WANTED TO RENT 1 bedroom condo in La Jolla for professional couple. Need for Feb-ruary or March. 453-1205 after 5

SKYLIGHT WAREHOUSE, 1000-1400 square feet in the downtown area, 25' cellings, recent renovation, mezzanine. Mr Richards 232-8239.

DELUXE OCEANFRONT condo, 2 bedroom, 2 baths, \$595. Child, small pet considered 274-3125.

\$380, BRAND NEW 2 bedroom, 112 bath, San Diego. State area. Air conditioning, self-cleaning oven, refrigerator, children and pets OK. 280-3482 on 286-729°.

LUXURY CONDO, 2 bedrooms, 1% baths, in La Mesa across from Lake Murray Micro-wave, electric garage door opener, etc. \$525, 293-3397 or 449-5087.

\$170 UNFURNISHED OTUDIO apartment, clean, quiet, security building. People and plants only, drapes, references required. Rob 234-0960

CARDIFF, NICE, SHARP 3 bedroom, 2 bath twin home, cul-de-sac, yard, big kitchen, available now, \$485/month, 753-698 or

PACIFIC BEACH, condominium, 2 bed-rooms, 2½ bathrooms, drapes, carpeted, complete kitchen facilities, laundry room, sauna, patio, parsing, near shopping plaza, water paid, \$460, 483-0864.

\$235. 1 BEDROOM CONDO, South Bay, up-

NEWER 3 BEDROOM, 2 bath home

\$325 FOR LARGE modern 1 bedroom Mis-sion Valley condominium. Pool, sauna, jacuzzi, clubroom, gym, parking, near Fash-ion Valley, 456-0111.

OCEAN BEACH, unfurnished house, 3 bed-room. 2 bath, double garage, opener, fire-place, appliances, patio. Adults, no pets, available now, \$650, 274-6940 evenings.

 BEDROOM LUXURY apartment, security system, off-street parking, laundry, stove, refrigerator, carpet, and drapes, 3 years old. lature adults only \$210, 286-0078.

HILLCREST 3 bedroom, unfurnished apartment unique atmosphere, excellent location adults, no pets. \$350, 284-7077.



POINT LOMA STUDIO, unfurnished, in-cludes stove, refrigerator, drapes and carpet, close to all, fenced yard, \$220/month, 222-2566

222-2566

2 8EDROOM CONDOMINIUM for rent in Rancho Penascuitos, available February 1, 5300 month plus deposit, Bill 266-7085 or Jeff 297-2870. Lining Street, 273-0970.

297-2870.

GOLDEN HILLS, \$250, 1 bedroom, all electic, stove, retrigerator, carpeting, drapes, no
heated pool, jacuzzi, fireplace, near UCSD.
pets. Ms- Ramsey 575-5755 or 427-6932.

\$225 month 455-9588

RAMONA RANCH 2000 square foot home, 3

HOUSE. 2 BEDROOM. 1 bath. Istally renovated, wall-to-vall carpets, new listchen, lapp
back, yard. 50th and University area. \$500.

room. \$375 option to buy. 291-5802 or
variables Feorum, 7-264-231 or 737-2679.

1 BEDROOM NORTH PARK, \$210, furnished SOUTH MISSION HILLS. February 1st, ex-and unfurnished, nicely remodeted! New ceptional 2 bedroom upper duplex, unfu-ktchen, appliances, more, near 955 and Uni-versity. No jots. Manager, 3803 Wabash Au-dune, 489-333 et al. (2), no pers, references, \$400 month in-clines, 498-335.

GAMBLING wit come to New York Catakill resort area, Custom built high rench, all elec-tinc \$50,000. Full particulars write Box 21, Loch Sheldrake, NY 12759.

### How to Place Your Free Classifieds

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charming area of Encanto. 2 bedroom and 3 bedroom with large den (easily a studio conversion). \$74.500 with 15 percent down. OWC balance. 697-0277.

PINE VALLEY - 2100 square feet rustic du-plex on wooded 1 acre lot. Fixer upper with super potential. \$100,000, \$20,000 down. Owner. 566-4231.

BY OWNER: 3 bedroom, 2½ bath Playmor condominium. 10 percent down plus assum-able first of \$54,000 at 9.75 percent. Price \$120,000. Ms. Heyes 453-2921.

THIS ISSUE IN THREE SECTIONS





At heart. I think I am not strong enough to be a climber. I think so on the way down when I watch a climber on the south face of Tahquitz. He is young, blond, and tan, in shorts and no shirt. He is standing on a vertical wall, on a ledge perhaps one-sixteenth of an inch deep.

Harlan peels a banana in the reserved, even reticent way he addresses all things. He chews it thoughfully and thoroughly, and folds the peel into a plastic bag. As ne eats, he speaks in a calm and even voice, and he talks about what he loves most in the world. It is now climbar to the same of the world. It is rock climbing.

the world. It is rock climbing.

"Twice," he says, "I have completed a difficult pitch and stood up finally at the top and stretched out my arms and shouted for joy." It is difficult to imagine. I have never heard Harlan raise his voice. Even when we are climbing, with one hundred feet of cliff and gully separating us, his words come down to me in conversational tones. "I can't walk past a header in a roadside park without wanting to go up to it and feel it, to think about possible routes

BY AMY CHU

to follow. He says that he climbs better when he is leading, because he is conscious of always being on the odge, of always being the dege, of always being the mentions courage. "Is it outliers, the mentions courage." Is it outliers, and the constitution of the cons

shelf five feet wide and ten feet long on the shelf five feet wide and ten feet long on the South Face of Tabquitz Rock in the San Jacinto Mountains. We are on one of the almost one hundred routes on what is actually Lily Rock, an outcropping of Tahquitz, but known to climbers as Tahquitz, A mile away, across Fern Valley, is Suicide Rock, which has another hundred routes. We are two hours' drive (continued on passe &

City Lights



### Don't Make Any False Moves

west of State Street has been part of the churning underbelly of San Diego — block after city block of car repair shops, great gray warehouses and great gray warehouses and factories, storage lots screened by rusty Cyclone fences, and small-time saloons. But even though friends of redevelopment hail the area's imminent passing (10 make way for the city-sponsored Columbia/Marina residential

Columbia/Marina residential project), not everyone is enthused with the plans.
The 125-acre residential project is being carried out in three phases. By spring, fifty-eight businesses will have been moved out of the first-phase area (bounded by State, E., Kettner, and G). The entire project will mean the removal of some 130 establishments. When completed, the \$218 million completed, the \$218 million housing project will comprise 2000 apartments, townhouses, and condominiums, including 300 units of low- and

moderate-income housing, say redevelopment officials. One of the problems engendered by the Marina project is a basic one. Once the cxisting businesses have been condemred, where are they going to be moved? Many of the companies being the companies the companies being the companies being the companies the com Nuttall-Styris, a boat supply company, is moving to Newton Street in Logan Heights; San Diego Poster Print is going to Lakeside; and E.R. Stong Building Materials will be in East San Diego. The largest number of firms, however, is regrouping about a mile due east of the Marina project area The district between Broadway and Market Street east of Twelfth Street is similar to the

area slated for redevelopment and a number of the condemned businesses are finding it a likely spot to relocate themselves. San Diego Bindery is constructing new quarters at Fifteenth and E. Dieter's and Alden Farris. E. Dieter's and Alden Farris we out or repair facilities, are preparing to build new. Sido. 000 buildings abutting each other near Market at Sido. 000 buildings abutting each other near Market at Sixteenth. Standard Bhunds has received a low bid of \$250,000 for new store construction at Breadway and Sixteenth, and Control Graphics has already, at Thirteenth and G Street. Compensation for the relocation of these and other businesses is being

sting out of the redev nettle, each tenant and landlord in the first phase of the housing project has been offered a special place on the overflowing waiting list to buy a condownnum in the Marina develop and. So far, twelve of them have accepted a spot on the waiting list, including Gilbert Frank, president of Nuttall-Styris, and Gary Becker of Becker Motors. "These condox don't mean." nettle, each tenant and landlord relocation of these and other businesses is being administered by the Centre City Development Corporation on behalf of the City Council's Redevelopment Agency. The CCPYC has relocation budget of \$954,000 for this project, and is doling out that money at a rapid pace. As each parcel of

Becker of Becker Motors

"These condos don't mean
anything to me," says Byron
Eberte, a medical doctor who is
now president of San Liego
Harley-Davidson on India
Street. Eberte has been pointed
to about twenty new possible
locations by Port and Flor, a
company hired by CCDC to
find new locations for
businesses forced out of the
businesses forced out of the
subsciences forced out of the
subsciences forced out of the
Naval Station. Eberle was
none was near the 23nd Street
Naval Station. Eberle was
nappy with neither. "We re a
retail store and all we 've been
shown are little off-road a rapid pace. As each parcel of property in the area is condemned, the tenant in the affected building is given an option: he may ask the CCDC for moving expenses (the lowest of three bids), or he may allow the CCDC to buy the company's equipment. In the latter case, the tenant is given a chance to buy back all or endance to buy hack all or endance to buy back all or en chance to buy back all or part of his own equipment at a substantially lower price. The tenant in that case does not receive a payment to cover the cost of moving. Some of the smaller

shown are little off-road places."

Eberle is one of severa business owners, including Jim Taylor of Alden Farris body shop, who have let their general dissatisfaction be

establishments, such as Hansen's Sandwich Shop, a wholesale food company, find it more prudent financially to go out of business. In that case, the owner, Charles D. Hansen, simply retired, collected a \$10,000 direct, "Sanless" payment (based on the net moome of the gravings transport of the provings that the provings the provings that the prov known to the CCDC. "We know we're going to have to move sooner or later, 'says Eberle, 'but what upsets us is that there's no way to compensate us for our losses. They [CCDC] pey for the moving van, but they don't pay for the loss of time, increased rent, or loss of business, and most of all they don't pay for the mental acquired.

the mental anguish."

The project — it began in October, 1978 — will eventually extend below F Street west of Fourth Avenu

### Burnt Offerings

The Neptune Society, a subscript on cremation organization located three miles east of El Cajon on old Highway 80, recently acquired a state-of-the-art furnace from a state-of-the-art furnace from Sweder: and held an open house this past weekend to show it off. Neptune President Len Longanecker greeted visitors at the door and handed them little key rings, each adorned by an Indian head penny. The society's new furnace—called a retort—will handle 1900 cases this year and it the only one of the visitors.

will handle 1900 cases this yet and is the only one of its kind in the United States. The retor it is housed in the society's hacienda-style headquarter which was constructed last year for \$310,000. After several glasse of wine. Mr. Longanecker leads a group of sig guests to the crematory chamber. Upon entering the preparation room, a stark cubic leavith harsh a stark cubicle with harsh fluorescent lighting and a shining white gurney, he points at a door resembling the hatch to a bank vault. "We can keep

up to twenty-five bodies in there," he says. The chamber containing the

retort is surfaced with smooth. blue tile. The retort itself is encased in stainless steel and looks not unlike a very large pizza oven. Although they are not yet fully operational. Longanecker expects all systems to be ready by next week. Currently he is payin week. Currently he is paying a remesentative of the Tabo Company (the retort's Swedish manufacturer) \$350 a day for to a customs duty of \$3000. The unit is valued at approximately \$120,000. Longanecker leads the

curious group around to the back of the retort and points to a small window. "When you put the body in," he says, "combustible air is injected inside. It will burn anything. If you want to look, you can look right through here." He peers through the window, turns back to his guests, and smiles "You can actually put more fire right on the body." The Tabo retort heats to a

temperature of between 1600 and 2000 degrees Fahrenheit. It takes about one hour to cremate a human body. This is a great advancement over previous models which would take three

or four hours to complete the same task.

"One thing you don't have to worry about with this unit is the fat coming out," say. Longanecker. "It burns it immediately." Jack Matthias of the La Vista Memorial Park in National City folds his arms and sneaks up. "Ves, but any send sneaks up." "Ves, but any and speaks up. "Yes, but any unit will burn the fat

unit will burn the fat eventually. 'Matthias says. 'Sure,' Longanecker ersponds, 'but there's no waiting with this unit. Burns the fat right up.' At the bottom rear of the retort is a sink made of brick, into which the ''cremains' 'as the ashes are called) are scraped. Longanecker uses long-bandled implements which block 'liber ment. iong-handled implement, which looks like a common garden hoe, for scraping purposes. "You can scrape the ashes into here," he says, indicating the sink. "Of course, if you're in a hurry, you can bring the ashes in here and leave them and start to hurn another body." burn another body."
(Longanecker burns only one body at a time.)

body at a time.)
Against the rear wall of the room is a device resembling a refrigerator. "This is our processor." "Longanecker says. "You put the cremains in the processor because when they come out of the retort you still have chunks of hone that would have chunks of hone that would have chunks of rone that would be very identifiable. So what you do is put them in here. We have some in here right now. Watch. I'll show you.'' He closes the processor door and pushes a button which activates pusnes a button which activate the machine. Something inside begins to churn like a cement mixer. "When it comes out of here it will be a fine powder. You could seem! You could actually scatter it right on the sand and no ould ever notice." After two minutes Longanecker opens the door. He pulls out the box containing the cremains as one might pull on an obstinate ice tray stuck to the bottom of a freezer. "See?" He displays

City Lights

the cremains to the visitors The substance in the box looks more like pebbly, gray gravel than fine powder, but no one mentions this. What fine powder there is floats onto Longanecker's hands. He sets down the cremains and slaps his palms together twice. "You should led the dust settle down for a minute, actually," he says.

has 5000 members. The one-time registration fee is fifteen dollars for an individual or twenty-five dollars for the whole family. Members are entitled to cremation by Neptune for \$280 plus any additional transportation charges. The society set up shop in San Diego County in 1975, and in that time has handled nearly 2000 cases. Longanecker and some associates are planning to build two similar retort facilities in the Los Angeles area and a third in San Francisco some time in the next year or two Longanecker says the trend toward cremation is on the upswing, and he looks forward to a profitable future. "At firs we'll burn eight hours a day," he says, "and then sixteen, and then twenty-four. We'll do that five days a week, and if that's not enough we'll go seven. You see, we'll do whatever it takes to do the job we have to do

### They Work The Bay Area

Captain Loyd Maland gripped the helm of his sturdy fifty-two-foot motorboat and recalled one of the incidents o his nineteen years of piloting ships in and out of San Diego Bay. Maland says he was recently commanding the USNS Taluga, a military tanker, when suddenly a thirty-odd-foot sailboat which had been skirting the path of the bigger ship tacked directly into its way. As the larger vessel bore down on the hapless sailboat, Maland watched the helmsman and watered the institution of the water. Startled, the seasoned pilot bellowed, "My God, I've got them!" Only hours later did he learn that the tanker's bow wave had near-miraculously washed both the sailbost and its occupants to the side. Maland says the incident is the kind that keeps a pilot on his toes, even here in one of the world's more placid bodies of water. Despite San Diego Bay's relative tameness, two men wave had near-miraculous

relative tameness, two men work full-time here at piloting essentially "valet parking" th big ships which visit the harbor. Though the bay lacks any treacherous natura features and the water conditions usually are calm, Maland says the Coast Guard classifies San Diego as a high-density area (because of the Navy and tuna fleets) and the Navy and time freely and the congestion is one reason for visiting captains to use the pilot services. Furthermore, Maland says, "Maybe the captain of a freighter only gets here every three months or every six months. They go to so many harbors that they can't keep up with all the tides and so forth." Pilots, in contrast, know the local waters intimately.
Maland boasts that his
profession has long been an
American institution. Every port in the country is required to have at icast two pilots, and Maland says that one of the Congress 200 years ago was to establish a state piloting system (to end the ferocious competition which up to then had pilots all but warring on the

igh seas). Between the two local home-based mariners there is little competition. They work as independent contractors but as independent contractors to the San Diego Port Authorit sets their fees, which range from \$135 to \$908 (dependi on the ship's size) per one-way trip, a voyage which usually consumes about an hour and a half of one pilot's time. Maland and Captain Ed Silva Jr., both retired merchant Jr., both retired merchant marine sea captains, share the local chores, on call twenty-four hours a day. "And the calls come at any hour," grins Maland, a Norwegian-American who "grew up on salt water." in a family of Southern California seafarers. "This year we even had two shint arriving on

had two ships arriving on Christmas Eve, both at about nine o'clock

nine o'clock."
Maland and Silva together
handle twenty-five round trips
a month (plus some in-harbor
transfers); they chug out in the
sixty-six-year-old pilot boat
which they own to pick up
incoming vessels at the "see
buoy," about two miles off
Point Lorna. On such a trip
during a break in the recent
rains, Maland watched the
Africanstar grow from a small
blot on the horizon to a metal to hulk the length of one and a half football fields bounding through the waters off Point Loma. Loaded with cans of tuna, the ship was arriving from Samoa, where fish cau by American seiners off Nev Zealand had been processed a Van Camp's cannery on the small South Pacific island. Maland had his hostman swins Maland had his boatman swing the little pilot boat around until it paralleled the starboard side of the moving freighter. Down the towering vertical wall dangled the Jacob's ladder, a limsy weave of ropes and footboards. As the two vessels edged close together, Maland waited on the foredeck, portly waited on the foradeck, portly and incougratious in his conservative blue business suit. Finally, he reached out, grabbed the ladder, and effortlessly swung his body across the icy water. An instant later he was clambering up the freighter's side, disappearing over the rail.



West Coast capable of handling

West Coast capable of handling the dusty, air-polluting material; last year about 100,000 tons of it came ashore here and this year Garrett expects those figures to doubte. But that success story is something of an exception; the volume of cargo is down from the days when Maland first began working in San Diego in the early 1950s as one of four noitos stationed here.

pilots stationed here.
In those days, a lot of
California and Arizona or

small port in terms of ship activity (only 313 commercia vessels called here in fiscal year 1978-79, compared to thousands in Long Beach), Maland and Silva nonetheles see some variety in their missions; ships piloted by them have ranged from a square-rigged Norwegian merchant marine training vessel to the near-thousand-foot long supertankers built by NASSCO to carry Alaskan crude oil. Bulk material inakes up the majority of cargoes: coke (processed coal) from Japan destined for the Kaiser Steel mill at Fontana in San Bernardino County: powdery copper concentrate from Arizona, bound for Japar. and Korea: wheat, millo, and corn grown both in the Midwest and the Imperial Valley, heading for a range of destinations. One Bulk material makes up the for a range of destinations. commodity which only recently reached significant import figures here is Portland cement produced in England. Bill Garrett, the port's manager of marine operations, says San Diego is the only port on the

embarked on the high seas from San Diego, but then labor disputes involving local longshoremen caused that trade to shift to Ensenada. Silva, the other pilot, blames another factor for San Diego's pallid status as a comm

revolution in world shipping that occurred in the late 1960s. The change affected the way goods are leaded onto ships. aboard on small pallets, shippers began packing manufactured goods at their plants into van-sized containers, then trucking those large structures to the docks and hoisting them onto new container vessels." Silva responded quickly to the change, built a container crane, and soon found itself handling ninety percent of Southern California's container traffic

'San Diego was just slow on the uptake," opines Silva. "It waited too long." In 1974, the port finally did open a \$4.5 in National City, and Garrett, the manager of marine operations, says one ship company did visit San Diego and use it to unload imports for a while but found itself without anything to load onto its vessels for export. With the vesses for export. With the fuel crunch, the company ships stopped coming here. Garrett says now about the only major trade of any kind in manufactured goods seen locally is Japanese, Chinese, and Korean Christmas toys and ornaments which arrive here and then are distributed

City are military supplies, lumber, and newsprint, but the pilots seldom usher in any of those cargoes. They only handle Navy vessels commanded by civilians (oceanographic and transport vessels, for example); they say coastal seamen usually are in charge of the lumber barges charge of the lumber barges and newsprint-carrying ships and such vessels need not use the pilot services. Maland says even foreign vessels can decline the assistance, but they still must pay firty percent of the fee. "That's to help suppo the pilot service, "explains Maland. "Otherwise you'd

Jeannette DeWyze and Mark Orwoll



Contributors Amy Chu. Event Jeannette DeWyze, City Lights, Features Steve Esmedina and Linda Flounders, Music Scene

Lin Jakary, Off the Cuft Mark Orwall, City Lights, Features Jonathan Saville, Theatre and Classical Music Christopher Schneider Theater

Duncan Shepherd, Film Gordon Smith, Features Eleanor Widmer, Restaurants

Advertising Director Howard Rosen

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Just A Company Expense?

In the Reader issue before the Christmas issue with ad a little piece on World Research, Inc. (\*CV) Lights\*, December 15 in temperature of the Comparison of the Comparison of the Christmass of was part of almost a quarter of a million dollars contributed to 181 million dollars contributed to 181 organizations in the San Diego area, an amount considered to be "company expenses" and thus included in public utilities raies. Now I'm not sure if CSL/WR has now I m not sure if CSI/WR has democratized its funding base since then, but considering the expensive video, film, and publishing equipment they have, I remain skeptical.

I hope that you'll do some deeper digging next time. Lincoln Cushing

They Don't Really Have Anything Against Sex

Against Sex
Your article on the sude beach
lactions ("City Lights.," January
17) highlighted applied filling of
human nature — the inabitity to
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jacobs has learneded a campaign
against the Coltring Optional
Jacobs has learneded a campaign
against the Coltring Optional
Society (COS) and their obsession
to purge the nudis movement of
anything that hinst of sexuality.
Jake has never before shown
himself to be opposed to rules. He
rules stather than COS ». For the
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any other politicos, more concerned with image than with reality. They don't really have anything against sex. But they do want to appeal to voters who are straighter than the average free-beach goer and this means avoiding anything that looks like it might be sexual. To accomplish their political ends, they feel justified in imposing rules on the

shows a definite lack of

knowledge. Kansas is in fact one of the tightest bands ever to come to San Diego. Their masse is

pention their lyrics. They are talented and serious-minded young musicians. Their output is intensely moving and would be

hard to match, or even come clo-to. It seems as though Esmedina should try experiencing the sounds of these artists himself before of these artists himself before speaking so carlessly. He not only has no background on the "music scene" but he has a repetitious opinions. This tactic is quite insecure. After all, can't he come up with his own remarks? He also

above-mentioned bands or equally gifted groups such as Santana, the Eaglest, the Orateful Dead, the list is calcies. These bands have the control of park rock as nature or even close to sophisticated (yes Steve. I measured and their further control of park rock as nature or even close to sophisticated (yes Steve. I measured the control of park rock as nature or even close to sophisticated (yes Steve. I measured the control of park rock as nature or even close to sophisticated (yes Steve. I measured the control of park rock as nature or even close to sophisticated (yes Steve. I measured the control of the Reader terminated him, the "Lensen" page would be blank. Autyone gray would be blank. Autyone page would be blank. Autyone page would be blank. Autyone control of the Reader terminated him. And the control of the Reader terminated him. And the Re

between two individuals who each want to be the "leader" and who insist that everyone else do everything their way. David Irving

O.B. P.O.'d

My local Ocean Beach/Point Loma friends have taken offense to Bannon in "City Lights," January 17. We'd like to turn him over and give him a spanking with the O.B.

give him a spanking with the O. B. pier?
He says he was embarrassed to say that he lived in O. B. and then moved to P.B., of course First of all. I to be embarrassed to say! was all. I do be embarrassed to say! was Vors. The majority of those people come out here and take advantage of anything and everybody, and for them to pass judgment on our town of O. B. is really a joke. Anybody who has any normal interest in real who has any normal interest in rea life knows it exists in laid-back O.B., especially in the south end, and that P.B. is primarily for upward mobility social/business

types.
So. Gannon, we're glad your jive self is in P. B. and not our town. New Yorkers go home!
Terry Pfrimmer
Ocean Beach

### That's Using The Old Sawdust

derogatory terms that it was humiliating. But in the Christma edition, he listed Taylor as one o edition, he listed Taylor as one of the best performances he attended during 1979. Even a peon can realize his senile contradiction. Suggesting that Styx, Foreigner, and Kansas are immature and silly

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When Is He Going To Get Out Of The Reader?

The Network

I have been reading Sieve

Esmedina's reviews for quite a
while. I also have been reading

reviews in Rolling Stone. Creem.

Hit Parade, et cetes, and in my

opinion Esmedina is the best rock

critic in the country. Lester Banga

have to use bandilities to make a

point, Marsh is not evasive, and

the others leave you with a

the chief leave you with a country

that of the country of the country of the country

that of the country of the country of the country of the country

that of the country of and roll band, so I don't really come from a provincial "Hillcrest space." Esmedina is good! When is he going to get out of the Reader and into something more popular

Salad Days

In Eleanor Widner's restaurant page on January 17, she criticized Baci's restaurant for deviasing from the all-tho-common mixed green saled and for offering their diners a refreshing change in a saled creation of their own. I take difference with Widner on this score and say . . . . MORE POWER TO THEM.

If there is one weakness that too many restaurants exhibit, and that includes the astronomically high-priced ones like Les Pescadores, it is their one track mindedness on serving those same

old mixed green salads. They do not rever show the diner the courtesy of offering a substitute in case of digestive problems (after all, human beings are not rabbits). It so there take it for clave if it experience I offered my customers a choice of four varieties of salads and my prices were honest and reasonable. I can only say that most of these on-culled goustier murder in this respect. Diners should be offered an alternate tools of salads show that silved to tomators, cottage cheese, or salad show has silved tomators, cottage cheese, or salad show has silved towards and the catchy that in my restaurant. How about it, Madame Widmer?

