

City Lights



Don't Make Any False Moves

For more than fifty years this area south of Broadway and west of State Street has been part of the churning underbelly of San Diego — a block after city block of car repair shops, meat markets, and small-time saloons. But even though friends of redevelopment hail the area's imminent passing (to make way for the city-sponsored 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 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 existing businesses have been removed, where are they going to be moved? Many of the companies being forced out by redevelopment are heading to outlying areas.

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, two auto repair facilities, are preparing to build new, \$300,000 buildings abutting each other near Market at Sixteenth. Standard Brands has received a low bid of \$250,000 for new store construction at Broadway and Sixteenth, and Central Graphics has already moved to an existing building at Thirteenth and G Streets.

Compensation for the 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 CCCDC has a relocation budget of \$954,000 for this project, and is doling out that money at 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 CCCDC for moving expenses (the lowest of three bids), or he may allow the CCCDC to buy the company's equipment. In the latter case, the tenant is given a 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 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, "in-lieu" payment (based on the net income of the previous two years), and sold his equipment to CCCDC. So far, so good.

Also to take some of the sting out of the redevelopment 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 condominium in the Marina develop- ment. 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 condos don't mean anything to me," says Byron Eberle, a medical doctor who is now president of San Diego Harley-Davidson on India Street. Eberle has been pointed to about twenty new possible locations by Port and Flor, a company hired by CCCDC to find new locations for businesses forced out of the area. One of the possibilities was at Cedar and Columbia; one was near the 32nd Street Naval Station. Eberle was happy with neither. "We're a retail store and all we've been shown are little off-road places,"

he says. Eberle is one of several business owners, including Jim Taylor of Alden Farris boat shop, who have let their general dissatisfaction be

known to the CCCDC. "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 [CCCDC] pay 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 anguish."

The project — it began in October, 1978 — will eventually extend below F Street west of Fourth Avenue, bordered to the south and west by Harbor Drive.

Burnt Offerings

The Neptune Society, a subscriber on cremation organization located three miles east of El Cajon on old Highway 80, recently acquired a state-of-the-art furnace from Sweden; and held an open house this past weekend to show it off. Neptune President Len Longancker 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 is the only of its kind in the United States.

The retort is housed in the society's hacienda-style headquarters which was constructed last year for \$310,000. After several glasses of wine, Mr. Longancker leads a group of six guests to the crematory chamber. Upon entering the preparation room, 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, Longancker expects all systems to be ready by next week. Currently he is paying a representative of the Tabo Company (the retort's Swedish manufacturer) \$350 a day for maintenance, plus city taxes a day for expenses. The machine cost \$7000 to ship, in addition to a customs duty of \$3000. The unit is valued at approximately \$120,000.

Longancker 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," says Longancker. "It burns immediately." Jack Matthias of the La Vista Memorial Park in National City folds his arms and speaks up. "Yes, but any unit will burn the fat eventually," Matthias says.

"Sure," Longancker responds, "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. Longancker uses a long-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 leave the ashes in here and have them start to burn another body."

Longancker burns only one body at a time. Against the rear wall of the room is a device resembling a refrigerator. "This is our waxes," Longancker says. "You put the cremains in the processor because when they come out of the retort you still have chunks of bone that could 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 the machine. Something inside begins to churn like a cream mixer. "When it comes out of here it will be a fine powder. You could actually scatter it right on the sand and no one would ever notice." After two minutes Longancker 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

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 Longancker's hands. He sets down the cremains and slaps his palms together twice. "You should let the dust settle down for a minute, actually," he says.

The Neptune Society 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.

Longancker 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. Longancker says the trend toward cremation is on the upswing, and he looks forward to a profitable future. "At first 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."

—M.O.

They Work The Bay Area

Captain Loyd Maland gripped the helm of his sturdy fifty-two foot motorboat and recalled one of the incidents of his nineteen years of piloting ships in and out of San Diego Bay. Maland says he was recently commanding the USS Tullage, a military tanker, when suddenly a thirty-odd foot sailboat which had been skirting the path of the bigger ship latched directly into its way. As the larger vessel bore down on the hapless sailboat, Maland watched the helmsman and three crew members leap up and jump into 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 nearly crushed the sailboat, which was piloted by the moving freighter. Down the towering vertical wall dangled the helmsman, a flimsy wave of ropes and footboards. As the two vessels edged close together, Maland waited on the footboard, portly and inconspicuous 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.

