-a-monther or the I-always-follow-the-advice-of-Rex-Reed sort, then so much the better. Out there in the less populous zone he is at least more apt to find out who his friends are, if not because of what they have in common with him, then because of what they will tolerate. The critic who contents himself with

choices on the order of Apocalypse Now The China Syndrome, Kramer vs. Kramer, Manhattan, and bless his little heart, The Manhattan, and bless his little heart. The Mappet Movie, even if perfectly sincere in his choices, is not as apt to differentiate himself to any useful degree from the faceless, amorphous mass. (Somehow I think of the Dorothy Parker character who. think of the Dorothy Parker character who, in her most outspoken moments, would dare to declare her fondness for flowers, color, and sunshine.) (Somehow I also think of the sort of computer dating service that, after ascertaining the compatibility of two people who both profess on their multiple-choice questionnaires to "like





movies," feels no compunction about movies," feels no compunction about matching someone who meant Mooraker with someone who meant Autumn Sonata.) The more wayward choice, on the other hand, functions almost as a sort of Masonic code word for ferreting out one's fillows. It is easy enough to envision, for example, that somewhere in the vision, for example, that somewhere in the uncertain future I might feel out some unknown person with, "Remember Cuba? Remember that scene after the student Remember that scene after the student terrorist has bungled the assassination at-tempt, when the terrorist leader tells him he will have to go into hiding for a while, and the terrorist says. But what about my schoolwork?" Remember that?" and the unknow, person night respond, "Yes, of course I remember, Mr. Shepherd, but right now it? time to go to supper." and right now it's time to go to supper," and would then wheel me in out of the declining sun and down the hall to my evening

So anyway, with no more stalling, what follows are the top ten movies of my year, and I presume nobody else's, listed more or less in order of diminishing personal

attachment.
Valerio Zurlini's The Desert of the Turtars. One of the saddest movies I think I have ever seen, sadder even than the fact that four years after its completion it still does not have a U.S. distributor. Also the one movie I saw last year that I would not blush to mention among the best of the decade, as was common practice all decade, as was common practice all throughout the final year of the Seventies among critics who have a higher blushing threshold than mine. The story of a career soldier whose longed-for hour of glory never comes (it cads not with a bang, but a whimper) is taken straight from the Dine Buzzati novel, with few additions or sub-tractions; but the sense of letdown and of

waste comes across as more audacious on the screen than on the page, partly because Zurlini maintains the illusion of hope at a higher level, and longer, than Buzzati, and partly because of the almost Samuel Bronstonian epic scale of the movie: the all-star cast, the fabulous desert fortress, and at the fadeout, the amassed Tartar horde awaiting

fadeout, the amassed Tartar horde awaiting the director's instructions.

Alain Robbe-Grillet's Glissements Progressifs the Plaiser. This strange alliance of the carnal and the cerebral created what left to my pinkened face like the movie year's hottest controversy, even though the controversy was restricted to no more than a few hundred people, and undoubted the progression of the progressi ing head or tail of it (pun intended), but I am convinced all the same that that diffi-culty was a large part of the problem. The chief complaints could be bundled together into what seems to me a rather un tenable accusation of misogyny, an accu-sation that might have been toned down with more attention paid to the cerebral aspect of the movie and with less accep tance of the carnal at face value. A sub stantial movie whichever side of the battleline one occupied, it appealed, I think, to a much higher grade of hatred, as well as of admiration, than, say, such other suspected misogynistic movies as Ber-trand Blier's Get Out Your Handkerchiefs and Femmes Futales, which were hardly worth attacking, much less defending. Walter Hill's The Warriors. A transfu-

sion of the nivthical into a genre usually mired in the sociological: the j.d. genre. An equally revitalizing treatment of the New York cityscape: the streets, the parks, the subway, the beach. With this added to







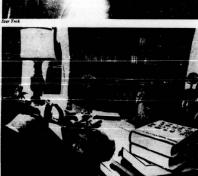
Hard Times and The Driver, I think I can say without fear of recanting later on that Hill is, for me, the most promising Amerrill is, for me, the most promising Amer-ican director to emerge in the Seventies. I would not wager now that Floyd Mutrux or Dick Richards or John Milius or Steven Spielberg or who-knows-who won't go on in future decades to deliver more actual

in future decades to deliver more actual goods, but no American in the Seventies made more beautiful promises.

Richard Lester's Cuba. Somewhat the opposite tack of the Hill movie, adding nothing very eye-opening to its chosen field, but summing up the subject quite thoroughly—so thoroughly, in fact, that it

crams in enough material to supply four or five ordinary movies. The subject itself, pre-Castro Cuba. happens to strike a romantic chord with me, as I have con-fessed before, but this personal predilec-tion tends to make me harder, not easier, to please; and when pleased, very pleased indeed.

indeed.
Claude Miller's Tell Her I Love Her. Another personal predilection of mine, namely the crime novels of Patricia Highsmith, and this is the nicest treatment any of those has yet gotten on screen, though far from faithful and further from servile. Treacherous territory for rationalists or



habitual kibitzers who can see quite clearly what fictional characters ought sensibly to do and who become exasperated when

they don't comply.

Jacques Rivette's Celine and Julie Go
Boating. Much the most pleasurable of
Rivette's over-three-hour movies, and
even, for that matter, of his uncharactereven, to that matter, of its uthernatcher-istic under-three-hour movies. I would not say, though, that it could not be a bit shorter without diminishing the pleasure. A complex work that makes its various appeals to fantasists, ferminists, commu-nists, surrealists, and combinations thereof; but it owes most of its holding

power, I think, to the tantalizing mystery harbored inside a spooky suburban house, a mystery which the two giggly heroines are fed in scrambled bits and pieces and which, to solve, they are obliged to put it

George A. Romero's Dawn of the Dead Difficult as it is for most people to get past the gore, even for those who don't flinch from such stuff, there is also, behind that, an extremely charming, serious, childlike imaginative quality about this movie. It's the sort of sequel a boy of ien might have



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Golf is something associated with places where people go to die, like Paine springs and Fordia. From January 23-27, when the 13th annual Andy Williams-San Diego Open stalks through town, everywhere you look there 'll be people in projecter plaid parts showing each other pictures of their grandchildren. When I was a kid, the most boring birth-day parties were those where the mother of the birthday boys would pite the whole gang into the sustion wagon to go in order that the project of the birthday boys would pite the whole gang into the sustion wagon to go in order that the project of the birthday boys would pite the most sin minutes of topping the ornage ball into the goldfish pond, we would attempt to steal away to the real fun like the batting cages and the pinball machines. The only kids who would always stay behind and play golf were the older sister who eventually told on the reit of us and the one kid at the party who had something wrong with him.

of us and the one kid at the party who had something wrong with him. Simply put, golf is not a real sport. In real sports, players pat each other on the but or exchange hugs when a spec-tacular victory is gained. In golf, the win-ner forwards a helfy tip to his caddy. Real sports personalities drink Bud-weiser, Schlitz, Miller, and normal beers.

Real athletes wear uniforms. Golfers wear mohair sweaters, checked polyester trousers, and capa from the estate of Bing swear backed and control of the cont

only by bowling. Golfers are like race horses (also ranked by money), except race horses don't wear mohair sweaters.

Real people don't play golf. Plastic sur-geons, car dealership general sales man-agers, ex-presidents, San Diego Magazine subscribers, Malia chieftains, gyne-

cologists, retired athletes, and mohair-sweater salesmen play golf.

Real sports are designated by seasons, as in 'Hey, I can't wait for the football season to begin." In golf, the term is tour, as in PGA Tour. The same word used by

as in POA Tour. The same word used by circuses, trued agents, and not groups. Sports tournaments are institutions: the Rose Bowl, the World Series, the Heavy weight Champtonship of the World, ct. Golf tourneys are named after product sponsors (like the Mr. Goodwrench tour nament) and male popular must singer who use hairspray and wear sweaters, the control of the complexity of Chabby etc., and Goo foundpoil. Both Chabby etc., and Goo foundpoil. Andy Williams. Glen Campbell, Bing Crosby, etc. Can you imagine the con-temptuousness of the music industry infil-trating real sports? ("Hi, this is Vin Scully here from Pasadena to bring you the Barry Manilow Bowl, where the winner of the AFC meets the winner of the NFC in foot-ball's finest classic.") Or if commercial oan's rinest classic.) Or it commercial products began sponsoring real sporting events? ("Hello friends, Tony Kubek and I will be calling all the play-by-play action here at Major League Baseball's 50th an-nual Preparation H All-Star Game.")

nual Preparation H All-Star Game.")
In real sporting events the spectators go to the stadium or arena, take their seats, and enjoy the game. In gold you have to keep walking around to follow the "action." It is the only sport (except for Latin American soccer) where the spectators get a greater workout than the participants. arguester workout than the participants tote around their own purses, picnic bastets, blankets, cameras, and whatnot, while the golfers have caddies and golf carts.

while the golfers have caddies and golf-cartes. rousing victory in real gorts: the After a county guidpoint, cut down has-ketball nets, and steal bases. After a golf-tournament ends, the crowd goes home in heir Volare station wagons. Following the game, real athletes gather in the locker room, discuss strategies, analyze game films, and are tended to by hanse garound the country club and drink

the trainers. After a round of golf, golfers have a round round of golf, golfers have golfers are planning their retirement by age thirty-two, when golfers are Real affictes are planning their retirement by age thirty-two, when golfers are Famous affictes lend their aames and personalities to TV commercial endorsener's for beer, ca.x, to bacco, shaving cream, etc. Famous golfers appear american Expresse Card commercials because no one knows who they are. ("You probably don't recognize me, but for their respective sports which is sold from their respective sports which is sold

Temous arhibetes also endorse equipment from their respective youts which is sold to the general public. One can purchase a Sandy Koufark baseball glove, for instance, Ora Fran Tarkenton football. Ora Jerry West baskehall. Ora Jack Nicklaus cashmere sweater. In fact, Jack Nicklaus Cashmere sweater. Jack Nicklaus Cashmere Sweater. Jack Nicklaus Cashmere Sweater Sweater. Jack Nicklaus Cashmere Sweater. Jack Nicklaus Ca

Marciano, Joe Louis, Muhammad Ali. Names associated with golf: Hugh Beaumont, Gerald Ford, your

gynecologist.

Professional sports players have always adopted nicknames which bespeak the excitement and flamboyancy of the game. Some examples:

Basketball
Fred Brown changed to Downtown Freddie Brown
Earvin Johnson changed to Magic Johnson
Earl Monroe changed to Earl "The Pearl"

Al Hrabosky changed to The Mad

Hungarian Bill Lee changed to Spaceman Mark Fidrych changed to The Bird

Danny Lopez changed to Danny "Little Red" Lopez Ray Leonard changed to Sugar Ray

Leonard Ed Jones changed to Ed "Too Tall" Jones

Jack Reynolds changed to Hacksaw Reynolds Gary Johnson changed to Gary "Big Hands" Johnson Jack Thompson changed to The Throwin'

Benjamin Crenshaw changed to Ben Cren-

shaw Arnold Paimer changed to Arnie Paimer Thomas Watson changed to Tom Watson

Common football injury: dislocated knee. Common boxing injury: cauliflower car. Common basketball injury: ankle-bone sours. Common baskeball injury: pulled hamstring. Common golf injury:

tired eyes.

Athletic characteristics of basketball players: height, quickness, and stamina.

Of football players: weight, quickness, and stamina. Of boxers: a hard punch, quickness, and stamina. Of golfers: a high

etc., etc., etc. Golf Digest action shots include: (1) the golfer looking down at the ball before he hits it, and (2) the golfer following the ball with his eyes after he

hits it.

Baseball is something to believe in, football is a ritual, boxing is something to keep you on the edge of your seat, baskethall is a passion, and golf is something to do when discussing an addition to your life

insurance policy.

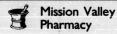
So if you're out for a casual stroll in the So if you're out for a casual stroll in the vicinity of fromey lines and someone approaches you and asks, "Excuse me, would you like to see some pictures of my grandchildren?" just smile and keep walking. Or if you're waching the local sports coverage on TV and you can't hear the play-by-play commentator, don't fidde with your volume control. Or if you retiring through La Jolia and everyone devines the control of the play-by-play La Jolia and everyone control. This is not will alman-San Diego Open will only last for a few days.

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HOLLYWOOD TREATMENT

center is its lack of an adequate and available sound stage for indoor shooting. While both Western Video and Roger Tilton Films have small sound stages ritton Films have small sound stages, neither is really large enough for a full-scale feature movie; in addition, neither company would be too happy to allow one crew to take over its facilities for up to

plans by A&G to build a sound stage here in San Diego. A&G was considering such a project as early as last May, and entered serious bidding for a piece of city-owned land off Rosecrans Street, near the 1-5 and I-8 interchange. Despite the assistance 1-8 interchange. Despite the assistance A&G received from the MPB, however, it failed to secure the property, and the plans for the sound stage were shelved. But, according to industry sources, A&G is still looking for a site.

"A sound stage will be our number one priority in 1980," Schlotter says. There are a number of people around who want to build one, and we will be looking for ways to help them." But be worldn't comment

on A&G's plans. What it would mean if a on ACCs plans. What it would mean it a sound stage is built here is that major pro-ductions could be shot — both indoors and out — totally in San Diego. Already there are studios available for so and recording and other post-production work, but be cause of the tack of a sound stage, most cause of the fack of a sound stage, most production companies which do shoot on location here return to Los Angeles for their indoor shots and post-production

Meanwhile, back at the county administration center — alias the United States Courthouse — the shooting is over for the day. Charles Bronson has disappeared into his limousine (hired from a

local company), and Roger Hedgecock has gone home to his Pacific Beach residence. twenty-five dollars in hand. The crew is busily picking up the wires, packing the light fixtures and taking down sundry props. The sign over the west entrance is brought down. Gradually the main lobby of the building again comes to resemble the somber stone edifice where the busi-ness of county government is done. Mon-day through Friday, 8:00 a.m. to 5:00 p.m. But there is a lingering air of excitement as the cast of extras slowly drifts away: will this place ever be the same after it is shown to millions all over the world on the shiny

Pick of the Litter

thought up in his bed after seeing Rom-ero's Night of the Living Dead and having a tough and sleepless time identifying himself with the hapless characters in that one Given the premise of a world overrun by cannibalistic zombies, this movie follows out to the last finicky detail a scenario for survival which involves seizing and securing one of those enclosed, climatecontrolled shopping malls and waiting out the storm therein as though in a wonder-tully roomy and bounteously supplied fallout shelter.

Robert Wise's Star Trek. Nothing in-

Robert Wise's Star Trel. Nothing in-terent in this movie has completed me to dig in on the side of the defense as much as the specific gripes! I have heard lodged against it, most of all the "boring" one guns and monsters and the files, I humure-able temptations lay in the path of this project (inside pokes, general cult hysteria, a multitude of subplots or action scenes to spotlight each beloved character in turn), and it resisted them all. all except the most proposed in the proposed proposed in the rosay be a predominantly negative virtue.

spendintil special effects. This resistance nay be a predominantly negative virtue, the virtue of abstinence, but it seems all the more admirable in a \$40 million movie.

Francesco Rosi's Illustrious Corpses. The political paranois genre has never been one of my favorities, sepcially when a representative of it drives you into a corper and shoulder becomes that ones, that towards the towards the corporated of the property of t corner and absolutely demands that you use the descriptive adjective "Kafka-esque." Nevertheless, an effectively

nervous-making movie with an anchoring performance, as a thinking man's hero, or at least a brooding man's hero, by the always excellent Lino Ventura. Elio Petri's *The Working Class Goes to*

Heaven. Another strong central perform-ance, this time Gian Maria Volonte's, although his is of more a buffeting than an anchoring nature. The movie built around him is surprising fun. It is always fun to watch Petri move his camera around or rather to watch Luigi Kuveiller carry out Petri's orders to move the camera around But that is not the only fun in this comic parable of the class struggle. To be sure, Marxist fun is never as fun as fun can be. but any at all in a Marxist movie is, as I say, surprising. In the uncoveted eleventh place, I would

apologetically put Claude Chabrol's Violette, a smoothly styled reconstruction of a 1930s murder, kept out of the elite circle only by the traditional cutoff of ten.

circic only by the traditional cutoff of ten, rather than by any significant distance between it and the last couple on the list. The San Diego Film Festival offered several other legitimate pretenders, in-ciuding Agnes Varda's Daguerreotypes, Joan Micklin Silver's Head Over Heels. Carroll Ballard's The Black Stallion, Andre Delvaux's Belle, Chantal Akerman's Meetings of Anna, Jacques Demy's Lady Oscar, Ermanno Olmi's Tree of Lady Oncar. Ermanno Olmi's Tree of Wooden Clogs, and a pair by Arturo Rip-stein. Fostrori and Tine Place Without Limits. Doth of which were disstainingly Limits of the Place Without Unicom chipped in a couple more which were a step or two below their respective directors' standards. Satyajii Ray's The Midlleman and Wim Wenders' first feature. The Goulie's Assarey at the Peatwork. Albert early Wenders. The Sarrier Med. Ambrie early Wenders. The Sarrier

Letter, was all the way down in the base-

Back in the mainstream, Don Siegel's Back in the mainstream, Don Siegel's Escape from Alcatraz was his solidest piece of work in a good long time, and, although less of a piece, Harold Becker's The Onion Field made an even heartier meal for the crime-story addict. Jeff Lieberman's Blue Sunshine confirmed this undiscovered director as someone to watch, although I wasn't watching when his TV-movie Doctor Franken was aired a nis I v-movie Doctor Franken was aired a week ago (why doesn't anyone warn me about these things?). Joan Tewkesbury's brutally snubbed Old Boyfriends estabbiblio trees titings, a season of the control of the provided of the Reprinted as stable to the control of the

Koenekamp, cinematographer), fine enough, in fact, to stand an inche so taller than the several jobs of Vilmos Zaigmond, stacked one on top of the other. The Deer Hunter, The Rose, and better-looking but less whistled-cat than either of those. Winter Kills.

Actually, I liked many more movies than I am generally reputed to have done, the property of the property o

cock's California Dreaming and Noe Nosseck's Dreamer on about the same level as I liked Peter Yates's Breaking Away, and David Cronenberg's The Brood and Lucio Fulci's The Psychic on about the same level as Ridley Scott's Alien, and Gilbert Cates's The Promise and Claude Lelouch's A Nous Deux on about the same level as John Schlesinger's Yanks. But to say so is open to interpretation as a backhand slam at Breaking Away, Alien, and

The movies I feel guiltiest about having missed are Butch and Sundance: The Early Days, Rich Kids, A Man, a Woman, ana a missed are Butch and Sundance: The Early Days, Reh Kids, A Man, a Woman, and a Bunk, and, one that amounts almost sights of phobas. Har. Annough the sorriest sights of phobas. Har. Annough the sorriest sights of cases of directors, Luchuno Visconti's 1 the moncent. Vistorio De Sica's The Voyage, and Mark Robson's Avalanche Express, which were all unffitting memoriate to their respective directors, but which, with the possible exception of the De Sica, were nowhere near the worst movies of the year. The provides of the part of the possible exception of the De Sica, were nowhere near the worst movies of the year. The provides of the year. The provides of the year of the provides of the year. The provides of the year of the year. The year of the year. A worst the year of the year of yea Sydney Pollack & The Flectric Horseme and, notwithstanding the interestingness of the director's awe and envy of Jim Brown's virility. James Toback's Fingers.