Baton Your Lip Letters

Jonathan Saville's "Two Batons" review (January 24) calls for a brief rejoinder. The idea that one of the two conductors, both of one of the two conductors, cost or fairly equal stature and experience, could cause the San Diego Symphony to completely lose its well-carned "sophistication and sensitivity" within a week is a concept that well-trained

sensitivity within a week as a sensitivity within a week as a symphony musicians could not agree with your property of the pro

Duncan Gets Knighted

Just wanted to say thanks to Duncan Shepherd for his excellent reviews over the past few years. His articles have at ways been the principal reason for my subscription. If If might make a suggestion, why not hire Sue Garson as a full-time contributor? Also, what ever happened to Alan Pesin?

Pesin?
Keep up the good work!
John Knight
Goleta, California

It's Not The Method

The Method

I am moved to comment on a remark i accountered in reading Jonathan Siville's review of the Pavel Kohou's 'Jon Marulan's reading Jonathan Siville's review of the Pavel Kohou's 'Jon Marulan's reading to the review isself; in Sat. I've sever seen the wish to content the review isself; in Sat. I've sever seen the wish to content the review isself; in Sat. I've sever seen the performance of one of the actors involved, Saville made a number of comments which performance in the proposition was that it seemed "iministry" lacking an "invardence." He was also dayseamance did not resich the mourathenic stereology of Hamilan the presists in the popular imagination. The subject of imagination are subject of imagination are subject of the subject

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# Straight from the Hip

Matthew Alice

Dear Matthew Alice:
Why do the airceoft inding at Miramar
Why do the airceoft inding at Miramar
Naval Air Sation make a full circle,
banking to the left, before they touch down
on the runway? Is this standard military
practice? Is it a necessary pattern because
of the closeness of civilin air traffic, ai
Montgomery Field? It seems to me that the
Navy would burn a lot less fuel by having
its pilots fly directly to the runway and not
go around in circles.
Darby H.

Durby H.

San Diego
Nearly every landing that occurs at
Miramar is supposed to prepare the naval
pilots for landing on the deck of an aircraft
carrier. On Miramar's runway 24-L. the
concrete has been painted with the outline
of a carrier's landing deck. Flying over the of a carrier's landing deek. Flying over the trimway and then banking, or "breaking," to a circle on the left is the standard way of a proproaching a carrier deek, giving rise to the joke among Air Force pilots that their counterparts in the New precel clam to John Lathrop, a fighter pilot based at Miramar, remarked that turning his plane to the right "does feek kind of funny." He added that tectical aircraft — flighers, as-tackers, and recomasissance planes — al-keeping airgace to the right of the carrier clear for certain cargo planes, and the res-ce helicopter.

cue helicopter.

If the weather is clear enough for pilots to fly within sight of one another, several will approach the carrier in a formation, then bank to the left, one by one, at an interval of seventeen seconds. By the time interval of sevenience seconds. By the time each plane has made a complete circle and is heading straight for the carrier's deck, the interval has increased to forty-five sec-onds, the optimum time for each plane to to touch the deck, snag the arresting cables,



jerk to a halt, and clear the runway for the next plane. Everyone concerned with the carrier wants to get the landings done

certain and the control of the contr

the first day of navai flying — but I suspect the inventor was the pilot who needed it. Eugene B. 18/. A civilian, he was urged by an airplane builder named Glenn Curtusts to fly from San Francisco and land on a specially built deck astem the USS Pensylvania, which was anchored in the windy bay. Ely's life was saved, in landing, by sandbag-laden ropes that caught the book on the back of his plane. He then turned the manner morner and tiest of the first sand they do not be the contract of t on the back of his plane. He then turned the plane around and tiest it out the cocks and back to San Francisco. This occurred in January, 1911, cight years after the Wright brothers' flight. In May of 1911, the Navy bought its first airplane—from Curtiss, at a cost of \$5500 — and naval aviation was born. Soon many nations recognized the unconventional power of ship-hased aircraft, and scarcely a decade head passed

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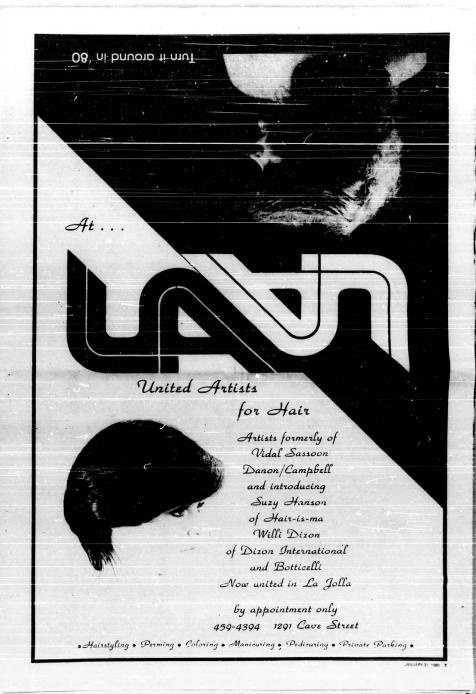
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teorimued trom page 11
from San Diego, at the finest climbing area in Southern California. A few hundred feet above us is the peak, at an altitude of 8000 feet. The hard part of our climb is over. The source of the peak at a silicity of the source of the source of the first behavior of the first behavior of the first behavior of the source inspiration and the source of the sour

seen. We were early but here were already several climbers visible on the rock above us. We hung a pack with water and extra clothing in a tree and continued around the base of the rock to reach the start of our

clothing in a tree and continued around the base of the rock to reach the start of our climb.

These mountains we are ascending, the San Jacanto Mountains, were created about These mountains we are ascending, the San Jacanto Mountains, were created about the start of the start



## Restaurants

Donburi Me Just Yet

ELEANOR WIDMER

Type of Food, Japanese Price Range: Dishes from \$2.75 to \$4.45; Hours: Closed Wednesday. Open Thursday through Tuesday; 12:00 p.m. to 3:00 p.m. and 5:00 p.m. to 10:00 p.m.

The other evening I had dinner with a The other evening I had dinner with a friend who often spends a few months of the year in the Orient. He had recently returned from Japan, and while we were waiting for our dinner in a Japanese restaurant in Solana Beach, he regaled me with stories about his dining adventures. In a major hotel in Tokyo he paid nine dollars for a shot of Scotch, and he informed me for a shot of Scotch, and he informed me that the cheapest place to have a drink was at the Tokyo Hilton, where the same Scotch was only five dollars. Since I am not a drinker, and can manage one glass of wine at most, guides to cheap drinks hardly enthrall me. However, I was delighed to hear about a book called Eating Cheap in Japan. A Guide for Gaijin Gourmer, which is available in Japan and. Goarmet, which is available in Japan and, to his knowledge, in San Francisco. Gaijim is a somewhat derogatory expression for foreigners, but the advantage of the book is that it pictures many dishes, thus enabling the tourist to see what's being ordered. In Japan, restaurants have plastic models of the exact way a dish will look, and these that it is the property of the contract way a dish will look, and these

rants are so specialized in Japan that if you want yakitori (sekwerder fish, seafood, chicken, etc.) you go to a yakitori restauration, and if you want raw fish, you obtain it at a sushi bar, and so forth. The word so that it is a sushi bar, and so forth. The word has a sushi bar, and so forth. The word has a sushi bar, and so forth. The word has a sushi bar, and has a sushi bar a sushi



quite sophisticated about trying exotic and unusual foods. I was struck by the number of families in the restaurant, where mothers explained to teen-age children the names and meaning of these dishes. The tables in this tiny restaurant are placed so close to one another that conversations are

tables in this tiny restaurant are placed so close to one another that conversations are easily overheard, and not one teen-ager cred, "Ugh, are fish!" Everyone tassed the food in the spirit of adventure. When the spirit of adventure. When the spirit of adventure with the food in the spirit of adventure. When the spirit of adventure is a spirit of a sp

complete meal.

To begin with the fish, it consisted of only one kind, namely sea bass, which was

very tough and chewy. Moreover, any worthwhile sashimi should have variety. One or two slices of tough sea bass would

worthwhile sashimi should have variety. Once or two slices of tough sea bass would have sufficed if it had been supplemented with, say, tuna, and possibly another bot-with, and the supplemented of the price of \$4.45 for these few slices of the price of \$5.4.55 for these few slices of the price of \$5.4.55 for these few slices of the price of \$5.4.55 for these few slices of the price of \$5.4.55 for these few slices of the price of \$5.4.55 for these few slices of the price of \$5.4.55 for these few slices of the price of \$5.4.55 for the price of \$5.4.55 for the price of \$5.45 for the price of \$5.4.55 for the price of \$5.45 for the price of

bor me gournet, our for mose on a low budget.

The service at Samurai leaves much to be desired, mostly because of a lack of organization and the language barrier. The physical plant is miniscule, and the mother-wife, who is only recently from Kyoto, is obviously overtaxed. I would not

hail Samurai as a "discovery"; my friend remarked with acerbic condescension, "I suppose this passes for Japanese in Solana Beach." Samurai does not offer the same level of cuisine as Terada-Ya in La Jolla. but then it doesn't charge the same prices. I do not advise you to hop into your car and rush out there. Should you be in the vicin-ity, the tempura is the best bet.

The Restaurant: Kiyo's The Location: 3202 Mission Boulevard, Mission Beach (438-7393) Type of Food: Japanese Price Range: Dishes from 53.35 to \$5.95;

family-style dinners to \$7.95 Hours: Open daily, 11:00 a.m. to 10:00

Since I am a great admirer of Kiyo's (3365 Fifth Avenue) and can modestly make the claim of having inroduced that Japanese restaurant to the public. I hope the management will understand the spirit in which my remarks are made about their ine wbrach. Located on the corner of Mission Boulevard, across the street from Jack-in-the-Box, this new Kiyo's is terribly dreary inside and could only be successful if the cook were as good as the one at the original. Sad to report, he is not. In fact, the food is so badly prepared that I felt cheated for having to pay \$16.17 for a truly poor meal.

Sact, the food is so badly prepared that I felt heated for having to pay \$16.1 That rawly poor meal.

I had never encountered a Japanese cheft had been considered and the sact and simply ledied it over the chicken. Well, there is a first time for everything. The chicken teriputa is reasonable in price (\$3.35), but the dish consisted of teplot strips of chicken covered with a thick soy sauce. The raw heat the consideration of the consistency of th

walting occloses setting to be of the control of the control seach. But the famous question, "Who's minding the store?" is applicable here. It is pointies to place your name on a restaurant and then not give it the attention and high standards for which, you initial restaurant is valued. The restaurant is subsect. The restaurant is subsect. The restaurant is any Chdr. Joccusie the way be preparen his dishes is a mystery to fans of Japanese may Chdr. Joccusie the way be preparen his dishes is a mystery to fans of Japanese cooking. With repet, I must advise you to avoid this branch until such time as the management is able to find an adequate chot. The physical plant — a single base cooking with whose windows light from continuous house with the control of the co

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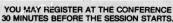


Richard Bach

what he series. As Jonathan, he has discovered and is discovering "schot he sensit most of so in the world, and them doing it." As a Hye-he has flown almost every kind of plane that's ever been built because the loves to fig. In 1879 he accepted sours of speaking congenerates in the lovest of fig. In 1879 he accepted sours of speaking congenerates in of hundreds of request; did he accept this nor? Because he wanted to. Why so few? Because he wornts more time to do other things, like finishing the solar energy home he and his wife Leslie are building in Oregon. Participants will be able to share and experience one of the most preserved yet levillant minds living today. "Souring seith Richard Bech."

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and watch their slow, sometimes im-perceptible progress up the rock. At that time climbing made no, sense to me; then I starred reading about it. What climbers have to say about the mountains reveals their passion and the absolutes of climbing; rock, weather, and man—his chimbing: rock, weather, and man — his abilities, his dreams, his hope, his fate. Everyone knows about the challenge of the mountains, that they are there, that they are high, even that they are dangerous. But I

Handspuns

wondered what it means to be at 25,000 feet and take three hours to move on hundred yards. What it is like to lose fingers or toes to frouble it an ascent, and if the top. Doc intenders early to the top. Doc intenders really believe if death comes in a climbing accident, it is bear able, even poetic? How many of us are willing to die at our jobs?

As I read, I visualized myself in Nepal, on the top of Mount Everset. What a view, and the properties of the word of the words. On the other words when the words were the words. The other words were the words when the words were the words when the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words were the words when the words were the words were the words when the words were the words were the words were the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words when the words were the words were the words were the words when the words were the words were the words when the words were the wore the words were the words were the words were the words were the

Kachenjunga: to the west, Cho Oyu, and stretching to the north, Tibet. Still stand-ing might be a flagpole planted by other, eartier climbers; but their footsteps would be undetectable, long since blown away or

filled with anow. With luck, the charac-tenistic plume off Everes's peak that is often viable from miles away would not be present: the winpy white tail that indicates that winds of 100-200 miles an hour are whipping snow off the top. I would have time to take my own roof-oft-the-world photographs and to think about the other humans, fewer than one hundred in all, who had stood where I stood now. At 29,026 feet above sea keek, where there is young the control of the control of the would replace exhaustion, though the exhaustion would come again later, and a body that deteriorates steadily above 22,000 feet would demand recuperation. I would feel totally alone, totally satisfied.

So after reading and thinking about climbing, I started to climb. On a steep rock face of Stonewall Peak in the Cuyamaca Mountains south of Julian, four years ago, my instincts told me to lie flat and hug the rock; it is exactly the wrong thing to do. Pressing the knees on the rock is not only bad form; it doesn't help. One possible was now possible and candidate to reach the next level of impossibility And already I had a sense of why people climb. That first move up a rock that appears unclimbable, but isn't, feels like a

climb. That first move up a rock that appears unclimbable, but isn't, feels like a personal bit of magic, mysterious yet remarkably simple: a little knowledge, a little concentration, the desire to dare.

The routile of climbin be little of the action or one of the practice of the instantaneously reacting to stop unfall. The culmination of the practice, the ultimate test, was to belay a 140-pound concrete block dropped from a distance of concrete block dropped from a distance of concrete block dropped from a large 16

# is not only bad form; it doesn't help. One has to ry to stand as upright as possible, to keep one's weight perpendicular to the rock, to take advantage of the gravitational pull instead of working against it. I understood the physics of it, I tried it — and was amazed to see that it worked. The same kind of revelation had occurred when I put on the process and take the process and tak on my first pair of hiking boots and sud-denly my feet had fingers. What was im-



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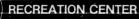
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JONATHAN SAVILLE

Alas, visiting conductor Aldo Ceccato's second program with the San Diego Symphony was no better than the first. It confirmed the ideas I expressed has tweek and it made me even more uncomfortable with the possibility that Mr. Ceccato might become Peter Brés's successor as the orchestra's permanent music director.

Mr. Ceccano in assensialise intensition.

come Peter Erös's successor as the or-chestra's permanent music director. Mr. Coccato is essentially a interalist of the printed soce. He conducts what is there, no less and no more. To get that far is certainly not a contemptible schievement — it demonstrates a thorough technical competence and an ability to communicate effectively with the orchestral musicians. But the music of Weber, Richard Strauss, and Becthoven, which made up this second set of concerts; is not at all the same thing set of concerts, is not at all the same thing as the printed score, and while a literal as the printed score, and while a literal performance may do justice to the score it does not do justice to the music. These componers relief to a very great extent on the experience, the instition, and the musical creativity of the performer. For them, the performer was not assertant, hamble, whose personal contribution to the performance was absolutely essential if the music, as it was imagined by the composer, was to come to life. Beethoven did not have to indicate that a phrane chould significant change of harmony should be subtly emphasized through rhythm and dynamics. He simply supposed that a performer of his music would know these things, since they constituted the common musical language of the day. If Beethoven musical language of the day. If Beethoven

did not write down a precise, detailed an-notation of the dynamic shadings of a phrase, that does not mean that he intended

and not write down a prect.2, detailed annotation of the dynamic shadings of a
phrase, that does not mean that he intended
the dynamic shadings of a
phrase, that does not mean that he intended
tevel, without any internal shape; it means
that he expected the performer to supply
the shadings and the shape, on the basis of
the way things were always done, and also
on the basis of the music's logical implicadions. To play or conduct a Beethoven
accore literally is to misunderstand the
whole meaning of the score and to undermise the componer's intenders.

At the end of the first movement of Beatmise the componer's intenders and
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scale and then skips down again, and its
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ven conductors do with it: Toscanini, Walter, Furtwängler, Böhm, Klemperer, Jochum, even Bernstein. But Mr. Ceccato Jochum, even Bernstein. But Mr. Ceccats miphy let it pass by without any point, any shaping, any attention, any meaning; the notes on the page were there, but their significance — in themselves and in their relation to the movement as a whole — was utterly absent. This one instance was typical and only of the entire. 'Eroica,' but also of Weber's Der Freischaftz. Overture and the corchestral portions of Richard Strauss's First Horn Concerto. A dullness or appirt, an imilientual colineose, and a concern of a point, an imilientual colineose, and a

and the orchestral portions of aucanos.

Strausa's First Horn Concerto. A dullness of spirit, an intellectual coldness, and account of the cold of the

I've suggested that literalism to the score (and the technique needed to achieve it) is not enough to de justice to the composer's intentions. No one has ever accused the Juilliard Quartet (which performed in the quartet series at UCSD's

Mandeville Auditorium) of a lack of musi cal understanding, or of a failure to shape cal understanding, or of a failure to shape phrases and point up dramatic moments. Intensity, passion, and drama — within phrases and within entire pieces — are the intimate so it in a group, and these qualities decades, in given and the properties of decades, in given of the fact that only first violinist Robert Mann now remains from the original Juillard. In the matter of in-terpretation and style, the recent program of Beethover, ourartes was just what we have learned to expect from this excellent recentile. which has visited 5an Diego

ensemble, which has visited San Diego quite frequently in recent years. It was — amazingly enough — in the area of technique that we heard precisely what we did not expect to hear; in fact, I found the technical lapses so oppressive that they virtually overwhelmed the musifound the technical lapses so oppressive that they virtually overwhelmed the musi-cal virtues of these performances. Mr. Mann seems to have developed a wide, slow vibrato that gives his playing a whining, sickly-sweet character reminiscent of the first violinist of the Guarneri Quartet. In addition, he and his collaborators were efficied with constant intontion troubles. afflicted with constant intonation troubles so that at times the mixture of sour pitches became almost unendurable. It was as though all four players had fallen ill with some flu that attacks technique while leaving the musical intelligence unim-paired. It must be said that as music these performances by the Juilliard were far more sensitive, insightful, and powerful than those of the San Diego Symphony under AIdo Cecacto, in spite of the fret that the orchestra played with exceptional accuracy. But there was a good deal of painful listening at the Juilliard concert— all the more so since such technical prob-lems are the last thing one would have staticized from a group that has given so leaving the musical intelligence unim-

all the more so since such technical prob-lems are the last thing one would have anticipated from a group that has given so much pleasure in past concers.

An interesting item on the Julillard pro-gram was Beethoven's transcription for the problem of the problem of the pro-bethoven seems to have made the trans-scription under protest — and the result-shows that his reluctance was justified. Beethoven was, of course, a master of both media, and the writing for string quaret is skillful and thoroughly idomatic. But while the sonata is a powerful one, the characteristic of the problem of the pro-sent problem of the problem of the pro-sent problem of the problem of the still problem of the plane communi-cates with grow effect were closed over together, this rare performance was re-turnedly revealing it showed that asthough Beethoven spoke the same musical lar-guage in his pisano works and his string quartets, each medium called forth a dis-tinct kind of imagination, and his inter-guage in his pisano works and the imagi-ination that could make the constant properties of the pisano works and the man-ple of the pisano works and the man-ple of the pisano works and the pisano pisano works and the pisano works and the pisano pisano works and the pisano works and the pisano pisano works and the pisano works and the pisano pisano works and the pisano works and the pisano pisano works and the pisano works and the pisano pisano works and the pisano works and the pisano pisano works and the pisano works and the pisano pisano works and the pisano works and the pisano pi

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# Dissenting Opinions



### FREDERICK T. MUTO

The Brethren is a detailed and lengths decount of the internal machinations of the United States Supreme Court, and it has generated substantial controversy. Much of the tempest, though, has ignored the central jurisprudential import of the book. in publicly disrobing the court, the au-thors. Bob Woodward and Scott Armstrong, have dramatically drawn aside the curtain on the two hundred years of

veloped that body. Many of their revela-tions about the personal lives of the justices are undeniably petty, and jurists are understandably disturbed by the massive hemorrhaging of confidential detail on the part of former clerks. But those who have moved so swiftly to condemn Woodward and Armstrong for these indiscretions have

sined editing efforts of the remaining eight

cadilloes and dissatisfactions of the jus-tices disclosed? Public knowledge of political institutions is often said to be the cornerstone of a democratic system. But very few of these disclosures advance our understanding of the functions of the court understanding of the functions of the count and the nature of its decisions. That understanding is not augmented, for example, by the knowledge that Justice Stewart removed, humself from considerations, the country of the nature of the nature of the nature of the private free of its public figures, and undertinise the low of the private fire of the details of the private free of its public figures, and undertinise the low of the fire-free that the various news media have chosen to emphasize and quote from at length. from at length.

A second book exists, however, beneath

myth.

Generations of law students have been educated within the "principled reasoning explains all" tradition. It is the orthodoxy of the profession. Cases in law schools are examined within a narrow framework inhospitable to a discussion of the historical, received, and expendipolarie forces which

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A second book exists, however, beneath this often indiscrete veneer. That book offers us a much more complete account of how superne court decisions are reached than mything previously published has. It details a process of compromise and account, of accommodation of conflicting interests, occasting uneasily with the concept of "principled reasoning," the reigning superne court myth usually offered as explanation for that august body will decisions. The Parthern ultimately must be judged on the merits of exploding that myth.

societal, and psychological forces which help to mold decisions. Logic is isolated and exalted; instead of being treated as the

This book crystallizes what some people already knew: that the accepted wisdom of principled reasoning as the sole source of supreme court decisions is woefully incomplete. Justices are human beings who are buffeted by human forces.

ments, it is treated as the only one. Law students have, in turn, disseminated among the general public the belief that

students have, in turn, disseminated among the general public he belief that supreint court opinions are virtually unasurement of the country of the country

that is curied or added, and language erred, to assure a majority for an opinior to win over a particular justice. Not s prisingly, the final product can be se-contradictory or deliberately vague.

cross. Justice Stewart was inspired to change his vote in a major case by this sardonic comment from the lips of Justice White: "I understand why you're voting that way, Potter, but I think it is kind of a that way, Potter, but I think it is kind of a chickenship position. It keeps the purispru-dence of the Court tied up for reasons that are not on the public record. "William O. Douglas and Hugo Black attempted to lack multi their collegues into submission lack multi their collegues into submission backmult their collegues into submission sent in cases where a united front was sent in cases where a united front as sent properties of the properties and properties and properties through the properties of their project through subtle use of his vore, he project: through subtle use of his vore, he

referred to as his "cultivation of Harry" project: through subtle use of his vote, he sought to woo Justice Blackmun and en-courage the latter's independence from Burger. The same question that was asked of the sensationalized personal revelations must what end are they made? And here Wood-ward and Armstrong are on solid flooting. Simply said, their materials on the work-ings of the court help us to understand that institution. Understanding is a necessary try's political life, it is also a prerequisite to reform. Perhaps more importantly, The

Brethren crystallizes what some people already knew that the accepted wisdom of principled reasoning as the sole source of supreme court decisions is worfully incomplete. Justices are human beings who are huffeted by human forces. A comprehensive understanding of the way the court functions requires us to focus on these forces as well as on the framework of

court functions requires us to tocus on these furces as well as on the framework of the first of logic as a monism for our regal system is not novel. It received expression, though in a different form, in the legal realist movement jarred the legal professional and eardern world. The value of The Breihren is that it provides a contemporary focus for reexamining the endemic myopia of the legal world. Law schools and the legal profession have for too long ignored the importance of human beings in shaping out laws. By focusing peace and the state of the paths of the state of the paths of the state of the paths of the state of the paths. The state of the paths of the state of the state of the paths of the state of the state of the paths of the state of the paths of the state of the state of the paths of the state of complete without the account of its genesis and disposition provided by *The Brethren*.

All of this is not to deny the critical

importance of deliberation and principled reasoning at the supreme court. These

of that vision of the court's activity. The book itself often reveals the guiding pres-ence of these idealized judicial qualities. Blackmun's agonizing over the abortion cases, and Powell's grappling with the death negative cases are recommended. death penalty cases are prime examples.

These accounts present compelling tab-leaux of men struggling to articulate most principles and constitutional dictates.