Although San Diego is still a small port in terms of ship activity (only 313 commercial vessels called here in fiscal year 1978-79, compared to thousands in Long Beach), Maland and Silva nonetheless 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 super-tankers built by NASCO to carry Alaskan crude oil. Bulk material makes 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 Japan; and Korea; wheat, milk, and corn grown both in the Midwest and the Imperial Valley, heading for a range of destinations. One 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

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 double. 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 1960s as one of four pilots stationed here.

In those days, a lot of California and Arizona cotton

embarked on the high seas from San Diego, but then labor disputes involving local longshoremen caused that trade to shift to Emesada. Silva, the other pilot, blames another factor for San Diego's pallid status as a commercial port: a revolution in world shipping that occurred in the late 1960s. "The change affected the way goods are loaded onto ships, instead of transferring items aboard on small palleys, 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 says. The port of Long Beach 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 million container facility at the Twenty-Fourth Street terminal 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 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 nationally.

Three other commodities which are commonly shipped upon the waters off America's Finest City are military supplies, lumber, and newspaper, but the pilots seldom saber 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 and new-york-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 fifty percent of the fee. "That's to help support the pilot service," explains Maland. "Otherwise you'd have some ship trying to save a few bucks and they'd just turn us in foul weather."

—J.D.

—Jeannette DeWise and Mark Orsillo

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**PACIFIC
STEREO**

Straight from the Hip

Matthew Alice

Dear Matthew Alice:
Why do the aircraft landing at Miramar Naval Air Station 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 civilian air traffic at 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.
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 runway and then banking, or "breaking," to a circle on the left is the standard way of approaching a carrier deck, giving rise to the joke among Air Force pilots that their counterparts in the Navy never learn to turn an airplane to the right. Lieutenant John Lathrop, a fighter pilot based at Miramar, remarked that turning his plane to the right "does feel kind of funny." He added that tactical aircraft—fighters, attack, and reconnaissance planes—always turn to the left as a safety measure, keeping airspace to the right of the carrier clear for certain cargo planes, and the rescue 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 each plane has made a complete circle and is heading straight for the carrier's deck, the interval has increased to forty-five seconds, the optimum time for each plane 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 quickly, since landings make the carrier most vulnerable. It is during these moments that the carrier heads into the wind, which increases the flow of air over the deck, and therefore makes the planes more maneuverable as they land. At this time, of course, the enemy knows the carrier's direction, if not its location.

Watching the planes at Miramar as they practice circling the landing strip, you'd hardly believe that the Navy cares for fuel conservation. But the jet's enormous appetite for fuel was one of many problems to be overcome in adapting the modern aircraft to carriers. Two remedies, in brief, were to train pilots thoroughly on land, and then rig up systems to hold down the num-

ber of missed approaches on a carrier's deck. The British invented the landing-mirror for guiding pilots. This is a large, concave mirror that reflects a ball of light from the deck to the pilot. Beginning about 1 1/4 miles from the ship, the pilot keeps his eye on the "meatball" (as the light is called), and never lets it out of his sight until the plane touches the deck. The landing is made at full power, in case the plane should boiler, or miss the arresting cables, and have to take to the air again immediately. The British also thought of angling the landing strip to one side of the carrier, allowing pilots to take off after a missed approach and not smash into the airplanes parked on the bow.