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Harry Means

Allied Gardens
I'm getting tired of hearing about the politicians, like our president. He set a deadline and then the deadline passed. When a politician runs for office, he should be satisfied with what it pays. When a with what it pays. When a politician runs for higher office, he should resign his present office. There is Mr. Brown, out campaigning all, over. Now he isn't doing justice to the people. It really doesn't matter what side of the fence you're on, they're all the same. The mayor's doing the same thing. They're supposed Wilton't respected very much. He's a man of his word.



Maya Cohen Student

Student
La Jolla
Reagan. He bugs me. He
really doesn't know what he 's
talking about. He 's becoming
popular again and I don't know
why exactly, he just annoys
me. I think he 's overconfident
and I don't think he has any special qualities. I'm sick of hearing about Kennedy, too. It's just that I don't trust him. There are a lot of things that There are a lot of things that happened to him that are unexplained. I like some of his viewpoints but he just doesn't seem that trustworthy and I think that's important if you're going to be a presidential candidate.



Mark Johnson

You open up a magazine and all you see is Bo Derek. They're pushing sexism in the world. The average woman, a lot of the women I date, are always comparing themselves. It's the Hollywood syndrome — the Wall Street approach to feministry. I think it? —the Wall Street approach to femininity. I think it's totally unfair. What kind of mentality do they think the average person has? Charlie's Angels. too. I have a problem being a single parent and getting through to my doughters.

"Thet's not the way the world is. You're being fed." That's hard to relate to little girls. They downgrade themselves because of it.



Rancho Bernardo
Who is that girl with the little bikini who takes pictures! I hate her — Cheryl Tiegs. She's with an instant camera and fourteen men go by and fall in a pond. Every time it comes on, I lose my husband's attention. I don't even know what the commercial's for I what the commercial's for, I
guess it's for the camera but the
whole thing's related to sex.
No question in my mind. I have
her. She is in a very skimpy
outfit and looks absolutely outfit and looks absolutely gorgeous. I'm tired of looking at her, she's just too pretty. They should put someone on who's a little ugly — a little



Doug Miller Heavy Equipment Of Escondido The first one, you're

probably getting a lot of these is the Ayatollah Khomeini. I guess I have this Americanism, patriotism or whatever, and the idea that their religion and God is that important, and then they threaten to hang the hostages as spics . . . It must be a strange type of God. I thought of the "Man of the Year" as being an Man of the Year as being an outstanding person, someone who has helped humanity, not someone who has helped humanity, not to the Dark Ages. I don't think he's deserving of any kind of credit or recognition. As a world, it seems like people have lost a sense of unity with have lost a sense of unity with

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or stock up on things that no one wants at regular prices the way a lot of other places do. Inndwe take our best stuffand that includes our best stuit— and that includes our buicher block tabies, music benches, upholstery, desks, bedrooms and chairs galore—and lower

Here it is. The stupendous the prices. Substantially. (Of course, there are some things, like brand new items and stuff that's oversold that we don't put on sale. But then no

one is totally But, what is on sale is amazing. So don' miss out.
Because, to
the best of our

that has only one storewide saie a year. Which means if you miss it, you'll have to wait all the way until 1981 to get bargains like these again.

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Tuesday and Thursday
6:00-7:00 p.m.
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Section 2

Events, Theater, Music, Film

Portrait Of A Feminist

Margaret Fuller did not choose to be a feminist. She was Maggaret ruler dalrois des sas atmetered he centum midit whose upbringing precluded her from becoming a traditional Victorian lady. She was born in 1850 and musel of the various willed father who is the same and t intolerable end that ever took a seat in a dawing toom."
Legends abound about the vain Margaret who swept into inneteenth century drawing rooms to deliver her lectures, but the strength of the red Margaret fuller transcends her own colorful legendary history. were a Booton institution from 1838-1844. These discussions or at, mythology, philosophy, and John Cage At UCSD John Cage, the man called "the most influential living composer today, whatever opinion you or Imay hold about his muse." by citiz Peter Isacs, will be a Regent's Lecturer at UCSD from January 28 to February 9. The stry-seven-year-old musician will lecture and supervise performances of the his visit. Throughout his career as a composer, Cage his pushed tar beyond the barriers of convention to create music 1838-1844. These discussions on art, mythology, philosophy, and ethics were delivered to treatmy-free of Boston's most notable women and served both to display on the served both to display of the served both to disp

composer. Cage has pushed far beyond the burniers of mo-convention to create mixed sevening to depend on its shock while, but which has frequently proved to be prophetic of trends in contemporary composition. Cage was experimenting with electronic sounds long before to composers, and be produced to the composers, and be produced to be recorded in this country. One of his noteworthy contributions to new mixed was has more mixed by the contribution to new mixed was has more mixed by the contribution to the contribution to new mixed that the contribution of the contribution of the con-tribution of the con-tri

Globetrotters

The Harlem

to them is their desire to please their audience. Always, they are matched against iheir own straight men, the Washington Generals. In over fifty years, the record between the two teams



shows that the Globetrotters have won 13,871 of their games and have lost \$23. When they play, they concentrate on getting through all their well-known routines the water trick, the baseball notine, the string-ball goes, and at the end of every one of their games, the showman always finds his way onto the the ball of one of







READER'S GUIDE

READER ter than the Friday preceding the Thursday issue in order to be a ered for publication. Please do not phone. The Events Editor reverses the right to edit all materials. Send com READER EVENTS EDITOR, P.O.

Dance

Modern Dance performance by Dance Consort will feature chore-Company soloist Ellen Segal, Saturday, January 26, 8 p.m., Three's Company Studio, 860 Third Avenue, downtown. 233-4149.

Lectures

Six Lectures on Berry sponsored by the UCSD Energy Center, the Program on Secree, Technology, represent the Program on Secree, Technology, department will continue with "World-Wide Energy Use in the Vear 2010; What Could It fie and How Do W. Gett There!" pre-director of the International Institute for Applied Systems Analysis in Laxenburg, Austiss, Thurdry, and Friday, Jamen; 24 and 25, 7 p.m., room 2722; Undergrashuter Secrees Budling, LCSD.

Yoga Lecture/Demonstration will include a talk on "Yoga as Self-Transformation" and a demonstra-tion of advanced yoga postures by Joel Kramer, aponsored by Radisnee Yoga and Dance Com-pany, Friday, Jenuary 25, Jenuary Demonstration of the China Chin, 2160 Bacon Street, Ocean Beach, 299-1445. "Description of a Prescription" will be the subject of a lecture by pharmacist. Mvs. Burger, who will discuss interaction of drugs, side effects, over-the-counter hazards, and the pros and cons of generics, Thursday, January 24, 2:30 p.m., Grossmont Hospital aun. 8800 Gros Drive, El Cajon. 465-1700 x321.

"The Pictorial Relationship between the Deck of Carda and Contemporary Paintings" will be the topic of a lecture, in French, presented by François Gilot-Salk, Saturday January 26, 2 p.m., Salomon Lecture Room, USD Sales Hall, Alcala Park. 578-1609. Escaped Parrot populations in Southern California will be the topic of a Buena Vista Audubon Society lecture by Jeff Froke, resi-dent manager and naturalist at Starr Ranch Audubon Sanctuary. Thursday, January 24, 7:30 p.m., Glendale Federal Savings Com-

Sales Hall, Alcala Park, 176-1609.
Artisals' Night sponsored by the Feminist Poetry and Graphic Center will feature meatless language and Power, a collection of clauseal and contemporary poem performed by the Reader Exemble, Sauraday, January 26, dinner as to public the second property of the Control of t "Has the U.S. Loss its Technologi-cal Edge?" will be the subject of a lecture by Elie Alexis Shoreour, sponsored by UCSD Extension's natitute for Continued Learning, Friday, January 25, 10 a.m. to noon, room IIIA, Administration Complex, UCSD, 452-446. "UCSD A Report from the Chan-cellor" will be given by William McEltoy at a San Dego Chamber of Commerce Focal Point brown-bag luncheon, Friday, January 25, noon to 1 p.m., SDG&E Au-ditorium, 101 Ash Street, downtown. 232-0124 x32.

"James Joyce, Marcel Duchamp and Eric Satie: "An Alphabet" will be the subject of a lecture by composer and musician John Cage, Monday, January 28, 8 p.m., Man-deville Auditorium, UCSD. 452-3120 os 452-3229.

Film

Here's what people are saying about La Casa Blanca Mexican Restaurants:

MMMMMMMMM

New-Age Health Advocate Vik-toras Kulvinskas will present a lec-ture on nutritional health, Friday and Saturday, January 25 and 26. 7 p.m.. Hippocrates Health Insti-"The Red Balloon," a children's film based on the classic story of a Parisian boy who makes friends

with a balloon. The Mole and the Holgehog, and Shirley Temple will be shown. Thursday, January 24, 3.40 p.m.. National City Public Library, 200 East 12th Street, Na-tional City, 474-8211. tute, 6970 Central Avenue "Art Format." a clinic on art pres entation, framing, and matting, will be presented by David Reutter, Friday, January 25, 7:30 p.m., San Diego Art Institute, House of

Charm, Balboa Park. 234-5946

Feminist Artist and Writer Har

work and how it relates to contem porary feminist art and issues, Fri day, January 25, 7:30 p.m., Inter

national Center lounge, UCSD

"A Feminist Forecast for the 80's," a lecture by Carol Perkins, will be presented by the Center for Women's Studies and Services, Friday, January 25, 7:30 p.m., 908 F Street, downtown, 233-8985.

"Trekking in Nepal," a slide/ lecture of a Sierra Club outing, will be presented by Nancy Flick, Fri-day, January 25, 7:30 p.m., La Sala room, House of Hospitality, Balboa Park. 233-7144.

Wildlife of San Diego County will be the subject of an Audubon Soci-ety slude/lecture by Cheryl Blanco from Project Wildlife, an animal relief and rescue operation, Friday, January 25, 730 p.m., Natural History Museum, Balboa Park. 459-8159.

452-2802

mony Hammond will discuss her

Children's Films, including Hardware Wars and Mole and the Music, will be shown, Friday, January 25, 330 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, 575-5064.

"The Sorrow and the Pitv," Mar-cel Ophuls' film about the Nati oc-cupation of France during World War II, will be presented by the UCSD Committee for World Democracy, Friday, January 25, 7 p.m., room 104, Third College Lecture Hall, UCSD. 452-3362.

Two Films, Wales – With Jasapes Consean, illustrating the behavior of finback whales, the dring of sperm whales, and communication between killer whales, and Africa Wales, showing whales on the evege of extinction, will be shown. Strutday and Sunday, January 26 History Museum, Balboa Park, 232-3821.

Underwater Film Festival will feature past speaker Willard Bacom, chairman stdr. Assistant and the state of t

"Rookie of the Year," an Emmy Award-winning children's film about a girl who wins the chance to play on her brother's basebil team, will be shown on Monday, January 28, 3:30 p.m.. National City Pub-lic Libray, 200 East 12th Street, National City. 474-8211.

"Greenpeace: a Voyage to Save the Whales" film and lecture will be presented on Tuesday, January 29, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. 575-5064.

"Emerging Woman," a film trac-ing woman's role in American soci-ety from the Eighteenth Century to today, will be shown on Wednesday, January 30, 1 p.m., National City Public Library, 200 East 12th Street, National City, 474-8211.

Music

Lunch-Time Theater will feature Strangers, playing new-wave nock-music, and Victor & Goldberg, an improvisational comedy team. Thurnday and Friday, January 24 and 25, noon. Manquis Public The-ater, 3171 India Street, San Diego. 298-7674.

Symphony, the San Diego Sym-phony Orchestra, with guest con-ductor Aldo Ceccato and French hornist Barry Tuckwell, will per-

form Weber's Overture to "Der Freischitt." R. Straus's Horn Concerto No. 2 in Ethat, and Bee-thswen's Symphony No. 3 in Ethat (Foxica"). Thursday and friday. January 24 and 25, 8 p.m., Cowe Theatre, downtown (216-6510), and Saturday, January 26, 8 p.m., East Courter, 20, East Main Street, El Captor, (406-2277), 239-9071.

Capon (Two-actus and the Spheres). Woung People's Concert series will feature "Music of the Spheres," with sides from the Florida. When Shades and the Colservations and Laget, and Development of the Colservations of the Colservations of the Colservation of the Colse

Mallorcan Pianist luan Moll will Mallorcan Pianis Juan Moli Will present a concert sponsored by the San Diego Historical Society, Fri-day, January 25, 7:30 p.m., Wed-nesday Club, 540 Ivy Lane, San Diego, 297-3258.

Folk Music, Rick and Lorraine Lee will play mountain dukimer and busp, and Mike Kachuba will play hammered dukimer. concertina, and guitar, Friday, January 25, 8 p.m., Normai Heights United Methodist Church, 4650 Mans-field Avenue, San Diego. 282-7833.

"On Behalf of Music," a recital for oboe and tape by Nora Post, will feature works of Joel Spiegelman, David Gibookar, and John Cage, Friday, January 25, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

"Harmony Under the Big Top" will be the theme of this year's San Diego Sweet Adelines show, featuring the 100-member chorus, and guest Quartes High Society and California Suite, Saturday, January 26, 8 p.m., Civic Thesetto, downtown. 442-8708 or 262-8522.

Student Organ Recital will take place on Sunday, January 27, 4 p.m., La Jolla Presbyterian Church, 7715 Dreper Avenue, La Jolla.

Three Concerts of Organ Music, performed by students of Leslie Spelman and featuring works of Bach and Hindemith, will begin on Sunday, January 27, 4 p.m., First Presbyterian Church, 320 Date Street, Hillcrest.

Multi-Media Performance by so-prano and pianist Mary Ann Montgomery will feature works of Beethoven, Chopin, Schubert, Schumann, Brahms, Puccini, and Debusy, sides, and Romantic and Impressionist poetry, Sunday, January 27, 750 p.m., Stratford Studio, Del Mar.

Traditional New Orleans Jazz will be performed by the Turk Murphy Jazz Band from San Francisco. with singer Par Yankee. Sunday, January

UCSD. 452-4559 452.3120

Violin and Electronics and Darge will be combined in an evening of music theater, by Hungarian violinist Jaino Negreey performing works of Zsigmond Stathmáry. Thomas Kessler, and Vindo Clobokar, and Bernard Parme, or the California Ballet, Sunday, January 27, 8 p.m., Genter for Music Experiment, 468 Warren Campus, UCSD, 452-3229. Violin and Electronics and Dans

Mini-Concert series will present a solo piano recital by David Arden, featuring works of Beethoven and Andre Previn. Monday, January 28. noon to 1 p.m., Golden Hall foyer, 202 C Street, downtown. 459-7351.

Sacred Choral Music, including Ralph Vaughan Williams's Mass in O, will be performed by the Luther College Nordic Choir with guest conductor Weston Noble, Mon-day, January 28, 8 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley.

Atomicafe Concert will feature so-prano Carol Plantamura, trum-peter Edwin Harkins, and flautier Bernhard Batschelet, Tuesday, January 29, 8 p.m., Mandeville Recital Hall, UCSD. 452-3230 or 452-3729.

French Horn Virtuoso Robert Routch will present a one-man concert, Tuesday, January 29, 8 p.m., Smith Recital Hall, SDSU. 265-6031.

A Performance by the Feld String Quartet will take place on Tuesday, January 29, 8 p.m., Goodwin Chapel, Point Loma College, 3900 Lomaland Drive, Point Loma.

In Concert, the Vienna Choir Boys will present a program of sacred songs, secular and folk music, and a costumed operetta. Von Weber's "Abu Hassan," Tuesday, January 29, 8 p.m. Civic Theatre, downtown. 236-6510.

Contemporary Music Concert will be presented by SONOR, directed by Bernard Rands, featuring works of John Cage, Luciano Berio, Morton Feldman, and Bernard Rands, Wednesday, January 30, 8 p.m., Mandeville Auditorium, UCSD 425-2259.

Metropolitan Opera Broadcasts can be heard and followed using scores, libretton, and other background material, every Satu-day during the opera season. Il a.m., San Diego Public Library, 820 E Screet, downtown. 236-5849.

Radio/TV Cambridge Forum presents "What's Happening Inside Amer-ica's Children," by Thomas Cottle.

San Diego Chicken, Ted Gian-noulas, will be interviewed on "Alternative Currents," Thursday, January 24, 5:30 p.m., KCR 99 FM/550 AM. dance from seventeenth-century Jacobean to the current discomania, and illustrated by members of the Joffrey Ballet, Monday, January 28, 9 p.m.; repeating Thursday, January 31, noon, Channel 15.

TO LOCAL EVENTS

Author Mary McCarthy will be Dick Cavett's gue *, Thursday and Friday, Junuary 24 and 25, 6:30 and 11:30 p.m., Channel 15.

American Film Theatre will pre-sent a 1974 film venion of Edward Albee's Pulitzer Prise-winning "A Delicate Balance," starring Katharine Hepburn, Paul Scoffeld, Joseph Cotton, and Lee Remick, Thursday, January 24, 9 p.m.; re-peating Saturday, January 26, 9 p.m., Channel 15.

U.S. Professional Indoor Tennis Championabips, the Volvo Grand Prix, will be televised from Phila-delphia, with semi-final singles matches on Saturday, January 26, 10 s.m.; and final singles matches on Sunday, January 27, noon, Channel 15.

Andy Williams San Diego Open golf tournament will be broadcast live from Torrey Pines Golf Course, Saturday, January 26. 3 p.m.; and Sunday, January 27, 1 p.m., Channel 8.

"Pavarotti at Juilliard," a six-part series of opera master classes con-ducted by tenor Luciano Pavarotti, and featuring arisa of Mozart, Ro-sinit, Donisetti, Massenet, Bellini, Vordi, and Paccini, will begin on Saturday, January 26, 3:30 p.m., Channel 15.

"Zorba t' : Greek," Anthony Quinn, Alan Bates, Irene Pappas, and Lila Kedrova star in the 1964 film by Michael Cacoyannis based on a book by Katzantzakis, Satur-day, January 26, 8 p.m., Channel

"The Munmy," the 1932 thriller about an archaeological expedition that finds an Egyptian mummy who comes to life seeking its ancient mate, stars Boris Karloff, Saturday, January 26, 11:30 p.m., Channel 6.