Nevertheless, the pivotal importance of

where the contributional dictates. We retribe to the contribution of the contribution

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the source of this critical continuous to the schizophrenic character of *The Breth-*ren itself, it is actually two books rather than one. The more visible of these "books" probably accounts for *The Brethren's* 

commercial appeal, and is easily and rightfully criticized for extending the People magazine approach to the supreme court. It dwells on the personal follows and idiosyncracies of the members of the

court, without apparent concern for the consequences — to the court and to the justices — of revealing them. The examples of this are legion. We learn, in unsparing personal detail, of fus-tice Dougla's lamentable efforts to re-

main on the court after a stroke had in-capacitated him. We see repeated com-ments and conversations such as the fol-lowing, which occurred during a detailed conference briefing between Justice Bren-

nan and his clerks:

conference briefing between Justice Brena and his clerkes of the voice in a life began are relieven to the voice in a life began are relieven to the voice in a life began are view of the explained how White voted. bloding up his humb. Then, with his index finger, he induced revell's vote. Skipping his middle finger has Chief for last. "And the Chief of ..." Brennan smiled wryly and raised his middle finger in an obscene gesture. When the control of the last relieve to the control of the control of the last relieve to the last relieve t

Stewart is reported to have concluded that Burger's decision in the Nixon tapes case had been raised from a "D" to a "B" by law

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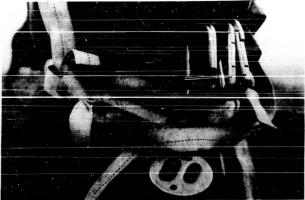
lanne Schaeffer formerly of Normans

Juan Orizal, formerly of Great Lengths

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continued from page 12) thirty feet, stopping it before it hit the ground. In actual climbing, the climbers alternate belaying and being belayed: the leader is belayed from below, and belays his partner from above. The disadvantage of a belay from below is that, should one fail, the fail will be twice the distance to the belay before the slack in the rope is used up. For this reason a leader, or a solo used up. For this reason a reader, or a sono climber, otten sets up his own belays as he climbs, looping nylon slings around rock knobs or wedging metal chocks into crevices and tying temporarily onto them. If no secure anchor is a wailable, a climber may be forced to rely on what is ironically referred to as a psychological belay, which may helm - uses at it is easy to walk a thin sure and the control of the control of the control of the sure and the control of the control of the control of the sure as a sure may help — just as it is easy to walk a thin line on the ground but hard to walk a tightrope suspended in mid-air — but only

I don't expect Harlan to fall at Tahquitz toon t expect trains to fail at language, but I am prepared to stop him if he does. I sit leaning against the tree that I am an-chored to, with my feet apart and braced against stationary rocks, and my "feeling hand" ready to feed one hundred feet of rope through my "braking hand." Stand-ing next to me. Harlan asks, "On belay?" I answer, "Belay on." "Climbing." "Climb." He quickly disappears from view, but I can tell how the climbing is. and when he pauses to consider of to place additional protection for himself, by the pull and stack of the rope in my hands. While he climber to the end of the first pitch ("Off belay" "Belay off,"), and gets ready to belay me up to it. I think about

ready to belay me up to it. I think about rappeling.

An alternative to downealthroising eng-An alternative to downealthroising eng-An alternative to descend a rook.

There are several rappel techniques; I learned a few on a trip to the Sierras with Dowe, a Texan who taught himself to climb from a book in the Fifties, when no one in Texas was climbing, and who lived to help other would be climbers. The deferratiz is the simplest: the climber stranded the tope

while facing the anchor, and passes the rope around one hip, across the chest, over the opposite shoulder, and down the back, holding it in the braking hand or the same side as the warpped hip. The friction of the rope around the body acts as a brake to control the speed of descent; it also chafes. A more comfortable system utilizes a seat control the speed of descent; it also chales. A more confortable system utilizes a seat sing, passing the rope through a carabiner strength of the conformation of the would not fall. Dave later told me that a lot of people have difficulty taking that first step into the air; they are rejuctant to relinush the sense of control they have with

both feet on the ground.

Earlier that day, while we were scrambling up a gully, I had accidentally kicked loose a small rock that hit Dave on the forchead I was appalled by the possi-ble consequences of my misstep but he calmly shrugged off the incident. He nor-mally wears a climbing helmet, but that day he was not using his because I didn't have one. Later, he told me that when his ond child was born, he decided to give

Risk is a factor in climbing that cannot Rick is a factor in climbine that cannot always be reckoned or avoided, indeed, it sometimes enhances the thrill of the attempt and the success. It is part of the spirit of high selventure, of confronting the unknown and mastering it. That is one aspect of climbing. Another is the opportunity to experience the natural world on a more elemental and more rewarding level than usual. For me, who lived as a child in New York City where trees grow surrounded by concrete, and where my mother always put concrete, and where my mother always put me on a blanket in Central Park so I wouldn't get dirty, there is particular pleasure in learning to expand my aware-ness and ability out of doors.

I find the enclosed space of chimneys. I find the enclosed space of chimneys, which are cracks in the rock large enough for the body to fit into, comforting. One scrooches upward, using back and rear and elbows and knees as well as hands and feet, applying outward pressure against both walls of the crack. Surrounded by all hat rock, I feel assured that I will not fall, although it is only the constant pushing that keeps me up. On the other hand, climbing on exposed slabs, almost smooth that the constant pushing on exposed slabs, almost smooth rocks with almost no holds, is intimideting the feet against as much of the rock as possible, and push downward with the palms of the hands, for maximum friction. Balance and a sense of confidence are requisite; one moves up trying not to shirt one's balance, and as sense of confidence are requisite; one moves up trying not to shirt one's balance, and a sense of confidence are requisite; one moves up trying not to shirt one's balance, and surgest of the tentative holds will suffice.

Early the constant of the contract of the contract

in the metropolitan San Diego area. Once there, we took turns on lie-backs, which are vertical or more-than-vertical cracks too small for the body to fit into. Like chimneys, they call for counterforce — two forces in opposition to each other.







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DUNCAN SHEPHERD

While most of the first-run theaters have While most of the irrst-run featers have for weeks been feeding off their big Christmas movies, like Eskimos off whale carcasses, the new movie year has gotten off to the traditional slow start, and thank heaven for small mercies. Of course, you can never trust the odd art theater to just leave you in peace and not to tarnt you with a movie in the unmissable and mentally taxing category, and sure enough, the tany taxing category, and sare enough, the Pine Arts a couple of weeks ago officially inaugurated the new year with Jerzy Skolimowski's The Shout, after half an hour of which you feel like you are in roughly the eighth day-of the New York Film Festival. I am not sure that I would be Film Festival. I am not sure that I would be ready at any time of the year for this umpteenth reworking (who's counting?) of the theme of Aboriginal puissance pitted against Anglo effeteness, with Alan Bates, back from the outback to Mother England back from the outback to Mother England and in possession of an Aboriginal death shout that has a wipeout radius comparable to an atom bomb, representing the threat to English gentility, much as he has done before in *The Go-Between* and elsewhere.

and acting strictly in second gear, and with J..hn Hurt doing his familiar cringing act as the defender of Hearth and Home. Susanthe defender of Hearth and Home. Susan-nah York, as the bone — or rather the flesh — of contention between the two of them, would not have had to take off her clothes more often in one evening if she were employed in a topless bar. She's a trouper, she is. Skolimowski's image of the verdant English countryside, the sand hills along the coast, and the stone houses, has a fresh-minted quality, or "minty fresh" in mouthwast parlance, but the composition of the shots, the sequencing of them, and

including, in ascending order of bearabil-ity, the pampered, Porsche-driving papa's boy, the congenial coed who makes up for her chubbiness with plenty of "personal-ity," the melancholy matriarch who rents our spare rooms to conege students in ner Addams Family house but who seldom Addams Family house but who seldom stirs from her own on the upper floor, an adolescent creep named Mason whose creepiness is evidenced by, besides his name, his madras shirts buttoned all the way up to the top button, and finally and foremostly the mysterious attic recluse who whiles away the hours: listening to Fifties rock and-roll. As this last, it took no more than a rudimentary knowledge and appreciation of horror movie history to think of hiring the inimitable Barbara the timing are all of a sloppiness that could, with utmost charity, be described as eccentric, if that term were not taken, by Steele. But it is not for nothing that this actress has attained the status of a heathen goddess in the eyes of horror fanatics, and here, performing purely in pantomime, she gives the fortunate filmmakers, as well the automatic advocates of Do Your Ow Thing and Anything Goes, as too large a compliment. Worse, however, is how Skolimowski has tricked up the thing with a démodé Sixties editing style designed, in its helter-skelterness, to make you believe as the paying customers, far more than their money's worth. If looks could kill, its belter-skelterness, to make you believe you are getting more than you really are — "more" in the larger sense of narrative complexity as well as in the punier sense of actual amount of film footage, although the number of shosts that are called on to do double or triple or quadruple duty ought certainly to arouse suspicion that the greatest difficulty surrounding this movie extensionly in arreching the original work of the control of their money's worth. It looks could kill, she would have no use for the butcher's knife. The direction of the actors is pretty impressive all around, including the un-knowns as well as such knowns as Avery Schreiber, who actually acts human for a change, and Cameron Mitchell, who seems to be slowly evolving into Dean Martin's double.

tentially risky movie to see for timid high Rev. James Johnson, the not especially cuphonious Johnsontown, and so on down school girls who are reluctant about lea cuplonious Johnsontown, and ao in down the line. It is just what the dictor ordered to snap me out of my seasonal sloth and put in a Transe of mind for the imminent arrivals of Paul Schrader's American Ofigolo and John Carpenter's The Fog. One could justifiably describe it as a surprisingly tame, though in no sense a tastement of the country of the country of the country of the property of the p school girls who are reluctant about leav-ing home for college, or for protective parents who are reluctant on their own account about their girls leaving home for college, unless on both sides they are willing to take it in the proper spirit as nothing more than a sadistic practical joke You ought not to let yourself be put off by You ought not to let yourself be put off by the overintensive and overinsistent ad campaign, presuming on past experience and on general consumer mistrust that such hue and cry must be all hollow boasting with nothing behind it, nor should you be who never appears on screen and who thereby reveals himself, if that's not a contradiction, as an obvious afterthought on the part of the filmmaker. The latter is no less than Rene Cardona. Jr., providing put off by the fact that the movie's biggest scare, or would-be biggest scare, is inex-cusably given away in the promotional trailers. There are several other scares not worth giving away, as well as several others, if you follow my meaning, worth not giving away. The script is less init's possible to be less than Rene Cardona, Jr., a Mexican fast-shuffle artist who was heretofore the first on the scene with a

teresting for its eventual revelations than movie version of the infamous Andes the line, spoken into a dark corner of the cellar, "Is there someone there?" or the foolhardy Gothic heroine's stair climb to plane crash-cum-cannibalism. His budget on this latest venture has allowed him to import to Mexico just enough moth-caten American actors, including Gene Barry as the attic, flashlight in hand, a forest of Ryan/O'Brien, Bradford Dillman as cobwebs obstructing the way. It is, how-ever, peopled with some reasonably bear-able characters, least of all the two pretties fulfilling the roles of hero and heroine who, much too dull for anything else, Schaet/Straw, John Ireland as Lane/Cole and Stuart Whitman as Jim/James Jones/ Johnson, to ensure the movie an entrée into the U.S. market, although his budget apparently did not also allow importation of make a beeline for the bedroom, but also enough black actors to give them more than token representation in the commu-nity of Jonestown/Johnsontown. One black actor who was on hand was one who looked like he might have played defensive tackle for the Chicago Bears in the earry Sixtes, and who tooms very targe, who in fact is photographed from a cow-ering low angle as he strips off his T-shirt. in a scene where Jones/Johnson, as a form of public humiliation, selects a random black man to make love to a white girl who has been caught fornicating with her finned — a scene that indicates that Cardona, Ir., has chucked out interracial tolerance along with the rest of Jones's preachings. The

with the rest of Jones's preachings. The exclamatory musical punctuation, the glowerings of the actors, and the rest of the melodramatic trimmings, in the aforementioned public-humiliation scene and elsewhere, serve almost as a sort of mockery of our interest in the sordid goings-on in darkest floyana. But the chastening effect is limited, Anyone who has so much as perused the Newsweek cover story, more than which Cardona, Ir., clearly did not do, is able to regard himself, in comparison to Junior, as not just an idle curiosity seeker, but as an emi-nent expert on the subject. No matter how nent expert on the subject. No matter now thoroughly one has pored over the printed evidence, however, the actual process by which Rev. Jones led his flock to their final appointment with the strawberry Flavour-aide still cludes comprehension, and one Martin's double.

Guyana-Cuit of the Damned, as you could guess if you did not know, purports to tell the naked truth about Rev. Jim Jones and his Jonestown colony, or the truth scantily clothed in such pseudonyms as gets no help here beyond the narrator's testimony, "He seemed to hypnotize the audience with his voice" — a peculiar claim for Stuart Whitman, whose voice is one of those that has always tended to strike me as funny this, and of course Dale strike me as fumny this, and of course Dale Robertson's, and David Janssen's, and Clark Gable's), without the need of a humorous line of dialogue (of which there are none here), not even the need of a howlingly bad line (not many of those either). Basic bullying is the closest Whitman comes to charisma, in spite of the considerable charismatic boost he rethe considerable charismatic boost he re-ceives from his get-up as a sort of daylight vampire with white cloak-and-suit and dark glasses. Whatever is the estimated capacity of art to soothe, to heal, to make the unbearable bearable or the unthinkable thinkable, or whatever else art is capable of in aesthetic aphorisms, it is approached here only in the most roundabout and backdoor way: this is a movie of such a horribleness as to make one lose perspec



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Side Effect



CHRISTOPHER SCHNEIDER

Stephen Sondheim is a writer of superh songs, fully good enough to rank with the sest musical comedy composers and lyri cists. Unfortunately, however, he isn't nearly as widely known and liked as Porte nearly as widely known and liked as Forter or the Gershwins or other song writers of that callber. There are many reasons for this, but one of the primary ones, I think, is that we haven't lived with Sondheim's that we haven't lived with Sondheim's work for twenty or thirty years — long enough to develop the ears to be familiar with and appreciate the form of his songs. To have that kind of familiarity would mean our knowing instinctively the criteria by which to judge Sondheim; rather than by which to judge Sondheim; rather than working to take it all in, we'd be able to sit back and say "Ah, yes." We're far from having resched that state of knowingness, but San Diego audiences have an excellent chance to learn more about Sondheim now that the show Side by Side by Sondheim has opened at the California Theatre.

Side by Side was originally an enter-

tainment made up of songs by Stephen Sondheim put together by three British performers — David Kernan, Julia Mac-kenzie, and Ned Sherrin — in the mid-Seventies. The show had a cabaret format. Seventies. The show had a cabaret format, without any great production numbers, these three sang a number of Sondheim's rongs as simply and winningly as possible-Messrs. Kernan and Sherrin and Ms. Machenzie also introduced London audiences to a number of unfamiliar songs by Sondheim, slipped in between the better-known numbers, which had originated in shows that flopped or had been cut during outof-town previews.

The version of Side by Side by Sondheim

presently playing at the California Theatre has the same general format as the original British version. It still gives us a survey of Stephen Sondheim's songwriting career, performed by three singers (Carole Marget, Patti Goodwin, and Steve De Marget, Patti Goodwin, and Steve De Wees) with piano accompaniment (Daniel Greenbush). But the selection of sozgs is different, a male and a female chorus have been added — presumably to take advan-tage of the California Theatre's stage space — and there's also a Mistress of Cere-

monies (Pat Ponich). Ms. Ponich warms

monies (Pat Ponich). Ms. Ponich warms up the audience with jokes of varying degrees of freshness, tells us about Soniem's background, and gives us intro-her background, and gives us intro-her background, and gives us intro-her background, and the properties of the Ronsada, and when she referred to the Sixties, while introducing some songs from Anyone Can Whittle, as the era when young people "said" Why shouldn't we walk on the grass?" and then wondered Where Have All the Flowers Gone? "I winced. But then I realized that I'm not the person who Side ho Side hy Sondheim—at level in its San Diego incumation—is trained from the Canada and the Side hy Side hy Sondheim—at level in its San Diego incumation—is trained from the Canada and the Side hy Side hy Sondheim—at level in its San Diego incumation—is trained from the Canada and the Side hy Side hyperitary in the Side hyperitar

tion — is trying to reach. It's essentially a popularizing show. Having long been an enthusiast for Sondheim's shows, I count enthusiast for sononem is snows, I count my self among the already convinced; the purpose of Side by Side is to win new converts, to find fans for Sonotheim among audiences not necessarily familiar with his work. Maybe this stale shibbolethmongering parading as humor helps to

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make those people who are uncomfortable with Sondheim — the bulk of the middle-of-the-road audience for musical comedies — feel more receptive to the music they're about to hear.

That a whole entertainment has been put that a whole chieftanment has been popularize Sondheim's songs isn't a sign that his songs are especially difficult or unlikeable. What it indicates is the absence of a process by which audiences, up until the early Sixties, used to learn to love songs from musical com-edies. The men and women who wrote songs for such shows used to be writers of songs for such shows used to be writers of popular music, popular singers used to vie to record their versions of these songs. Now, however, the audience for songs from musical comedies is now here as great as it none was. Because of the guilb televen the world of pop music and that of musicals, the only people who hear musical comedy songs are those who see the show they the original-cast album. No longer do we have the familiarizing process of hearing the songs sume by current favorities. hearing the songs sung by current favorites among vocalists. Now it's much more

An example of what this gradual popularizing can do is what happened with West Side Story (Sondheim's first major musical, with his lyrics and Leonard Bernstein's music), a show that came towards the end of the era when pop singers sang show tunes. When it opened in 1957, Wera Side Story, was more popular with the critics than with mass audiences. People complained that you couldn't hum the music. But then the movie came out, preceded by much publicity; date jockeys were encouraged to play the songs, people started listening, and suddenly the music from Wear Side Story was hummable. stein's music), a show that came towards

gained such popular approval. The closest he came to repeating that phenomenon was with A Little Night Music, where the with A Little Night Music, where the original-cast about was released simulateously with a cover story about Sondheim in Newsweek, but in more than a coinci-cion of the state of the state of the coincident cong. "Send In the Clowns," came from A Little Night Music; But there's another reason for the indifference of pop singers, to those Sondheim songs, besides the gen-eral public's growing distributation to lix-stance of the coincident song the coincident songs for story of the coincident s songs for specific characters in specific situations. The archetypal pop song tells us of a single emotion, usually not too well defined, which all sorts and conditions of

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selection of

HEAD

\_The Runner\_



What Side by Side by Sondheim does is What Side by Side by Sondheim does is alke a number of Sondheim's angs out of their context of character and story, strip hem to the essence of the emotion contained in each song, and perform them as immediately accessible and likeable a way as possible. And the result is indeed likeable. The show's songs are almost all first rate — and 111 table account rate context in the context of the strip of the str exceptions, no real violence is done to the sungs by time process of sumputation. Those who know what they mean in con-text will realize what's missing, but what's left is good enough to be vastly pleasing. Put simply, how can one say no to a well performed evening filled end to end with such good must. The three solo singers tend to fall into easily defined eargories. Parti Goodwin is

a lyric soprano who does well in the bal-lads, particularly the last part of "A Boy Like That" from West Side Story and "Losing My Mind" from Follies (even though she doesn't quite have the ringing low notes necessary for the latter song). Carole Marget is a character mezzo; on occasion her pitch might vary (as when I heard her sing "The Boy From. ") or she might rush ahead of the accompaniment (as in the earlier, agitato section of "A Boy Like That"), but the characterization she puts into the songs and the viv-

acity with which she performs them quite make up for it. On opening night the audience loved her. Steve De Wees, a baritone, has greater success with ballads than with comedy songs. His upper range wobbles, particularly when he bests the music, but lower down Mr. De Wees's voice can do some nice things. I particularly liked his rendition of the title number from Aryone Can Whittle: Good, that song is orgeous!

The San Diego version of Side by Side by Sondheim at stake pretty much with Sondheim's earlier material, avoiding the Altitle Night Manie. (1973). ("Thetty Lady." from Pacific Overturer, is listed in the program but they didn't nerform it. comedy songs. His upper range wobbles

Lady, "from Pacific Overtures, is listed in the program but they didn't perform it when I was there.) Considering the unfortunate fact that San Diego has seen none of the shows more recent than Company, it's understandable that director Jack Tygett and musical director/conductor Terry O'Donnell would want to linger over the superh and eminently exceptable scores for Jolice and driph Manie. But Pacific Over the Control of t tuters have their heatities too. And wouldn't now be an ideal time to create a desire in local audiences to see the road whom — if there is non — of the sublime Sweeney Todd? There's the exquisitely tyrical "Not White! The Around," and Ms. Goodwin (who has been in several San Diego Opera productions) has just the vocal training and finense to do justice to build a "Green Finch and Linner the "sublided "Green Finch and "sublided "Green Finch and Linner the "sublided "Green Finch and "

by the composer on odd occasions, and e songs dropped from his shows as There's a wonderfully raucous number intended for Follies called "Oh, Can That Boy F-f-f-f-foxtrot!" There's Can That Boy F-f-f-f-f-foxtrot! There's also a marvelously wocked song fittled with double-entendres, originally sung by indied with double-entendres, originally sung in The 78 Solution, called '11 Never Do Anything Twice. Bouldly amusing, if somewhat less palatable in terms of sexual politics, is en extended swith joke of a song (co-written with Mary Rodgers) called 'The Boy From.

Written with Maiy Rodgers) called "Ine Boy From. . . . "

In the realm of sexual politics, an intreesting fact is that — no matter what the 
variations among different productions of 
Side by Side by Sondheim — the son"Could I Leave You?" from Follies has always been sung by a man. It was written, however, for a beautiful high-society woman (played in the original production by Alexis Smith) to sing to her estranged husband (John McMartin), someone to whom she is bound by little more than social convention. The lyric specifically calls for the object of the singer's sexual desire to be male: "Could I bury my rage with a boy half your age in the grass?/ Bet your ass."
Homosexuality has always had a firm

Homosexuality has always had a firm place in the world of musical comedy. To quote from the liner notes written by the inimitable Ben Bagley for Cole Porter Reinimitable Beh Bagley for Cole Porter Re-visited, Vol. III (a superb album that I urge anyone remotely interested in Cole Porter or musical comedy to purchase immedia ately): "Gertrude Stein tried to explain this in writing: 'If Adam had been a

chorus boy, there would be no world

The musical theater has for years been adorned with sissy men and tough ladies." It's nice for once to see a show that acknowledges the existence of affec-tional preferences other than heterosexual, performance — is an appropriate vehicle for expressing them. The song doesn't work with a male singer, for it seems rather unlikely that the societal pressures to maintain a male/female marriage would be equally strenuous for a male/male

marriage.
I like Side by Side by Sondheim. There are a number of things I'd change if I were in a position to do so — such as cutting down the chatter between sones encouraging more out-of-the-way song choices, toning down the tendency of the performers to tell you in advance how to react, and letting the performers use as complete a text of the lyrics as possible. (They really shouldn't do "Buddy's Blues" from Follies without the ve which shows us Buddy's interactions with Margie and Sally — or his cartoon versions of the two women -- and explains his rather bizarre attitude.) But the worst of rather obzarie attitude.) But the worst of Side by Side by Sondheim isn't all that bad, and there really is a lot of good to it. Best of all, the show brings us a load of marvellous music. My reaction to Side by Side by Sondheim is similar to my reactions to Southern is similar to my reactions to Stowkowski's orchestral transcriptions of Bach: I may not agree with some of the interpretive choices, but the show brings good music to an audience not necessarily familar with it — and that can only be



















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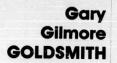
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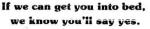
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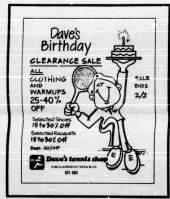


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### Letters

common mescaceptorion on some referred and rechnique developed by, specific values and considerable some social values and so awaily associated with the Actor's Studio Tale Actor's Studio (as product of development which were, indeed, impreed by the appearance of Stanislavsky, and the Moscow Art Theater back in the Twenties. Members of that trouge emigrated to this country, and each began to elaborate on their own

be sure, this account is greatly simplified, but the point is that much of the supposed influence Stanislavsky on the "method" greatly distorted or taken out of

greatly distorted or taken out of context.

By far too the development of the "method" has been psychonally in Front data to the development of the "method" has been psychonalysis. Front data to achieve widespread popularity until the Twenties, by which time the Moscow Art Threater had long the Moscow Art Threater had long selections of the Moscow Art Threater had long the Moscow Art Threater had been selected as the first "Freudian" Hamlet, At local two mon of note described as the first "Freudian" Hamlet, At local two mon of note interpretation. One was the interpretation. One was the artistical first of a Bown the other, carriously, was Sanisharsky, who happened to be touring this courting at the time with the Moscow Art Threat that I was a state of the selection of the

Theatre.
One should recall that
Stanislavsky's "psychology" was
more akin to that of Tolstoy than to
Freud. The crucial difference has
to do with the Freudian concept of to do with the Freudian concept of the subconscious. Tolstoy's belief that art should be concerned with the expression of emotion was certainly motivated by a degree of the expression of emotion was certainly most said by a degree of distillationment in the rational, but not to the existent of rejecting the control of the control of the control of executivity. Most of twentieth-century are can be characterized by a executivity, and to sheasive as to subjectivition so obseasive as to internation, or a realism that is dimost Platonic in its mistirus of appearance. The products of these trends, one a radical spontaneity, exhibit a similarity that calls into question the definition of "minory." For Lee Strasberg, good acting is that which is "most postaneous and completely improvised. He might prefer the word "be" to "seen," but such distinctions become reanningless professional spice of subject of the control of the control of professional spice of the control of professional spice of professional spice of professional spice of professional spice of subject of professional spice of subject of professional spice of subject of professional spice professional spi

scientific circles. Perhaps it is time to breat the arrangehedol still.