I have been unable to learn who invented the arresting cable—the one piece of landing equipment that was used from

the first day of naval flying—but I suspect the inventor was the pilot who needed it: Eugene B. Ely. A civilian, he was urged by an airplane builder named Glenn Curtiss to fly from San Francisco and land on a specially built deck astern the USS *Pennsylvania*, which was anchored in the windy bay. Ely's life was saved, in landing, by sandbag-laden ropes that caught the hook on the back of his plane. He then turned the plane around and flew it out the deck and back to San Francisco. This, occurred in January, 1911, eight 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-based aircraft, and scarcely a decade had passed before an international treaty, something like SALT, was created to limit the production of aircraft carriers. The treaty was worthless in preventing the use of the new

superweapon. The attack on Pearl Harbor was launched from Japanese carriers. And during the naval war in the Pacific, battles were won and lost by fleets that rarely caught sight of one another. About ten years after World War II, carrier-based airplanes took up the atomic bomb, and five years later, the carrier itself became nuclear-powered. In the words of Robert S. Dixon, a rear admiral of the U.S. Navy, the "striking power of a single carrier, with sixty percent of its complement of aircraft capable of delivering nuclear weapons, has attained proportions hardly measurable in conventional terms."

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90903, San Diego, California 92138.

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CLIMBING

There is a state of euphoria 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 physical exhaustion is followed by complete relaxation.

(continued from 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.

It had begun the day before, when we left San Diego after dinner. We arrived in Idyllwild at 10:00 p.m. and slept out next to the car. In the middle of the night I awoke and saw the Pleiades meteor shower. There were meteors streaking and flashing all over the sky, coming from the east. I wondered if they were inspiration for man's fireworks. Some of them were intensely bright and left long lingering trails that faded as I drifted off to sleep again. We got up with the first light, pink pushing blue up in the sky, and drove to the Humboldt Park parking area. It was not yet seven o'clock and there were climbers still sleeping in tents and vans along the road. The air was thick and dark and the ground was crunched under our feet. By the time we had sorted out our climbing paraphernalia

ropes, carabiners (metal devices that function like giant safety pins to link various pieces of climbing apparatus), nylon slings, et cetera—other climbers were up and ready to go too. We followed the steep zigzag trail to the rock side extending down from the center of Tahquitz. After forty minutes of steady chugging, we had arrived at Lunch Rock, a large boulder from which all the climbs on the West Face can be

seen. We were early but there 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 climb.

These mountains we are ascending, the San Jacinto Mountains, were created about 100 million years ago when subterranean pressure from shifting tectonic plates caused rock ninety miles below the earth's surface to melt. As the molten rock, or magma, rose to the surface, it slowly cooled, forming the big crystals of granite rock. Since that time, erosion has whittled down the mountains, although uplift has kept them at about the same altitude. Eventually, some millions of years from now, they will look the way the White Mountains in Vermont do now, soft and rounded. The Sierra Mountains of Yosemite Valley are granitic quartz diorite, like the San Jacintos. But glaciers carved Yosemite's steep-walled canyons, domes, and cliffs; the steepness of the east side of Mt. San Jacinto is due to a large fault that parallels the San Andreas fault. Technically, climbing Tahquitz is very much like climbing El Capitan in Yosemite, with one difference: length. Tahquitz doesn't have the long climbs that El Capitan does.

It was ten years ago that I began hiking in these mountains. I used to look up at the

(continued on page 12)



Photo copyright by Robert J. Finkel

Restaurants

Donburi Me Just Yet

ELEANOR WIDMER

The Restaurant: Samurai
The Location: 731 South Highway 101, Solana Beach (481-0032)
Price Range: Dishes from \$2.75 to \$4.45; family-style dinners to \$7.75
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 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 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 enthralled me. However, I was delighted to hear about a book called *Eating Cheap in Japan. A Guide for Gaijin Gourmets*, which is available in Japan and, to his knowledge, in San Francisco. It 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 are kept in restaurant windows. Restaurants are so specialized in Japan that if you want yakitori (skewered fish, seafood, chicken, etc.) you go to a yakitori restaurant, and if you want raw fish, you obtain it at a sushi bar, and so forth. The word "teriyaki" placed after a dish, as in chicken or beef teriyaki, appears to be an American invention not found in Japan.

"You would do well in Japan despite the inflation," my friend told me, "because you are fond of donburi dishes." True enough. Donburi is a peasant dish, essentially rice over which are placed vegetables, fish, or meat, always with egg as a binder for the other ingredients. Donburi dishes used to cost about fifty cents when I first started to eat Japanese food as a starving student, and I still refer to this as a "hungry student" or "starving student" dish. Donburi is nutritious, filling, and invariably one of the cheapest items on the menu, whether here or in Japan. Needless to say, I ordered donburi katsu (pork, onion, and egg over rice) at the new Samurai restaurant.