AFC-NFC Pro Bowl, football played by the NFL's best, as selected by players and coaches, can be seen on Sunday, January 27, 1 p.m., Channel 10.

"The Maritan Chronicles," a three-part miniseries based on Ray Bradbury's science-fiction classic answers the question. Is there life on Mars? on Sunday, January 27, 8 p.m., and Monday and Tuesday, January 28 and 29, 9 p.m., Chan-nel 39.

"Voyage of Charles Darwin," a seven-part docudrama of Darwin's five-year voyage aboard the H.M.S. Beggle and the discoveries on that journey that led to his theory of evolution, will begin on Sunday, January 27, 8 p.m.; re-peating Friday, February 1, noon, Channel 15.

Conversations About the Dance will be presented by choreographer Agnes de Mille on the evolution of

"A Divine Madness," the story of Portia Mansfield and Charlotte Petry, who founded a theater! dance camp in Steambout Springs. Colondo in 1913, will be narrated by Jule Harris, Monday, January 28, 10-30 p.m.; repeating Thurady, January 31, 1130 p.m.; and Sunday, February 3, noon, Charnell 15.

Foreign Affairs, the Soviet inva-sion of Afghanistan, tensions in the Middle East, and America's military strength will be examined in a five-part "CBS News Special," Monday through Friday, January 28 to February 1, 11:30 p.m., Channel 8.

"On the Waterfront," Marlon Brando, Eva Marie Saint, Karl Malden, Lee J. Cobb, and Rod Steiger star in Elia Kasan's 1954 film, Tuesday, January 29, 8 p.m., Channel 6.

"Every Four Years," a three-part "Every Four Years," a three-par series with correspondent Howard K. Smith about the office of the president, will continue with presi-dential power, the "personality politics" of TV, and the ways politics of TV, and the way, January 30, 9 p.m.; repeating Saturday, February 2, noon, Channel 15.

Special Events

The Big Show Under the Big Top, Circus Vargas will present dephants, hores, Bengal tigns, clowes, serobans, estellates, and a p.m., University Towns Centre, 4545 La Jolin Village Diver, La Jolin, 557-606, Friday, Towns, Sunday, January 26, 12:30, 4, and 73:0 p.m.; Sunday, January 26, 12:30, p.m.; Sunday, January 26, 40:30, p.m.; Sunday, January 26, 40:30,

All-Breed Cat Show, with over 400 cats ranging from Persians to exotics, will be sponsored by the San Diego Cat Fanciers, Saturday and Sunday, January 26 and 27, 10 a.m. to 4 p.m., Masonic Temple, 1895 Camino del Rio South, Mission Valley. 488-5716 or 445-3686.

and Lagoon," a series of field trips sponsored by the Natural History Museum, will feature the Tia Juana Slough south of Imperial Beach, Sunday, January 27. Reservations: 232-3821.

"Still Beat Noble Hearts," a "Still Beat Noble Hearts," a dramatic portrait of nineteenth-century feminist Margaret Fuller, America's first woman's rights ad-vocate, will be presented by Laurie James, to benefit the E.R.A. fund, Tuesday, January 29, 7:30 p.m., First Unitarian Church, 4190 Front Street, San Diego. 298-9978.

"The Jupiter Effect," a planetzium show on a rare planetzium show on a rare planetzium silventen in 1982 and its possible effect on Earth, will be presented on Wednesday, January 30, Palomar College Planetarium, 1140 Wednesday, Palomar College Planetarium, Palo

Whale Watching can be done daily

Sports

Artee Baskethall, the SDSU At-tees will face the Brigham Young University Cougars, Thurnday, January 24, 7:35 p.m.; and the University of Urah Utes, Saturday, January 26, 12:30 p.m., Sports Arena. 224-4176 or 265-5547.

PGA Golf Tournament, the Andy Williams San Diego Open, will continue on Friday, January 25, 10 a.m., Saturday, January 27, 8, a.m.; and Sunday, January 27, 8-30 a.m., Torrey Pines Golf Course, Del Mar. 291-5372.

Wash Watshing on he done daily through February in Co. Cartillo National Monument on Co. Trible National Monument on Tribe Long, or from a whale-watshing cruise offered by H&M Landing (222-1164), Seaforth Sportishing (222-1164), Seaforth Sportishing Association (223-1627), and Fisherman's Landing (222-2039), ill through relevant of the Property of the Co. Cartillo (223-1627), and Fisherman's Landing (222-2039), ill through relevant as brigantine sailing ship (222-2031), and the East-Villion: a long-term of the Co. Cartillo (223-2031), and the Co. Cartillo (223-2031), and the Manuella History Manueum, Saruday and Sunday, through Jenuary 26 (222-2621), citety, six-hour trips to Los Coronados Islands, Saruday and Sunday, through February 3 (454-7251).

Teletip Garden Information Service, nearly 300 taped messages on gowing fruits and vegetables, tust and ornsaminal phone, position of the control, soil and water management, and food preservation, indecideous fruit trees (tape 2003), Monday through Friday, 7 a.m. to 6 p.m.; and Saturday and Sunday, 9 a.m. to 5 p.m. 292-8830.

"Constructivism," an exhibition of works by Mike Shelton, will be on display through January 31, H. Hery Fine Arts Gallery, 3837 Park Boulevard, San Diego. 297-5775.

Local Author Exhibit, almost 200 books published by San Diego au-thors in 1979, will be on display through January 31, San Diego Public Library, 820 E Street, downtown. 236-5849 or 236-5830.

Friday, January 25, 8 p.m., Sports Arena. 224-4176.

Preseason Baseball will match the UCSD Tritons against National League and American League pro-fessionals, Saturday, January 26, noon, UCSD.

Spirit Nigh: at UCSD will feature all three UCSD baskethall teams playing aga.nst Whittier College teams, Sattrday, January 26, women at 3 p.u.; JV at 5 p.m.; and Varsity at 7.10 p.m., UCSD gymnasium. 452-4211.

Clipper Basketball, the San Diego Clippers will meet the Phoenix Suns, Tuesday, January 29, 7:35 p.m., Sports Arena. 226-1275 or 224-4176.

Ice Hockey, the USIU Gulls will play against the Japanese Olympic Team, Tuesday and Wednesday, January 29 and 30, 8 p.m., Mira Mesa House of Ice, 11001 Black Mountain Road, San Diego. 271-4300 x314 or 240.

Galleries

All-Membership Show of arts and crafts will continue through January 26, Spectrum Gallery, 4011 Goldfinch, Mission Hills. 295-2725.

Autistic Artist Richard Wawro will have on display a collection of drawings and prints, through January 27, Penthouse Gallery. Village Hotel of La Jolla, 1110 Prospect Drive, La Jolla. 281-7165.

Graphic Artists of Spectrum Gal-lery will be represented in a group show through January 30. Bard Hall, Unitarian Church, 4190 Front Street, San Diego.

"Recent Works in Lithography" by Barbara Foster and "Horse and Rider Series" works on paper by Walter Pieh will be exhibited through January 30, Palan Gallery, Pisse 11, 720 E Street, downstown. 232-2775.

Illustrator Ruben De Anda will display his works through January 31, Mexican American National Bank, 213 A Street, downtown. 234-8821.

Group Sculpture Exhibit, featur-ing works of Jerry Dumlao, Jesus Dominguer, and Ron Tatro, will continue through February I, Kel-ler Art Center, Point Loma Col-lege, 3900 Lomaland Drive, Point Loma. 222-6474 x23C

Paintings by Carl Provder will be exhibited through February 1, Fed-eral Building, 880 Front Street,

"The Animal and the Artist" exhibition will continue through February 2, Celebrations Gallery, 645 O Street, downtown. 239-5252.

"The Scenic Image," an exhibi-tion of nature photographs by Wil-liam Logan, will be displayed through February 5, Natural His-tory Museum, Balboa Park, 232-3821.

Hard-Edge Geometric Paintings in acrylic by Tania will be on exhibit through February 6, Knowles Art Center, 7420 Girard Avenue, La Jolla. 454-0106.

"Artists in the Courtroom." an "Artists in the Courtroom," in exhibit of diwings by courtroom artists Bill Robles of CBS, David Rose of ABC, and Ruben Loper of KTTV, who have covered the trails of Patricis Heartt, Sirhan Sirhan, Charles Manson, Daniel Ellsberg, Cary Gilmore, and others, will be shown through February 10, Man-deville Art Gallery, UCSD, 452-2864.

Annual Awards Show of the La Jolla Art Association will be exhib-ited through February 15, La Jolla Art Association, 7917 Girard Av-enue, La Jolla.

"The Dentzel Carousel Tradition
— Four Generations of an American Folk Art," an exhibition of hand-carved carousel animals, will be on display through February 17, Mingei International Museum of World Folk Art, University Towne Centre, La Jolia. 433-5300.

Drawings by Robin Bright will be on exhibit through February 19, Designbank: gallery, 1262 Kettner Boulevard, downtown. 236-1916.

Retrospective Show of photo-graph by Lynn Fayman, one of San Diego's outeranding coffectors and art patrons, will be exhibited through February 24. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3545.

Latest Paintings of Judith Foosaner will be on display through February 27. Wenger Gallery, Fine Art Store, 4683 Cass Street, Pacific Beach. 454-4414.

"The Women's Room," an exhibi-tion of works by Susan J. Osborn and G. Pasha Turley, will be on display through February 29, Jewish Community Center Gal-lery, 4079 54th Street, San Diego.

"Richaed Artschwager's Theme(s)," a traveling exhibition of the artist's paintings, sculpture, and drawings, dated from 1962 to 1977 and combining pop and minimisis art, will be on display through March 2, La Jolla Maneum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.









READER'S GUIDE TO LOCAL EVENTS

Feminist

educational conversations came her Woman in the Nineteenth

ner woman in the Nineteenth Century, a pioneer document of American feminism published in 1845. Its only predecessor was Mary Wollstonecraft's Vindication of the Rights of Women, written in England fifty years earlier. years earlier. Fuller's political involvement

soon ove lowed the more soon oversnadowed the more cloistered world of Boston intelligentsia, as she became concerned with prison reform in New York and then with New York and then with economic and social conditions of the poor in England. In England, she met Giuseppe Mazzini and began to sympathiz with revolutionary struggles in Italy. She went to Rome to champion the cause of the liberals and met the Marchese secame her lover and revolutionary companion. She gave birth to their child at age thirty-eight and finally fled the increasingly perilous situation brewing in Italy, while continuing to support the cause of the liberals through letters

she was literary editor. The last year of Fuller's life

The last year of Fuller's his was spent in Florence carring for her child and working on her History of the Revolution. With the promise of its publication in the United States, she burnwed the money to sail home. The day before landing in New York, the boat was wrecked and Fuller, her husband, and child reasoning the history of the h

Fuller's two-volume work on the Revolution was lost with her. The bare facts of her life and her writings are available to anyone willing to seek them out. The deeper secrets of her soul are more elusive — Was she comfortable with herself as an educated woman in an age when momen were cultivated as proper women were cultivated as proper wives and expected to busy their fingers with needlework for their trousseaux? Was she tormented by personal doubts even as she

by personal doubts even as she preached women's rights and lived up to the tenets of feminism in her own life! Laurie James, an actress and writer, has produced a one-person dramatic portrait of Margaret Fuller similar in style to Hal Holbrook's Mark Twain

Image and lole Harms Role or Amberts. Sill Bast Noble Harms to the story of Margaret Fuller, the person behand the legend, at will be presented on Tuesday, January 25, 27, 15 pm at the January 26, 27, 15 pm at the January 26, 27, 15 pm at the Unitarian Church, 4190 Font Street, San Disso, Tickets are \$2,00 for the general public and \$1.00 for students and sentor, crittens. Proceeds will support the Equal Righth Amendment information, call 298-9978.

Globetrotters

and sruffs the hall through the and stuffs the ball through the hoop. Evidently, it happened one night ten years ago, that in their eagerness to complete the performance, the Globerrotters tot track of the score and fell too far behind. "The Generals felt bad," recalled Joe Cunningham, a retired player, of the loss, "and the fans boood."

booed."

The name players of past and recent years — Marcus Haines and Meadow Lark Lemon — are gone now. But the Globertotters maintain that it does not matter. And I think they are right; after all the years their show has become an authentic form of American ritual comedy. Who does not associate the beat of "Sweet Georgia Brown" with an

men, dressed up in warm-up men, flipping and bumping a baskerball among themselves And who does not enjoy the

sight again and again? The Harlem Globetrotters In the state of th have also been a big influence in

Until about 1965, all the levels of organized basketbul! frowned on their antics. How many generations of players remember hearing the ridicule of their coaches at having put on a flashy Globertotteresque move, "Who do you think you are anyway, Marcu Haines?!!"
Today, their flash has become so execute the whole refraction in the company of the security of the secu pervasive that their originality goes unappreciated. We in San Diego will have

the chance to see this innovative American tradition on Friday, January 25, at 8:00 p.m. in the Sports Arena. Tickets are available at the box office, arena ticket agencies, Leo's Stereo stores, and the

Brick Shirt House. For further - David Lipse

John Cage (continued from page 1)

performed. performed.
During the 1950s, he was troolloed in revents that were the knowled in revents that were the knowledge of the performance of his compositions has become more and more characteristics. In the control of the composition has become more and more characteristics and the control of the composition has become more and more characteristics. In the control of the composition has become more and more characteristics, and playing records and musical instruments. One of his pieces in this seyle move that the control of the composition of t

checkled for 8 00 p.m. in the Mandeville Auditorisim. Oh Friday, February I, at 8 00 p.m., Cage will give a reading of his work "Empty Words, Part IV"; the location for the reading is Building 405, Warren Campus-Finally, on Friday, February 8, there will be a program of Cage's music devised and supervised by the composer, the concern's activated for 500 p.m. in the micromation, call liver Solomon at 452-3229.

— Thomass Arne

- Thomas Arne



and including soup or salad, relish dish-es, biscuits and muffins, potato, vegeta-ble, and cobbier dessert. We also feature other nightly specials and our great regular menu, and ice cream fountain, plus grits 'n grany.

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Mon Hair

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Pany Bellow

Torry Bradshow, quarterheck for the Pitteburgh

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Robert Routch, Gait Sirguey, french horn Tuesday, Jenuary 29 Recital Hall SDSU 8:00 p.m. with music by Rachmaninoff, Bach, Chopin, Alexander Scriabin, plus "Angel eyes", & "Banana." 3

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READER'S GUIDE TO THE THEATER

Christopher Schneider, commenting is the John Schneider, commenting is the John Schneider and distribution in the John Schneider and Christopher Schneider John Schneider and John Schneider Schneid

at the tox critice.

ALT THE PRESIDENT'S DIEAMS
A bright, furny television needs for the diago, conceived, whether, and directly diago, conceived without an end series of the diago, conceived without an end to the late of the diago, conceived without and the diago, conceived without a contract to the late four president alone been recognitioned by mercale breakfurnis. The late of the late four president alone been recognitioned by the common president developed by Late Late late of the current president (played by Late Late late of the course of the contract president and the course of the course wonderful Poors which the Marquis put on a few months back (and which had three members of the Street Theatre in its count centronillies and irrevents. It's a lively, finolosis joy, on cocasion not strillies some of the early Presign Theater shurns. Bag lunches may be purchased at the door. (C.S.) Second Avenue Theatre, through Pebruary 8. Thursday and Friday at 12:19 pm.

12-13 p.m. changes and in the year.

12-13 p.m. changes and changes are changes and changes and changes are changes and changes and changes are changes and changes are changes and changes are change

BELL BOOK AND CANDLE
A rice little romantic connecty from the
Prittes by John Ven Druten, author of
Voice of the Trutte, about a man who
falls in low with a beautify young
woman who turns out to be a wilet.
She seem normal and lineable
enough, but soon he discovers tool
she's past of a strange underground
society comprised of socreme and all
society comprised of socremes and all society comprised of sorcerers and all sorts of strange people he never knew existed. (CS.) Patio Playhouse, through February 3, Friday and Saturday at 8:00 p.m.

Friday and Salanday at 800 pm.

CHANLEY'S AUTO STATE A charming old Brish comedy written in the 180% by one Berndon Thomas, this play has been a rethinder of other fire action. It is proper thin but somehow all prosesses the power to please us. Thomas is turniphinely ally pit has to do with a codlege, auchier: company of the sprong ledies, takes on the identity of an elderly auch trombands. The sprong ledies takes on the identity of an elderly auch trombands. The sprong ledies takes being in only incodingly of Brasil (C.S.)

THE CUBS ARE IN FOURTH PLACE THE CUBS ARE IN FOURTH PLACE AND FADING TO AND FADING The people at the Coronado Playhouse are et great pairs to tell us that this comedy by Richard Peck is not about baseball. Instead it is about tensions in the life of a single family, one of which happens to be a mania for baseball. (C.S.)



Anute
DON'T DRINK THE WATER
An early comedy witten by Woody
Alen about a cateer from New Jersey
Water by Jersey
Touche behind the tron Cursin. Al
two troubles behind the tron Cursin. Al
two troubles are thanks to the
cateers's having potied his camera at
Petal Direct Phases, January 24
through March 2, Tuesday through
Saharday, direct at 700 pm, cursin
at 830 pm. Sanday, direct at 600
pm, cursin of 370 pm,
Cursin of 370 pm,

pm. Cetten at 7:20 pm.

HAY FEVER
Alight comedy by Noel Coward
retition in the law Terration which is
evitten in the law Terration which is
evitten in the law Terration which is
evitten in the law Terration at the cetter
regularly review. If is not quite up there
on level with Tribute Lines and
Design for Living. But the play is still
concerne a veelend at the country
home of Juddh Blass, an actions of a
stage for good. In or least ut still the
event good role comes along. Ner
hashand is a water of such novel set on
the flamily is a little mud. except for the
daughter which beginning to show. daughter who's beginning to show daughter who's beginning to show disquieting signs of wanting to lead a normal quiet life. Mother, father, son, and daughter all invite a guest down for the weekend without any of the for the weekend without any of the others invoving about it and naturally chaos ensures. Coward's strategy here is o pit a med theatrical family against a group of "same," web-herd, and unspeasably dull propile and to show how preferable exuberant bad manners are to those that people call good. A fine play with dislogue manterful in its elegant simplicity.

(C.S.)

THE HOBBIT
An adaptation of the farmous J.R.R.
Tolkien story about Hobbits and elves
and whatnot bettling to regain their
ancient langdom. How will something

as thoroughly British as Tolkien's fantasy appear in the hands of the San Diego Junior Theatre, whose last production was the charmingly Apple Par Torn Sausyer? Sounds intriguing, CCS,)
Pupper Theater, Balboa Park, through January 27, Friday at 730 pm.
Malanese Salurday at 730 pm.
Malanese Salurday at 730 pm.
Torn information call 239-4355.