Discussions of acting technique rarely give the consideration that is owed to the influence of technique. The arrangehedol still the consideration that is owed to the influence of the cathology. The naturalism of the equated with the naturalism of file cathology, and the control of the contro project his own focus across great distances. In light of such factors, think it's time for us to reevaluate certain factors which are all too often overlooked in criticism. Robert Larsen





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Continued from page 18/.
With arms and legs nearly parallel to one
nother and as fully extended as possible at
approximately right angles to the body, the
node in the reck while the legs push away. The renode in the reck while the legs push away. The rethat are too steep to approach in a
straightforward way. The arms tire quickly
in this position, and one thinks longingly
of sloths. One lie-back was gratifyingly
of sloths. One lie-back was gratifyingly
reasy for me; I felt well-balanced and confident and swung rhythmically along until
reached a ledge I could stand on. Bob,
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the lie-back, muscling it rather than

The second pinch of our climb at Tah-quitz begins with a conner lin-back. I am not able to do it my feet keep slipping. I finally decide to bypass it by going out on the face, where Hafatan says here are loss of handhoids. I immediately regret the de-cision. I can find nothing but knobby smooth handhoids and slightly rough depressed footholds. Lying on the rock. I look at the lin-back, wishing I were strong the strong of the strong of the con-later of the strong of the strong one have to rust the tentative holds on the face. After a series of slow balanced pullups, of keeping the body perfectly still while moving one hand or one foot weightlessly up to the next tenative hold. I am off the face and on a lodge wide enough to stand comfortably.

At heart, I think I am not strong enough to be a climber. I think so on the way down from our climb when I watch a climber on an unnamed route on the South Face of Tahouitz, between Ski Tracks and Innominate. He is young, blond, and tan, in shorts and no shirt. He is standing on a retinal wall, on a ledge perhaps one-sixteenth of an inch deep. His hands are spread-eagled on the rock, relying on firth tion to provide a grip. Above him, beyond reach, stretches a vertical row of rusty bolts placed permanently in the rock for protection and assistance. Despite his preease, with no sign of sewing machine leg
— that uncontrollable quiver that comes
from physical and nervous fatigue and from physical and nervous fatigue and probabilities of the along and unsuccessful search for the next hold, no call down to his partner that he is going down the search of the next hold, the call down to his partner that he is going deep kneep bend and leapn one. He does at the case of the cas

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beginning and intermediate climbs. The sky was gray, a fine rain covered us and the rock, and a cold wind whisked the warmth from our bodies. I stared at my hands, watching them flex without feeling. I booked my inpers over a parmy before and

pressed them hard against the rock, trying to find pain, sharpness, or any other sen-sation. There was nothing, and I doubted that they would support my weight. I tested them gingerly, suspending myself from them as I moved up the rock. Even shough they were stiff and insensitive, they

It was John who told me that strength doesn't matter. "Brute strength will take you over a hard spot," he said, "but tech-nique will get you there too. And strength is sometimes a poor substitute for technique. It's a lot safer to be able to climb yourself out of a difficult spot than to have to rely on physical strength to pull or force your way out. A woman who is not as strong as a man can be a better climber because her balance is better. "A woman's center of gravity is lower relative to a man's because of her wider pelvic area, and so women have an inherent edge in situations where balance is important.

Different physiologies have their advantages and disadvantages for climbing. A tall climber can get by with fewer, farther apart holds; a short climber can maneuver more easily in a tight space, 

sizes, and with as many different reasons for climbing. One common denominator is the sense of achievement after a particularly elegant move or an especially challegate the sense of achievement after a particularly elegant move on a nepocially chileleging climb, when one has summoned the determination to go past the point of fun, where it's no longer easy, perhaps where it's not quite safe. There is a state of euphoris that is intense and satisfying, as are all phenomena associated with physical exertion: the second wind, the rush of adrenalin that enables a "superhuman" effort, the well-being that comes when

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(continued from page 21)
physical exhaustion is following by com-

I feel close to euphoria on Lunch Ledge, where I can look down on the crux of our feith. It is another lie-back, not as steep as the first, but far more exposed, the rock below the crack bulges out were an 800 feet of the crack bulges of the crack of t shift as I lifted one hand after the other and set it down to the left as I sidled left with my feet. Halfway across. I was irritated to have to break my concentration to remove a sling looped around a small gnarded tree growing out of the rock; since I was last, I had to clean the pitch of the protection Harlan had placed. I cominued on again

and as 1 got to the end ruthard neclectic. He was doing more than his share of waiting on this climb.

A lot of climbing is waiting. When two people climb together, alternating leads, each one spends half the time waiting for the other. If the weather is fine and the

the other. If the weather is the and the waiting position comfortable, one doesn't mind so much, but often waiting means getting numb with cramp or chili.

In its essence, climbing is a natural activity, an interaction between a person and a geological formation. In fact, technology has become a part of modern climbing, and has become a part of modern climbing, and the state of the art has been changed many times by advances in climbing equipment. Not too many people climb barefooted now; or in smooth-soled leather shoes or hobrail boots, which were once com-monplace. Heavy hiking boots are still seen on rock (and, of course, on snow and seen on rock (and, of course, on snow and ice), and they have their advantages—they can be jammed tightly into a crack, which makes one feel one is standing on air, or they can support one's entire weight on their tips if the soles are rigid enough, which does allow one to stand mostly on air. But today, most rock climbers wear

soft-sided and soft-soled climbing shoes, which allow for maximum contact with the rock. A tight-to-the-point-of-hurting fit prevents any slipping inside the shoe. Climbers no longer have to depend on natural fiber ropes tied around their waists. Synthetic ropes are stronger and absorb the shock of a fall far better; and while the

shock of a fall far better, and while the opinium climbing harness has yet to be developed, there are combination chest and hip harnesses that enable a climber to land upright instead of upside down after a fall, and to daugle for as long as necessary without being squeezed to death by the climbing rope. Manufacturers of outdoor apparel and personal camping gear have the property of the company of the property of the company of the property o hypothermia and frostbite from sudden storms or emergency overnight bivouses. Perhaps the most radical development in modern climbing has been that of climbing hardware. Pitons — metal spikes ham-mered into rock cracks for protection or climbing aid — and expansion bolts — which require that a hol- be drilled in the rock to provide, an archor—have made rock to provide an anchor — have made many impossible climbs possible; but also have scarred and chipped and eroded the

slopes; and rock never heals. Some climbs are disappearing from the damage; others have been corrupted by too many climbers substituting hardware for skill and

Just as many climbs that were once thought impossible ro longer are, so too have many "aid climbs" gone free, as someone has successfully climbed them without artificial aid. Pitons once rev-olutionized climbing, and rock hammers dangled from most climbing harnesses; in recent years, a backlash of opinion has sent recent years, a backtash of opinion has serior more and more climbers upward without any pitons or rock hammers at all. Climb-ing ethics and ecolog.cal conscience, as well as aesthetics, stress the minimum use of hardware and the joy of free olimbing. of hardware and the joy of free climbing, based on the first ascent principle; once a based on the first ascent principie: once a climb has been done without direct aid, or with ten chocks instead of twenty, other climbers should not climb it less well.

Once an unclimbable rock has been Once an uncimonate rock has been climbed, it becomes easier to climb it again — and less challenging. The summit of Everest has been reached without the use of oxygen, an achievement that was previously thought impossible. Future climbers will continue to use oxygen, no doubt, and yet they will share the knowldoubt, and yet they will share the knowl-edge of what can be done, they will climb better because of it, and they will search for the next sumpit that has never been reached or a way to the top that has never been tried.

Other climbers from various routes are converging on Lunch Ledge or passing by to the east and west. The faces of some who have already completed their climbs and are back down at Lunch Rock are

who have aready competed their crimos and are back down at Lanch Rock are rock. From Lanch Ledge we will have an easy climb to the top, and a quick scramble down the other side of the mountain.

I still don't know what it is like to climb at 25,000 feet. But one doesn't have to climb very high to feel the lare of the mountains. It is the chance to overcome climb very high to feel the lare of the mountains. It is the chance to overcome of the climb at 150,000 feet. But one doesn't have to be able to five one of the climb at climber can look down and see birds flying. To be above a bird, that symbol of freedom, is almost to be able to fly oneself. There i. still eavy and war at the effortlessness that birds and war at the effortlessness that birds and war at the effortlessness that birds the control of the

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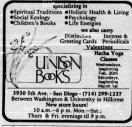
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# Off the Cuff

What is one of the more incredulous storics you've experienced on the job?



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We were sent out to rescue a We were sent out to rescue a worms stuck in a tiee and we were driving around and couldn't come up with anything. I was on the side of the rig. It was round midnight. I finally saw this guy waving his arms frantically, He says. "Quick, over here." He led us to this little hibiscus buth next to a retaining wall. "Quick, get my mother out of there." He took the flashight and the side of the right and right an and kept shining it around the bush. Well, the captain came down there with the other hoseman and said, "Get in there and help him find his mother."
There was no one there. The guy really didn't have an



I'm a screening nurse in surgery, so I get all of the phone calls, you know, before the doctor actually has to talk to the patient. It's hillerious. I always think that someday I'm going to write a book and put it all together. It's hard to think of one particular incident because it is so common. It because it is so common. It is not so that the call I'm a screening nurse in them. I had one lady call in and say, "I can't do it tomorrow. I have to go to a party." She was going to a political fund-raiser.



Bob Clanton
Police Officer
San Marcos
I can think of one time I was Sain filancian. I can think of one time I was a can think of one time I was a staffly a starting and was a staffly and wouldn't yield to my red lights. I sped up and followed her six blooks. She stopped in front of her residence and ran inside. I went up and knocked on the door. She came to the door naked and said, "Yes, can I nee your LD.?" She went inside, got her driver's license and came out the said of the



Dave Mills P.E. Coach

P.E. Coach
North County
Their stough, there are so
many. I had one parent say, "just don't want him to come
today." Now that's an honest
answer. There was another
one. "I was late today, 'cause it
had to walk to school." I said,
"Where do you live?" He was
only "bout six blocks from
reflection of our society. Or,
"I forgot my gym clothes
cause my mom forgot to put "I forgot my gym clothes cause my mom forgot to put them in my bag," There was a football player that gave me a note that said, "Please excuse my son from practice, he has to get his hair done." I almost died — he was a senior in high school. Kids get their priorities mixed up nowadays.



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### Section 2

# **Events, Theater, Music, Film**



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Leo Castelli To Lecture

From 1955 to 1957, visitors came to Leo Castelli's fourth floor railroad flat at 4 East 77th Street in New York City to vie and buy from his collection of modern masters — Mondrian. Kandinsky Delauner

Guacometri. Castelli had moved to New York with the outbreak of World War II, leaving behind an art gallery in Paris. In 1957 he opened a gallery in New York and soon became one of the most powerful and influential figures in the international sworld of contemporary art.

world of contemporary art.

It was a long way from Trieste where he had grown up with no access to art, relying or

beyond his immediat environment. Urged into a business career by his father, he went to Paris as a young man, and the world of art opened for him. He became involved "ith the Surrealists Max Foost and

the Surrealists Max Einst and Dali and opened his own art gallery in 1936.

When he arrived in New York, Castelli became friends with art patrons — Peger Ouggentheim, Julien Levy, and Sidney Jains — and with artists — Matta, Gorky, De Kooning, Pollock, American, art Marting Corky, De Kooning, Pollock, American, art Cart. — Matta, Corky, De Kooning, Pollock. American art was on the rise while European art was declining; and Castelli focused on the Americans when he opened his New York gallery. To avoid taking artists away from other dealers, he set out to find new ones. One of the first mulestones of his career was his mulestones of his career was his milestones of his career was his "Modern Masters" exhibit with



Julia Child Cooks Again

When Julia Child, America's best known French chef, first appeared on public television in 1962 and 1963, offended viewers 1962 and 1963, offended viewe wrote letters of protest. "That woman," they said, "is drunk " Julia Child was enthusiastic, to be sure, but she was no gurling gourmet. The breathy sounds that were amplified by the microphone around her neck were those of exertion, not inchriation.

were those of exertion, not inclusions.

There were other criticisms of her comportment in the kitchen—that he tasted foods wice the comportment in the comportment in the comportment in the comportment of a cook in her kitchen (if the duck falls on the floor just before serving, pick it, and the comportment of the c

Ronald Davis **Paintings** 

A century ago Edwin Abbott wrote a science-fiction story about an imaginary land that was like "a vast sheet of paper," populated with "straight Lines, Triangles, Squares, Pentagons, Hexagons, and other figures." which were able to move about

"on or in the surface" but wen "on or in the surface" but were incapable of "rising above or sinking below it." A year ago Flastand inspired the Los Angeles Flastand inspired the Los Angeles Flastand inspired the Los Angeles "floater" series of paintings or "floater" series of paintings or "floater" series of paintings are based on concepts and constructs that have been explored by Davis throughout his twenty-year are converted to painter and that are converted to painter and that are converted to painter and that are converted to the painting and the painti

Davis has always created paintings, using geometric shapes, perspective, transparence, and color. His earlier works used shaped canvas and fiberglass reinforced polyester resin in two-dimensional paintings that looked like three-dimensional

looked like three-dimensional objects: painting that appeared to be boxes suspended and filled toward the views extra the superior of the toward the views and complex powerful growners of correspond lines suggesting a depth that was a complex of the painting a box or a hexagon with perspective lines leading to various vanishing points, all of which were on the surface of the painting, not somewhere behind footnitude on page 4, could be paged to the painting on page 4, could be paged to the painting on page 4, could be paged to the painting on page 4, could be paged to the painting on page 4, could be paged to the page 5, could b



# READER'S GUIDE National Monument on Point Loma, or from a whale watching cruise offered by H6M Landing (222-116). Manufact Sportfishing (222-116). Manufact Sportfishing (222-116). Manufact Sportfishing (222-116). Association (222-1162). Association (222-1162). And Fisherman's Landing (222-039), all though mid-February, on the California, an old-fashioned saling ship (296-699) and on the Render (202-222). July through February 29, and on the Lady Hilton, a luxury yacht for six, Tuerday through "accurate yacht for six, Tuerday through yacht

trough actually, inrough reb-ruary 29 (276-4010); and by the American Cetacean Society, six-hour trips to Los Coronados Is-lands, Saturday and Sunday, through February 3 (454-7251).

Young People's Concert series will feature. "Music of the Spinetes," with slides from the Fleet Space Museum, NASA, and the Hale Observatories shown to music by Holst, Hanson, Ligeti, and Debusy performed by the San Diego Symphony Orchestra, Thursday, January 31, 10 a.m., City Theatre, downtown. 239-9721.

Noon Concert, "The Night of the Singing Clay," for seven ocarinas and tape delays, with visiting musicans from Italy, will take place on Thursday, January 31, noon, Mandeville Recital Hall, UCSD. 452-3229.

Plante 1:0:227d Wells will be guest soloist in a performance of Rachmanicolf's Concerto in C minor, No. 2 with the San Diego Symphony Orchestra, who will also perform Tchalkowsky's Fifth Symphony in E minor er of 2-diego Symphony Orchestra, Wells of the Symphony in E minor er of 2-diego Symphony in Edward E minor er

Symphony, the San Diego Symphony Orchestra, with guest planist Paul Schenhy, will perform Janacek's Three Lachian Dances and Rachmaninoff's Rhapacdy on a Theme by Paganini, and Brahman Symphony No. 2 in D. Fridge May February 1, 230 p.m., Civic Theatre, downtown. 236-6510 or 259-7211.

In Recital, mezzo-soprano Jane Westbrook and pianist Michael Jackson Parker will perform works of Purcell, Haydn, Gluck, Brahms, and Rachmaninoff, Saturday, February 2, 8 p.m., French Room,

Music

Contributions to READER EVENTS must be received by mail no later than the Findey precs fall that the third precs and the contribution of the contribution of the contribution of the contribution. The Events Editor reserves the play to cdit all materials. Send complete information and phones to: READER EVENTS EDITOR B. READER EVENTS EDITOR B. Box 80803. San Diego, CA 92138.

### Dance

Solo Sound and Movement will be presented in a performance by dancer/musician David Appel, Comment of the Solomon Solomon Solomon Solomon Solomon Solomon Solomon Solomon Solomon Stratford Studio/Theater, 1355 Stratford Court, Del Mar. 481-1300.

The Gospel in dance and spoken word will be presented by Louis and Dana Montes de Oca, Sunday, February 3, 7 p.m., Westiminster Presbyterian Church, 3598 Talbot Street, Point Loma. 271-5737.

Modern Dance Concert will be presented by Dance Consort, San Diego's newest modern dance company, Tuesday, February 5, 8 p.m., Marquis Public Theater, 3717 India Street, San Diego. 298-8111.

1980 Dance Concert of the Lamb's Players Dance Troupe will present a spectrum of modern dance, Wednesday, February 6, 8, p.m., Mayan Hall, Southwestern College, 900 CAsy Lakes Road, Chula Vista. 421-1180.

Film "Sand Castle," an award-winning fable without words, will be fea-tured in a program of children's films, Thursday, January 31, 3:30 p.m., National City Public Li-brary, 200 East 12th Street, Namal City. 474-8211.

A La Brava, a film in Spanish about Chicano immaces at Soledad Prison struggling for cultural and emotional survival, will be shown. Friday, February 1, 330 p.m., Na-tional City Public Library, 200 East 12th Street, National City, 474-8211.

"Point of Order," a film about McCarthyism that uses original television footage, and The Front, a film about the blacklisting that followed, will be presented by-the Committee for World Democracy, Friday, February 1. 7 p.m., room 104, Third College Lecture Hall, UCSD. 452-3362.

"Vagabond Skiers," a ski travelogue, will be screened Friday, February 1 through Thursday, February 7, 2 and 9 p.m., Boay Theatre, 4642 Cass Street, Pacific Beach, 488-3303; and Flower Hill Cinema, 1-5 at Via de la Valle, Del Mar, 755-5511:

"Bambi," a captioned film for the deaf and hearing-impaired, will be shown, Tuesday, February 5, 7 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, 575-5064.

"To Die Today," a film on death "To Die Today," a film on death and Jying, with Elisabeth Kubier-Ross, will be shown on Wednesday, February 6, 2 p.m., Community Hall, College Grove Shopping Center, Highway 94 and College Avenue. 583-5313 or 465-1700 x321.

Images of Aging in Film series will present I Never Sang For My Father, Wednesday, February 6, 4 to 6:40 p.m., room 341, Social Science Building, SDSU. 265-5449.

"Probe in Space," a film about Jupitat, the volosum of cut tolar system, featuring NASA space erait photography of Jupiter's red spot and fourteen of its moons, and of Mercury. Venus, and Mans, will be shown daily with Ocean, through May 31, Reuben H. Heet Space Theater. Balbon Park. 236-1123.

Sports Special Olympics Floor Hockey Tournament, sponsored by San Dego County Association for the Retarded and San Diego Park and Person State of San Diego Park and Services Pogram, will feature par-ticipants from all over California and as far as Newfoundland, Canada, Saturdey and Sunday, February 2 and 1, 9 a.m., Federal and Conference buildings, Balbos Park, 334-6311.

Artec Basketball, the SDSU As-tecs will play against the University of Nevada-Las Vegas Rebels, Tues-day, February 5, 7:35 p.m., Sports Arena. 224-4176 or 265-5547.

Special **Events** 

The Big Show Under the Big Top, Circus Vargas will present slephants, hones, Bengal tigen, clowns, acrobars, nerislists, and more. Thunday, January 31, 4:30 and 8 p.m., Car Country, 1.5 at Palomar Airport Road, Carlsbad. 438-4497.

Square Dance Jubilee sponsored by Palomar Association will take place on Finday, February 1, 8 to 11 p.m., Danouday, February 2, 10 a.m. to 11 p.m.; and Sunday, February 3, 10 a.m. to 5 p.m., Ocean-side Community Center, 400 North The Strand, Oceanside, 273-5696.

"What's Cooking? III," an inter-disciplinary contemporary arts weekend of music, visual arts, per-formance art, drama, and litera-ture, will feature Ann Hankinson and Deborah O'Grady, John Cage, ture, will feature Ann Hunkinson and Debends Offorthy, John Case, Frauste Liverton and Lends John Liverton and Linds John Liverton and Linds John Liverton, and the Stamas Ged Cell Brand, Fedwary 1, 8 pm.; Grace Bell and Will Plorosco. Peter Pullips. Tony Connad. Educate Robies, and Barbara Brang. Streamy, Ferrichter and Winsfred Golden, Freichler and Winsfred Golden, Freichler and Winsfred Golden, Freichler and Winsfred Golden, Bruce Reynolds, J.M. Harjito, Nursus jean Deak, Ciepron Entheman, Revey Shaw, and Allian Anna, Revel Shaw, and Allian Anna, Dek Higging, Willer Lah, 10 Project, and Javanese Gomelan, Sunday, February J. 2 pm.; Elezanor, Dek Higging, Willer Lah, 10 Project, and Javanese Gomelan, Sunday, February 3, 2 pm.; all arthe Conter for Music Experiments, 460 Warren Music Experiments, 460 Warren Lennschle, Studies, Pebruary 3, 2 pm.; alls treb Conter for Music Experiments, 460 Warren Lennschle, Studies, Pebruary 3, 11 a.m., Cyon 5 Art Studies, 125 Vin de la Valle, Soliana Beach.

A Thousand Trees will be planted in Balboa Park by students in the fourteen Jewish s-thools in the country, in honor of Tu-Balbaux – Jewish arbor day — on Sunday, February 3, 10 a.m., west of the Municipal Golf Course, Pershing Drive, Balboa Park. 583-1313 or 583-8532.

Folk Fals presented by the inter-national Dance Association of San Diego County will feature ethnic dancing from the Balkans. Britain, Europe, and the U.S., cultural dis-plays, and food, Sunday, February 3, 1 to 5:30 p.m., Balbon Park Club, Balbon Park.

Ebony Fashion Fair Kick-Off will feature a variety of talent and dance, sponsored by Las Munecas Auxiliary to the Children's Home Society, Sunday, February 3, 3 to 7 pm. San Diago Hotel, 339 West Broadway, downtown.

German Marches and Polless will German Marches and Polles will be featured in a program presented by a twenty-five-member concert group from Sulfeld, Germany, Sunday, February 3, 2:30 p.m., House of Pacific Relations patio, Balboa Park. 466-7654.

Minter Concert Series of the Guid-"an Hand, featuring Rensiasance, Baroque, and carly Romantic aussis, will resume with a program of Baroque music of engand and Germany by Telemann, Bach, Purcell, and others, performed by the Aritanna Ensemann, Bech, Pacell, and Copperment of the Copperment of t

"Man of La Mancha" will be pre-sented in an opera workshop, Tuesday, February 5; and Thur-day, February 7 through Saturday, February 9, 8 p.m., Salomon The-ater, Point Loma College, 3900 Lomaland Drive, San Diego.

Pianist and Bandleader William "Count" Basis and his band will present an evening of jazz, Wednesday, February 6, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

Metropolitan Opera Broadcasts can be heard and followed using scores, libretton, and other background material, every Setun-day during the opera season, 11 a.m., San Diego Public Library, 820 E Street, downtown. 236-5849.

Associom Film Theorem will pre-sent a 1970 filmed version of Chekhov's Three Suers, starring Laurence Olivier and Alan Bates, Thursday, January 31, 9 p.m.; re-peating Saturday, February 2, 9 p.m., Channel 15.

Animalympics, an animated spoof of the real thing, with the voice of Gilda Radner as television reporter Barbara Warblers, will be shown on Friday, February 1, 8 p.m., Channel 39.

## Radio/TV

"What are the Realistic Alterna-tives?" part two of a series on energy, will be broadcast on Thurs-day, January 31, 6:30 p.m., KPBS-FM 89.

"Showboat," featuring the larynx of Howard Keel and the Mississippi River, will be shown on Friday, rebruary 1, 3 p.m., Channel 39.

# TO LOCAL EVENTS

"The Road to Zanzibar," as Bob Hope, Bing Crosby, and Dorothy Lamout traveled it, will be shown on Friday, February 1, 8 p.m., Channei o.

"An Unmartied Woman," Jill Clayburgh bounces back from desertion, Friday, February 1, 9 p.m., Channel 10.

Foreign Affairs, the Soviet inva-tion of Afghanistan, tensions in the Middle East, and America's military strength will be examined in a five-part "CBS News Special,"

"The Gold Bug," an adaptation of the Edgar Allan Poe short story, will be shown in two parts, begin-ning on Saturday, February 2, 11 a.m., Channel 10.

"Pavarotti at Juilliard" will con-tinue with tenor Luciano Pavarotti advising young opera singers in music of Donisetti, Verdi, and Puc-cini, Saturday, February 2, 3:30 p.m., Channel 15.

NBA All-Star Game, the East meets the West in Landover, Maryland, for basketball, Sunday, February 3, 10 a.m., Channel 8.

Golf, the final round in the Bing Crosby National Pro-Am wili be telecast from Pebble Beach, Son-day, February 3, 12:30 p.m., Channel 8.

Boxing, WBC super-bantanweight champion Wilfredo Comes will make hie eleventh trie defense againer Ruben Valdes, sun-day, February 3, 2:15 p.m.; and WBC heavyweight champion Larry Holmes defends his citie against Lorenzo Zunon, Sunday, February 3, 3:30 p.m., Channel

Verdi Festival Subscribe-A-Thon, featuring selections from the 1980 season and an opera quis, will be broadcast on Sunday, February 3, 6 to 10 p.m., KFSD-FM 89.