This establishment is located in the same shopping center as Moe Ami restaurant. It's in the rear, is difficult to find, and the only sign of it from the front of the shopping center are the words "Japanese Food" strung over one of the buildings. Yet, Samurai was jammed at 6:00 p.m. on a rainy Tuesday night. One reason for this



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 vicinity, the tempura is the best bet.

The Restaurant: Kiyu's
The Location: 3202 Mission Boulevard, Mission Beach (438-7393)
Type of Food: Japanese
Price Range: Dishes from \$3.35 to \$5.95; family-style dinners to \$7.95
Hours: Open daily, 11:00 a.m. to 10:00 p.m.

Since I am a great admirer of Kiyu's (3365 Fifth Avenue) and can modestly make the claim of having introduced that Japanese restaurant to the public, I hope management will understand the spirit in which my remarks are made about their new branch. Located on the corner of Mission Boulevard, across the street from Jack-in-the-Box, this new Kiyu'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.

I had never encountered a Japanese chef who prepared thick sauces and simply laid it over the chicken. Well, there is a first time for everything. The chicken teriyaki is reasonable in price (\$3.35), but the dish consisted of tepid strips of chicken covered with a thick soy sauce. The raw fish, so delightful at the original Kiyu's because of its variety, has been reduced to one kind, yellowtail — and a small portion is \$3.95. The tempura (\$4.95) offered exactly two shrimp, and as a vegetable the fried onion was poor for texture. The donburi, exactly the same dish as at Samurai, pork over rice, was not only more expensive (three dollars) but greasy. In short, it was a dismal experience.

Restaurants should be applauded for wanting to expand, and surely Kiyu's had the best motives in setting up shop in Mission Beach. But the famous question, "Who's minding the store?" is applicable here. It is pointless to place your name on a restaurant and then not give it the attention and high standards for which your initial restaurant is valued. The restaurant is named Kiyu's, but it could be called Mystery Chef, because the way he prepares his dishes is a mystery to fans of Japanese cooking. With regret, I must advise you to avoid this branch until such time as the restaurant is able to hire an adequate chef. The physical plant — a single bare room through whose windows light from passing traffic flashes constantly — can be forgiven, but the presence of an artist in the kitchen. That failing, you are advised to save your money.

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

very tough and chewy. Moreover, any worthwhile sashimi should have variety. One or two slices of tough sea bass would have sufficed if it had been supplemented with, say, tuna, and possibly another bottom fish, our ever-loving red snapper. But the price of \$4.45 for these few slices of raw fish is outrageous, and it is not offered in smaller quantity as an appetizer.

The beef sukiyaki was not prepared at the table, but brought over in a large earthenware dish. Sukiaki obtains its flavor from beef, a variety of vegetables, fish broth, mirin (cooking sake), and soy. All of this should be cooked only to the point where the beef is no longer red. Alas, the sukiyaki at Samurai was not only overcooked, but the beef was leathery. The delicacy of all the ingredients is what makes sukiyaki appealing; once you're into leather, forget it.

The two best dishes were the tempura, which was very nicely done — the shrimp and the vegetables were coated with a light batter — and my peasant dish, highly recommended for its low price (\$2.75) and its filling properties. It is not a taste thrill, nor does it contain unusual vegetables. But for under three dollars you can have miso soup plus katsu-don, a pork cutlet with eggs, onions, and rice. This dish is not suggested for the gourmet, but for those 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 miserable, and the owner-wife, who is only recently from Kyoto, is obviously overtaxed. I would not

might be that Americans have become 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 easily overheard, and not one teen-ager cried, "Ugh, raw fish!" Everyone tasted the food in the spirit of adventure. When I subsequently inquired about how the other diners had heard about Samurai, I was informed that some friend or acquaintance had told them the food was inexpensive.

Most of the dishes are under \$4.50 a la carte, and family-style dinners, served for two, three, or four people, range in price from \$4.80 to \$7.75 for the Samurai Special, which includes beef sukiyaki, shrimp tempura, sesame chicken, and what they describe as "fish sashimi." I do not recommend these family-style dinners. You are better off ordering à la carte. The family-style dinners provide you with small amounts, and most of the people supplemented these variety plates with à la carte orders.