LUNCH-TIME THEATER
On Wednesday and Thursday.
Tree-Rowing, improvisation corriedy by
Victor and Goldberg, along with the
new-wave rock band called Strangers.
On Friddy, a one-man show by
Witched C. Fariman based on the life
of Huny B. Long, Free, (C.S.)
Marquis Public Hoster: Jahnuary 24
through 26, Wednesday through
Friday at noon.

Friday at noon.

AMRCO PLOCO SINGS & SOLO
A signation of the sold and side casegue nere, a fact writer will surprise none of his fans from his earlier, more farmous play, The House of Blue Leaues. This production isn't all that it might be, but it's performed with vigor and skill and the play is

sandiego repertory theatre "A resounding cheer for the artists. How splendid it is . . . how classic."



The British Master's famous co about a lunatic weekend in the country. THURSDAY THROUGH SUNDAY 8 P.M. Reservations: 231-3585 (MC/VISA accepted)
Downtown Playhouse—1620 6th Ave. good enough to warrant the price of a ticket. For those wise ward to be pleased and surprised by literacy and presect of a supposed by iteracy and humor expressed in ways slightly askew and infinitely delightful. (C.S.) Mission Playhouse, through Friday at 8:30 p.m. Matinees Sunday at 2:30 p.m.

MARRIAGE-GO-ROUND A risqué comerly by Leslie Stevens about a Junoesque Scandinavian woman and a professor who decide to worman and a protessor who decide many in order to create the perfect child. Many laughs. (C.S.) Lamplighters Community Theatre, through February I, Friday and Saturday at 8:00 p.m.

Saturday # 800 p.m.
MORBING, 1000 AND INGUIT
A ferrent, emotional damas by Ted
A ferrent, emotional damas by Ted
A ferrent, emotional damas by Ted
Sinne about a black-inventional ferring,
Is institutions, religion, and heritages
Spossibility, I self the slony of a result
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POOR MUDDERER
Carch playwright Peel Khoou's play,
based on a morbidly irtrospective
story by the turn-of-the-century
Russian water Leonid Andreyev, deals in a compelling theatrical manner with
pleature, humilation, obsession,
murder, and maddress. The basic story,
as a love triangle in a trouge of action
and it is countingly reflected in a
now. The child Character winds up in an
instance soplum, where he confesses
the criters he has plotted against his instane asytum, where he contesses the crimes he has plotted against his rival, making the confession by means of a play he has written and which he stages with the help of actors. There is great and fascinating intricacy in the telling of the tale, which is a play within a play within a play. But fundamentally

characters, real passions and a real social world — the stuff of which great Director William Roesch has realized and intensified every suggestion in Kohout's marvelous script. He is particularly skillful in his inventive u of the arena stage. The actors are or the arena stage. The actors are inconsistent in quality, vanying from exceptionally good to adequate, but the whole production is well worth seeing. (J.S.) Carter Centre Stage, Balboa Park,

SAME TIME, NEXT YEAR

SAME TIME, NEXT YEAR.

The ever popular conned by Bernard — Partridge Famility — Slade about a man and a wornan who have a lengthy affair (completely unknown to their respective spouses by meeting for one weekend annually in the same hotel, year after year Actually their affair doesn't notice that much the important thing is time set detrius, the residue of the various fads detribus, the residue of the various fac over the years whose traces we can see on those two mechanical ciphers whom we take for the play's hero an heroine. A cold, disagreeable play Surely there's something better the theory of the county Community Theatre, January 24 through February 9. Thursday through Saulay at 800 prin. Platiness 250 prin.

SIDE BY SIDE BY SONDHEIM Reviewed this issue. California Theatre, through February 3, Tuesday through Sunday at 8:00 p.m. Matinees Sunday at 2:00 p.m.

6 RMS RIV VU
The indefatigable romantic comedy
by Bob Randall about a man and a
woman accidentally locked together in
an apartment for rent, and the tender
but frustrating romance that ensues.

(CS. and J.S.) (CS. and J.S.) Scripps Ranch Community Theatre, through February 2, Friday and Saturday at 8:00 p.m. Wagenheim Junior High School Theatre, 9230 Gold Coast Drive, San Diego. For information call 566-7300 x215.

Theater Directory

CALIFORNIA THEATRE 1122 Fourth Avenue, down 239-2255

CARTER CENTRE STAGE Balboa Park 239 2255

CIVIC THEATRE 202 C Street, downtown 236-6510 CORONADO PLAYHOUSE 1755 Strand Way, Coronado

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

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast San Diego 263-7254 x33

FOX THEATRE 720 B Street, downtown 233-6331

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410 JEWISH COMMUNITY CENTER Front #-2 Center Theater 4079 Afty-Jourth Street, San Diego 583-3300 x36

LAMB'S PLAYERS' THEATRE 500 E. Plaza Boulevard, National City 474-4542 LAMPLIGHTER'S COMMUNITY THEATRE Ben Polas Fine Arts Center 8053 University Avenue, La Mesa 464-4598

LYCEUM THEATRE 314 F Street, downtown 235-6535 MISSION PLAYHOUSE 4040 Twiggs Street, Old Town

7sta 724-3421 OLD GLOBE THEATER Festival Stage. Balboa Park 239-2255 PATIO PLAYHOUSE

Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746-6669 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 231-3585

231-3580 SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theate 265-6884 Open-air Amphibheater 265-6947 SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds, Del Mar 755-7358

SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Chula Vista 421-6700 x265

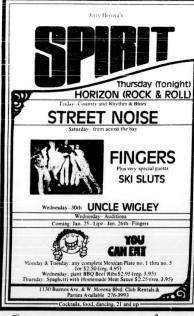
SPRECKELS THEATRE 121 Broadway, downtown 233-6541 STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR

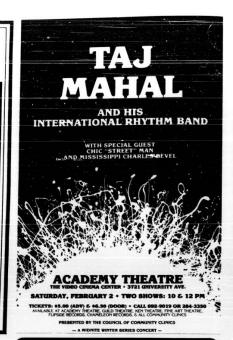
CHITED STATES INTERMATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Muir Theater, Studio

4 JANUARY 24, 1980

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> Thursday Feb. 7 Savoy Brown reb 10 Louis Gasca & Friends

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ROB HAGEY

READER'S GUIDE TO THE MUSIC SCENE

Concerts

This week bodes good fortune for illose of us who pris for more incurred approarces by major jazz and blues artists. In the space of four rights, we will be entertained by the World Saucphane Guartel Friday, all SSB is Book Door, Nacidly Water, Standard Priday, and SSB is Book Door, Nacidly Water, and SSB is Book Door, Nacidly via Bland, Friday through Sunday at the Carlomaron.

Bland, Friday through Sunday of the Catemann. The World Sacophone Quarterly soperance is by for the most speak once is by for the most speak once is by for the most speak once in the most exciting prospect. One of the many reasons that over the garderies are enterthies to have not garined widespread popularity is their inobility to farge a strong group identity. The few truly great bands



Blast Bond of local up in which deserves more encognition float in deserves encognition float in deserves encognition encognitation encognition encognition encognition encognition encognitio



HOTS OF THE MONTH:

· VARIOUS ARTISTE: HOMEGROWN VIII-PINK FLOYD: THE WALL.

NEIL YOUNG & CRAZY HORSE: LIVE RUST-.THE IMMATES: FIRST OFFENCE. ·TOM PETTY & THE HEARTBREAKERS ·

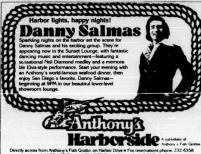
DAMN THE TORPEDOES. .THE CLASH: LONDON CALLING. JOE JACKSON: I'M THE MAN.

PAT BENATAR: IN THE HEAT OF THE HIGHT · J. GEILS BAND: LOVE STINKS.

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READER'S **GUIDE TO THE MUSIC SCENE**

every Friday and Saturciay, To list club entertainment, call 453-0043 Saturday before 5 p.m. Send

READER MUSIC SCENE, P.O. Box 80803, San Diego, CA 92138, or call 235-4036 Friday before 5 p.s

San Diego Concerts

Muddy Waters and King Biscuit Blues Band: Catamaran, Thursday, January 24, 8 and 10:30 p.m., 3999 Mission Boulevard. 488-1081.

KGB FM 101.5 announce

Pat Benatar

"Heartbreaker"

Wed. Jan. 30, Montezuma Hall SDSU 8:00 p.m. SDSU Students \$3.60 Gen. Public \$4.50 Aztec Center Box Office and Select-A-Seat Outlets sponsored by the AS/CAB

Busboys, Upbeats, and Exterminators: Skeleton Club, Friday, January 25, 8, 30 p.m., 202 Market Street, 293-7846.

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Bobby "Blue" Bland: Catamaran, Friday, January 25 Catamaran, Friday, January 2 Etrough Sunday, January 27, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081. B-People, Human Hands Monitor, and Non: North

Lions Club, Saturday, January 26, 8 p.m., 3927 Utah Street, 282-7735.

The World Saxophone Quarte

teaturing Offiver Lake, Julius Hemphill, Hamier Bluiett, and David Murray: SDSU Back Door, Friday, January 25, 8 p.m. 265-6047.

Brian Auger: Catamaran, Tuesday, January 29, 8 and 10:30 p.m., 3999 Mission Boulevard. 488-1081

Outlaws and Molly Halchel: Sports Arena, Monday, January 28, 7:30 p.m., Sports Arena Boulevard, 224-4176.

Nieves Brothers Band featuring Marguerita Page: UCSD Walk's Place, Wednesday, January 30, 8 p.m. 452-4090.

BUCK'S TICKET SERVICE

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RESERVE CHOICE SEATS NOW FOR AEROSMITH*MEART*80B SEGER* ROBINTROWER*WHO MARCEL MAR. 31*RUSH*FOGHAT*SCORPIONS KENNY LOGGINS - ANAHEIM SAT. FEB. 23 * CLIPPERS WE WILL BE GLAD TO ANSWER YOUR QUESTIONS. CALL US! A SMALL REFUNDABLE DEPOSIT GUARANTEES YOU CHOICE SEATS.

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Albaiross, 1309 Camino Del Mar, Del Mar. 755-6744: New Rags (formerly Nova), jazz. Tuesday through Saturday.

Clubs

The Alamo, 3093 Clairemoni Drive, Clairemont, 276 2240: E. Zane Wood and Blazing Saddles, country western, Tuesday through Sunday.

Albie's Beef Inn, 1201 Hotel Circle South, Mission Valley 291-1103: John Whelan, jazz pianist, Tuesday through Saturday.

Anchorage Fish Company, 3878 Carisbad Boulevard, Carisbad: 729-3170. Pide and Joy, contemporary. Wednesday through Saturday: Jay and Fran.

Anthony's Horbonide, 1355 North Horbor Drive, Horbor Island. 232-336: Danny Salmas, contemporary, Thursday through Saturday, Cub Hayden, contemporary, Tuesday and Webnesday.

Antonio's Haclenda, 700 North Johnson Avenue, El Cajon. 442-9827: Al Torres, contemporary, Tuesday through Saturday.

Atlantis, 2595 ingraham Street, Mission Bay. 224-2434: Kirk Bates and Band, contemporary. Tuesday through Saturday.

Bahla, 998 West Mission Bay Drive, Mission Bay, 488-0561: Mercedes Lounge: disco, featuring Roger Guy English, nightly: Plano Lounge: Gary Narramore, mellow jazz, Tuesday through Saturday.

Bair X Ranch House, 119 East Broadway, Vista. 724-0510: County Rejects, country and western, Friday through Sunday.

Bay Lounge, Vacation Village Hotel, Mission Bay. 274-4630: Shine-II-On, contemporary, Tuesday through Saturday; Pyromid, jazz and funk, Sunday and Muzday.

The Beach Club, 1921 Bacon Street, Ocean Beach, 227-6822: Cindy and the Sinners, rock, Fitday and Saturday.

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055:

Mack Angus, 10370 Frians Road. Mission Valley, 563-5862: Trix,

T.G.I.F. Ladies' Night

> Free! Free! th a \$50 cash prize t some lucky lady. While at the Stargate register win the Grand T.G.I.F. Ladies' Night Prize. \$100 drawing held Friday Feb. 29th.

huck's Steak House, 1403 East alley Parkway, Escandido. 16-5100: Sky High, contemporary xusday through Saturday. The Stargate Night Club

Eugene Lebowitz, and Janet Meshad, comedians, Thursday; Jim Samuels, Alon Stephans, and Joe Restivo, comedians, Friday through Sunday.

Comedy Store, Ramada Inn 2151 Hotel Circle South, Missian Valley, 291-6500: Comedian T Joey Camen, and John Witherspoon, comedians, Thursday through Saturday

Black Frog Restaurant, 4572 Federal Boulevard, East San Diego. 264-5797: Hollis Garity Guintet, Jazz, Thusday through Sunday: Hollis Genthy Quintet featuring Ela Ruth Piggee, jazz, Friday illrough Sunday.

Blamey Stone Pub, 5617 Balboo Avenue, Clairemont: 279-2033: Brion Connelly, tista and international folk, Wednesday through Sunday.

Bolitord's Olid Prace, 1205 Prospect, La Jolia, 459-8262; Jobe and John, contemporary, Thursday and Friday; Steve Vau. contemporary, Saturday; Suzanne Igou, variety, Sunday through Tuesday; Silve Vaus, contemporary, Wednesday,

urban Street West, 315 South thway 101, Salana Beach. 5-51át: The Ira Cabb Disteland nd, disteland, Friday and

Carle Dei Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Nova featuring Jaime Valle, Lany Lagan, and Paul Bleytus, jazz. contemporary, and Latin, Tuesda through Saturday.

Caliph's Plano Lounge, 3102 Rith Averus, Hillcrest, 298-9495; Gil Wamer, piano, Wednesday through Sahurday, Mary Ann Escamilla, vocalist, Friday and

Cafe Salsa Restaurant, 625 H Street, Cruia Vista, 422-0161: Regulo Vejar, strolling musician. Thursday through Sunday.

Cask and Cleaver, 140 South Sierra Boulevard, Solana Beach 1481-8238: Terry Scheidt, contemporary and originals. Wednesday through Saturday.

Cask and Cleaver, 2329 Center City Parkway, Escondido. 741-2404: Sandii Castleberry, contemporary, originals, vocals, and guitar, Thursday and Friday.

Castaways, 10757 Woodside Avenue, Sontee, 449-6700: Zeelund, rock, Thursday through Saturday,

Ceitic Inn., 3089 Clairemont Clairemont. 276-2879: Sean McVicker, Scottish music, Thursday through Saturday.

Charlie Horse Lounge, Winner's Circle Lodge: 550 Via de la Valle Del Mar. 755-6666: Good Times Trio, variety, Tuesday through

The Corporation, 380 North El Camino Real, Plaza Encinitas Real, Encinitas, 942-1676. Disco Tuesday through Safurday.

Boathouse, 2040 Harbor Island Drive, Harbor Island 291-8010: Dallas / Collins, contemporary, Tuesday Havugh Saturday, Steel Drum Band, contemporary, Friday afternaon: Red Grammer Tifo, contemporary, Sunday and Country Bumpkin/Annex, 1862 Palin Avenue, Imperial Beach 429-161: Country Cosnovas, country, Wechesday through Sunday, Duck-fall Revue, notalagia, Monday and Tuesday; Feelings, disco rock, Tuesday through Sounday; disco, Tuesday through Sunday; disco, Tuesday through Sunday.

Country Gentleman, 1511-13 East Valley Parkway, Escondido. 734-7105: Homefalk,

Crystal T's Emporium, 500 Hote Circle North. Mission Valley. 291-7131: Disco, nightly.

Cullpeppers, 7360 Golfcrest Place, San Carlos, 460-5400; Al Torres, contemporary, Friday and Saturday

Culipeppers, 7305 Cigiernoni Meso Boulevard, 571-7755: Tom Cunningham and Groundspeed bluegrass and country, Thursday through Saturday

Da Vinci's, 626 E Street. Chula Vista. 427-8880: Rex Paris, contemporary, Tuesday through Sunday.

Disco 4000, 6323 imperial Avenue, Encanto, 263-5976 Disco, nightly.

Disco Heaven, Executive Hotel, 1st and C streets, downlown. 233-4844: Disco, Tuesday through Sunday.

Doc Masters, 2051 Shelter Islam. Drive, Shelter Island. 223-2572: SRO, contemporary, Tuesday through Saturday: Bill Brackett, comedian, Sunday and Monda

D.O. Mills & Co., 425 Camino del Rio Scuth. Mission Valley. 298-1891: Disco, nightly.



Lindsay Martell



Luis Gasca

Recorded with: Santanu, Malo, Mongo Santamuria, Cal Tjader, Count Basie, Woody Herman, Janis Joplin, Ray Charles Feb. 10, 6 & 8 p.m.

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La Mesa. 462-0533: Steve Johnson Duo, contemporary and swing. Tuesday through Sunday.

Elario's, 7955 La Jolia Shores Drive, La Jolia, 459-0541: Bobby Moese, conlemporary and dancing, Tuesday through

Saturday: Dave Rodgers. Fireside, 439 West Washington Street, Escondido, 745 1931: Disco nightly.

Flanigan's, 5373 Mission Cente Road, Mission Valley, 271 8635 Discoulive band/DJ, nightly.



Tonight! Jan. 24, 8 & 10:30 PM

MUDDY WATERS KING BISCUIT BLUES BAND

Fri.—Sun. Jan. 25-27, 8 & 10:30 PM

BOBBY "BLUE" BLAND POSH HANNA

Tues. Jan. 29, 8 & 10:30 PM

BRIAN AUGER SEARCH PARTY

Rescheduled-Thurs. Jan. 31, 8 PM only

DR. TIMOTHY LEARY

Fri. & Sat. Feb. 1 & 2, 8 & 10:30 PM

LEE RITENOUR

PRIEMDSHIP

Sun. Feb. 3, 8 & 10:30 PM featuring solo flute and bass

HERBIE MANN

GLENN MOORE OF "OREGON"

Tues. Feb. 5, 8 & 10:30 PM

ANCELA BOFILL

Wed. Feb. 6, 8 & 10:30 PM solo

RAMSEY LEWIS

Thurs. Feb. 7, 8 & 10:30 PM HIROSKIMA

Oriental Jazz Rock Fusion

Fri. & Sat. Feb. 8 & 9, 8 & 10:30 PM JOHN KLEMMER

Thurs. Feb. 14, 8 & 10:30 PM **ELVIN BISHOP**

Rescheduled Fri.-Sun. Feb. 15-17, 8 & 10:30 PM Sarah Vaughan

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at the Shelter Island Marina Inn. Phone 223-2572

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach 270-3220. Thunderbott the Wondercott, country rock, Thusday through Saturday, Tall

READER'S **GUIDE TO THE** MUSIC SCENE

Fagculter, 2858 Carlsbad Roulevard, Carlsbad, 729,3189 Favorite Son tenturing Russ Kirkpatrick, rock, Wednesday through Saturday, Fluke, rock, Sunday through Tuesday,

Gatekeeper Restaurant, 2660 Via de la Valle. Del Mar. 481-886 Classics and standards from the Steinway, Friday, and Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Sult Touch, contemporary, Tuesday tricough Saturday.