"Voyage of Charles Darwin," part two of a BBC docudrama of Dar-win's five-year voyage aboard the Beagle takes a seatick Darwin to the rain forests of Bratil, Sunday, February 3, 8 p.m., Channel 15.

Bill Moyers' Journal will begin a new season by examining the Six-ties and Seventies to try to under-stand what the Eighties will be, Sunday, February 3, 10 p.m.; re-pearing Tuesday, February 5, noon, Channel 15.

"Julia Child and More Company,"
a new series of cooking-for-guests
programs, will begin with UFOsrock cornish hears or other small
game birds — on Suuday, February
3, 11, p.m.; repeating Wednesday,
February 6, 2 p.m.; and Saturday,
February 9, 11:30 a.m., Channel

"Ziegfeld Follies," a 1945 film starring William Powell. Fred As-taire, Lucille Ball, Gene Kelly, and Judy Garland, will be shown on Monday, February 4, 3 p.m., Channel 39.

Writer and Nobel Laureate Issac Bashevis Singer will be Dick Cavett's guest, Monday, February 4, and Tuesday, February 5, 6:30 and 11:30 p.m., Channel 15.

National Geographic presents "Mysteries of the Mind," including narcolepsy and schirophrenia, Monday, February 4, 8 p.m., Channel 15.

American Short Story will present Ring Lardner's The Golden Honey-moon, starring Teresa Wright and James Whitmore, Monday, Feb-ruary 4, 9 p.m., Channel 15.

"To Smoke or Not to Smoke,"
Connie Drath of the Tobacco Institute and Dr. Peter Pool of the
Oroup Against Smoking Pollution
will discuss the pros and cons,
Wednesday, February 6, 10 a.m. to noon and I to 3 p.m., KSDO 1130 AM and KEZL 103 FM.

"Every Four Years," a three-part series with correspondent Howard K. Smith about the office of the president, will conclude with an analysis of the influence of presidential advisers, Wednesday, February 6, 9 p.m.; repeating Saturday, February 9, noon, Channel 15.

### Lectures

"A Trade Unionies's View of the Chinese Revolution," z shife hec-ture by Mark Fricolumn, will be presented on Thursday, January 31, 1:30 p.m., San Diego Public Library, 820 E Street, downtown. 236-5849.

Citybender Poetry Series will begin its third year with Marcis Masson and Kurt Indvik reading from their work. Thursdoy, January 31, 7:30 p.m., Book Works, Vinc-yard Shopping Center, 1523 East Valley Parkway. Escondido.

Jin Shin Jyutsu will be the subject of a lecture by Mary Burmeister, Thursday, January 31, 7:30 p.m.,

"What You Can Do About Heart Disease" will be the topic of a lec-ture presented by Dr. John Boyer, Thursday, January 31, 739 p.m., Grossmont Hospital auditorium, 5555 Grossmont Center Drive, La Mess. 465-1700 x321.

"The Many Facets of Turkish Art," a five-part lecture series to be given by Edwin Binney 3rd, will begin on Friday, February 1, 10 a.m., Copley Auditorium, San Juego Museum of Art, Balbos Park. 232-7931.

"Re:rograde Planets" is the title of a lecture to be presented by Ray Merriman, sponsored by the San Diego Astrological Society, Friday, February 1, 7:30 p.m., Oneira Islall, 4649 Hawley Boulevard, San Diego. 298-9747.

"Empty Words, Part IV," a read-ing by regents' lecturer John Cage, will take place on Friday, February I. 8 p.m.. Center for Music Ex-periment, 408 Warren Campus, UCSD. 452-3229.

Stained Glass will be the subject of a silde/lecture program by Dan Fenton and William Swick, Satur-day, February 2, 7:30 pm., Uni-versity Christian Church, 3900 Cleveland Avenue, San Diego. 298-0864.

San Diego Opera Town Hall Lecture Series will present a pre-view of the 1980-81 season with Joseph Pe Ragerisa and singer shoush Pe Ragerisa and singer shoush Honday, Fabruary 4, noon, Tom Ham's Lighchouse, 2150 Harbor Island Drive, San Diego. 232-7636.

New Poetry Series at UCSD will begin its winter program with a reading by Robert Kelly, Monday, February 4, 4 p.m., Revelle Formal Lounge, UCSD. 452-2533.

Sie Lenner on Emery contex, the Program on Jensey, Pednebuyy Stephenson, Technology, Stephenson, Steph

The Winningest Coach, John Wooden, whose team had eighty-eight consecutive victories, will give a lecture presentation, Mon-day, February 4, 8 p.m., Golden

Gymnasium, Point Loma College, 3900 Lomaland Drive, San Diego. 222-6474 x218.

Ambassador-at-Large to Mexico, Robert Krueger, will present a lec-ture sponsored by the UCSD De-partment of Political Science, Tuesday, February 5, 10 a.m., Re-veille Formal Lounge, UCSD. 452-3120.

Hypnotist Sanford Berman, aka Dr. Michael Dean, will present a lecture titled "Gear Up for Suc-cesi," Tuesday, February 5, 7 in 10 p.m., room 107, Third College Lecture Hall, UCSD, 452-3400.

"Art and Avtists" lecture series on art of the Bighties will present "En-vironmental Sculpture," a lecture by Mexican artist Helen Escobedo, Tuesday, February 5, 7,30 p.m., room A412, Art Building, SDSU, 255-6511.

Women's Studies Lecture on the topic of "Whatever Happened to Dick & Jane & Spot?" will be pre-sented by 5D5Us Alisson Rossett, Wednesday, February 6, 3 p.m., room SS-100, SDSU.

"Diabetes — New Lles. About Origin and Treatment" will be the topic of a lecture by Nobel luterate Roger Gullemin, sponsored by the Juvenile Diabetes Foundation, Wednesday, February 6, 730 p. m., Bithop's School, 7007 La Jolla Boulevard, La Jolia. 454-3321 or 459-8777.

"Encounters of an E.T. Kind," a planetarium show that asks "is there life elsewhere in the uni-verse" will be shown on Wednes-day, February 6, 13, 20, and 27, 7:30 p.m., Palomar College Planetarium, 1140 West Mission Road; San Marcos. 744-1150.

New York Art Dealer Leo Castelli will speak about his gallery and the artists who have exhibited their works these, Wednesday, February 6, 8 p.m., Le Jolle Museum of Contemporary Art, 700 Prospect Street, Le Jolla. 454-3541.

### **Galleries**

Group Sculpture Exhibit, featur-ing works of Jerry Dumlao, Jesus Dominguez, and Ron Tatro, will continue through February I, Kel-ler Art Center, Point Loma Col-lege, 1900 Lomaland Orive, Point Loma. 222-6474 x230.

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

exhibition will continue through February 2, Celebrations Gallery, 645 G 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 sanion simough rebruary o, Knowles Art Caster, 7420 Girard Avenue, La Jolla. 454-0106.

New-Wave Art Show, featuring installations, drawings, videos, documentations, and books Poobin King, Yvette Storbaug, and Paul Best, will continue through February 8, Mandeville Annex Gallery, UCSD, 452-9430.

"Artists in the Courtroom," an exhibit of drawings by courtroom artists Bill Robles of CBS, David inner of ABC, and Ruben Lopes of KTTV, who have covered the trains of Patricia Hearts, Sirhan Sirhan Sirhan Charles Manon, Daniel Elisberg, Cary Gilmore, and others, will be shown through February 10, Amadewille Art. Gallery, UCSD. 452-2864.

Annual Awards Show of the La Jolla Association will be exhibited through February 15, La Jolla Art Association, 7917 Girard Avenue, La Jolla.

Serigraphs by Juan Romero and French primitives by Michel De-lacroix will be on diaplay through February 15, Art Collector, 4151 Taylor Street, Old Town. 299-3232.

"The Dentzel Carousel Tradition
— Four Generations of an American Folk Art," an exhibition of hard-carved carousel animals, will be on display through February 17, Mingai International Museus of World Folk Art, University Townse Centre, La Jolla. 453-5300.

New Prints by David Becker, Nick Abdalla, Roy DeForest, and Peter Paone, will be exhibited through February 17, Phaedra Gallery, 1111 Prospect Street, La Jolla. 454-6330.

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

"Current Paintings 1979," an







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# READER'S GUIDE TO LOCAL EVENTS encouraging revolution in the

lulia Child herself learned to

Julia Child herself learned to cook only after her marriage, and because her husband was a good-food afficionado. At the time they lived in Paris, and the cooking school she attended taught French cooking. After she and Simone Beck and Louiseuze Deritoilie uperned their own cooking school in Paris and published the first volume of

published the tins volume of Cooking, Paul Child's retirement from the Foreign Service returned them to the U.S., where she continued to cook French and non-French food, in private life and on public foreign time of the cooking to the cooking to the cooking to the cooking the coo

Spectrum Gallery, 4011 Goldfinch Avenue, Mission Hills 295,2725

Retrospective Show of photographs by Lynn Fayman, one of San Diego outstanding collectors and art patrons, will be exhibited through February 24, La Jolla Museum of

Works from 1969-1979 by Tom Holland will be on exhibit should February 26, Grossmont College Art Gallery, 8800 Grossmont College Drive, El Cajon. 465-1700 x450.

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

Drawings, Paintings, and Sculpture by Jose Luis Cuevas, Francisco Zuniga, Giacomo Manu, Marino Marini, Roberto Matta, and Henry Moore, wil be exhibited through February 29, Tasende Gallery, 820 Propsect Street, La Jolla, 454-3691.

Haiku Photography, an exhibition of color photomontage prints by Dominican Sister Adele, will be on display through February 29, Riggs

Centre, Fourth and Manle as enues, Hillcrest. 235-9065 or 459-5151.

"The Women's Room." "The Women's Room," an exhibition of color xerography works by Susan J. Osborn and G. Pasha Turley, will be on display through February 29; Jewish Community Center Gallery, 4079 54th Street, San Diego.

"Floater" series of paintings by Los Angeles artist Ronald Davis will be versity Gallery, SDSU. 265-5171.

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

Baibos Topas, a 4580 carat, two-pound Brazilian gem that is the largest blue ropes known to exit, will be on display Finday through Sunday, indefinitely, San Diego Museum of Art, Balboa Park. 232-7337.

Julia Child (continued from page 1) fasting itself. Those programs

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STEAK RANCH

how to make the perioct rrench bread; she has also shown in how the period of the period of the period crop Peking duck. She is about to launch a new series of programs that have a French bias, but include disher found the period of the period bear here in the period as weet and sour dish. There are those who can spend an hour reading a mouthful. They watch Julia Child cook, we still don't cook themselves. They don't need her platters or table settings or accompanying with the programs platters or table settings or accompanying with the platters or table settings or accompanying with a platter or table account and a platter or table settings or accompanying with a platter or table settings or accompanying with a platter or table settings or accompanying with a platter or table account and a platter or

in their minds. Whether it's entertainment or Whether it's entertainment or peactical advoce and education by example that one craves, Julia Child and More Company promises to activity all appetites. We've seen het demonstrate the various cuts of beef on het own body. We've seen het boil and peel the perfect hartboiled eggi and pull the serion of a leaf of and pull the serion of a leaf of the perfect hartboiled eggi and pull the serion of a leaf of debeated a musel. The series will premise this Boundy, February 3, and will be shown Sunday at 11:00 p.m.; repeating on 3, and with oe snown burday at 11:00 p.m.; repeating on Wednesday at 2:00 p.m.; and Saturday at 11:30 a.m., on Channel 15.

- Ruth Canard

(continued from page 1)

it. Timee of these previous works are in the La Jolla Museum of are in the La Jolla Museum of Contemporary Art; and another one in the San Diego Museum of Art.

Davis's most recent works, the

"botte" series, will be on view starting tomorrow, at the SDSU Art Gallery. The paintings, eight in all, are large square or rectangular canvases and consist or a plane background the appear to be suspended on the surface of the painting, and a single or double shadow of the form(s). Behind the simplicity of an article of the painting, and a single or double shadow of the form(s). Behind the simplicity of an article of the start of the surface of the painting, and a single or double shadow of the form(s). Behind the simplicity of an article of the surface of the painting, such as the surface of the

- Amy Chu

Leo Castelli

jackson rollock's Scent. The jackson rollock's Scent. The next. "New Works," featured Jasper Johns' Flag and Marisol's wooden figures, The Hungarians. Robert Rauschenberg, Lee Bontecou, Frank Stella, Roy Lichtenstein followed, as did Andw Warhol's silk evenen flowers, cows, and plastic silver pillows. At this point, 1961, pog art was reaching its need and pilows. At this point, 1961, poel politows. At this point, 1961, poel lasted as a movement until 1964, Cartell exhibited the comets of the period: Norman Bluhm. Paul Brach, John Schueler, Bernard Langlais, Marisol, George Orman, Bob Moscowitz, Jack Tworkov, Cy Twombly, Richard Artuckwager, Scarpitta. Representing the "Norming and Artuckwager, Scarpitta, Scarpitta, Schemer, Scarpitta, Schemer, Scarpitta, Schemer, Scarpitta, Schemer, Scarpitta, Schemer, Scarpitta, Schemer, Sche

Richard Articalwager.

The Loo Castelli Calesting and the Castelli Calesting American preeminence in the visual arts. It has made history with exhibits of post-abstract expressionist arts. Castelli's rate for vanquard art has led upon the castelli castell

- Sarai Austin



SHELTER SLAND \* NUTRITION "ZOOM" SPECIAL "Mr. Potter" natural organic soil preparation reg. price 1230 Rosecrans St. San Diego 725-1409 FREE one pound Millers Bran

and this co



### READER'S GUIDE TO THE THEATER

Theater listings are compiled by is accurate according to materials given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask

All. THE IMPESIONATION DISEASE.

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12:19 p.m.

AFFEE

Merita Choren's mustal connedy
pre-history of List Ophina Ariza has
been continued to the Children of the List of List of Michael, and winably universal gapped. It is also the list warfs of Michael, and winably universal of the List of Lis

BELL BOOK AND CANDLE

A nice little remarks commely from the
Pfilites by John the Druten, author of
Voice of the Turtie, about a man who
takes in low with a beautiful young
takes in low with a beautiful young
She seems normal and literalise
Foreign to the strange underground
anothy comprised of sorcerers and all
sorts of strange people he never layer
strange. Turties through February 8. Patio Playhouse, through February 9, Friday and Saturday at 8:00 p.m.

Fiddly and Saveday at 800 p.m.

CHARLEY'S AUTY.

A charming old British comedy written in the 180% by one Breadon in the 180% by the the 180%

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

DONT DIRINK THE WATER An early correctly written by Woody Allen about a closer from New Jews and his family who cell risk or let outside behind the low Custain. All their troubles are thanks to the cateers's hinting profited his camera at the wrong sight. (C.S.) Place Datters: Therefore, though March 2. Toesday through Seautiley, during and from the common and their pro-cessing and their common and their profit of their common and their profit of their common and and their common and their profit of profit of profit of profit of profit of profit of profit profit of profit of

Subdity, more of cook p.m., come in 7-30 p.m. MAY FEVER by Neat Comment (william in the law leveralise) which is used in the second properties of collision in the law leveralise) which is used in seminal page state to graphery wheet. Exist or quality sub-mer of comment was been page state to make a properties of p. 100 p.m. or p. 100 p.m.

AND
A new perspective upon the farmous
villain lago, based on Shakesparer's
Otherito and a Branisanance tale by
Clinidi Cerkio. This time around,
Lecture both Orbito and lago are
Moors from Africa. Ingo interprets the
Moors from Africa. Ingo interprets the
Moors from Africa. Ingo interprets the
Moors from Africa. Ingo interprets of
Moors from Africa. Ingo interprets
the Copy bloogh to great a control of the
Local Copy of Columbia Correte.
C.S.
Local Complete Complete
Local Complete (C.S.)
Educational Cultural Complex
Theater, Thursday, January 31 at 8:00
p.m. For Information call 203-7254.

LUNCH-TIME THEATER
On Fridge Improvessional comedy by
Section Eight, On Wednesday: a
multimedia show about Amerindian
culture called NICLEO, Free (CS.)
Marquis Public Theater, Fridge,
February 1 and Wednesday,
February 1 and Wednesday,

February 1 and Wednesdey.

February 3 month Wednesdey.

February 3 month of the State of the State of the Management of the State of the Wednesdey and t SAME TIME, NEXT YEAR
The ever-popular comedy by Bernard
— Partridge Family — Slade about a
man and a woman who have a lengthy
affair (completely unknown to their
respective spouses) by meeting for

MARRIAGE-OC-ROUND
Arisque cornedy by Leslie Stevens about a Junicesque Scienskinswien woman and a professor who decide to many in order to create the perfect child. Many Issignic (C.S.)
Lamplighters Community Theatre. respective spouses) by meeting for one weekend annually in the same hotel, year after year ofter year. Actually their affair doesn't matter that much the important thing is time's destrus, the residue of the various fads over the years whose traces we can see on inose two mechanical ciphers.

SIDE BY SIDE BY SONDHEIM

1 All The President's Dreams through February 2, Friday and Saturday at 8:00 p.m.

mid

MORNING, NOON AND NIGHT
A fervent, emotional drawns by Ted
Shine shout to black American family,
its instations, religion, and heritage,
Specifically, as less the story of a small
family in East Toxas and the
revengeful struggle for power among
its members. There's a dominosering
amendmether determined to have a Is members. There's a domineering grandmother determined to have a house of her own at any cost, a daughter-in-level who is destroyed for sheltering her, an innocent son of sheltering her, and innocent son of sheltering her innocent son her advantor in him. Originally performed by the high Chaptery of New York Chy, (C.S.)
Harquis Public Theater, through February 3. Thrandey through Sunday at 800 p.m.

et 800 pm.

PATEMICE (OR, BURTHORNE'S BRIDE)

PATEMICE (OR, BURTHORNE'S BRIDE)

A coming open by Gilbert and Sulfiven about the fieldy behavior how earther the second of the second of

TWO BEFORE NOON
A party at the Second Ave

whom we take for the play's hero and heroine. A cold, disagreeable play, Surely them's sometime bettle, this theater could choose, (C.S.) North County Community. Theatre, through February 9, Thursday through Seturday et 8:00 p.m. Medinees Sunday et 2:00 p.m.

A revue made up of songs written by Stephen Sondhelm, one of our most brilliant treatical con govern, in these days when new musicals of lasting interest are so infrequent (actually it's always been that way — who, other than a manuar, remembers the eleap learn but vary — who, other those a master amenature the manufacture and the man

p.III. "Bitteres outside is controlly in Controlly The Indebtigable romantic cornedy by blob Rendell allouds a man and in the properties of the Indebt in In

three-piece band called Prontage knoad, and two one-act plays: The Great American Desert by Joel Oppenheimer and Noon by Terre McNally, it's an evening filled with boisterous and occasionally licent Activity, it is an eventing lifed with bolisterus and cossionally lacerities of the Cold country. Desort a set high of the Cold country, Desort a set high of the Cold country, Desort a set high of the Cold country and c recruei Ross as Incy-head courboy. Noor, as those who saw I last summer at the Manquis will formly remember, is a solicy about a meny-go-round of a play solicy and the solicy of the solicy production and the solicy speriment for an assignation at noon whom noors of them has met, imagine whom noors of them has met, imagine the player of the solicy production and the player of the solicy player in the solicy player in the solicy player has been as player in the player of the solicy player in the player of the player of the player of the player of player of

Spontaneous Combustion, music by a three-piece band called Frontage

esterior, a fince and unreferring dominative, the performance is a connic triumph. The set ten's as good as I was at the Mangola no is to new performance in the new performance in the

NORTH COUNTY COMMUNITY THEATRE
Vista
774-3421

PATTO PLANHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746-6669

SAN DIEGO CITY COLLEGE THEATER Thinteenth and C streets, downtown 239-7854

SAN DIEGO REPERTORY THEATRE 1620 Sitth Avenue, downtown 231-3565

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theat

SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds, Del Mar 755-7358

SECOND AVENUE THEATRE 863 Second Avenue, downtown 233-3965

SPRECKELS THEATRE 121 Prosdway, downtown 233-6541

STARLIGHT Starlight Bowl, Balboe Park 232-3049 or 234-STAR UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4300

exterior, a fierce and unn

### Theater Directory

CALIFORNIA THEATRE 1122 Fourth Avenue, downt 239-2255 CALIFORNIA-PACIFIC THEATRE Balbos Park Puppet Theatre, Belbos Park 234-7938

CARTER CENTRE STAGE Balbos Park 239-2255 CIVIC THEATRE 202 C Street, down 236-6510

CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856

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

POX THEATRE 720 B Street, downtown 233-6331 233-6331
GROSSMONT COMMUNITY COLLEGE
Stagehouse Theatre
8800 Grossmont College Drive, El Cajon
465-1700 x410

JEWISH COP: 40h TY CENTER Front and Center Theater 4079 Fifty-fourth Street, San Diego 583-3300 x36 LAMB'S PLAYERS' THEATRE 500 F Place BoxNeverd, National City 474-4542

LAMPLIGHTERS COMMUNITY THEATRE Ben Polsk Fine Arts Center 9053 University Avenue. La Mesa 464-4596

LYCEUM THEATRE 314 F Street, downtown 235-6535 MARQUIS PUBLIC THEATER 3717 India Street, San Diego 298-8111 MISSION PLAYHOUSE 4040 Twiggs Street, Old Town 298-2684 271-4300
(INIVERSITY OF CALIFORNIA SAN DIEGO
UCSD Theater, John Muir Theater, Studio Theater
452-4574
Mandeville Auditorium, Mandeville Recital
Hall
452-2380 UNIVERSITY OF SAN DIEGO

Linda Vista Road, San Diego 291-0400

4 JANUARY 31, 1980

# READER'S GUIDE TO THE MUSIC SCENE

### This Week's Concerts

The Allevach or one of the freet, most bosterous bracks to energe from the garged Lise energe from the garged Lise Angeles new works some through the control through a charge the properties of the control through the country of perfections one unusual because afficular likely large set to be signed by a major record company, they have become used as large through the perfect of the country of the perfect of the country of the perfect of become guite a popular attraction in Southern California As with the country As with the county rigorous Zippers, it is distribring that they are still struggling to gain noticenal prominence while lesser, more thirdous units such as the Knack and 20/20 are enjoying so much success. In per success in persor, the Alleycats ore impassioned, concise, and shifted but not campy thiske most of their neighbors, the group uses not slow of its historical influences or pose as unating regarmatiss in order to hide a lack of musicianship or imagination. They are not vifusos by only means, but their work is arranged with attention to dramatic. menns, but their work is arranged with affention to dramatic climaxes and fulls, Bevity and a good sense of dynamics distinguish their stuff. Although it is difficult to gauge with any certainty whether or not guitantst-vocalist Randy Stodola's lync giff is as vivid as his strongest

The Music Sciene is compiled even Friday and Sofurday To list (sub entertainment, call 483-0043 Safurday before 5 p.m. Send concett information and protes to READER MUSIC SCENE, P.O. Box 80003, Sam Diego, CA 92138, or call 235-4036 friday before 5 p.m.



supporters claim. I have heard him enough lines to state that he could become as eloquent a street poet as Gorland Jeffreys. Tom Petty, or Gary Heffern, Most importantly, though, he, bassist Diane Chal, and disummer John Diame Chai, and disminuse John McCarthy play good, draimatic but uppretentious rook and roll, and are an awful for of thu. The Allewoots perform Saturday night of the Skeleton Club with the Reactors (a simple yeachth will suffice) and the Verwe (stranges to my ears). The night before at the

Stellaton Club will be the Silancer. (unimpressive but not loathsame), the re-formed Upbeats, and Four Eyes.

Although Count Basie's Orchaethr is no longue a strong directional force, his importance as an innovator of jazz comnat be understated. Sake's early orchestos helped to lift the image of big-bond jazz from being tou-frou dance music. A random roll call of nomes associated with Basie — Jimmy Rushing, Oran

In the control bear Young to norme but a level — a listationed in comment of the control of the hilly to Janes Laster Young, to name but a few — is a histament

sentimentally. Notices from New York have been catallic, but if the maked size committed to viry! is an indication, then I'm convinced that her appeal is more conneils than musical. This petty intiger will sing her pretty (and pretty boring) songs at the Catamaran, Tuesday night.

take place at the Catamara; this week: Herbie Mann and Glen Moore, Sunday: and Ramsey Lewis, Wednesday, The Mann show is fascinating because it unites Mann, one of the most unites Mann, one of the most flagrantly commercial, tendry jazz musicians with Moore, bassist for Oregon, one of the most arothly and jazz musicians. I arm no fan distinct sites still, is stresy aroma student in the world knows, conflict result in revetlation. It's so call a pairing that if will surely prove interesting. The Latter commert is wife using.

had now solve interesting the country of the parameter of

Hiroshima: Catamaran, Thursday, February 7, 8 and 10,30 p.m., 3999 Mission Boulevard, 488-1081.

### San Diego Concerts

Friday, February 1, 8-30 p.m., 202 Market Street, 282-6675.

San Diego

Ticket Exchange

Concerts Sports Theatre

The Alleycats, the Silencers, and the Verve: Skeleton Club. Saturday, February 2, 8:30 p.m., 202 Market Street. 282-6675.