My friend and I had the sashimi, or raw fish (\$4.45), the aforementioned katsu-don (\$2.75), the beef sukiyaki (\$4.25), and the shrimp tempura (\$4.45). If I were an ordinary diner, I would not have ordered so lavishly, and one dish per person is adequate, with the exception of the raw fish, which may not be satisfying as a complete meal.

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

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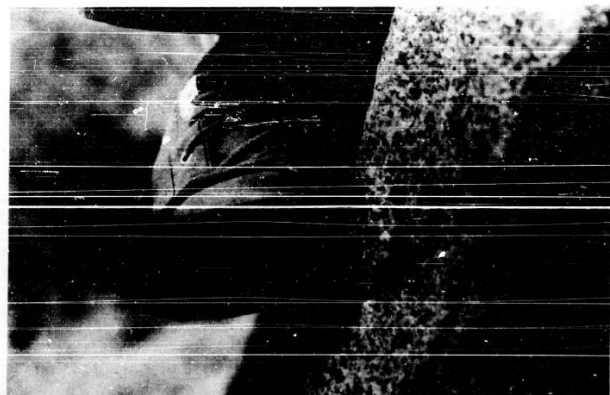
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CLIMBING

(continued from page 8)
dots of climbers on Tabiquit and Suicide and watch their slow, sometimes imperceptible progress up the rock. At that time climbing made no sense to me; then I started reading about it. What climbers have to say about the mountains reveals their passion and the absolutes of climbing: 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

wondered what it means to be at 25,000 feet and take three hours to move one hundred yards. What is it like to lose fingers or toes to frostbite in an ascent, and if that depends on whether one makes it to the top. Do climbers really believe if death comes in a climbing accident, it is bearable, 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 Everest. What a view: to the east, Makalu; on the horizon, Kachenjunga; to the west, Cho Oyu, and stretching to the north, Tibet. Still standing might be a flagpole planted by other, earlier climbers; but their footprints would be undetectable, long since blown away or

filled with snow. With luck, the characteristic plume off Everest's peak that is often visible from miles away would not be present: the wispy 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-of-the-world photographs and to think about the other humans, fewer than one hundred in all, who had stood where I stood now. At 29,028 feet above sea level, where there is only one-third of an atmosphere. Elation 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 has to try 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 my first pair of hiking boots and suddenly my feet had fingers. What was impossible was now possible and climbing, 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 personal bit of magic, mysterious yet remarkably simple: a little knowledge, a little concentration, the desire to dare.

The routine of climbing becomes familiar — the preparation, the feel of the heavy, snakeskin-smooth rope as it is uncoiled, selection of a secure belay anchor (such as a rock, tree or one's own body), — but every time is like starting anew because the outcome is unknown. As I looped a nylon sling around a sugar pine tree and snapped a carabiner onto the sling and then the rope into the carabiner, I remembered the day I learned to belay in a clearing near Julian. Belaying uses the climbing rope to provide security while climbing. Twice yearly members of the rock climbing section of the San Diego Sierra Club chapter offer belay practice at their lodge in the Cuyamacas. The day began with learning basic knots, tying into a climbing rope with a partner, and tugging back and forth at one another to simulate the action of one person falling and the other automatically reacting to stop the fall. The culmination of the practice, the ultimate test, was to belay a 140-pound concrete block dropped from a distance of

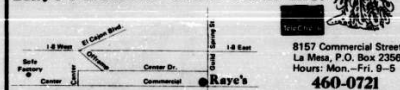
(continued on page 14)

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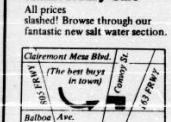
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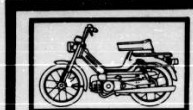
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Keeping Score



Aldo Ceccato

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 last week and it made me even more uncomfortable with the possibility that Mr. Ceccato might become Peter Ersk's successor as the orchestra's permanent music director.