Grand Pacific Bar and Grill, Fifth Avenue and J Street, downtown. 237-9491: Michael Dane, contemporary, Tuesday through Saturday.

Halligan's, 4325 Ocean Boulevard, Pacific Beach 274-3474 Ron Botton Group, contemporary, Tuesday through Saturday.

Hamburguesa, 4016 Wallace Street, Old Town. 295-0584: Two the Maxx, variety. Thursday through Saturday: Sarah and the Owl, bluegrass. Friday and Saturday: Melissa McCracken. guitar and vocals, Sunday; Two the Maxx, variety, Wednesday.

Hanalel, 2270 Hotel Circle North, Mission Valley. 297-1101: Madrigal Mission Valley, 297-1101; Mading conlemporary and Latin, Wednesday through Sunday; Jirnah Williams, contemporary, Monday and Tuesday.

Harpoon Henry's, 2725 Shelter Island Drive. Shelter Island. 224-8242: Nino, contemporary, Friday and Saturday.

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: Byrd and McDonald. country and rock, Wednesday through Saturday.

Hillon Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-4010: People Movers, disco-and lop 40, Luesday through Saruday; Wild Flower, confemporary, Sunday and Monday.

Hose Shoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: "KNOCK," knock and roll, Thursday through Saturday.

Humphrey's, Half Moon inn, 224t Shelter Island Drive, Shelter Island. 224:3577: Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

Hungry Hunter, 402 Fielcher Parkway, El Cajon, 442-0517: Dave Doran and Jay Wolfe, contemporary, Sunday and Monday.

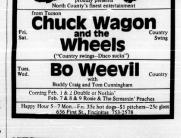
Hungry Hunter, 1221 Vista Way. Oceanside. 433-2633: Rosie and Colarside. 433-2633: Roste and the Screamers, contemporary, Tuesday through Saturday; Pride and Joy, contemporary, Sunday and Monday.

Hydra, 2526 South Highway 101. Carolff. 753-9068: David Cheney, Flamenco guilorist, Tuesday through Saturday.

try Barn, 9th Camino del Rio South, Mission Vattey, 296-6329: Jeffrey Bryon Moots, contemporary fulk, Friday and Saturday.









Josephina's, 3595 Sports Arena Boulevard, Loma Portal. 223-559 Gaslight Square, contemporary, Wednesday through Saturday.

Journey . 5375 Kearny \\ \text{18a Road.} Kearny Mesa. 279-2040: Disco, nightly.

Kelly's Roadhouse, 596 North Mollison Avenue, El Cajon. 442-0353: Junior Gantz, piano. Tuesday through Saturciay.

King's Grill, 1333 Hotel Circle South, Mission Valley. 297-2231

King Luis, 5125 Linda Vista Road, Bay Park. 291-4279: Wayne T., organ, Thursday through Saturday; "Dezerae," belly dancing. Tuesday and Wednesday.

Kung Food, 2949 Fifth Avenue, Hillcrest. 298-7302: Tom McCombs, classical guitar, Thursday: John Lyon, classical guitar, Friday: David Roth, sical guitar, Saturday and

La Costa Cantina, 1476 Encinita Boulevard, Encinitas, 753-1488: El Quarteto Crystal, Latin, Friday through Sunday.

Lakeside Hotel and Cocktail Lounge, 9940 River Street, Lakeside 443-9591: Pony Express country rock. Thursday through Sunday: Dalton Gang, country rock, Sunday offernoon.

L'Chaim Vegetarian Restaurant, 134 West Douglas Avenue, El Cajon, 442-1331, Maria

Justine's, 1628 Gamet Avenue, Facilité Beach, 273-500. Plack Tagan, contemporary and raj Argan, Categories (1994), pages 1222, and firithm ballats, Fisbo, Jackstaws, blaugars, tradification and falk rock, Saluddy, Charles Wellcome, easy listening, mellow, ballats, Sunday, Lany Rembona, dules, Michaely, Jackstaws, bluegoss and fradificant, laneday, Jim and Frees Infran-tesh, loke, Igs. and sing-along, Weden edoly.

Krazy George's, 6149 University Avenue, East San Diego. 582-5700: Night Life, top 40 and rock, Friday and Saturday.

Torrey Pines

String Band

The

Ron Bolton

Group

Halligaris

4325 Ocean Blvd., Pacific Beach (714) 274-FISH

Cocktails, Beer and Fine Food Families Welcome -FOOD TO GO-



THE OUTLAWS

Le Chalet, 5046 Newport Avenue Ocean Beach. 222-5300: Big City Blues Band, blues. Fluuriday, Solid Furk, jazz, Friday and Saluriday; select local groups, Sunday and Monday: Big City Blues Band, blues, Tuesday and Wednesday.

Little Bavaria, Carmel Valley Road, Del Mar. 755-1383: Blue Wind, rock and roll, Thursday; Frank Sherman Swing Band, swing, Friday; Alpiners, German polika, Saturday; Blue Wind, rock and roll, Wednesday.

London Opera House, 5404 Balboa Avenue, Clairemont. 279-2390. Passin' Thru, conlemporary, Tuesday through Saturday; John Barker,

Macho's, 2966 Midway Drive Macho's, 2906 Midway Drive, Loma Partal, 224-2401: Colour, Latin disco. Thursday through Saturday; Mark of Zorro, top 40, Sunday; Masa, Latin disco, Tuesday; Colour, Latin disco, Magic Lamp, 9522 Miramar Road, Mira Mes 2, 271-8780: Disco, nightly.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Jerry McCann Band with Johnny Almond, rock and I Thursday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: D.A. and the Necktones, country rock. Trusaday through Saturday; Zenith, varlety, Sunday and Manday. D.A. and the Necktones, country rock. Tuesday and Wednesday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017; King Biscuit Blues Band, blues, Thursday through Sarturday, T.D. and Mr. Mustard, outrageous bluegrass and acoustic rock, Tuesday and Wednesday.

Mark V, San Marcos Boulevard a Freeway 78, San Marcos. 744-3520: Topaz, contemporary, Tuesday through Saturday.

Maxi's, 1299 Camino del Rio South, Mission Valley, 299-3544: Disco, nightly.

HINA AND

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Williams

566-2400 Harmoni 566-2400 Harmony, contemporary, Tuesday through Saturday, Cheryl Deeds, contemporary, Thursday and Friday affernoons, Rich Hunt, contemporary, Sunday and Monday.

207 Canina dei Rio Scalli, Mission Valley, 291-1638. East/West Band, contemporary, Tuesday through Saturday, Jim Hawley, contemporary, Sunday and Manday.

Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022. Sandy Stewart and Co. contemporary, Thusday through Saturday, Jim Nixor Tio, country western, Sunday and Monday, Sandy Stewart and Co., contemporary, Tuesday and Wednesday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730 RPM, top 40, and originals, Tuesday through Safurday.

Night Owi East, 667 North Mallson Avenue, El Cajon. 447-3854: Fever, rock, Thursday through Saturday, Boch-a-la, contemporary, Sunday and Monday, Fever, rock, Tuesday and Wednesday.

No Way Jose's, 5252 Balboa Avenue, Clairemont, 560-5388: Jeffrey Moats, contemporary, Tuesday through Saturday.

Oasis Bar, 1121 Third Avenue. Chula Vista. 426-2977; Craud VISIG. 420-29/17; Zigaddodaga, country and rock, Thursday through Sunday; Crosswind, country, Monday and Tuesday; Zigaddodaga, country and rock, Wednesday.

Ocean View Room, Hotel Del Coronado. 1500 Orange Avenue Coronado. 435-6611: Jesse Davis

O'Connell's, 1310 Morena Boulevard, Bay Park, 276-5637: Scott Kolod, variety, Tuesday.

Odyssey 2000, 6th and Revolution, 3rd and 4th floors, Tijuana, Mexico: Live disco, nightly,

O'Hungry's, 2547 San Diego Avenue, Old Town. 298-0133: Irish music, Tuesday through Saturday.

O'Hungry's, 6955 Golfcrest Drive. San Carlos. 697-3232: Larry Rathbone, originols, easy listening, and oldies, Thursday; Charles

Mike's Hideaway, 8293 Wintergarden Boulevord, Lakeside. 443-9508: Blue Edge, rock, Friday and Saturday.

Mission Inn, 502 East Mission Road, San Marcos. 744-2203: Divided Highway, country, Wednesday through Sunday.

Mississippi Room, 2223 El Cajon Boulevard, North Park. 298-8686: Bach-a-la Trio featuring Eddle Repacy on horn, variety, Wednesday through Saturday, Dave Tarzillo Duo, big Band, Sunday through Tuesday.

Mam's Saloon, 943 Gamet Avenue, Pacific Beach. 488-9598: Vixen, rock and roll, Thursday through Sunday: Fluke, rock and roll, Monday: Vixen, rock and roll, Tuesday and Wednesday.

Monk's, 10475 San Diego Missic Road, Mission Valley, 563-0060: Eastasy, contemporary, 1op 40, and disco, Tuesday through Saturcia-

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Bluegrass That's still hard to get rid of" | Molly Stone \$3.0

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READER'S **GUIDE TO THE MUSIC SCENE**

Wellcome, easy listening, mellow ana paliaus, maay, ken anu Clarence, pop. jazz, and rhythm ballads, Saturday

Old No. 7 Distillery, 140 South Sierra Avenue, Solana Beach, 755-6733: Disco, nightly

Cost Time Cape, 1dd4 North Highway (Off, Leucadia 436-4031). Ref Vegdah and Lisa Toomey with Clini Meer, duo gultars and blues, Thursday, R. Ray (Dayton and Patics, Lehn Brayer, 1d%, Criday, the Rhym Risaccis, Jazz of the 303, Schudov, Wolf Time Hoof Nite, Tuesday, Bob LeBeau, fak, Wednesday,

One Night Stand, 4970 Voltaire Street, Ocean Beach, 222-2146: Tom Cat, blues, Thursday, Andy Byron, country rock, Friddy, Paul Shite, Folk rock, Saturday, ouditions, Sunday, Donna Bearey, folk, Monady, Flyte, soft rock, Tuesday, special attractions, Wednesday.

Organ Power Pizza, 5375 Keamy Villa Road, Keamy Mesa. 550-9898: Tommy Statk. contemporary and pop, Thursday through Tuesday.

Outpost, 652 Grand Avenue, Spring Valley, 464-9007: Disco, Thursday through Saturday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham Preservation Band, rhythm and blues. Thursday through Saturday.

Palomino Star, 3008 Main Street, Chula Vista. 427-5889: Jack Richards Robin's Roost, country, rock, and swing. Thursday through Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111. Weekly Dues, contemporary, Thusday through Safuday; Tacoma, rock, Sunday and Monday; Weekly Dues, contemporary, Wednesday.

Pavillon Lounge, Town & Country Hotel. 500 Hotel Circle North. Mission Valley, 291-7131: Mertill Moore, contemporary and swing, Tuesday through Saturday.

Pelikan Pub, 7828 Broadway, Lemon Grove, 464-9284: Ronnie Lewis, country and folk, Thursday, Saddiescar, contemporary, Soturday; gran session, Sunday; Phil Kaulman, originals, Wednesday,

Porthole Lounge, Holiday Inn, 1355 North Harbor Drive, Embarcadero, 232-3861: Eddle Preston Unlimited, rock and roll, Monday through Saturday.

Poseidon, 1670 Coast Boulevard Del Mar. 755-9345: Bob Miller, disco, nightly.

Prophet Vegetarian Restaurant 4461 University Avenue, East San Diega, 283-7465. Lori Belt and Parm Saper, mellow jazz, Lori Belt and Carl Crantled, classical flue duets. Thuradoy, Saturday, and every other Sunday, Onon, guitar duo, Wednesdoy, Friday, and every other Sunday.

Rasputin's, 4230 West Point Loma Boulevard, Loma Portal, 223-1693: Spirit, rock, Monday through Thursday; Eden, rock, Friday through Sunclay.

Red Candle Lounge, Mission Valley Inn. 875 Hotel Circle South Mission Valley, 298-8281: Paige Powers, contemporary, Monday Itrough Saturday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880; John Campbell and Conspiracy, contemporary, Tuesday through Saturday.

Reubens, 5455 Grossmont Center Drive, La Mesa, 465-3464: Dusty and Melissa, contemporary, Tuesday through Saturday.

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island. 291-5030: Stratton and Christopher, mellow music and



- Large Cut Prime Rib w/horseradish Crock of French Onion Soup Open Salad Bar Yorkshire Pudding

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Joyce Price

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Peubens Plankhouse, 7637

Rib Cage, 5850 Keamy Mesa Road, Keamy Mesa, 277, 7937. Neutral Ground, contemporary and country, Wednesday through Saturday.

Royal Vista Inn, 632 E Street, Chula Vista. 426-2500: Lee Wittington, contemporary, Tuesday and Wednesday.

San Diego Disco, 1051 University Avenue, Hillcrest. 295-2195: Disco, nightly.

Sandy's, 510 West Mission Avenue, Escondido, 743-0920: Ambergio, top 40 and disco, Tuesday through Saturday,

Shepherd Natural Foods Restaurant, 1126 South Highway 101, Encinitas. 753-1124: Live dinner music, nightly.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900: Fred Thompson and the Guadalajara National Philharmonic, contemporary, Manday through Saturday.

Show Biz, 1421 University Avenue, Hillcrest. 291-1551: Fernale impersonators, Wednesday through Sunday.

Smuggler's Inn Dinner Club, 402 Fashion Valley Road, Mission Valley, 291-7170: Disco, Monday through Sarturday; disco performance featuring Louie and Joanna Lugo and Big Band Sound with James Dean, Tuerday.



BRIAN AUGER

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Act of Joy, contemporary and rock, Thursday through Saturday: Kevin Brown, flavorful gultar, Tuesday and

Springfield Wagon, Works, 690 North Second Street, El Cajon. 440-5757: Sam and Shella. country. Thursday through Saturday: Ralph Vacco, guitarist Tuesday and Wednesday.

Tiburon, 1st and Date streets. Imperial Beach. 429-8000: Window Pane, acoustic folk rock. Thursday through Saturday.

Tio Leo's, 6333 Mission Gorge Road, Mission Valley, 280-9944 Craig Coulter and Mark Lewis, guitarists and storytellers, Wednesday through Schurday.

Tom Ham's Lighthouse, 2150
Harbor stand Drive, Harbor stand, 291-910: Sandoval and Spye, contemporary, Thursday through Sunday; Danna Cate, variety, Manday and Tuesday; Sandoval and Spye, contemporary, Wednesday, Medines

SummerBreeze, contemporary Thursday through Sunday

Triton, 2530 South Highway 101. Cardiff 436-8877 Pelikan Alley jazz and rock. Tuesday through Saturday.

Ram Band, rock and roll, Wednesday through Sunday.

Undisco, 4473 30th Street, North Park, 459-1971; Rock, regade. classical, jazz, folk, ethnic, and expressive dancing, Friday

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North.

Mission Valley, 291-7131: Colovus/Wakefield Band, contemporary, Wednesda through Saturday.

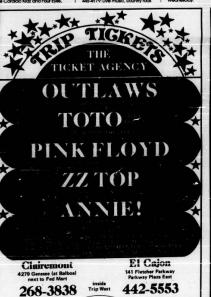
Voyager Kona Club, 1901 Shelter Island Drive, Shelter Island 222-0421: Disco, Wednesday Through Sunday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Valley. 280-6263: Larny Pruitt and Cinnamon Ridge, acuntry weste Wednesday through Sunday.

Los Angeles Concerts

Pat Benatar: UCLA Royce Hall. Friday, January 25, 8 p.m. (213) 520-911.

Outlaws and Molly Hatchet: UCLA Pauley Pavillon, Sunday, January 27, 8 p.m. (213) 520-91



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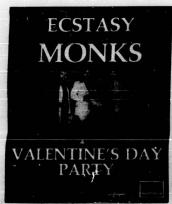
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READER'S GUIDE TO THE MUSIC SCENE

Sports Arena, February 7 through 13, 8 p.m. (213) 520-9111.

Clubs

Backlof Theatre, 657 Robertson at Santa Monica Boulevard, West Hollywood, (213) 659-0472: Julie Budd. Thursday through Wechesday.

Saked Potato, 3787 Cahuenga West, Hollywood. (213) 980-1615: Don Randi and Quest, Thursday ftrough Saturday.

Blackles, 607 North La Brea Avenue, Hollywood, (213) 932-8409: Willy's Little Itch Tea, Thursday; Overman and Monitor Dadas, Friday; Slow Children, Relievers, and Knobs, Safurday.

Concerts By The Sea, 100
Fisherman's Wharf, Redando
Beach. (213) 379-4998: Art Blakey
Thursday through Sunday.

Boulevard, North Hollywood. (213) 769-1566: Shelby Flint, Thursday; Joe Farrell, Friday and Saturday.

Highway, Huntington Beach. (714) 536-9600: Leon Rectione. Thursday: Let's Eat, Friday: Byron, Safurday.

Burbank. (213) 845-8356: Hurricane, Thursday through Saturday; J.F. Grins, Sunday through Tuesday.

Lighthouse, 30 Pter Avenue, Hermasa Beach. (213) 372-6911: Mose Allison, Thursday through Wednesday.

Madame Wong's, 949 Sun Muy Way, Chinatown. (213) 624-5346 or 972-9570: The Ravers and Mr. Lucky, Thursday; Olingo Boingo, Sue Said, and the Ned, Friday; Olingo Boingo and Berlin, Saturday.

Madame Wong's West, 2000 Willshire Boulevard, Sonta Monio (213) 829-7382: Chorm School a Clean, Thursday, Code Bue and Rubber City Rebels, Friday, Cod Bue and Toni and the Movers, Saharday; Ceditic and Kapono, Sunday through Tuesday.

RicCabe's Gultar Shap, Pico al 3ts Street, Sonta Monica. (213) 828-4497: Paul McCandles with Arl Lande, Dave Samuels, Dove Friesen, and John Stowell, Friday, Many McCasilin and Jim Ringer, Saturday.