Danny Salmas

Directly across from Anthony's Fish Grotto, on Harbor Drive • For reservations phone: 232-6358 Lunch 11:30-4:00, Dinner 4:30-10:30, Entertainment from 9:00 Tues.-Sat.

## Kenny Loggins Feb. 24th Jefferson Starship Feb. 13th

ZZ Top

Feb. 10th

Feb. 10th-13th

Be first on San Diego's newest ticket service's deposit list for future concerts-

HEART - RUSH - ROBIN TROWER - U.F.O. THE ROLLING STONES - THE WHO BOB SEGER - LED ZEPPELIN - AEROSMITH

All deposits left are completely refundable

SOON AVAILABLE: tickets to Sea World, S.D. Zoo, Wild Animal Park, Fox Theatre

Advance ticket sales - Avoid lines

1456 University Ave.

Pink Flovd

# The Shepherd

**Natural Foods Restaurant** No dinners over \$5.

Specialties: Lasagna, Lentil Nut Roast, Mushroom Stroganoff Breakfast, Lunch & Dinner Dinner served after 4:30 p.m.

### Live music nightly

1126 First Street, Encinitas 753-1124 -8:30pm 7-days a week Fri. & Sat. till 9:30p



Thursday, January 31 Tall Cotton

Friday, February 1 and Saturday, February 2 beginning 9 p.m.

# Jerry Riopelie

with special guest Thumper



Guaranteed to be a memorable evening!

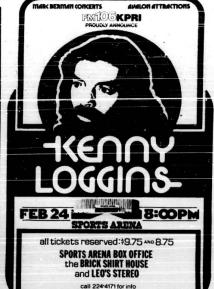
### Coming Events . . . . . . .

Thursday, February 7 In Concert Savoy Brown Sunday, February 10 In Concert Luis Gasca and Friends

Friday, February 15 In Concert Tall Cotton and Greg Harris Band (former lead-Flying Burrito Bros.) Sunday, February 17 Peter Sprague

and Dance of the Universe

143 S. Cedros, Solana Beach 481-9022



# PICX, ? ATTHE BEACH

THURS. KEN DIXON BAND

SHAKE

ONE OF ORANGE COUNTY'S HOTTEST ROCK BANDS FEATURING THE SHATTUCK BROS.

## **NEW SPOONS**

YOU SUN.-MON. PEOPLE CAN COME BACK IN NOW. I FINALLY GOT THINGS UNDER CONTROL & I GOT MY WAITRESS BACK. THIS SUN. I AM GIVING A PRIZE TO THE BARTENDER & WAITRESS WHO HAVE COME THE FARTHEST TO DICKS. HAVE A CURRENT CHECK STUB. VOUR PICTURE WILL ALSO GO INTO OUR BARTENDER & WAITRESS HALL OF FAME (MAITERS TOO).

WED. NORTH COUNTY **NEW BAND BREAK-IN** 

CHICKEN-IN-A-BASKET - FISH & CHIPS - STEAK- HAMBURGERS SERVED FROM 11 A.M. TO 11 P.M.

# **Dallas-Collins Band**

returns to





One of San Diego's most popular groups opening Tuesday, February 5, in the Bombshelter. They will be appearing Tuesday through Saturday, 9 p.m.-1 a.m.

> San Diego's Airport Restaurant at Lindbergh Field, 2888 Pacific Coast Highway at Pale Ample Free Parking. Phone 291-5555

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

### Clubs

Albatross, 1309 Comino Del Mor. Del Mar. 755-6744: New Rags (formerly Nova), jazz, Tuesday through Saturday.

Anchorage Fish Company, 3878 Carisbad Boulevard. Carisbad, 729-3170 Pinde and Joy, confemporary, Wednesda, through Saturday, Jay and Fran, contemporary, Sunday through Tuesday.

Anthony's Harbonside, 1355 North Harbor Drive, Harbor Island, 232-4358: Danny Salmas, contemporary, Thusday through Salurday, Cub Hayden, contemporary, Tuesday and Material Marchant

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

Affantis, 25% Ingraham Street, Wission Bay. 224-2434: Kirk Bates and Band. contemporary. Lesday through Saturday.

Bacchanal, 8022 Clairement Mesa Boulevard, Clairement 560-8022: Bratz, rock, Tuesday

Bahla, 998 West Mission Bay Drive Mission Bay, 488-0551: Mercedes Lounge, disco, featuring Roger Guy English, nightly; Piano Lounge Gary Namamore, mellow Jazz. Tuesday through Saturday.

Billy Bones Restaurant, 959 Homblend Street, Pacific Beach, 272-2780: Spectrum 20 featuring Susan Price, swing, disco, Lafin, and jazz, Phusiday through Sunday. The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240: E. Zarie Wood and Blazing Saddles, country western, Tuesday through sungay.

Black Angus, 5247 Keamy Villa Road, Keamy Mesa, 279-3100. Gobe Lapano Band, contemporary, Tuesday through Saturday.

Black Angus, 707 E Street, Chula Vista, 426-9200: Portland Makai, contemporary, Monday through Saturday; disco, Sunday,

Black Angus, 1000 Graves Averue, El Cajon, 440-5055: Summerwine, contemporary, Monday through Saturday.

Black Angus, 10370 Fnats Road, Mission Valley, 563-5862: Trix, contemporary, Monday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard, East Son Diego. 264-5797: Hollis Gently Guintet, jazz. Thursday through Sunday; Hollis Gently Guintet featuring Ella Ruth Piggee, jazz. Friday through Sunday.

Biamey Stone Pub, 5617 Balbox Avenue, Clairemonii, 279-2033 Brian Connelly, Irish and international folk, Wednesday through Sunday.

Boathouse, 2040 Horbor Island Drive, Horbor Island. 291-8010: The Magic II, variety, Wednesday trough Saturday, Red Grammer Trio, contemporary, Sunday through Tuesday.

Boom's, 2888 Pacific Highway, downlown, 291-5555: Gary Puckett, contemporary, Tuesday through Saturday.

Botsford's Old Place, 1205 Prospect, La Jolia, 459-8242: Sleve Vaus, contemporary, Wednesday and Thusday, Jim Hawley, contemporary, Friday and Salurday; Sucanne Igou,

Shine-It-On, contemporary, Tuesday through Saturday, Pyramid, Jazz and funk, Sunday and Manday

Cate Del Rey Moro, 1549 El The Beach Club, 1921 Bacc Nova featuring Jaime Valle, Larry Logan, and Paul Bieytus, jazz.

Berkley's, 5500 Grossmont Centel Crive, La Mesa, 463-9825; Bach, contemporary, Tuesday through Saturday Caliph's Piano Lounge, 3102 Fifth

Cartos 'n Chartle's, 5530 La Jolia Boulevard, La Jolia 454-0318 Disco, nightly.

comfemporary, Sunday through Tuesday

Cafe Salsa Pestaurant A25 II Street, Chuid Vista, 422-0161 Regulo Vejar, strolling musician, Thursday through Sunday.

Cask and Cleaver, 140 South Sierra Boulevard. Solarna Beach. 481-8238: Terry Scheidt, contemporary and originals. Wednesday through Saturdoy.

Cask and Cleaver 2329 Cente Cask and Cleaver, 23/9 Cente City Parkway, Escondido. 741-2404: Sandii Castleoemy, contemporary, originals, vocals, and guitar, Thursday and Friday.

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

Cettic Inn, 3089 Clairemont Drive. Clairemont, 276-2879; Sean McVicker, Scottish music, Thursday through Saturday.

Charile Horse Lounge, Winner's Circle Lodge, 550 Via de la Volle. Del Mar. 755-6666: Good Times Tilo, variety, Tuesday through Saturday.

Charteau, 3623 College Avenue, College Grove. 582-5820: Vessbalhol Trio, contemporary, Wednesday through Sunday.

Country Bumpkin/ Annex, 1862 Palm Avenue, Imperial Beach, 429 1161: Country Casanovas, country, Wednesday through Sunday; Duck-tail Revue, ostalgia. Monday and Tuesday Feelings, discorock, Tuesday

> Country Gentleman, 1511-13 Fast Valley Parkway, Escandido. 734-7105: Hornefolk, contemporary, Wednesday through Friday

Crossroads, 345 Market Street, downtown, 233-7856; Nieves Bros. featuring Marguerita Page, jazz, Friday through Sunday.

Cumpeppers, 7380 Galfarest Place, San Carlos, 460-5400; Ai Torres, conferenciary, Friday and Safurday.

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

Driffwood, 5286 Battimore Drive, La Mesa. 462-0533: Steve Johnson Duo, contemporary and swing, Tuesday through Sunday.

Elario's, 7955 La Jolla Shores Drive, La Jolla 459-0541: Bobby Maese, contemporary and dancing, Tuesday through Saturday; Dave Radgers, contemporary, Wednesday through Sunday.

Halligan's, 4325 Ocean Boulevard, Pacific Beach, 274-3474: Ron Bolton Group, confemporary, Tuesday through Saturday.

Hamburguesa, 4016 Wallace Street, Old Town, 295-0584: Two the Maxe, vaniety, Thursday through Sahuday; Sorah and the Owl, bluegas, Friday and Sahuday, Melissa McCracken, gultar and vocals, Sunday; Two the Maxe, variety, Wednesday.

Hanatel, 2270 Hotel Circle North, Mission Valley, 297-1101: Madrigal contemporary and Latin, Jinnoh Williams, contemporary, Monday and Tuesday.

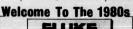
Harpoon Henry's, 2725 Shetter Island Drive, Shetter Island. 224-8242: Nino, contemporary, Friday and Saturday.

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

Hillion Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010 People Movers, disc and top 40, Tuesday through Saturday; Wild Flower, contemporary, Sunday and Monday.

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

Humphrey's, Half Maon Inn, 224 Shetter Island Drive, Shetter Island 224-3577: Gloria Michaels and Spring Fever, contemporary, Tuesday through Sahurday



introducing Denise Jeter with the BOB MORSS TRIO mited engagement, Thurs.-Sat. 9-1

Joe Marillo Quartet

6179 University (% block east of College on University) 582-1070



The New Single - Confidence

Management: SCOTT CHATFIELD (714) 753-1570

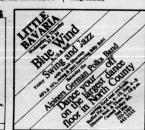
### The Ram Band Rheinlander Haus The Trojan Horse



New Bar Menu Sandwiches, Scup, Sausages, Desserts NOW OPEN MONDAYS

Elsa on the accordian

2182 Avenida de la Playa











Dance to Live Music

of Rick Escalante Band Thursday thru Saturday Every Wed. night 8-11

Margaritas 75° Kamakazes 50°

50c off on burgers in the bar during Happy Hour (February only) 5880 El Cajon Blvd.

Valentine Special February 14—Thursday

Les McCann And special guest 8:00 & 10:30 p.m.

Fiddler Extraordinaire

February 20-Wednesday **Vassar Clements** 

8:00 & 10:30 p.m.

BACCHANAL

SAN DIEGO'S HOTTEST ROCK SPOT THE BEST IN ROCK & ROLL

BRATZ

SHAKE

FEBRUARY 8TH & 9TH
IN CONCERT
BLITZ and BRATZ

\$3.00 COVER

FEBRUARY 10TH & 11TH

THE BLITZ BROS

DRINKS SPECIALS WEDNESDAY NIGHTS

8022 CLAIREMONT MESA BLVD.



Ivy Barn, 911 Camino del Rio South, Mission Vailey, 296-6329 Jeffrey Bryan Moats, contemporary tolk, Friday and Caturday.

Jackie O's, 3191 Sports Arena Boulevard, Loma Portal, 226-0281 Disco, nightly.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: Thunderbott the Wondercoft, country rock, Thursday livrugh Safurday, Tall Cofton, country rock, Sunday, Cindy, and the Sinnes, rock, Mirus Jay un all Tuesday. Tall Cofton country rock, Wednesday, and Country rock, Wednesday.

Josephina's, 3595 Sports Arena

Dusty Best, contemporary, Tuesday through Saturday.

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

King's Grill, 1333 Holel Circle South, Mission Valley, 297-2231; Linda Chace, doi:lemporary an folk, Thursday through Saturday, strolling minstres, nightly.

King Luis, 5125 Linda Visia Road, Bay Park. 291-4279: Wayne T., organ, Thursday through Safurday "Dezerae," belly dancing.

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

Lakeside Hotel and Cocktall Lounge, 9940 River Street. Lakeside. 443-9591: Pany Express. country rock. Thursday through Sunday; Dallon Gang, country rock, Sunday afternoon.

Mama's Mink, 533 East Main Street, B Cajon, 442-5573; D.A. and the Necktones, country rock, Thursday through Saturday; Zenth variety, Sunday and Monday; D.A. and the Necktones, Country rock.

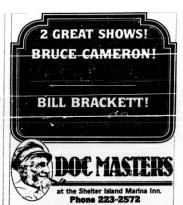
Mandolin Wind, 308 University Avenue. Hillcrest. 297-3017: Solid Funk, Jazz. Thursday: King Biscuit Blues Band, blues. Friday and Saturday: Maria, rock, Tuesday and Microbarday.

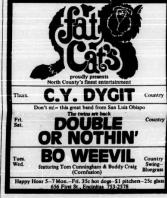
Mark V, San Marcos Boulevard of Freeway 78, San Marcos. 744-3520: Topaz, contemporary. Tuesday through Saturday.

Milke's Hideaway, 8203 Wintergorden Boulevard, Lakeside, 443-9508: Blue Edge, rock, Friday and Saturday.

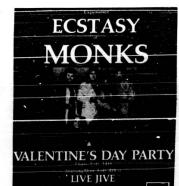
Dission Inn, 502 East Mission oad, San Marcos. 744-2203 ivided Highway, country. rednesday through Sunday.

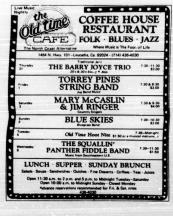
Mississippi Room, 2223 El Cajor Boulevard, North Park, 298-8586: Bach-a-la Trio featuring Eddie Repacy on hom, variety, Wednesday through Safurday Dave Torzillo Duo, big band.













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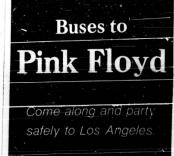
# READER'S GUIDE TO THE MUSIC SCENE

Mom's Salean, 942 Canat Avenue, Pacific Beach, 488-9598 Viven, rock and roll, Thursday through Sunday, Montezumic Reverige, country and x-rated comedy, Monday, Viven, rock and roll. Teeday and Wednesday.

Monterey Jack's, 11940 Bemaido Piaza Drive, Rancho Bemaido, Sec 2400 Harmony, contemporary, Tuesday through Saturday, Cheryl Deeds, contemporary, Thursday and Friday aftermoons, Rich Hunt, contemporary, Sunday and

Monterey Whaling Company, 887 Camino del Rio South, Missior Valley, 291-1638. Ohi Ridge, contemporary, Tuesday through Saturday, Jim Hawley, contemporary, Sunday and Missides.

Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022. Sandy Steward and Co... contemporary, Thursday through Saturday, Jim Nison Tice, countly western, Sunday and Monday, Sandy Steward and Co.. contemporary, Tuesday and Wechestay,



# Sweeneys

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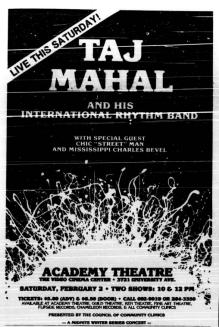
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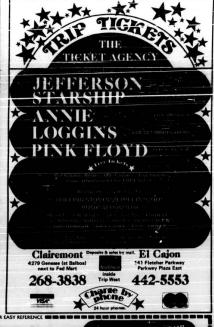
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### READER'S **GUIDE TO THE** MUSIC SCENE

Patomino Star, 3008 Main Street. Chula Vista. 427-5889: Jack

Park Place, 1280 Fletcher Parkway, Et Cojon, 448-4111 Weekly Duss, contemporary. Tustaday through Saturday. Tacoma, rock, Sunday and Manday, Weekly Dues, contemporary, Wednesday.

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

Prophet Vegetarian Restaurant, 4461 University Avenue, East San Diego, 283-7448: Lori Bell and Pam Soper, mellow jazz, Lori Bell and Carl Cranfield, classical flute of unit. The reday Saft refair, and every other Sunday; Otion, guiltar duo Wechesday, Friday, and every other Sunday.

Poseldon, 1670 Coast Boulevard, Del Mar. 755-9345: Bob Miller.

Pelikan Pub, 7828 Broadway, Lemon Grove, 464-9284. Ronnie Lewis, country and falk, Thursday, Saddiesoar, contemporary, Saludov, jam session, Sunday, Phil Kaufman, originals, Wednesday,

Porthole Lounge, Holiday Inn. Portnote Louring, Inc.
1355 North Harbor Drive.
Embarcadero. 232-3861.
SummerBreeze, top 40 dance and show, Tuesday through Safurday.

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

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

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

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

perky people pickin . Tuesday through Saturday

Reubens Plankhouse, 7637 Reupens Hanknouse, 2007 Balboa Avenue, Clairemont, 278-7373- Dan Livingston, contemporary, Tuesday through Saturday.

Rheinlander Restaurant, 2182 Avenida De La Playa, La Jolia. 454-6770: Elsa, German show tunes. German folk and sing alongs, Friday and Saturday.

Rib Cage, 5550 Keamy Mesa Road, Keamy Mesa, 277-7937: Neutral Ground, contemporary and country, Wednesday throu

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

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

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

Shepherd Natural Foods Restaurant, 1120 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.

through Saturday, disco performance featuring Louie and Joanna Lugo and Big Band Sound with James Dean, Tuesday.

Spanky's Saloon, 2855 Midway Drive, Loma Portal, 223-3154: Disco, nightly.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Horizon, rock and roll, Thusday, Tokya Rose, new wave and rock, Horizon, Friday; Tokya Rose and Attachments, and wave, Saturday; Wedthermaker, rock and roll, Wednesday.

Springfield Wagon Works, 5255

Springfield Wagon Works, 690 North Second Street, El Cajon. 440-5757: Som and Shella. country, Thursday through Saturday: Raiph Vacco, guitarist.

Stallion Oaks Resort Ranch, Boulder Creek Road. Descarso. 445-4179: Live music, country rock and requests. Friday and Saturday.



Tonight! Thurs. Jan. 31, 8 PM only DR. TIMOTHY LEARY

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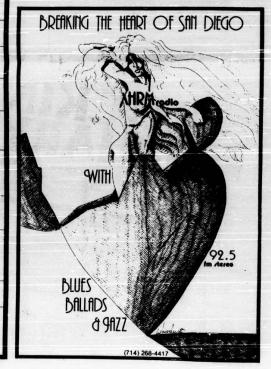
Thurs. Feb. 21, 8 & 10:30 PM

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

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

Tio Leo's, 6333 Mission Garge Road, Mission Valley, 280-9944 Craig Coulter and Mark Lewis, guitarists and starytellers. Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Season shall driver, narbor Island, 291-9110: Sandoval and Spra, contemporary, Thusday through Sunday: Donna Cale, vaslety, Monday and Tuesday: Sandoval and Spye, contemporary, Wednesday

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Ram Band, rock and roll, Wednesday through Suniday.

Turquoise Lounge, 5975 Sev Drive, La Mesa. 465-1525:

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Colovus/Walkefield Band, contemporary, Wednesday through Saturday.

Wayside Inn, 3050 Pio Pico Drive. Carisbad. 729-7131: Clemson Weed featuring Lucinida. rock and soul. Thursday, through Soturday.

Windjammer, 2951 South Highway 101, Cardiff by the Sea. 753-0186: Roic Fagen. contemporary, guillar and vocalist, Manufay and Tuesday. Lary Ratthum and Teny Schiel. contemporary and original, guilar and vocal. Weatheaday through

### Los Angeles Concerts

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The Weirdos, Plugz, the Penetrators, and Suburban Lawns: Baces Hall, Friday, February 8, 8, 30 p.m., 1528 Vermont at Sunset Boulevard, Hollywood.

Pink Floyd's The Wall: Los

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

Baked Potato, 3787 Cahuenga West, Hollywood. (213) 980-1615: Dan Randi and Quest, Thursday through Saturday.

Blackles, 607 North La Brea Avenue, Hollywood. (213) 932-8408: Levi and the Rockats, Thuraday, Humans and Great Buildings, Friday, Fear, UKA, and Mentors, Saturday.

Concerts By The Sea, 100 Fisherman's Wharf, Redondo Beach. (213) 379-4998: Yusef Lateef, Thursday through Sunday.

Donto's, 42/4/1 ankenhim Badevard, North Hollywood (21/1) 769 1566: Ed Shaughnessy and Dick Spencer Guartet: Thursday Art Pepper Guartet: Friday and Saturday.

Golden Bear, 306 Coast Highway, Huntington Beach. (714) 526 7500. Ramsey Lewis, Tuesday

Jason's, 4020 Riverside Avenue, Burbank (213) 845-8356; Hurricane, Thursday Itvough Saturday: J.F. Grins, Sunday Itvough Tuesday.

Lighthouse, 30 Pier Avenue. Hermosa Beach. (213) 372-6911 Phil Woods Quartet. Thursday through Sunday: John

Madame Wong's, 949 Sun Muy Way, Chinatown (213) 624 5346 o 972-9570. Red Sneaker and Little Itch, Thursday, Paul Warren and H and Run, Friday, Paul Warren and Sweethearts, Saturday.

Madame Wong's West, 2900 Wilshire Boyleyard South M Wilshire Boulevard, Santa Manica (213) 829-7362: Molels, Thusday; Oingo Boingo with Sue Saad and the Next, Friday; Oingo Boingo and Berlin, Saturday.

Maiden Voyage, 2424 Wilshire Boulevard (213) 384-4563: Bobby Hutcherson, Thursday through Sunday.

Parisian Room, La Brea and Washington, [213] 936-8704, Arthur Washington (213) 936-870 Prysock, Thursday through Wednesday

Pasquale's, 22724 Pacific Coast Highway, Malibu. (213) 456-2007-Pat Senatore Trio, Thursday, Joe Pass, Fiday and Saturday. Robben Ford, Sunday.

Roxy, 9009 Sunset Boulevard. (213) 878-2222: Sonny Rollins, Friday and Scheday

Spoilers, and Robert Stoddard. Saturday

Whisky a Go Go, Sunsel Strip (213) 520-8010: Michael Des Barre-and Orchids, Thursday: 20/20, Friday and Saturday

### **BUCK'S TICKET SERVICE**

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# **CURRENT MOVIES**

The Adventures of Robin Hood

The Adventures of Robin Hood.

The athletics in in this Warner Bedners swasthousker is shown to be of a dubous character when Eugene of a dubous character when Eugene were Errol Fign in a fore menue stock with the state of the Character and the C Ancher instance after setting up an increase instance waterseys at step for Room Hood. The herious Philice and of the Bathill, hooded stranger until he dramatically spills an arrow in two of the bathill, hooded stranger until he dramatically spills an arrow in two in the center of the buff-eye is a not written to the buff-eye is not overall rambunctiousness and the cystalli rambunctiousness and the visual rambunctiousness and her spills and the properties of shadows thinly feet high inside a mon-strous underground earther with shadows thinly feet high inside a mon-strous underground shadows the buff of shadows thinly feet high inside a man of the properties. See Positio and Tony Gaudoc, and her bot poon-tract cinematographers. See Positio and Tony Gaudoc, and her bot poon-tract cinematographers. See Positio and Tony Gaudoc, and her bot poon-tract cinematographers. See Position and Tony Gaudoc, and her bot poon-ting of the properties of white and the properties of white and the properties of the p

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VALLEY Drive In

Ame Justice for All — This case against the American legal system is so ill-prepared and ill-presented that it is considered to the considered that it is considered to the management of the considered to the management of the considered to the co

• (Ace Drive In Amount of the Characters' Using November 2013).
Apocalyses Now — The biggest asset of francis Ford Coopela's a saset of francis Ford Coopela's like the Coopela's and Michael Feet 1979

"(Chemen Paris C Cindina)

The Black Hote — Must be without competition the shortest twentytion and the shortest twentytion of the shortest twenty(clocked at well under nively minutes, minute the credits), which is but one control of the shortest shortest of the shortest of th

Bloodline — As incompetent a movie as you are ever apt to come across in the upper-roust economic bracket. It appears actually to be missing sev-eral pieces, including most of its mar-bies. The tun-ness that sometimes

gun and give em a Band Aud II was a let and give and so cold and carged of the year and so cold and carged of the year and the production of the production

Martin Sheen, Robert Duvait, and 
by John Millus and narration by 
'Comen Pass S Consuma'

'Comen Pass S Consuma'

The Black Mole — Must be without 
competition the shortest twentymillion-dollar move ever made 
million-dollar move ever made 
disherements a question mark at the premy and saire of the model? Micholing remise a question mark at the end, however — a bit unsatishing after your currently has been so well-regulated program of neck-tickles, nerve-angière, and mind-boggière. David Chron-bothig drives includes, nerve-angière, and mind-boggière. David Chron-bothig drives and market present or past. And although here he works more on arratille tension and less on appecial candidates. CAME FROM WITHIN or RABID. He self licooks up a couple of creations that fully stick in your throat. Oliver Brook Art Holine. Smartink Eggar. "(Fiessa Twin, Midwey Drive In)."