Paternino, 6907 Lankerthim Bausward, North Hollywood, (213 764-4010: Elvin Bishop, Thursday through Saturday: Tom Leoden and Tall Cotten, Sunday; Countrols, Werthearday

Fortston Room, La Brea and Washington. (213) 936-8704: Arthu Prysock, Friday through Washington

Pasquate's, 22724 Pacific Coast Highway, Malibu. (213) 456-2007 Mike Wafford Trio, Thursday: Roy McCurdy and Compass, Friday

Roxy, 4009 Sunset Boulevard. (213) 878-2222: Randy Hansen, Friday and Saturday

Stanwood, 8151 Santa Monica Boulevard. (213) 656-2200: Londor and Stormer, Thursday: Pagasus and Snow. Friday and Saturday: Plimsouls and Great Buildings. Monday: Twisters and Tripper. Tuesday:

Treubadour, 90H Santa Manica Boulevard, (213) 276-6168: Nul Hack, Thursday, the Model, the Trend, and Great Buildings, Friday Jeannie Cunningham, Ash and Campagna, and Michael Winslow, Saturday.

Whisky a Go Go, Sunet Skip. (213) 520-6010: Dyan Diamond and Jock Lee. Thursday: Zippen and Whizz Kids, Friday and Solutay: X and Alleyeats. Swan Song presents

Joe Marillo Quartet

Ron Satterfield

on piano and vocals
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Dinner 5:30-11

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CURRENT MOVIES

Adam's Rib.— Husband and whe square off in the controom as District Atomey and detense advocate. The emphasis in this juridical baltle of the sexes is on "cute" converte the summons a teat to this eye at will, he parti-dies fer definere, etc.). With Spencer Tracy, Kathaline Hepburn, and Judy Holliday, directed by George Cukor 1949. "" (Ken. 1/27 Brough 29)

big youth moves, so-called, of 1969 (EASY RIDER, LAST SUMMER), ar-thur Penn's slight expansion of Ario Gulthrie's rambling protest ballad awards continued a supplier. Guitnes rambling protest balliad soods codified is audience it is most effective. In fact, when it is most effective, in fact, when it is holy order sounded at a hospital soon heaf at a goerly arrow, furners, and a soon fact, a

The Amityville Horror — Completely

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And Justice for All . This case against the American legal system is a displayed the American legal system is a copin level have been thought to list the source of the second and the second legal and second l

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Melinda Dition, Randy Quand 1976

(Stand, 128 and 28)

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(Guida)

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into lower and sower correctly. Smonis or in the Supplies letter in the own with commerce and Michael Canno as her homomers and Michael Canno as her homomers and Michael Canno as her homomers and the success of the supplies of credits sequence utilizing David Hockney's paintings and background must by a jazz ensemble made up of Manne, doners. With Afar Alfas, Jane Fonda, Watter Mannas, Elsene May, racided by Nether Ross 1978. "(Century Two 2)

**Context Year 2)

**Cohe A College of myths, stereotypes, lacib, and artifacts of pre-Castro Cusa the organ factory, the sugar plantation, the yeart factory, the sugar plantation, the yeart country, the sugar plantation and the yeart country, the sugar plantation and the yeart country, the cookings, the gentiling the grait the cookings, the gentiling the grait the cookings, the plantation and organization and control the plantation and control the sugar development of the plantation and control the sugar development of the sugar developmen Damy, and the Junois: "At the Hop", or the Junois "At the Hop" or the Junois "At the Hop" or the Junois Hop and Hop an

CURRENT MOVIES

Par Hector Elizondo, Martin Balsam Paz, Hector Elzordo, Marin Balsam, Denholm Elliott, and Jack Weston; written by Charles Wood; directed by Richard Lester. 1979. "" (Center 3 Cinema 1; La Jolla Vil-lage; UA Cinema 2)

lege, Dr. Current 27.

19. — Felin's ever-intiguing inter-weave of lentiesy end really, having to do with the disense on a fectional mous-lement of the common of the common of piret, angels, ghoust, and grotesques of the weight lessy, through the hero's neal and imaginary life, moving as if on the weight lessy, through the hero's neal and imaginary life, moving as if on the weight lessy, through the hero's markathable near grotows for Fallin sunder into his pererinal nit. Marcello Mastrolanti, Anou's Amise, Clauda Carcinida, movin, Amise, Clauda

The Backfe Normanna — A timer rodeo champion (Robert Redfougative endess degradation as a commercial ambassador for a constituent ambassador for an over-the-this, twelve-microficial rodeofers. Nis comboy morality is newslated, however, and controllarly subtile sequence as he makes of with the beast in a not particularly subtle sequence set against the gitter of Las Veges. As soon as he has been aroused to action, he leves of dimining and acting and acting and acting the severe of American country, silmough the sub-chass undergone desaits prestina-tion as a committe vehicle for the two conners in which Fonds issues atten-tions as fleditorid seponate on the conners and the conners atten-tion, and the conners atten-tion, and the conners atten-poraphilist in one properties of privage possibilities of playing the hero-companies of the conners and color Sacra-don Conners and conners and color Sacra-don Conners and color Sacra-don Conners and Conners and color Sacra-don Conners and Conners and Conners and color Sacra-don Conners and C

yed Twin 2)
Embryo – Fred Kosnesiump's elickinly princip garly is the one element
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in a correct lay for this Thrifese-style
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In Plaza, from 1/25)

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The Flain That Served Pittelburgh— Sloppy and amateurish basketball comedy about the precision statements of an all-Places professional ball south You wonder why Julian (Cr. J). Couldn't have taken the director acide and given him a few pointers on the good. Don't you know the ma-don't shoot no free pitrout or no fee four The Country of the Country of the Serve Good That I would be served to see four? The unaction passetball seek that the see four? The unaction passetball

Oricide by delased Moses 1978

(Flogue, Forn 128)

The Pisteo Kid — Robert Admonworld amount to be an odd cardidale
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(Power Hill Cinema I, 1 tom 125). Godes in Steph. Three serior discases am to augment their meages presions with amend robbers, though not having much of either time or energy left to en

Mardoors — A teenage girl from Grand Rapids, Michigan, disappears in the course of a Christian youth jun-ket to Knot's Berry Farm, and her tather (George C. Scott, very good on

Cobrillo, 229 Pleas (238-8719) Siber Screen, Robid, and The Brood, from 1

Silver Screen, Rebit and The Street, for Ceatine, 405 in (223-4278). The Glove, Bruce Lee Fighte Stock from the C and Target for an Assesse, Son 1725. Quillet, 2027 Sto., Villaves (256-2500). Le Cape and Felfas. Plans, 323 Ress (226-2501). House of Creates, Smitrys, and Dead on A Son 1025.

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scion seems to be choreographed purely for the benefit of the sound-tack atturn you wish as the house tracks after around the stress of the sound-tack atturn you wish as the house parrop-prostitution circuit of Los and the sound-tack atturn you will be a companying to the sound-tack atturn you are of interesting to the sound-tack atturn and the sound-tac

"Flower His Content, from 1/25) adhleremently—An almost unexportable E-glain Cornedy, one which takes its pleasure in the common schooliboy practice of Indinastring that the content of the Content of Indinastring Indinastring Indinastring Indinastring Indinastring Indinastring Indinastring Indinastring Indiastring Indiastrin and Peter Boyle 1979.

"(Gourt Bay Drive in)

Heaven Can Welt — Warren Bestry's assistic remained of HERE COMES Mit JORDAN — has the start, the assistic remained of HERE COMES Mit JORDAN — has the start, the start, the start of the start o

Centre, from 1/25)
The Jade, The main escape hatch of
Steve Matrins stand-up routines is the
schizold way he switches from one
persons to another, allowing him not
just a sense of detachment from his
own gag, but a sense of shandowing
and, the restriction here to a single
black shancorpoper, though scarcely
consistent, and though bounced
around a good deal by the shaggy-

Comm. 1; University Toma Centre). Kineg Kung. — The 1930 original by Merian C. Cooper and Ernest B. Schoedeack (Gerlis by William C. Schoel about the mammont brother about matched in shallow matched in shallow matched the matched in shallow matched the matched by the matched the ma Ita Paloma Community Theetre
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dog storyline, seems a bit live inden-tured servitude. What makes it the more veanorine is that as a come actor the enrolls in the old Jacks holds that any turny line (or unfunny sine) is made funner if spoken at a bellow With Benradette Peters: di-rected by Carl Rener 1979.

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MOVIE DIRECTORY

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The In-Laws — Alan Arkin is a finely tuned comic reactor, in a style that might be described as freeze-

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Pulsana, 471 Feet St. Encretas (436-7400) King Kong, 1,04 Tone After Time, 1,27 Brough 29

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Theater 1. The Room
Theater 2. The Electric Horseman



CURRENT MOVIES

mememe of the ceramit, much more mundane but not much less maudin, about a women's lib widower raising a child on his own when the mother goes off to Find Herself and the cus-lody fight that ensues when she re-Obes of to 6 flist present leaves and one of the control of the co

Face It!

mildle set of the English Coultins seems pilet with Spoon, housekeeper and battalian of cast Sam Elisti is more pilet with Spoon, housekeeper and battalian of cast Sam Elisti is more grouply enlicenting as a Calderian Man's Spot metache and alondress for expressions like "No detal and Take is easy. The superinaryation hand an Again Christe TRA UTILE 125/1450 pilot that it is meety an an-tivity of the superinaryation you. With Katharian Rose, Roger Dal-tery, directed by Richard Marquand. I Babook, Center 3 Committee Tomber Drive in Hardon Olive In, from 1259

concentrated cassule form Careful, near norm of Robuston Hofman, Mey Streep, Justin Henry, and Jane Alexander entire and disrected by Careful and disrected by Careful and disrected by Careful and Ca

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Little Big Man - Dustin Hoffman is a Wist West schiemel accompanied by a funly guide intrough a Jerry Lord Faces performance. Everything about this deburking of fronter mythology is extremely broad — the acting, the human the same largets are human to be acting the human to be supported to human the same and human to be acting the human to human the same and human the human to human the human the human to human the human t

Moment by Moment — Seashore romance, fusciously photographed by Philp Latinop, and, despite some by Philp Latinop, and, despite some barrassments, classically craftled by waiter-director Jane Wagner. The woman in the after is Liy Tomlin, as well-to-dic Malbu mation who be-plays a personal (or political) preference for bra-less fashions, and has a soil spot for dogs, both camer and stary dog from Surisel Strip whose

(Strand, 130 and 31)
 The Manifour I imitative harror move oftening a haphazard diversity of special effects, and having to do with a 400 year old thicks in medicine fleets steel as a fless on Suzan Strasberg a neck which grows day by day from a wainfuszed iump to a skirts of the action. Stella Stevens appears briefly as a gypps spiritualist wearing just slightly fees greatesylant wearing just slightly fees greatesylant Merchitz fleeting fire show as a delity, self-absorbed anthropologist. With Tomy Curtis McHair Assam, directed.
 *[New Valley Drive In?]

stray dog from Sunset Strip whose parting pursuit of this Older Woman exudes all the confidence of having his affections returned that you would expect to find in someone who con-

sides himself the Codding prefer for symbol of 1978. Their unconventional courtship entaits a lot of earnest dis-cussion of "cheap sex," "meaningful relationships," and "cominitment" Nothing in the writing of the two prin-Nothing in the warting of the hop principal roles suggests that these people are anything more than walking likely and the suggest of the sug

"(Ano trom 1/25)

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Centric, from 1/25)

Mellonal Lampoon's Anhanal House
— Surprisingly coherent and polished
piece of work, considering its from
the writers of the National Lampoon's
PRIED MOVIE, rou as raunchly as you
might expect, held in check perhaps
by the tighter morals of the 1862
by the tighter morals of the 1862
this frat-house comedy has good
rapport with the lowbrow crowd, a
rapport of maintains through the conhands out to its undeserving godf-off characters. With John Bekush, Tim
Adhaboot, derected by John Landis.

"(Frontier Drive In)

"Frontier Drive In)
1881 — The applicing of a sizry
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coast girders a stapstick pain which
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how of emotion as he watches Walt
beineys DUMBO With Dan Aylaroya
(Londa Marsan) in Marsano and Betting
and comes before 1979

(Locky Marsan)

Lindias Anderson is admittedly

(Ducky Marsan)

Lindias Anderson is a significant or a

O Lucky Man Lindsay Anderson's ideas — about the class system and bureaucracy and modern warfare and such things — have been bouncing around Bitish movies for years, but the form, here is revitativing — a picaresque fantasy, reminding you at unlieners surris of usodard and bunuel

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and ford and Fellim and having to do with a swing partners who is merely a piece of flotisam riding file highs and loss of the wives. Somewhere in the same partners of the same

"Strand. 1/25 and 2/6)
Partormance — A hr ist London
modster (James Fox), who takes too
much pleasure in his work, seeks refuge from the ampy Mob in the towntown of the control of the control
many Mob. 1/25 and 1/25 and 1/25 and
party Mob. 1/25 and 1/25 and
party Mob. 1/25 and 1/25 and
party Mob. 1/25 and makes a perfectly logical, legione, and simple-minded connection between them. Still, the flashy editing style and the sleazy ndividual images have considerable power to dazzle, to tease, to satiste. Cimemotographer Nicolas Roeg co-directed with screenwirer Donald Carmell, 1969. (Strand, 1/25 and 26)

Related — New Officers have greater than the same veneration of the same, the same veneration of the same period to the same period to the same period to the same plastichty could lake the same plastichty lake the same plastichty





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CURRENT MOVIES

first glance, but is also a sheath for a shaller stinger that simultaneously exhalter should and injects a bizare strain of rabbes. The move is angled toward making you ill at ease whenever Manijn Chambers puts her arm around anybody, and it conveys arm around anybody, and it conveys an urgent message about what you get it you mess around with dirty girls. 1976 * (Cabrillo)

Richard Prvor - It's not a movie in Hichard Pryor—Its not a move as the largest sense, but it's a tot of laughs however you slice it. This live-in-concert, one-man perform-ance, not even especially well filmed or edited, lets Richard Pryor be more or existed, lets Richard Pryor be more through than he can in any fiction film, lets him say more than he can on tele-vision, and lets him show more than he can on phonograph record. There is no better way to convey his standup style to the people of St. Cloud, Min-nessta or Blox. Mississippi or Zhel-teid. England or lifty years hence. Derected by Jeth Margolis. 1979. " (Ken. 1/30 and 31)

Roller Boogle — As silly and sanitary a view of America's youth as any since the Franke Avalon-Annette Funicello beach movies. The lead female role, a Beverly Hills brat who ascends to the Bevery, Hills brail who ascends to the delinicus prinacel of wirring a roller-desco topply before the resigns ner-sel to ther said rate as a Julilard self-the said of the said and the ectation performance which her dance number in EXPRCIST II suggested she was capable of, as recided by Mark L. Lee'er. 1979. (College, Mark Bussel Greens, South Bay Drive In; Village, Viggue; from 170).

Jophin site, it surely ower some to the oneraties of the musical-biography genter. These are given such a con-pensation of the musical-biography genter. These are given such as don't really mind such stuff and non-senter as the romance with the AWO. soider, the leader relationship with an Avon Lady type, the heroin-injection and ensuing dramatic morolog in a phone booth, and the control of the properties of the such as a surely of the term of the control of the best to be control of the Bett Midler, as the Joplinesque beller of soing and booze, has a beller of soing and booze, has a better of song and booze, has a ravishing stage manner, as well as a collection of personal traits that give

Lee's Hair

her a shot approached by Gloss Grahame or sine Stering or Shorth, Westers or sine other actives shown understand, the short should be short to show understand, the short should be short to show understand, the short should be short to show the short short short should be short to show the short shor

Scavenger Hunt — Slapstick com-edy parity shot in San Diego, with Richard Benjiarin, James Coco, Ruth Gordon, Cloris Leachman, Cleavon Little, and Tory Randall, directed by Michael Schultz (College, La Jolla Wilage; Sports Acena 6)

Silent Scream — Suspense film star-ring Rebecca Balding, Cameron Mitchell, Barbara Steele, and Yvonne De Carlo, directed by Denny Harris, (Cabrillo, Cinema Plaza S, Fiesta Twit, Middwey Drive Iri, New Valley Saffriway 3, Poway Payhouse, Saffriway 3, Poway Payhouse, Saffriway 1, Deversity Towne Centre)

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* (Aero Drive In)

Bastriag Over — Modern romance
with a "smart" outlook. The plates seldon seem to occur in the normal
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Star Trek — The reunion of the TV series cast, after ten years, is doubt-less a dream come true for fans of the

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Strew Dogs — The donestic tension between mismatched mates, he tensifies even the tensifies the tens

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Et Super — Character study of a Cuban exile living in New York City, directed by Leon tchaso. (Fine Arts, from 1/25)

The Arts, Soon 1/20)

18 — A comedy of male menopause. The hino, a Holywood borgeniter with the hino and the hino and

The Three Musketeers — In Richard Lester's semi-slapstick rendition of Dumas's durable tale, the musketeers carry out their appointed exploits ap-parently only because the book says they shall end not because they are table. It seems a bright idea to show swashbuckling as a londy heedless. able it seems a bright select or show the control of the control o

avert the disaster which she has obvi-ously already averted? With Malcoln McDower and David Warrer. 1975 * (La Paloma, 1/27 through 29)

balanced, systematic, and university assared, but alth care lives it makes a widely accessible functi-hour or cocktain hour discussion topic. Write director Paul Mazursky, possibly coing penace for his culturally agrained male chauvinist piggiens, seems altitle cowed. He for the most part has quetted his normal, and before instructs lower d'un prokeng, and has made a concerted effort to be "possible" and "constructive". Jill "positive" and "constructive" Jill Clayburgh, Alan Bates, Michael Mur-phy 1978. "" (UCSD, Mandeville Auditorium,

Up in Smoke — Cheech and Chong's marijuana putf piece is simply a striker (a pot striker? a strikpot?) Gas masks are advised. With Stacy Keach and Tom Skernit; directed by Lou Adler. 1978.

• (Frontier Drive In)

Venilla - The British homeflors in the Second World War, medded by an army of Americans who appeal to persue teachers and a superior of the second world war. It is not all operations and the second war, a causious and store to develop race, a scausious and store to develop race, as causious and store to develop receive a second war, and the sec packets, the femerals, is discovered to the femerals of the control of the second of the control of the contro

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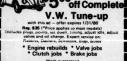


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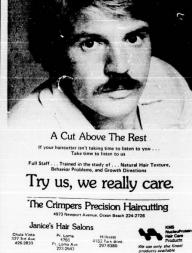
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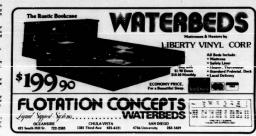
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RESPONSIBLE PROFESSIONAL person or graduate student to share comfortable, quet, sale, 2 bedroom home. North -0 of Mession Valley, near 183 and Fraze, Incom-tant attributes include sense of humor ras-mining. No tobapes, par. \$162.50 per morth plus 9 utilities, 598-9865 evenings and weekends, keep trying.

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2 ROOMS FOR RENT in lovely Cardiff house, \$175 with ocean view; \$165 without. Must be responsible, clean, quiet. No smoke or pets Rhode 452-3755 day or 436-5126 evening.

TO SHARE QUIET lovely home in Ocean-side. Near beach and transportation. Washer/dryer, nonsmoker, considerate and conscious \$185 per plus share utilities. Alex 439-8093.

CROWN POINT, large 3 bedroom house, share with 2 singles. February 1, \$170 & utilities. 274-0151 5-10pm. SHARE 3 BEDROOM house on southwest corner 54th & Laurel. No pets. lobacco. \$100 plus 1/3 utilities. Nice neighborhood. Dan 254: 1467.

RESPONSIBLE FEMALE wanted to share 2 bedroom Point Loma house with 1 other.

MATURE MODMATE neded to share 3 Depoint Female nonsmoker near 2 EEDROOM PACIFIC Beach, \$200 per need to be a few and to be a f

THAR SHE BLOWS. Roommate(s) wanted to share this spectacular ocean view of migrating whales from comfortable Carolf home. \$205 plus utilities. 436-6255 evenings.

WANTED FEMALE 25-35 quiet, mature, re-sponsible, nonsmoking for very nice, 4 bed-room in Clairemont. Student preferred. \$160 plus one-third. 292-4390.

MISSION, JERSEY COURT. Responsible non-smoking female to slare never 2 bedroom 1½ bath semi-furnished apartment with male or female. Available Februs. 1st \$225 plus ½ ubities. 485-5773, keep trying. ROOM IN FOUR bedroom, 5 bathroom house private bathrooms. Air conditioned, fire-places, bar, pool, furnished, utilities paid, Between Grosamont College and SDSU. \$172. 461-0958.

CLEAN, QUIET non-smoking military room-mate wanted to share 2 bedroom, 2 bath apartment near Sports Arena. \$175/month in-cludes utilities. 222-4519 evenings.

I AM A HEALTHY, happy male retiree. I am very nest, clean and quiet. I would like to share your home, in exchange for keeping your house in good repair and small small rent. No smoking. 276-9285.

205-0342.

MALE ROOMMATE needed, clean and re-spenditte for a 2-bedroom, 2-best condo. Near SDSU, Adobe Falls Condo's. \$170 plus 1/4 utilities. 286-9588.

ROOMMATE TO SHARE home in North Park, Isundry, kitchen privileges, references suchanged, \$200 per month, share utilities. 382-4810. MAMACULATE OPEN minded, commale to have very combinate to before the command on the command of t

WORKING MOTHER provides room for non-smoking, responsible college student with car in aschange for 26 hours per week supervisional forchool age rikleinn 45-024.

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TWO OLDER, male full-writes seek quest, normologies owhere person to have 3 been combinated in the full seek of the full seek

WILL SHARE MY 2 bedroom house with OWN ROOM WITH bath, in Spring Valley, mellow female. Peter home type who can \$145 includes all, available in February, nousest ouring the day in exchange for free end 8 board 8bb 683-6421.

FEMALE, RESPONSIBLE, nonsmoker to share 2 bedroom, 2½ bath townhouse. Pool. Keamy Mesa area. \$162.50 plus ½ utilities. \$75 security deposit. 574-5346 from 8-5pm.

RESPONSIBLE ROOMMATE wanted to share apartment in Pacific Beach with male into rock, tennis. Available February 20th. \$170.plus \$75 deposit. 270-6861.

ROOMMATE NEEDED to share 2 bedroom house in University Heights area. Beautiful, quiet canyon view, \$125, 296-9013.

ROOMMATE WANTED, we need a clean re-sponsible female to share 3 bedroom house in University City. Available now \$170 plus 1/3 utilities. 455-6428 evenings.

ROOMMATE TO share 3 bedroom, 2 bath unfurnished, huge La Jolla beach apartment. Neat, employed, professional person, 25-35. Nonsmoker \$191 plus 1/3 utilities. Pam 454-2767 5-7pm.

SOLANA BEACH, female roommate wanted, own room & bath. Large yards. \$185 & 1/3 utilities. 481-9045.

ROOMMATE, HOUSEMATE wanted in Leucadia, 5 minute walk to beach. Large yard, plenty of storage. \$150 per month. Louis 753-1382.

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RESPONSIBLE FEMALE roommate needed Share 2 bedroom, furnished apartment in Ocean Beach. No tobacco, float lacuzzi, sauna, recreation room, security building Available February 1, \$160 plus utilities. Nancy 223-6757, keep trying. SHARE 3 BEDROOM, 2 bath home with a musicians and a racer. Fireplace, ocean view pool, own bedroom, \$200, 942-3490.

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RESPONSIBLE PERSON needed to share 2 bedroom apartment on Sunset Calls. Beautiful ocean view, available February 1, \$155 a month plus deposit. Andy 223-4796.

ROOMMATE NEEDED for comfortable, clean Mission Hills spartmer February 1. Tim an active, professional mule, every PBS. (aremont) Prefer responsible easygoing reading, photography, \$130 Bruce 296-9187 are January 2. 270-924.

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FEMALE WITH furniture wanted for 2 bed-room condo. Has pool pan and laundry. Next to UCSD. \$195/month. 455-2026 or 453-5362

FEMALE ROOMMATE needed at quiet, country home in Lakeside Great room, \$150 plus 1/3 utilities (\$75 security deposit). Horse OK! 443-6113 mornings and evenings.

SHARE LARGE HOUSE, woman preferred, sweeping country view, freplace, Carlsbad area, own bedroom and bath, quiet, \$170 month. Anna 438-2517.

FEMALE PROFESSIONAL or student needed to share 2 bedroom house in La Jolia. 3 blocks from ocean, \$225 per month plus depost, 459-8912, keep trying

FEMALE PREFERRED, 3 bedroom house insplace, 2 bath, running track near, 2 miles from State, \$120 month including utilities. 280-9030.

NONSMOKING, easygoing female to share 2 bedroom. 1% bath, 2 story townhouse, 8 blocks from Mesa College, Heated pool, carpeted throughout, \$150 month, 571-5835.

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ROOM FOR RENT \$108.34, share utilities, available now. Clairemont area. 274-4694. HOUSEMATE, single or couple, huge master bedroom, private bath, pool, garage, fire-place, bar, washer, dryer, pool table, jacuzzi coming, \$250 449-1894 leave message, 98-1094.

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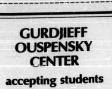
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FIAT 124 PARTS from 1974 coupe: 1800cc twin cam engine, 5 speed, etc. Rest of car excellent. Complete car (front suspension damaged) available or part. 583-5549.

1968 BUICK SKYLARK has 101,000 original miles. Runs great, A-1 condition inside and out, really clean. Around town and freeway, 12-13 mpg. \$700 or best offer. Doug 436-3684

1973 PINTO WAGON, AMI-M, 4 speed stan-dard transmission, good gas mileage, reliable transportation, \$900, 273-0514 evenings.

1974 JENSEN-HEALEY, 4 speed, good con-dition, many extras, \$4300 or make offer 286-8466

1973 MG MIDGET, AWFM, radials, new exhaust and hydraulos, runs great, 28-30 mpg, \$2000 or offer. 481-5814 after 5gm.

TIRES, studded snow (2) HR78x15; steel belief radials. I mounted on Mercury wheel, like new, \$200 value, sell \$50 or best.

1972 HONDA 600, 2 cylinder, 41 nipg, new paint, rebult engine, excellent inside and out.

Good car to drive to work, \$1495, 436-9593.

Tun. Make reasonable offer, 223-5901.

100 YeV VIAN Tensory shall engine 1700.

1971 FORD GALAXY 500, runs well, common tens, battery, shocks, and more, and read tensor tenso

1966 VW BUG. rebuit engine, new brakes. childrib. rises, and paint pib. I have all receipts. celedent condition. 5/150 Kevni 22/3-116: 1973 PONTIAC VENTURA: vellow runs well. 1973 PONTIAC VENTURA: vellow runs well. 1973 PONTIAC VENTURA, yellow, runs well,

1969 VOLKSWAGEN, automatic, rebuilt en-gine, radio, heater, great transportation, \$1000, 578-2275 after 5pm.

ECONOMICAL FAMILY transportation: 1970
Feb 174 4 door station snapon, local 1 common only 64 0000 miles, 30 mpg. 438-1791 evolutions of 11-16 mgs. 20000 miles, societies running condition, \$1471, Paul 266-2682.

1972 DATSUN 510 station wagon, good mpc on regular, clean, low miles, new tires, \$1400 or best offer, 565-1721.

1976 TOYOTA CELICA GT liftback, 59,000 miles, air conditioning, AMFM tape with booster, shadow kit, new battery. Super condition; \$4700 or offer: 270-1016.

1969 CORVETTE convertible, 350/350, 1970 Nova, power steering, air conditioning, stereo, excellent condition, 226-8129, leave name and telephone number.

1976 LAYTON, 5th wheel, 32°, plus 1968 Dodge Crew Cab, asks.; \$8240. See and make offer: 292-1788 or 261-1776.

1974 FIAT 128, 4 door sedan, 4 speed trans-mission, new continental tires, brakes, multie and battery, \$1100, 222-7158

1971 VW BUS, semi-camper, 4000 miles or complete new engine, air conditioning stereo, excellent throughout, many extras runs perfect. First \$2650. Scott 273-3692.

1965 CHEVY PICKUP with super motor transmission, and suspension. I never drive it heat offer teles & Parti 270-8077 7-8-em

1979 HONDA HATCHBACK, green, 900 miles, service contract. \$4750. Meliss 283-4122 early mornings or evenings.

PORSCHE 914 North Coast car cover, sel-dom used, store cost \$75, sell \$60, 562-6965.

1977 FLYMOUTH VOYAGER window van. power steering and brakes, automatic, V8. CB tape, rustproofed, trailer package, 24,000 miles, \$4800 or best. 459-5659

1937 TRUSHIN (STYTEME broad neverballs the Block experies of middler, with me service and states. Dual Moras shakes, red with near and states. Dual Moras shakes, red with near and states. We vig duck cer, section 1937 Service 1937 March 2007 Nachabas, based ones: 759-8222.

1952 INTERNATIONAL bus, 25', set up to live in, needs mechanical work. See to ap-creciste, 222-1378 evenings and weekends.

1872 FORD PBITO, 2 door Runabout Hatch-back, excellent gas mileage, rebuilt motor, now duture, carbinior radiale. Good trans-portation, \$850, 299-8091

1978 CELICA GT Lithack 5 speed, white with blue interior, 12,000 miles, escalent condition. 5 year extended warrenty, 55000 455-5239 condition, 5800 293-7458 before 9, effect 6.

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1976 BROWN CAFFIX hazonach. 4 symder.

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1979 BROWN CAFFIX HAZONACH. 10 STEP IX SWOTTH DUSTER VR. ausonach.

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CLASSIC 1965 VOLKSWAGEN coverable.

1986 VOLKSWAGEN Bage Bug good conduction of the conduction of the

CLASSIC BLACK BEAUTY, 1968 MGB GT with surroof, spoke wheels, radiats. AM FM cassette and much more, excellent, hate to sell 264-7054 after 4:30.

1966 BUICK LA SABRE Classic showroom style. 35,000 original miles, immaculate interior, excellent running condition, air condi-tioning, new tires. \$1200 or best offer. Bruce 459-6478.

VOLKSWAGEN BUS transasie with providums reduction beast Complete, year and condition unknown. \$50. 865-5828 | FRESTONE STEEL radials with mags. Cabon 14, good condition, \$75. 2560-13 lives. bas phy backwasis, good condition, \$75. 2

1974 FIAT X19, excellent condition, original owner, Bertone wheels, AM FM stereo, standard, saget gody damage, Setul. 22, 207, 27474 330-110m Mondsy-Friday, Dave 224-7747 330-110m Mondsy-Friday.

Demin 574-1555

1963 CADILLAC 2 door, good condition, loaded everything works, no rust. Robert 222-23351.

1975 MALIBU CLASSIC station wapon new FIAT 124 parts from 1989 coupe: 5 speed stent bettled radiation, new battery, tind transmission, restructureds, bumpers, lights, windsheld, are conditioning, power steering all comprehensive steering and brakes, very clean, cream beige, \$1975.

part. Don't pay junkyard prices! 583-5549
455-9211. 1970 DAT FOR SALE, begs, good conduction, new paint, new years, new 1.284-000 residence, steep paint, new 1

1969 PONTIAC CATALINA, runs bit needs work, \$100. Tim or Tem 277-0060. httl luxury, uses regular gas, local car, all receipts. 741-4993, \$4500 or best offer.

1972 VOLVO CLASSIC 1800ES sport segon. A speed-overdine. 30 mgc dark gener. Instruction. 4874 Michigan. Description of the 4879770. Segon. Instruction. 4874 Michigan. Description. 1800. Segon. Instruction. 4874 Michigan. Description. 1800. Segon. 1800.

1889 PONTIAC FREBIRD, 400, VII. to memory, engine and binamission run illerary in the commission of th

220-DRESS DE 262-1000. Bisson missonige.

1569 VW SOUAPREACK, 25 mpg. rus
poud. body vocal. 1200 or best offers:
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270-DRESS members, republic, 1500 or best offers deather.
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FIAT 124 WANTED Spyder or coope with bad engine or transmission; or other proc. 126-151 and 113 1136 4-750ks17 excritent with head no flate, \$45 for each fire, lube and flap counting 4-speed, overdrive, custom in and count, many entress \$5500 (265-467) evenings.

1973 CAPRI VE. AMFM casserte. 50.000 miles, siere befort radas nuns good good condends 3730 or 746-5436 mile part good good condend 3730 or 746-5436 mile part good good condend 3730 or 746-5436 mile part good good condend 3730 or 746-5436 mile part good good condends 7430 or 746 or 743-0366 miles shown 1577 FORD XX4 VAN. VR. automatic trans-nasion, factory conversion, 70,000 miles. Shown 1580 Barry 564-5500 Barry 564-5500

Miled WW POP TOP Westphalia camper
Dear reade and out Carbrier's generator
record engine rich 1920 466-9199 lan
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1973 MAZDA RX-3. Good condition, new paint new angins 31000 or bas offer Liss 2011-120 or 320-000.

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1974 CAMARO, new upholstery, new tres, new water pump, exceller condition, 50 000 miles, original owner. \$2000 or best offer. Lower set-912, 5000 or 5000 miles, original owner.

CLASSIC ORIGINAL MUSTANG-FALCON were whele covers with three kinds centres. For 65-66 models, 14°, good condition, set of tour \$175, 417-748.

1974 TOYOTA COROLLA, 47,000 miles, new carburetor, rebuilt engine, new brakes. Michein radials, recent starter and battery, 30 mpg on regular gas. \$2075, 282-9107.

1973 MAZDA RIX-3. Not running, but good times, battery, radio, and many spares 315010 mest, battery, radio, and many spares 315010 mest call Standard or burder; 24-540. Brailes, time, enhand almost new Chest and Braid Control of the Chest and Braid

1985 TR 4A, \$1500, body simple, ergons of the transport o

1979 CHEVY VAN, % to., bege, sutomatic, lires, very good condition over rearing and brakes, radials, AMFM 270-2729 evenings, weekends

786-0452 effer 6pm.

1974 PORSCHE 914 2 0, very clean, roange, 916 air dam, lowered, Konia, svery barrs, sposer, AMFIAI, and more, must see, \$6500 or offer. \$61270-8600.

1971 DUSTER, 2 door, automatic, good book, 1971 CUSTONIZED 2402, bor misego, except 2402, bor misego, power settings and bridge 2402, 2502, 2

power steering, air conditioning, leather service, regular gas, \$750-clier, 488-477 (at 486-972) after dynn.

1971 EL CAMINO, excellent condition, compare that, power steering exchange, respectively.

1971 EL CAMINO, excellent condition, compare that, power steering exchange, respectively.

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1972 FETC, pool transposition with new 1977 MO MIDGET, AMFERT action, with respectively.

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1974 MISGANS MANNA MANNA

CAR COVER to protect your car Will it any car excellent formation, used only a conject of summary and summary and

1968 MERCEDES 230S, new brakes, good 1979 DASHER DIESEL station wagon. No

1973-WHITE CHEVINCET van mag wreem.

242-07 r.

1983 VCLV VO 1225 station wagon. New
parts. Compare trees, multier and never lies

1982 FORD CCURRER with white, AMPTa

1982 FORD CCURRER with white

VPC-DVM. CHOCKS: 1988 NAW 2000, best office or 1986 Oper Instance wages, \$100.289-1804 or 1986 Oper Instance wages, \$100.289-1804 or 1986 Oper Instance wages, \$100.289-1804 or the 1985 Oper Instance wages, \$100.289-1804 or the 1985 Oper United States, proof condition. 462-1221.

1957 PORSCHE COUPE 1600, white, rebuilt engine, excellent body and interior, \$6000 or regotiate, 59 '-2597.

Share 269-3928 Short of the first of the fir

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1966 CHEVELLE MALBU, 283 automatic, cash-only please 230 (024 days or 2964-d3) 1979. AUDI 100.5 excellent condition, sunround congrued owner, excellent body, \$1300 or bear other condition of the congrued owner, excellent body, \$1300 or main other conditions, \$1300 or main other conditi

595-603 of 582-7830

1974 TRIJAMPH BONDEVILLE 750, new 1978 BULCK REGAL, automatic: VA AMFAN LEGAL AND CONTROL OF SEAL AND CON

WAYTED 1865. 56, 57 Mustaing Raily
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1900, WW VAM, parting 8 rnd, psylop bool 1978 FAIRMONT Sign's Wegon, power attention on the these, as conditioning 1980.CTRICKIN DIS 19, acceptance French stays packed, state, commond, quide, Armino Wingey or Namy 277-2823 or 1004 VII, DURINOY, result origin, results 1980.23742.

1980 AM: AMBASSADOR, white 4 door, full power, sir, 47,000 miles, milet condition. 1987 CCOGE VAN, 8thut and offmad bull with 11155 trest, Jackmans, 6 cylinder, 3 speed, needs work, \$975. 440-2231.

1966 FORD ECONOLINE van, 240 6 cylin

S30 - S7

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NORTH COUNTY jazz-rock guitarist in-terested in meeting creative versatile musi-cians in local area. Carlsbad, Leucadia, En-cinitas, Cardiff, Solana Beach, or Del Mar. Ron 942-5092.