"(Festa Twin, Midway Drive In)
Cabaver Liu Su Mirvelli aska to be
loved all ways — as a set borbh, as an
wawweit enderherent. and as a Caunegie hall entertainer — and if a saknegie hall entertainer — and if a sakness, and it was a good idea to use the
painted face and nhisties; pless of a
vaudelili ennote (played detestably
by Jode Gery) as a numing commensonal docay, it was a bad idea to allow
entertainer in the sleazy
downstainer in pinticults to be an
analyging bloodway. Directed by
"(Strand, 2/4 and 5)

La Cape and Folies.— The homosophic policy of its homosophic policy of the homosophic policy of La Cage aux Folles — The homoser

Couldmis Suits — West Coast transplant of PAZA SUITE is second-gear Newl Smort, a quarter of selecthes allowing to a site of Southern California Country of the Country of

Casablanca — The city of intrigue is converted into a targe Camp ground, as Bogart feigns broken-heartedness and moral rehabilitation in this terminized thriller. Directed by Michael Curtiz, lushly. 1972.

\* (Ken, 2/3 through 5)

City on Fire — Formula disaster movie: all the human drama, the



# **CURRENT MOVIES**

heartbreak, the heroism, and the yawns. Shot in incomparable honted in buth a way as to make it look like Everycity. With Barry Newman, Susan Clark, Henry Fonds, Ava Gardner, Jemes Flanciscus, and Shelley Winters, directed by Alvin Patent, 1979.

motion, and one particularly photo-genia chase over powdery, unpaved roads. Otherwise, the big-name di-rector is reduced to little more than a glorified traffic cop in this banal in-terpretation of C.W. McCall's phanterpretation of C.W. McCall's phan-tarnagorical pop song Kns Knitoffer-son is cruelly miscast as a two-fisted rucker with a flower-stem physique and Noxzema-smooth skin, and Ali MacGraw is brought back to the screen after a five-year absence spent, evidently, in the acquisition of a fuzuirious suntan. With Burt Young, Crashlya Ajeys, ean Ernest Brognine. 1978. (Vogue, from 2/1)

(Vogue, from 21)
Cube — A collage of myths, stereotypes, facts, and artifacts of pre-Caser College in the oligit factory, and the college of the college factory, and the college, the gentaling of the college, the gentaling is depth of the college, the gentaling, the grating is a state of the college, the gentaling is the college, the state of the college minute/Mr. Clean cleans your whole house and everything that's in it'), to Danny and the Juniors' "At the Holm on the car radio, to Baista himself watching in private a 16mm print of a Hammer horrer film. And on and on. All of the several pictimes would be better understood, and less faible to criticism, as sightselsing toutes, and the characters better understood as the characters better understood as sightseers, taveling into areas inch in cultural date and functioning them-celved as nothing more than places of eleves as nothing more than places of atmosphere and 1950s period, ambi-isation tip policies, within jight, impres-sionate. With Sean Convey, Brooke Paz, Heckor Elgondo, Martin Balsam, Denholm Elliott, and Jack Waston written by Charles Wood, directed by Richard Leater. 1979. "(Rower Hill Comens 1, from 2/1)

\*\*TOP CHART AND THE TOP CHART (Ken, 2'1 and 2)

hearthcoak. The heroism, and the years and years. Short in incomparable of commercial analyses are to commercial analyses. The property of the commercial analyses are to commercial analyses are to commercial analyses. The property of the commercial analyses are to commercial analyses are to commercial analyses. The commercial analyses are to commercially analyses are to commercial analyses and the commercial analyses are to commercial analyses are t

and John Saxon, directed by Sydney

Totals, 1979.

(e.g., the filaming hymosexual compet jeern too archly sowing. The
pet jeern to

The Fog — Another horror film, fol-lowing after HALLOWEEN, from John Carpenter, with Adrience Barbeau, Jamie Lee Curtis, and Janet Leigh, (Kathoa Calanter, and Janet Leigh, South Bay Drive In; Sports Arena 6, University Towns Centile, from 2/1)

University Towns Ceities, Iron 21)
The Front — An adtemety complex subject — the blackfasts in New York elevation, Crici 1953 — sib rought up, brevely, and set abide, itself, but set a social present a social present and present a social present and present a social present a spoot read to the use a good related to the use a good related to the use appoint of the present and the

fanishas (iiiii laster group can be recognized in the move by their abstraction of the property of their particular of their particular depositions and their particular depositions of their quite content to harvest laughs from the sermest persona — atternately bluffing and blushing — without mak-ing any particular point. A surprisingly light, retiring movie. With Zero Mostel, Herschel Bernard, Michael Murphy, 1976. "(UCSD, Third College Lecture Hall 104, 7 p.m., 2/1)

The Go-Between — A hoary old man's rainy day remembrance of a traumatic beyhood summer, which he spent in sumptious English countryside, scampering conspirationally between the majestic household of cool, blond aristocraft and the neighboring farmhouse tenanted by a sweaty, dark commoner. The politic conversation (by Harold Pinter, out of



center

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# **CURRENT MOVIES**

setting-up of the milieu (Joseph Losey, director, and Gerry Fisher, cameramen) is elf-liess and as sured, but the dramatic tone is rather overintensified by the all too obvious actors (Alan Bates, Edward Fox, Julie \*\*\* (Strand, 2/6 and 7)

Coloring in Style— Times senior con-cess are no augment their meager premotes with amount coloring ways. In the coloring in the coloring ways and anaerus said to anyou have goods. A hearty dark of modelly ready runned anaerus said to anyou have goods. A hearty dark of modelly ready runned decision of Manni Best an outdoor attitude of pure sugar. The somber decision of Manni Best an outdoor the manning said of the coloring and the coloring said of the coloring said as soon go the way of modelly, but the personality and the grane modellity. Idaho, over by the well-known and well-loved by the well-known and well-loved by the well-known and well-loved lolosyncrasies of the actors who play them. George Burns, Art Carney, and Lee Strasberg. 1979. " (Center 3 Criema 2: Li- Jolla Vil-age: Parkway 1).

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the "caper picture" should crib as site from Edwin S. Porter's hardy pioneer dated 1903. With Sean Connery, Donald Sutherland, Lestey-Anne Down: written and directed by Michael Crichton 1979.

\*(La Paloma, 2/5 and 6)

Guyana — Cult of the Demned Hervewert this issue. With Shiart Whitman, Gene Barry, Yvonne De Carlo, and John Ireland, Grected by Feire Cartons, and John Ireland, Crected by Feire Cartons, and John Leading of \* (Center 3 Cinema 3. Clairemont, Feista Twin, Frontier Drive In, Harbot Drive In, New Vatley Drive In, Plaza)

Drive In, New Valley Drive In, Pikazio I, Hearta of the West — With its Park and indispent, film fan outfook, Howard Carles sweet-bennered ropo of early extensive the conding than a Nathharael West an optimizer seven of the movie colony. The Jeff Bridges protogonist, and in a pharmare was not only the colony of the Jeff State of the Carles and the C rector of B-pictures and Andy Griffith as a dreamy-eyed fallen star who re-

Island of Dr. Moresu — An H. G. Wels political parable. Horoughly and the parable throughly and the parable throughly and the man Hallowern making and sor on extending political parable through the parable

The Jank - The man except hatch of Sieve Malein's stands-propriese the school ower persons to enother allowing him not personally the sectioned way he adopted on one personals the adopted on one personals the adopted on one personals the adopted on one of the section of the adopted on one of the section of the adopted on one of the adopted on one of the adopted on the adopted on

Kramer vs. Kramer — A variation on the theme of THE CFIAMP, much more mindane but not much less maudin. Sould a women's lib widower raising a child on his own when the mother copie off the First Marrall and the mother than the first Marrall and the mother of the first Marrall and the mother than the first Marrall and the first Invasion of the Body Snatchers — A conscientious and not disgraceful remake of Don Siegel's science-

good and some is to endower raising in good on the There is and the custody fight that ensues when she rectures eighteen months later as a Wood Human Being. The move and the custody fight that ensues when the restoration of the state of the same to be supported by the same to support the same to be supported by the same to support the same to be supported by the same to same to be supported by the same to be supported by the same to same to be supported by the same to be supported by the same to same to be supported by the same to be supported by the same to same to be supported by the same to be supported by the same to same to be supported by the same to be supported by the same to same to be supported by the same to be supported by the same to same to be supported by the same to be supported by the same to same to be supported by the same to be supported by the same to same to be supported by the same to be supported by the same to same to be supported by the same to be supported by the same to same to be supported by the same to be supported by the same to same to be supported by the same to be supported by the same to same to be supported by the same to same to same to same to same remake of Don Sieger's science-richon classes about creeping con-forms in the Esenthower Era. It's a dra darbow much the monitation for the remake appears to the based on adong mere suppress expanse, and special effects to the economy-sized original. And anyone acquained with the previous version will be a step-ciations. If not always ahead of the cheapthritis (you are expected to leap cheap thrifs (you are expected to leap a monymous of the month of the The Legacy — Hokey supernatural thriller set in the English countryside in a traditional Old Dark House, com-

Infelie set on the Engasin countif passers in traditional Oil Dank House, comto a traditional Oil Dank House, comto an activation of the Committee of the C

simply another contribution to the buddy gene. The strangeness of this unorthodox arrangement is probed no deeper than the data reagness and the strangest aspect. — the incomprehensible aspect — his how this pancular advendal Bugs Burny-ish pancular advendal Bugs Burny-ish handsome males wrapped around women everywhere of queen-sized of gueen-sized generatives of gueen decident and payer-sized believed. All painting period piece, but they are Jaunity period piece, but they are appearance our period in a particularition haze of Geoffrey Uns-worth's image and the oppressive merriment of the music. Gene Hackman, Burl Reynolds, directed by Staniey Donen. 1975.

\* (Strand, 2/4 and 5)

The Man Who Would Be King — John Huston at long last realizes his plan to adapt the Rudyard Kipling siory, which he first took up, twenty years earlier, as a project to star Clark Gable and Humphrey Bogart. years series, is a project to ser user. Against the series of the series

184 — The sighting of a stray against address of the California Case of the Case of the

Play It Again, Sam — Woody Allen's Play It Again, Sam — Woody Allen's conservative (i.e., written for Broad-conservative (i.e., written for Broad-social bumbler, played by Allen's observations of Humphrey Bogari yeld a predictable run of pleas stage, excepts from CASABLANCA further remove the worshipful Allen's character form especiability. (Diston of the CASABLANCA climax is no closer to the original than Allen is to Bogart, 1972.

## **CURRENT MOVIES**



American Gisolo pression of events. 1964.
"(UCSD, Third College Lecture Hall
104, 7 p.m., 2/1)

104.7 p.m., 2/1)

Rabbil — David Cronenberg follows

The York EROM Will his with more
disease plot development, the same
disease plot development, the same
assumating special effects by Joe
Blacco, ne same plassicity color that
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Roller Boogle — As silly and sanitary a view of America's youth as any airno a view of America's youth as any airno beach moves. The lead fermater rolls, a Beverly Hills brat who ascends to the districtions promised of winning a roller-self to her said falle as a Julifland faults, gives Linde Blair a chance at the esclate performance which her the product of the said of the supposted site was capable of, as well as a chance at working of some of her tably lat. With Jim Blay, di-of her tably lat. With Jim Blay, di-"(frowsy Frayhouse)."

The Rose — However much this move owes to the particulars of Janis Jopin's life, a surely owes more to the generaties of the much Jopin's life, a surely owes more to the generaties of the much Jopin's life, and producing opening the producing the pro The Silent Scream — Reviewed this issue. With Rebecca Balding, Yvonne De Carlo, and Barbara Steele: directed by Denny Harris. 
(Casino: Cinema Plaza 5. Fiesta Twin: Midway Drive In: New Yalley Onve In: Sports Arena 6: UA Cinema 2: University Towne Centre) an Avon Laby type.
Impection and ensuing dramatic monolog in a phone booth, and the final fatal homecoming concert—one big swan song and a swan dive low eyes and black horns, and a

Prince Philip from Maleficent's strong-hold on Forbidden Mountain. A fany-bit draggy to that point. Produced in 70mm by the Disney animation team. 1959. (UA Cinema 3)

dom seem to occur in the normal course of things, but instead necessitate swerves, detours, and pit stops. Better than usual attention to how per-sonal testes for music in dather. annal testes (in music, in attained in home furnishings, in behavior) intrude into relationships, but still plenty of room for more work in that area. The tastes of only one of the three princi-pals, a budding songstress who turns every life crisis into a melody and lyric, are held up to ridicule, and the obvi-bus tavorities reduces the suseness ous favoritism reduces the suspense and the psychology in the movie to whether the genial hero will choose the nice woman or the horrid one. But the nice woman or the horrid one. Burt Reynolds, Jill Clayburgh, Candice Bergen, and Charles Durning; di-rected by Alan J. Pekula. 1979. "(Century Twin 1; Coxe; Flower Hill Cinema 2; Mira Mesa Cinemas; from

201)
Star Trait — The reunion of the TV series cast, after fee years, is doubtered a character one true for fairs of the show for nordinar, the reunion aspect in the series of the seri

Bette Midler, as the Joplinesque better of song and booze, has a revehing stage mervor, as with as a revehing stage mervor, as with as a revehing stage mervor, as well as a revehing stage of the second stag Stew Dogs — The domestic tension between mismatched mates, he between mismatched mates are considered to the construction of t Scavenger Hunt — Stapstick cornedy partly shot in San Diago, with Richard Benjamin, James Coco, Ruth Gordon, Cloris Leachman, Cleavon Little, and Tony Bandall, directed by Michael Schultz.
(Avo, from 2/1; College)

El Super — Character study of a Cuban exile living in New York City, directed by Leon Ichaso. (Fine Arts)

Superman — Out of a desire to be "definitive," this lavish Superman ad-venture allows itself to become bogged in biography, it presumes a tartilizarity with Superman mythology. bodgler in douglesty, a pleasines of the control of



vision show in the late 1900s, with no vaudeville villainy, facetious flag-waving, and Boy Scout morality. Gerie Hackman, Marlon Brando, Margot Kidder, and Valerie Perrine; directed by Richard Donner 1978. (UCSD, Mandeville Auditorium, 8

p.m. 21)

19 — A comedy of naisr memorapase in the ex. 4 relivence or any entire reline. A relivence or any entire reline. A relivence pales that execution and a relicion as product of an any execution and a relicion as a reli director Blake Edwards Edwards
director Blake Edwards Edwards
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woman." The commisserable treatment of a homosexual byricist, the
explack Bevery! Hills procroanelyst,
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of an aging pany pit. Edwards tolerarice, however, does not selend to the
arice, however, does not selend to the
cornects bear on the pit of the corner
ornery based on physical discorntoby Julie Andrews. With Robert
Webber, Bo Denk, 1979.

May Drive in, Sports Aerias 6, University Tomes Centre) hotion best-seiler charts, irs overly balanced, systematic, and univer-salized, but at the very least it makes a widely accessible funch-hour or cocktail-hour discussion topic. Writer-director Paul Mazursky, pussi-Woman in the Dunes — An enterpologist, on expedition in the desirable of the control of the region cape by the native of the region and imprisoned with a lonely widow at the bottom of a sand pit, there to toll into eternity, Hiroshi, Teshiqaharai, neat little existential parable is thick with sensuous images and hothouse atmosphere. With Eiji Okada. 1964.

Tentacles — One acceptable scare scene takes place in the nocturnal ocean, with an overly mascarased italian actress lifed bodily out of the water by an emotionally disturbed octopus. Those tenacious grippers on the octopus arms are identified, in the octopus's arms are identified, in this otherwise uneducational sea movie, as "suckers," a flexible term which also takes in the big-name ac-tors who accepted this project and the title-guy consumers who attend it. John Huston, Shelley Winters, Bo hoppiers, being Fenda, directed by Osphers, being Fenda, directed by (Balboa, from 2/1)

THIS WEEK

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That Man from Rio — Philippe De Broca's takeoff on cross-country

chase thrillers, of the Hitchcock cloth

is generally cheerful, frequently pre-dictable, and occasionally tiresome. The Brazilian backgrounds, and in particular Brazilia, make mouth-

Writer-director Paul Mazursky, pussi-bly doing penance for his culturally ingrained male chauvinist piggism, seems a little cowed. He for the most part has quelled his normal, and bet-ter, instincts toward fun-poking, and has made a concerted effort to be

"positive" and "constructive. Jif Clayburgh, Alan Bates, Michael Mur-phy. 1978.

phy. 1978. \*\*\* (Strand, 2/6 and 7)



### MOVIE DIRECTORY

Seinmont, 4:40 Claimmont Mess (274-0501)
Theater 1.4or Justice for All and California Suffi-tion 2:1
Theater 2. Guyana – Cut of the Dammed and The Lights 2. Assec, 665 Sm (230-5...) Call theater for program information Bellow, 4m and E (223-3236) The Fog / Petracies, and The Evictors, from 21 Broadway & Broadway at 8th (232-4600) Sources moves La Jolla Willige Theatree, 8279 Vita L 453-7821. Theater 1: Kramer vs. Avamer Theater 2: Mad Max. from 21 Theater 3: Going in Style Theater 4: Call Bustler for program

Spanish noves
Cabrillo, 329 Pazas (229-8719)
Med Mac. The Boys in Company C. and Th.
agues Lives, from 21
Caseno, 643 Sh (202-8679)
Sivil Sivilan interpretable cases and fished, from 21
Guida, 3827 Sh. Histories (195-2000)
Lik Calys are Follow Ins 1800 Circums, \$116 Mrs Mess Blvd (566-1912)
Thadie 1: Fépino moves
Thesie 2: Stating Over and Boodine, from 2:1
Thesier 3: Mountain Family Robinson
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Plaza, 323 Plaza (232-0501) Guyana - Guit of the Damned. The Manso Massacre and De Saser Die from 21

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Fine Arts, 1411 Gamet Pacific Beach (274-4000), 67 Spp.
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Conter 3 Cinemas, 2120 Carrino del Rio North (251-1885) The Conternation of the Jeguer Lives, from Thesia 2: Going in Style Tissian 2: Guyena — Out of the Denined and The Michaely Drive In. 3801 Michaely Dr. (223-8342) Silent Screen and The Brood notice Drive In, 4000 Messon Bay Dr. (274-1400) American Gigoto and Ring of the Gypenes, from 2/1

Cinema 21, 1140 Hotel Carde Horth (281-2121) The Sectic Horseman

STATE UNIVERSITY

and, 4950 hereport. Ocean Beach (223-3141) Straw Dogs and Little Big Man. 1:31 Invasion of the Body Snatchers and The Blob. 2:1 and 2 agram Blood and The Adversures of Robin Hood. 23 Cinerama, 5889 University Ave. (583-6201) Apocelyper Now

Compus Drive In, E147 El Cajon Blvd. (583-1717) The Jen and The Three Musicocca

Hoom, 7454 La Jolla Blvd. La Jolla (459-4341). The Servant and Woman in the Zumes. Principle 97: Manager – Ralant Style and That Maintoin Ric. 2:3 through 5. College, 5305 El Cajon Blvd. (286-1455)
Theater 1: American Cajolic from 2-1
Theater 2: The Fig. from 3-1
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Aare Drive In, 3rd and Broadway, El Cajon (444-5500) Call Sealer for program information Grossmont, 5500 Grossmont Center Dr., Lir Mess (465-7100) The Rose

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And Justice for All and Hot Stuff, from 2:1 Vogue, 226 3rd Chula Vista (425-1436) Mad Max and Convoy, from 3.1

Crest, 102 N. Freeman. Oceanside (722-661) Mac Mex and Target for an Assassin. from 21 Placer Hill Cinemas, 2100 Value is Valle, DelMer (756-5611) Theater 1: Cabe, from 21 Theater 2: Staring Over, from 21 Theater 2: Vagadord Stor, from 21

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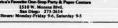














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half-shot was headed for the hot spot, snap-pin his hingers, clappin his hands. C and Care All Company of the house more

ANOTHER SCORPIO. Promises, promises, promises, promises, were heard at my door at midnight.

SWEETIE-PIES: Thanks again for the won-deful 2 years. And I'm not worned about the next 4 months. Nothing can keep us apart! R.W.

BI-MALE 3.5 disabled and body ferring in ferricular and scored instanceings, entering the entering time of the score of the score of the score of the Score and the score of the score of the Score and tasking which from the see. Score and tasking which from the see. Score of the Score and tasking which from the see. Score of the Score and tasking which from the see. Score of the Score and tasking which from the see. Score of the Score and tasking which from the see. Score of the Score and tasking which from the see. Score of the Score and tasking which from the see. Score of the Score and tasking which from the see. Score of the Score of Score of the Score of Sco

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AND DON'T forget my personal guarantee. If these lost don't double in value in a year. I (Sot coordinates) that I achieved contact don't know what you can do about it.

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MONTANA: RIGHT. I feel the same way. SPIDERMAN. You give head to Ro Mohow eran meet cooked be fair. Freespr. McDonaer? You've close thends with a common of the common of

WHY PRESS ME, fault me when ah kno next to nothing about you two & you see 2 that sh don't. Domino & Crystal.

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PIRATE LADY. Manzanita's new abum featuring. Rob. Schneiderman. Peter Sprague. Maria East. Trips Sprague. Maria. Tommy Aros. Kelly Jocoy. available at report of a rob.

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ALONE IN A CROWD? Much to share but no one there? Me too. Woman 40, tall, offers love and laughter to caring mate friend. Browneyes. I LOVE quiet walks, the beach, playing is the snow, nature and what it stands for. I'd like a male to share it with Sky. GENEROUS BUSINESSMAN would like to meet young, attractive, Mexican female to travel with me to Mazatlan Reply to PO Box 182 Solana Beach 92075.

REALITIFUL LADY in blue Karmen-Ghia ragtop 1/16, Front & First. You know me? Georgia, was that you? Call me, I'm in the book. Bif. I WOULD LIKE to thank everyone for pointing out to me how sick I thought I wasn't. I needed that.

DANNY BOY. Wonder and I wish you happy 30 and all good luck and happiness. Thanks for the way you lit up our world. Butterfly.

HANDSOME, educated, positive-thinking, poetic, sophisticated, intelectual caring mate, 45. Interests: things meaningful, beautiful. Answer my dreams, compatible-similar female! Box 20291, San Diego 92120. OF THE 38 bands I saw for the first time : 1979, the most disappointing were Naughty Sweetles and Sumner. The Unknown Critic.

ATTRACTIVE, TRIM, 6', 170, 31 years old college educated male would like to date attractive, trim terrate, 21 to 30 years old. Child OK. Respond College.

INDELIBLE, liked your reply of 12/20. Fm open to new experiences, take risks with life not games, like independence and sharing. Phone? Aquamarine. P.O. Box 33054, San Diego 92103.

RICK, ITS NEVER been as beautiful as it is with you Baby I won't let you down. Hove you and I'm going to miss you very much. Nimm.

MIDGET. Semadhi comes when mind and heart are in accord, when thought and emo-tion merge in compassionate understanding. Centurion.

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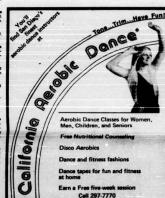
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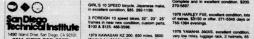
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FEMALE ROOMMATE needed for 1 bedroom apartment with pool, Jacuzzi, tennis courts, 7 minutes from SOSU 697-3289.

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FEMALE TO SMARE party, invastruct Novel

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281-4663 after 6pm.

FEMALE ROCMMATE wanted immediately branch for the process with organ concentration of the process of the

CREATIVE. ENERGETIC couple seeks roomsete(s), Master bedroom, large ferond year objective. Trade part of respect year couply large in Hardware Carpon, No room of the Charmage, parts presently year couply large in Hardware Carpon, No room of the Charmage and the

FEMALE 23, nee gradules, seeks room in Mosson Hills area house. From New York Temporary (1998) 130 per month or less plus utilities. After March 104 24410.

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QUIET, CLEAN, mature, non-smoking, 24-year-old student needs a home in the Goss-mort College area by March 1, 296-6879, Leave messages for Howard.

FEMALE TO SHARE fully furnished house in Vista. Fireplace, washer/dryer, \$180 per month, includes utilities. Non-cigarette smoker. 726-7925.

VEGETARIAN NONSMOKER, share Cardiff home with others. No dogs. Organic garden, large private yard. 4 bedroom, 3 bath home. Bill 436,0530

29 YEAR OLD professional male, athlete, nonsmoker, deares to share new luxury bowthouse with male or tensile roommate. 271-9202.

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NOW WE HAVE room with key for female non-smoker near San Clemente Carryon and Genesse, quiet house with fenoed yard and garden, no kids or pets. \$150. 483-1508.

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FEMALE TO SHARE single room apartment with male. Prefer quiet, open-minded, considerate type with few hangups. \$100. 297-7915 after 5pm, keep trying.

OWN ROOM with key for temale non-smoker in nice North Ctairemont Square 4 bedroom mixed house with fenced yard and garden, no kids or pets. \$150. 483-1506.

POOMMATE TO SHARE 4 bedroom house, own furnished room off swimming pool, dark-room, fireplace, mellow household, \$200 per month including utilities. Serra Mesa. 23-35 years old, please. 279-9358.

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Free rent and mests for frame upgrature in your gasts time. For appointment phone in exchange for cooking. Under 30 years; under 10 bits. aff 465 4013.