AM-FM STEREO with speakers, turntable and 8-track deck. \$75, 292-9146 after noon.

ACOUSTIC 220 bass amplifier, 452 cabinet, 125 watts RMS. Both places in excellent con-dition. Will separate. Monday-Thursday eve-nings only 272-1341.

METRONOME wanted, 224-4692.

GUITAR AND AMPLIFIER. Good condition, \$95. Bundy trumpet and case, excellent con-dition, \$150, 579-0100.

ALEMBIC F-28 stereo preamp. Channels stack for distortion \$300. Aftec Lansing 1568A mono 50 watt amp \$175. Both \$450 rack mounted, tube type. 461-8840.

KAY GUITAR, steel string, with case. Aksing \$50, cash only, please, 582-4506.

GUITAR, ARIA AC-40 classical, 7 years old, perfect condition, harrishell case; beautiful tone, \$275, Ron 231-6166 days, 756-1032

MALE LEAD VOCALIST needed. Former members of Phenomenon and Excaliber need male vocalist. We have good P.A. Bill 459-5908, Greg 488-9755.

KGB-AM NOW ROCKS Sen Diego with its mobile sound and light show. 13K's Disco As You Like it and Rock And Roll On Wheels is perfect for your next party, dance, or wedding. Rock, disco, oldiest, country. Affordable prices, references. 270-6867.

FREE 8 TRACK RECORDING offer for all new customers. Westpac Productions means guaranteed sound quality at rates that will make you want to sing. Call 475-5001.

GARY MUSIC CO. — One day service on all electronic repairs. Amps. guitars, accessories and tape equipment. All repairs guaranteed. Down to earth prices. 4429 Cass. 272-2021.

CAR STEREOS from \$39.95; AM PM tape in-dash, boosters \$15 up, equalizers \$39, speakers \$6 pair up; cassettes or 8 tracks, \$16; much morel Appointments 265-0999 (in-statistions 222-8067).

for the par. Jeff 224-ba17.

GARY MUSIC CO. — Our guitar instructors are graduates of Guitar institute of Technol-the keyboardist who will complete our original sound. We're the Puppies. 897-3964.

609-3255. 439-3202. Amen.

WANTED GIBSON L5 Cuterray acoustic GIGS GO TO BANCE with the best equipment of the company of th

AUDIOPHILES: Mark Levinson JC-2 pre-amp Most mods plus "A" cards and "D" (head amp) cards with professional eak cabinet \$900.571-2978.

BEAUTIFUL PEARL 9 piece drum set. 4 Zild-jan cymbals, hi-hat. Telescopic boom stands. Silver satin finish. Anvil cases. Excellent con-dition. 466-9762.

THE GENTS - Ripping rock and roll for your next party, concert or occasion. No compromise - rock is what you get. Call for audition and information. 444-7697, 440-2285.

WANTED: GOOD quality tapes of the Grate-ty Dead corperts in Sen Diego, November 23 and 24, 1979. Will pay or trade. Marty 565-2321 evenings.

DRUMMER, SINGER, profession 8-year hand experience, carea, seeks work with full-time musici 443-9904.

CROWN D150A AMP, 80 wats, \$375. Tho-rens TD145C turitable, with microacoustic 2002-e cartridge, \$325. New Genesis II speakers, \$295. All excellent condition. 272-5564 or 481-2553.

MAGNAPAN MG1 loudspeakers \$375. ERA turntable with Grace 707 arm \$125. 560-5130.

DRUMMER, looking for group to jam with. Experienced with African sounds, rook and roll (congos) Middle Eastern band (dumbek), bongos, 262-1547 after 5pm.

SOFT CONTACT LENSES SINGLE VISION GLASS

\$118 includes lanses, litting, work-up, training, care, kit and follow up visits.

COMPLETE EXAMINATION WITH TONOMETRY 532

Breate of the quick yet examination and context tent fit. It may be too quick. The best eye examination and context tent firsting is pativalisting methodical thorough, and consists of numerous tests. A minimum number of 4 valies is required to achieve a proper fit. Our office is equipped with the most appointicated, advanced and computertized instrumenta-tion in the world in order to schleve the best eye examination and contact tens fitting possi-tion. The following description list of son of the tests and procedures that are done in our

Special from \$29.50 in selected frames, clear standard glass, lenses

DIOPTRON—THE EYE COMPUTER — An electronic optical computer that analyzes your eyes and prints out a preliminary prescription without the patient making any judgment.

NON-CONTACT TONOMETER — Checks pressure inside your eye for glaucoma. It uses a gentle puff of air requiring no drops.

mai blind spots which are indicative of many eye and brain diseases.

INFRARED FUNDUS PHOTOGRAPHY — A photograph is taken of the back of your eye, the retina, to check for ocular disease c'rd for baseline data. Infrared light is used, therefore no drops are needed.

eye, lear flow, the fit and movement of the contact lenses. ELECTRONIC DIGITAL PACHOMETRY — An optical electronic computer to ascertain if enough oxygen is getting through the contact lens to the cornea. This is very important particularly with 24-hour extended wear lenses.

Dr. D. A. Rorsbaugh & Associates, Optometrists 1939 Grand Avenue • Pacific Beach, CA • 272-2211



G.A.S. THOEBE preamplifier, superb state of the art, 3 years left on transferable warranty, \$525 Paul 278-8441 after 5.

BRAUN L200S stated number 1, best of 19 mini speakers: Most natural speakers con advered the best small speakers, great for home, office, car or van 291-9903.

WANT TO buy you Fender For a feet of the control of the

I WANT TO buy you Fender P-bass, pre-1966 or earlier. Willing to pay \$5 for excellent con-dition. Eric 283-3580, keep trying.

day 9 10 at a sport, Archite or minute and professional and a sport of the sport of

SPEAKERS. SPEAKERS SPEAKERS: Polyder, Philips, Becker raw drivers, custom crossovers and components; plus oustom cabinetry for autos and home systems. Guaranteed. 743-6942.

RARE RECORDS and concert photos available at Stray Cat Records, North County's newest used record shop, 1900 N. Highway 101, Laucadia. 942-5158.

STEREO REPAIR in Ocean Beach. We bring you fast service, a professional staff, and fair hourly rates. Audio Workshop, corner Cable and Voltairs. 225-0333. REASSEMBLING BAND, need versatile rock in roll/jazz guitarist; must learn quickly and be serious; contact Lenny or Mike at 286-8477

TRIAD MUSIC WORKSHOP: Guitar and bass instruction; rock, jazz. blues, classical, fingerpicking, etc., Ai levels, ¿ges. Instructors are graduates of Guitar Institute of Technology, 272-0390.

WILITER EQUIV bely yield gains of good controls, stage 1920. Will confidence of the second to the se

ELECTROVOICE folded from speaker bot-torns. Each has 15 inch speaker with 2 horns PA use. Both cabinets \$300. Fender Bassman amp \$150, 232-5852.

CROWN VFX2A crossover, \$225. GMT Gallien Krueger power amp. 200 walts pe channel, \$325, 453-6426 evenings.

TANDREBS 3500 real to real in super share only \$295, 170 miscettaneous rock album \$80. Dyna FM tuner \$20, Audio Technicic condenser heardones \$35, 563-9587.

S.A.E. PRE-AMP with built-in graphic equalizer in perfect condition, black, rack-mount; has transferable warranty. Cost over \$500, self for \$250. 697-8485.

STEREO SPEAKERS - RTR-240DR, 6 mid-range, 4 wooters each. Also RTR electrostatic ESR-8 add-on, mint condition \$600. 234-6414 business. 274-2668 home.

BASSIST NEEDED by band into Yes, Kan sas, Tull, and other quality music. Vocali helpful. Prefer 17 to 22. Tom 465-6859.

BASS PLAYER/VOCALIST versatile, ener getic. Willing to work 3-4 nights. Want working band only. Rod 469-8572 after 5pm.

KEYBOARD PLAYER needed for original new wave band, 270-0682.

ROCK BASS PLAYER from Boston wanting to join or form working band. Playing 10 years. Backing vocats. Have good equipment. No beginners. Serious musicians only. 257-0186.

AMPEG SVT speaker cabinet: great sound, great condition, \$375, 459-5112.

BASS FLAYER looking for a professional soriking band. Good equipment, transportation, attitude, and some vocats. 436-6007 Dave. North County, No Nuksa pleased.

ACOUSTIC 853 PA system, 8 channel, 200 watte rms, \$650 or best. Acoustic 150b base amp, 110 watte rms, 2-15" cabinet \$400 or best. Ampe VT-40, 60 watte rms, 4-10", \$275 or best. 488-3236.

DB-1A SOLID STATE pramp. Near new Absolutely quiet. 0008 harmonic and IM dis-torion. State of the Art \$275. Might consider trade for Marantz or McIntosh tube amp 465-1373.

FENDER SUPER reverb, excellent, the finest for \$350, 453-6395.

TIRED OF THE SAME oid music? "Yoursel" provides refreshingly original songs on flute and gutar for any occasion, at reasonable rates. Seek poroussionist also. 583-6852.

OPEN 7 DAYS

565-8814

ARP OMNI 2 synthesizer, \$1350, 299-0174.

AUTO 8 TRACK tape deck, FM steruo Multiplex tuner. (4) 5 inch speakers. Plush tape tion. \$20, 272-3569.

DOLBY CASSETT Recordy: Kennood XX.

20 Dary CASSETT Recordy: Kennood XX.

20 Excellent condition. \$105 Red 265-6123

\$100. Call 261-7483 after 3pm weekdays or all day weeker-19.

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SPEAKERS: For bass guitar/sound rein-forcement. Aftec 816 with Aftec 421 84 Series 81 15° 5 olvm speaker. \$200. Vega L-48P with Cenvir-Vega 18°, deadlyl, \$200. 753-4150, 438-3622. ESS 18 BOOKSHELF speakers!! 1979 list price \$995. Hile al: motor transformer units. Handles 375 watts per channel. Beautiful walnut cabinets. \$600/peir firm! 286-3928.

STEREO: GE PORTABLE record player only. Good sound quality, new diamond stylus Only \$19 to good home. 284-7567.

MUSIC GROUPS, singers or songwriters: Need a demo record? You can record 2 songs in a 24-track studio plus receive 500 records for only \$565. Call now 448-6000 for details.

DANCE YOUR WAY into the 80s with a mobile music party from Magic 91-AM. Variety music, light show, near-live sound. Call now for the best show in town. 253-5651.

ALTEC VOICE of the Thoater speakers de-signed and used in home stereo. 15" wooters, hors in walnut cabinats. Excellent condison, 5750 pair or best offer. Richard. 278-0835 days.

BANEZ DOUBLE-NECK. 6& 12 string. \$400.

BIOOL LIMY SECTION CONTROL OF THE PROPERTY OF

WURLITZER EBONY baby grand plano, good condition, asking \$1200. Will consider any reasonable offer, 272-1814.

OVATION CLASSIC electric guitar. Beautifutione, perfect condition. \$350. Must sell: 463-4514.

ARP 8-CHANNEL synthesizer mixer, reverb super quiet. List \$850, sell \$300. Echoflanger list \$199. All \$115. Mini-Phase. \$25. Rick 484-999.

ZZ-TOP sckets for sale, 1 pair row 3, section B 1 pair section B row 13 Excellent seats Mark 298-8137

CONN CLARINET with case. Good condition \$100.466-5081 or 465-8809.

STEREO AKAI AM2600 Amp/Pre amp 60 watts per channel. Akai AT2600 AM/FM tuner. Akai GX2700 reel to reel tape deck. Technics SL-5300 D/Drive Quartz turntable. 284-2226.

AMP RACK FOR sale, steel, locking back Approximately 3' high, like new \$50 224-6271.

GUILD 12 strings, F-212, excellent condition hardcase, \$325, 436-9026.

CUSTOM FENDER P-BASS, \$350. Black, blonde neck, excellent action, early 70s, on-board active electronics by Jim Williams, 753-4150 or 438-3622. LEAD SINGER (male or female) wanted for

1 TI:RNTABLE SONY PS-T2 \$100, Akai reel to reel X355D \$125, Advent speakers 25" x 14" \$180 PR: Ampeg V-2 amp Fender Bassman speaker \$500, Les Paul custom 73188 \$600. Best offer. 222-5489.

GUITARIST. 19 looking for other guitarists into Bowie. Zeppelin, Cars. and new wave, to jam with and maybe form a band. Harry

LEAD vOCALIST and rhythm guitarist with single and duo experience looking to join 3 or 4 piece band. Folk-rock, country rock, origi-nals. Scott 223-0327.

FENDER RHODES 73, \$475; keyl 4 channel \$225, Mark 283-2861.

2 BEDROOM APARTMENT for rent, Mission Beach, ocean side, open to beach, very at-tractive, newly decorated \$350, unlumished, 3737. Strandway, Apt. A. 488-4853 or 273-1073.

MARTIN D 28, 1971, excellent condition. CONDOMITIUM. Now, two bedroom, dish-\$700 or offer, 4 way Kenwood speakers, \$275 a # pair, 2 way Kenwood speakers, \$235 a # pair, 2 way Villne, Linear speakers, \$235 a # pair, 2 way Villne, Linear speakers, \$235 a

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For Rent

2 BEDROOM APARTMENT. Available Feb-

MISSION BEACH ocean front, furnished, 2

PACIFIC BEACH HILLS. For rent. Adults, furnished condo. 2 bedroum, 2 bath, ideal for sharing, swimming pool, jacuzzi, sauna, recreation room. \$450, 481-9556.

BAY FRONT STUDIO, Mission Beach, \$260. 1 bath, kitchen, furnished, patio, utilities paid,

CONDO, 3 bedroom, 2 ball, with dish

VERY LARGE, quet, 1 bedroom, new condo for rent, \$295 monthly, Neer SOSU and Grossmort Center Jumedate availability. 579-5736 or 566-5683 BEACH HOUSE - large one bedroom. Fenced yard Backs to Robb Field. View of Mission Bay. Consider petichild. Furnished unfurnished. 475-9772 days; 284-5528

\$285 - 2 BEDROOM, 1 bath on canyon, quiet naighborhood, utilities paid. 232-9834 or

SIG COMOD for lease at the base of Heavenly
Valley in Taboe 2 bedroom jab lift, sleepes 5
plus 5100/69, jacutz and washer/dilyer
Wask to ski lift. Dave 266-0566.

Signify building, pool, sauns, recreation
room, \$1310 lies required 436-4578.

EIJOY A BEAUTIFUL, relaxing vacation in the San Bernardino Mountains. Cabin, fully furnished, weekend or week. References re-quired. Babs 282-4810. NORTH PACIFIC BEACH, near La Joèa, 1 bedroom, furnished or unturnished, 1 quiet adult, no pets, lease, \$250, \$72 Agate, 459-1352 evenings best.

\$45 MONTH GARAGE in Paritic Search new

COUPLE WANTS to rent 2 bedroom house or duplex; can pay up to \$375. Jim 267-1808.

HOUSE. UNFURNISHED, 3 bedmoms, 2 baths, North Park. Ferkuel yard, new paint and carpeting, immaculate condition, water and gardener paid, no smokers, no pets, \$500/month. 232-2552.

BEAUTIFUL 3 BEDROOM Scripps Rand

BEDROOM CONDO for rent near Stadium,
 19/bath, pool, racquetball, tennis, jacuzzi,
 fireplace, washer/dryer, carport, available
 February 12, \$360/month. 272-6264 or
 270-7469.

ADOBE FALLS condominium near SDSU, 2 bedroom, 2 bath, upstairs, new carpet, drapes, air conditioner, balcony, pool, jacuzzi, Adults, no pets. \$385, 275-1564 or 574-7594.

iMMACULATE LARGE 4 bedroom, family room, garage opener, water softener, fire-place, distriwaster, fence, close to shapping and schools, \$575, 421-6251. MOTORHOME IN nice quiet part of North Park, fully self-contained except shower, has heat, fridge, hotplate, \$80 a month, \$50 de-posit. 282-3007.

POINT LOMA CONDO for rent, 2 bedroom, 2 bath, fireplace, double garage, near Spons Arena, \$435 month, 291-9853.

BEDROOM FURNISHED apartment, at conditioned stove refrigarator carpeting drapps, fireplace, dishwasher, disposal laundry facilities, parking, water paid, adult-only. 3275/month. 281-0055 or 438-6776 after 5pm.

THE READER PUZZLE

No. 90 Le Syndrôme d'Amérique

By Don Kubin

Everything is relative. And with several other nations ommitted to rapid committed to rapid technological advancement, it shouldn't, be long before we, in this country, begin hearing reports about "Le Syndröme d'Amérique," the catastrophic cault of come awful nuclear accident in another

hemisphere.
To test your knowledge of geography (and measure your evacuation skills), we've exposed the fuel rods in the tiny nuclear power facility at Pointe Ouest on the volcanic island of St. Paul (77° 30° E, 38° 44° S).
Using whatever resources you have at your disposal,

you have at your disposal, we'd like you to pinpoint, as precisely as possible, the spot on Earth directly opposite this plant. Not just the coordinates, mind you, but the state or country or nearest town. Closeness will count.

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader
T-shirts.
2. All entries in the Reader

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9.90a.m. Fridsy, eight days following the issue date. 3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XI)

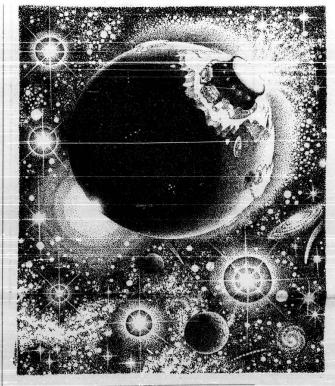
4. Employees of the Reader

ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a

lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person.



Snide remarks aside ("Jump!"), some of you rose to new heights in your conque of our puzzle last week. Oh, sure, a few of you had trouble with the Washington and Bunker Hill monuments, the two Hancock buildings, and the United Nations building. but there really weren't any the skyscrapers. As for the uncommon mistakes — well, we're awarding high honors to the reader who confused Cinderella's Castle with the Sixteen out of sixty-three entries were right on top of

things, and the five T-shirt

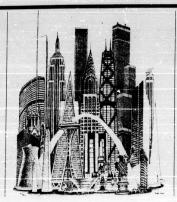
winners are the following:

1. Bill Mevers, San Diego

2. Jack Seccombe, San

Diego 3. Chuck Samples, San

Diego
4. Larry Marshall, Chula
Vista
5. Anne E. Musser,
Claremont (L.A. County)



M 30' E 200' C 221' H 300' - B 151' & 155' _S_ 370' 3 70 3 525' V 544' X 555' Q 606' 1 630' N 660' N 660 U 700° & 200° K 790° O 868° T 843° O 1046° D 1107° A 1206° G 1250° Y 1353' E (height unknown