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1974 FORD VAN. Customized, sunroot, paneled, carpeted, automatic, sliding cargo door. Only 50,000 miles, excellent mechanically and great for camping. \$2800 or best. 291-0251 after 6.

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1979 FORD FUTURA GHIA 2 door, loaded, luxury with economy, 4600 miles, like new

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1971 DATSUN 1200, ain't pretty, but dependable transportation with 35-40 mpg. New battery, starter and brake pads. Original owner, 5800. Robin 297-0509.

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1972 PINTO RUNABOUT, good condition, excellent tires and brakes, \$900. 453-4685 after 4pm

1974 FORD PINTO wagon, 4 speed, 4 cylinder, 2300 cubic centimeter engine gives good gas mileage, new shocks, good condition, \$1100, 483-0779 evenings and weekends.

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18 JANUARY 31 1980

85 F10MM ZOOM new overview conduction not a stratch first call gets \$99 Jun 481 0885 or 755-1556.

KONICA AUTOREFLEX 13 automatic 35mm camera with black body. System includes 52mm 28mm 200mm. 2X extender lenses with cases. All for \$350, 294-9024

16MM REFLEX BOLEX 1-64FPS, dissolving shutter. Bolex zoom lens, extreme wide 10mm, plus high speed normal filters, case, extras \$886, 768,1600.

MAMIYA SEKOR 1000 DTL with 28.50, 200, Vivitar 35 105mm lenses (Pentax screw-in mounts), flash, case, doubler. All \$250 or offer separately, 452-8764.

MCVIE CAMERA 16mm Bolex, Elitar Sol.gor wide angle 15mm, Lytar 25mm, and Elitar Soligor 3" telephoto lenses, \$350. Norm 292-4964.

CANON 81 CAMERA. 15mm. ft.4. Canon F4.5, 85-300mm zoom, speedwinder, 150A strobe. Value: \$1300, asking \$800 cash. 436-6058 evenings or 753-8388 days.

KONICA C-35 with hard case and sunlight filter. Needs small repair to light meter. Will sell for \$45, 294-9679 evenings. FOR PERSONS WHO make frequent trips to Montclar. Pomona. Rosement. Will pay \$10 in return for delivery errand. 272-6789.

NIKKORMAT FT2 black body, new condition. FTN leather cases, miscellaneous 52mm and other filters, gadget bags, Vivial 283 and 292 strobes, etc. 280-2880 or 453-7392

KODAK MOVIE PROJECTOR Self-threading sup and regular 8 forward and re-verse \$85, 550-5953

CAMERAS FOR SALE: Two Pentax bodies, four lenses, filters, miscellaneous, 424-8964

SCREEN MOVE state conference more

WANTED: Rolleiflex twin lens camera. Also 35mm camera and equipment. Also, adult picture magazines. 281-9074

COMPLETE MINOLTA camera system: Black SRT 201 with seven lenses. 18 special filters. Unbelievable deal. No tax! Perfect condition. Baker 437-2735 (work).

VIVITAR 35MM camera \$50. P.J. 279-8371

ORANGE & BLACK Nordica meteor size 10. Best offer, 296-1131.

### Pets

DOBERMANS. AKC pups, examine pedig-ree and parents and compare. These are the best for less. Black and sun makes, females. 122-Alauc, red make 427-3022.

FISH TANKS, 25 gallon with stand and 10 gallon. Both with undergravel filters and motors. Also, Diatom tank and gravel cleaner. All for \$90, 422-3708.

AQUARIUM 29 gallon octagon. Whisper 500, Distom underground. Mint condition, cabinet wood stand. Everything you need except fish. \$95. Dan 265-1354.

ROOSTERS Beautiful, young roosters. Half Possh silver-faced bentain, half Rhode Island red or regular bantam. 50 cents apiece. 461-4926 evenings.

STUD SERVICE /KC Afghan for pick of liter 225-1018 after 5pm.

A LEARNANG EXPERIENCE at expense of animals is a burner. Teach kindless, not were keepingspection from EconomisMAKE FOOD. Mouse-size rodents. Lary 222-1992.

PACK FACTURY

20% to 40% off

M.E.I. Thinsulate Parkas Reg. '55 ..... \$3500 M.E.I. Polarguard Parkas Reg. '70..... \$39°5

Force 10 Down Parkas Rog. '80 84595 No-wax X-Country Skis, Poles, Bindings package

Rog. '85 .. \$6995

Limited to stock on hand

142 So. Codres Solana Beach 755-7662 (next to Belly Up)

MISSING SINCE CHRISTMAS. Kody, my BEAUTIFUL MALE Belgian shepherd dog, male Samoyed. Reward. Hillcrest area. very well trained, effectionate, shots, license, and Shadele and Free to good home. Sharley 223-3801 or 469-489. AKC DOBERMAN PUPS. 8 weeks old Champion bloodline. Excellent show or guard dogs. 284-9481 evenings.

> DESPERATELY need my 7-year-old male sernoyed returned to me. Large, all white, no collar. Reward, reward, 298-7724. 60 GALLON AQUARIUM, complete set up with wood cabinet. Very nice, 270-8080 eve-

PARROTS, cockatoos, all types. Finches
Anazons, yellowheeds, talking yellow rapes;
with Peolific dome cage, \$450.299-4962 evemixed more. Bise and gold maces (tane).
Expert taming. Excellent prices, 280-5134.
Parts also.

COCKATIELS, albino (Lutino) \$50., young, ready to train, 561-3049 or 445-2363.

Music

AKC SIBERIAN HUSKEY. Copper, male. Ex-cellent disposition, \$100, 562-5454 BIRDS AND CAGES. Cockatiel, young, \$39. 4 x4 x6 high flight. OK for large or small birds. Near new, \$145. Iron parrot cage, new, \$125. 276-4067.

A self High Rays Cor for your self-there are 3450 sported page, new \$125.
278-6907.
MICE Petr or feedows 50 cents each self-there are 3450 sported page, new \$125.
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LA JOLLA MUSIC February clearance salet 20 to 40 percent off on Fender and Polytone amplifiers. Guitar and strings discounted. Ludwig 4-piece drum set, regularly \$1195, now \$795. La Jolla Music 459-3375.

ORG/ N, HAMMOND M-3 spinet, percussion, split vibrato, blue book \$850, make offer. Val-erie \$83-6610 or \$79-4494 a.m.'s.

ACCUSOUND Recording Studio teaches three classes. Basic recording, advanced engineering, and AM record production. For information call 281-6693.

HUGE SELECTION! We buy for more, set HIGE STLECTION We buy for mole, sell for less repar and customize betterf New & used gutars, amplifiers, keytobards, other instruments. & accessories. Gloson, Guild, Martin, Fender Hi-Walt, Lab Berias, Peavey, Korg, Wurltier, Hamer, Dean, Rickembacker, Kramer, Ovation, Alvarez-Yairi, ranuala, riei, Ampeg. Sun, Prignose. Share, Electro-Harmonia, And much morel-Gutar Trader 666-6614.

CONCERT TICKETS. Choice seats to Pink Floyd in Los Angeles and Jefferson Starship February 13, 273-8874.

ACOUSTIC BASS AMP. Model 369, refler cabinet, good condition. \$375, 275-0190. REHEARSAL HALL with public address system and Teac syn-casette. Share costs. Also one bedroom apartment in same house. Bernie 222-2533.

SPEAKERS Epicure Model 20, 6 months old, perfect condition, great American-made, medium-size speakers, must sell, \$300 pair or best offer. 578-5500 x1254.

NIMBLE-FINGERED, solid backbone bassist needed. Professional, versatile, with equip-ment, drive, faith, to work hard, move fast working and recording. No frustrated guitarists. 223-1031.

KEYBOARD-VOCALIST wanted for part time band. Must have experience, furnish own transportation. Into Ronstadt, Dooble Brothers, Fleetwood Mac. Rick 697-0232 after 4pm.

ESS 18 BOOKSHELF speakersti 1979 list price \$995. Hille air motor transformer units. Handles 375 wasts per channel. Beautiful walnut cabinets. \$600 pair firm? 286-3928.

FLUTE FOR SALE, good condition, \$75.

SNARE DRUM, beautiful Rogers Luxor model, top line student instrument, with sticks, stand and hardshell case, perfect condition, \$75. Vince 453-4715.

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, 263-5651.

KGB-AM now rocks San Diego with its mobile sound and light show: 15K1 Disco As You Like it and Rock And Rock Divined is par-ted for your next party, dence, or wedding. Rock, disco, oldiest, country. Affordable prices. References. 270-8667.

GIGS GO TO BANDS with the best equipment Add a string machinel How about a spike exhib<sup>2</sup> Fender Rhodes pianos, synthesis, ens. claimetets, P.A.s. amps, etc. etc. Part anything you need to: your band at Meiners' Rent-bo-own option available! Meiners Music Rentals, 4274 £1 Cajon Blvd. 280-2075. Issuedsy-Saturday, John to Spin.

FENDER TWIN REVERB, good condition new Fender speakers, \$400 583-9033.

ACCORDION FOR SALE: Pan-Accordion model Crucianelli, medium sized, 120 bass, 1 switch in black with case, \$125, 758-9228.

AMPLIFIER, 30 watts, sold state, 4 inputs. separate controls. Outputs — 70 volt, 25 volt, 4 and 16 ohms, excellent condition, \$50. 279-6041 after 4, weekdays.

PEARL DRUM SET: 5 piece custom set with 3 Zidjan and 2 Paiste cymbals, all hardware included, in good condition, \$600 best offer. Danny 459-2160

HIGH PERFORMANCE stereo: Marantz Model 30 control amplifier, 65 watts per chan-nel, many features, Pioneer SX1000TD AMFM tuner, excellent sound quality, \$250, 287-2858.

HAMMOND C3 organ with Lesia and dollar good condition, \$1400. Custom built Fende Strat, excellent condition, \$400. Fran 222-7938.

KUSTOM KASINO 4 channel public amp with reverb, and Peavey cabinet with 2 12" woofers, all \$200, 234-4504. G.A.S. THOEBE pre-amplifier. This is state of-the-art at its best. 3 years left on transfers ble warranty, \$525. Paul 278-8441 manicon

GUITAR PLAYER and drummer searching for experienced bass player. Into Hendrix, Zep-pelin and good hard rock originals. Jim 400-1903.

STEREO POWER amplifier, SAE 2200, 100 traffs per charriel, LED display, rack mountable, \$395 or best offer. Ed 225-2781 or

SME SERIES III tonearm, \$210; Audio-Technica insulated lumitable feet; Discwasher gold-ends cable, 1 and 2 meter lengths.

FENDER TWIN REVERB empiller, \$375; Yamaha clarinet, \$145, 475-4858. PIAI STRINGS machine, perfect condition, must secrifice, \$395, 295-6009.

CROWN 300 with case, 222-6812 eventors

ARIA AC-30 classical guitar, retails for \$325, asking \$125. No case. 283-9004 PAISTE 2002 22" ride dymbal, excellent rec-ording sound, \$80. Mark 461-6709.

SPEAKERS: Altec 816 with Altec 421 8H Series II 15" 8-ohm speaker, \$200. Also Vega L-48P with Convin-Vega 16" speaker, very deadly, \$200. 753-4150 or 438-3622.

AR-2AX SPEAKERS, \$160 or best offer. 274-8173

SAN DIEGO AREA synthesists: Seeking \*space\* music suitable for use in therapy with emotionally disabled. Interested? Contact Morse. AAA Heart Service, 317 Main, Starmos. 71890.

MARTIN GUITAR D35, But new with Mortin

DRUMMER AND VOCALIST needed to com-plete nucleus of group. Varied styles of rock tunes for club gigs, original tunes also. 753-4150, 438-3622 or 942-5124.

CUSTOM FENDER Precision bass, \$350, brack, blonde neck, early 70's, onboard active electronics by Jim Williams, excellent action, 753-4150 or 418-3622.

### Guitars, Etc.

### Accessories

Mint Moog 12-Stage Phaser New Kong Stage Tool Enchors Maserro or Guild The Echoes Maserro or Guild The Echoes Maserro or Guild The Echoes New York Streen Fuzz Web Padals, \$10 OMario Super Discortion Pickups DiMario Pader Discortion Pickups DiMario Pader Pickups Bill Lewrence L-200 Stret and L-200X. Giben Style Pickups (Donn Strobotume). Later 359-55 for Gar or Home, 505 OH 2290 Litt for Gar or Home, 505 OH 2290 Litt

# Keyboards

New Univox Electric Planos New Wurlitzer Electric Planos Rhodes Plano Bass Minitmog Touch-Sensitive Synthesizer Electro-Comp 4-Voice Synthesizer

# Amps & P.A.

New Hiwett Amplifiers New 30/80 Pignose, \$279 List Like-New Barcus Berry 1720 Amp Mint Peavey 120-Watt Tube Artist 1954 Tweed Fender Pro W/BL 1958 Brown Fender Twin Amp 1960's Blackface Pre-CBS Fender C 1988 Brown Fester Train Annual
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DRUMMER WANTED for band performing sarly Stones, Pretty Things, Them, Yandbird I.

TIRED OF LOUD rock and pulsing disco? The Red Hot Peppers play a large variety of musi-cal styles: swing, bop, jazz, light country and rock at reasonable rates. 436-3604.

ROCK BAND REHEARSAL studios, 24 hour access. Play any style, any volume; secure studios designed for musicians. Sweetwater Studios, Chula Vista, from \$110/month. 420-5307 or 427-7541.

CELLO: beautiful old German-made inst

HAVING A PARTY? Good idea. Invite The Album Players to provide the music enter-tain-next. Great ideal Call The Album Players

HAPPINESS is hiring Spirit for your party or wedding reception. We play music for all ages and references. Hear for yourself \$53-9289

GARY MUSIC CO. — Our guitar instructors are graduates of Guitar Institute of Technology and San Francisco Music and Arts Institute. Soncere, qualified, patient Instruction. 429 Cass. 272-2021.

ELECTROSTATIC tweeters, Janzen 125 square inch radiators with 800 Hz crossovers, 575. Terry 270-6034.

PHILIPS TURNTABLE model 212, \$80; JVC casestle tape deck model KD-S200 Mark II, \$140. Greg 692 - 686.

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

OVATION CLASSIC electric guitar, with case perfect condition, beautiful tone, \$350 or con sucer under for a Stratocaster, 463-8514.

HARPSICHORD for sale, Zuckermann Virg nal, professionally built 1984, oak box, ports ble, \$1995, 282-9334.

TAPCO 8011 STEREO miver & hatenout high or low impedance inputs; each channel has gain, bass, troble, pan, effects, and monitor controls. Natrity used and in excellent condition, \$325 km. 562-3337.

DRUMMER looking for rock 'n roll band; 11 years experience, South Bey area. James 426-4951

MALE OR FEMALE keyboardist wanted, vocal ability preferred. Must have experience own equipment and transportation, into mellow rock. Dennis 426-9676 after 4pm, keep trying.

AMPEG V-48 BASS amp head, good conditio, 100 watts RMS, \$280, 268-8810.

FENDER SUPER TWIN amplifier with Fender reverb, excellent condition, \$450 Ibanez guitar, Les Paul Custom and case, excellent condition, \$275. Vince 565-1866.

GUITAR AMP, HEATHIGT, SO SAN Y

MULTI-KEYBCARDIST seeks steady working band, 272-4251.

FENDER ELECTRIC 12 string, exceller condition, \$250; Yamaha concert guitar, \$85 Crybaby \$25; mini-amp, \$80; case, \$10

BASS PLAYER/lead vocabile available, 10 year prohusional experience, steen, road, commission as depice. Full time only, lawsed CM. Proc only, please. 254-4271.

SPECIALERS, 100 west Technica Linear Please on CM. Proc only, please. 254-4271.

SPECIALERS, 100 west Technica Linear Please on CM. Proc only, please. 254-4271.

NAKAMICHI 550 cassette deck. Marvelous mechine for home or location recording. A joy to own and usel Now hard to get. 3 months old. 5891, 563-5294.

1978 FENDER RHODES 88 suitosse elec-tric plano for sale, oustom work on action and tone, excellent condition, \$600, 729-6747

DUO SEEKS MELODIC, tow-tenor with de-visioped, dynamic style, and depth and sub-tiety of expression (Zanziber, Rest of Your Life, etc.). Unique bub act with recording orientation, 444-2638.

MUSICIAN HOUSEMATE wanted, \$150 monthly plus 1.8 utilities. In Clairomont area on Mt. Henry Avenue near Genesee. Fernando 278-5188.

MARTIN D-18, custom refinished, white binding, herringtone, virtage 1986. Great condition and sound, Samsonite hardshell case, \$495, 236-1511 x806.

CELLO, OLDER German instrument with receiver/turntable with dustoover, and 2 days 730-136.

Over 500 New & Used Instruments
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60% OFFI \$21.95 \$249

\$1745 \$359 m \$169 \$145

FEMALE VOCALIST looking to start work with progressive band, into country rock, rock a rotl, and high energy mellows. Good range, ready to work. DJ 272-8716.

TIRED OF ADS tor egotietical super talented demi-gods? Drummer looking for people who just want to play for fun. Chuck 435-5034,

THE PUPPIES, a modern future wave pop-band, are still tooking for the right keyboardist with the right attitude and equipment. 697-9664, 280-3256, or 435-9326.

YOUNG BASS PLAYER wanted for rock in roll band; serious, hard-working musicians Sout Library 463-9598 or 463-5157

LUDWIG DRUM SET, 5 piece, blue finted clear set, only 4 months old, in excellent shape, site Zidjian and hi-hal cymbals. Tim 444-1056.

GUARANTEED EFFECTION<sup>®</sup> MXR. D.O.D. mulfi fuzz, wah wah, Electro-Harmonx, Phase, shifters, echoes, let us effect you. Jen's House of Guitars, 4329 University Ave. 280-9024

NATIONAL STEEL guitar, 3 necks, stage model, definitely a collector's item, \$325 or best, offer takes, hardshell case, Bill 571-8866.

FLUTE TEACHER wanted for part time work; must read (nusic, versatility helpful. Call for more information, 272-0390.

SINGER WANTED for serious, right, hard took band. Must have experience, P.A. and transportation. Into Led Zep., Santana, Aerosmith, originals, etc. Gigl 296-2529 or Pat 486-6594.

VIBIST AND GUITARIST sccs other musi-cians for jozz group. Mainstream, bop, latin, avant garde, originals, etc. Bryan 278-0257 or Bill 287-8353.

WURLITZER ORGAN Fun Machine, includes 18 pushbutton chord selector, tempo mode, and more, originally \$600, will sell for \$400, excellent condition, 421-1276.

CLAVINET, Hohner D-6, almost new and in excellent condition, \$725. Jeff 483-2771.

FEMALE VOCALIST looking for working or soon to be working band. Jazz. blues. soul, rock, top 40, some disco. Ana 290-8074 after

MARTIN D-35 GUITAR, like new, with Martin hardshell case. Must sell, \$650 or best offer. 298-8068 keep trying.

schematic, superb bass. One too many ampifers, so best offer over \$225, 284-0984 evenings.

LOOKING FOR an experienced guitarist or keyboardst with lead local capabilities. Must be well equipped with transportation to reach the Spring Valley area. 466-4348.

AKAI 4-CHANNEL reel-to-reel Surround Stereo tape recorder, superb condition, and a steal at \$225. Recently overhauted/cleaned by professional. Larry 222-9793.

process 325% where the process of th

DRUMMER WANTED: Recording experi-ence, excellent meter, creative chops, state of the art equipment a must. We want your talent not your problems. DNA 568-3850. PERFECTLY MATCHED stereo component system, Phase Linear 400 amp, Harmon Kar-ton, Tachnics 1200

FOR THAT SPECIAL wedding, wedding re-ception, party, etc., we cordially extend to you be qualify sounds of Passion. Music from dinner to disco. 280-1054. PEAVEY STANDARD guitar amplifier, 130 watts, with Peavey 212 speaker enclosure, head \$200, speaker cabinet, \$150. Both \$325. Steve 697-4426 or 267-7970.

22 JANUARY 31, 1980

## BUY ONE, GET ONE FREE! MIX OR MATCH

ARROWHEAD PLANT RATTAN BASKET DRACAENA PALM 4" DIAMETER 4" POT 4" POT REG. \$2 EACH REG. \$2 EACH REG. \$2 EACH. BUY ONE FOR BUY ONE FOR BUY CHE FOR 12 25 12 GET ONE FREE! GET ONE FREE! GET ONE FREE!

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GOOD WITH THIS AD

P.A. SPEAKERS — Peavey SP-2 with 15" Blackwidow speakers, brand new, used only once; leaving the business, sacrifice, \$750, 270-0045 or 276-4511.

SAXOPHONE, Eli: Hart-Beaucher alto, good condition, no case. \$100. 270-8867 at 6pm.

BLONDIE FANS, please call if you have rec-ording of the complete Datas concert Blondie performed, which was broadcasted on KPRI. I want a copy. 481-0108.

LA JOLLA MUSIC grand piano salel Mason & Hamlin 5'7" ebony, regularly \$5875, now \$5550. Brewster 5' walnut, regularly \$3250, now \$2950. Schuman now \$2495. 459-3375.

TAMA PLATINA toms with cases, new, 8x12, 9x13, 10x14, 12x15, 14x14, 18x16, 14x12. Tama heavy duly cymbal stand, 8ke new, \$45. Eric 222-9972.

GIBSON BASS guitar (black) dual pickups with case & 30 watt practice amp, \$175. Craig 265-0254 or 582-9288.

INFINITY QUANTUM 5 speaker system, \$350 with AR stands. Mark 453-3049.

PARITA NO. 2 in D minor, the definitive recording. Menuhin, Bach Society, 78 HMV. Pristine condition, exceedingly rare, \$1500 ftm, serious inquiries only, 439-35u6 after 6pm.

PEAVEY 400 public address system, 6 chan-nels, 2 speaker columns, monitor and monitor speaker, Gotting out of debt sale, \$700 or best offer, 279-9253 evenings.

THROUGH FEBRUARY 7th

291-0215

**OPEN 9-7** 

7 DAYS A WEEK

DYNAMIC DRUMMER seeks funk disco and jazz band; excellent improvisor, vocals, aquipment, transportation no problem; willing to form new band. Gino 589-1857 after 2pm.

RCA STEREO combination. AMFM radio (solid-state) and record player, distribution combination. AMFM radio (solid-state) and record player, distribution combination of the combination of

SYNTHESIZER, Yamaha CS-50, like new, \$1200. 280-1664.

AMP RACK for eate, steel, locking back, ap-25282.

For Rent

2 BEDROOM, 1½ bath, quiet, private town-house in Point Loma. Drapes, carpets, ktchen appliances, large sundeck, enclosed patio, attached garage, \$425, 277-9575.

\$35 1-CAR GARAGE. 46th Street, East San

GOLDEN HILL. Charming, one-bedroom in quiet, remodeled Victorian. Newly painted, carpets, drapes. Near bus, City College, Bal-bes. Hospital. 5250, 1144, 24th. Street. 231-8645.

MISSION BEACH ocean front, furnished, 2 bedroom, 1 bath apartment, \$380 per month for two: \$405 per month for 3. Utilities paid, until June 3252 Strandway. 286-4330.

\$215 1-BEDROOM, UNFURNISHED apart-ment. Utilities paid. West of Balboa Park. Carpets, drapes, appliancer. Small child OK. Leave message or call 578-9695 after 6pm.

SHORT-TERM RENTA. Cozy, one-bedruom apartment, completely furnished, no sels, one block to te-soft in Pacific Bach, where rates, February 10-June 1, \$150 per week, \$500 per month, 298-9735 or 485-1876 evenings.

SOUTH RIM Mission Valley. Enormous private yard on carryon overlooking Mission Valley, Clean, 2 bedroom with large kitchen, fireplace, garage. Will consider pets. \$525, 256-1232.

BEDROOM APARTMENT, \$235. Golden
Hill Nearly new, air conditioning, near down-town and freeways. 2771 C Street. Manager 234-9073. Apartment 9.

ATTENTION TENNIS BUFFS. Furnished, one bedroom, Point Loma Tennis Club. 4 courts. pool, jacuzzi. \$350 per month. 223-1032.

SERIOUS ROCK & ROLLERS, Drummer seeks goal-minded rockers, Inibanoes in Cube Beatler, Petry WM, Kinks, Trick, Lowe No heavy metal heavies, please! 561-7416 after dpm.

# THE READER PUZZLE

No. 91 Knock, Knock

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 9:00 a.m. Friday, eight days following the issue date. 3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).
4. Employees of the Reader and their immediate families are than 110.

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

7. One entry per person.

# Winners of and Answers to Reader Puzzle #89, Phone

By Don Rubin

Who's there?

(People who have peepholes are the luckiest people in the

Prizes for solving the Reader Puzzle will be 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

world.)

for Telephone is a book whose royalties helped offset the author's cost of maintaining his little retreat at San Clemency. That is, R.N.: The Memoirs of Richard Nixon. And the opening sentence spelled out by the Yellow Page logos was: "I was born in a house my father built." How touching. Out of the 212 entries we

ostring together this chain of etters. The T-shirt winners are: 1. Ann Morrison, San

Diego W.H. Teale, La Jolla Diane Paradis, San Diego
 Doug Brennecke,

Encinitas 5. Paul Krask, San Diego