Mr. Ceccato is essentially a literalist of the printed score. He conducts what is there, no less and no more. To get that far is certainly not a contemptible achievement — it demonstrates a thorough technical competence and an ability to communicate effectively with the orchestral musicians. But the music of Weber, Richard Strauss, and Beethoven, which made up this second set of concerts, is not at all the same thing as the printed score, and while a literal performance may do justice to the score it does not do justice to the music. These composers relied to a very great extent on the experience, the intuition, and the musical creativity of the performer. For them, the performer was not a servant, humbly obeying orders, but a trusted collaborator, 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 phrase should rise to a climax and then descend, or that a significant change of harmony should be subtly emphasized through rhythm and dynamics. He simply moved that a performer of his music would know these things, since they constituted the common musical language of the day. If Beethoven

did not write down a precise, detailed annotation of the dynamic shadings of a phrase, that does not mean that he intended the phrase to be played at one dynamic level, 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 implications. To play or conduct a Beethoven score literally is to misunderstand the whole meaning of the score and to undermine the composer's intentions.

Let me give one example among many. At the end of the first movement of Beethoven's "Eroica" Symphony, which Mr. Ceccato performed with the San Diego Symphony, the horn-call theme, which has been subjected to all kinds of supremely dramatic permutations, reappears with a joyous, dancing counter-theme in the violins (itself a variant of an earlier theme). This counter-theme skips up the scale and then skips down again, and its melodic shape demands that it increase in loudness as it goes up, that it react, brief climax at the top, and that it then become softer as it descends: that is the implied dynamic shape of the phrase. But there is an even more important indication as to how this passage should be played. Up to this point the entire movement has been one of relentless conflict, but now the heroic theme has transcended all the conflict and has become the setting for a vital outburst of joy and confidence. It is the joy and confidence that is expressed by the little counter-theme, and its dramatic importance in the total structure of the movement demands that this dancing passage in the violins be given a special point and expressiveness.

That is precisely what all good Beethoven conductors do with it: Toscanini, Walter, Furtwängler, Böhm, Klemperer, Jochum, even Bernstein. But Mr. Ceccato simply 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 not only of the entire "Eroica," but also of Weber's *Der Freischütz* Overture and the orchestral portions of Richard Strauss's First Horn Concerto. A dullness of spirit, an intellectual coldness, and a sense of lifeless routine lay over all this music like gravel over a flower bed.

The one positive aspect of the Strauss concerto was the horn playing of Barry Tuckwell, who produced a wonderful roundness and mellowness of tone along with a sturdy understanding of the structure in this work of youthful genius (Strauss was nineteen when he completed it). There are other ways to play this music, and I must say that my taste inclines to the interpretation of Dennis Brain, on his famous recording: more Romantic, more rash in the risks taken, more varied in tone color and expressiveness — in short, more the work of an inspired late-adolescent. But Mr. Tuckwell's more restrained and "mature" approach also has its devotees, and from any point of view this distinguished soloist was responsible for some very beautiful playing indeed.

I've suggested that literalism to the score (and the technique needed to achieve it) is not enough to do 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 musical 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 hallmarks of this group, and these qualities have not significantly changed over the decades, in spite of the fact that only first violinist Robert Mann now remains from the original Juilliard. In the matter of interpretation and style, the recent program of Beethoven quartets was just what we have learned to expect from this excellent 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 musical 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 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 affects technique while leaving the musical intelligence unimpaired. 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 Aldo Ceccato, in spite of the fact 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 problems are the last thing one would have anticipated from a group that has given so much pleasure in past concerts.

An interesting item on the Juilliard program was Beethoven's transcription for string quartet of his Piano Sonata, Op. 14. Beethoven seems to have made the transcription 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 quartet is skillful and thoroughly idiomatic. But while the sonata is a powerful one, the quartet version seemed strikingly weak. Dramatic points that the piano communicates with great effect were clouded over and enfeebled in the transcription. Altogether, this rare performance was extremely revealing: it showed that although Beethoven spoke the same musical language in his piano works and his string quartets, each medium called forth a distinct kind of imagination, and the imagination that could make the sonata so great proved not at all suitable when the sonata material was translated into a medium requiring another sort of thinking (the same thing is evident in those dreadful orchestral transcriptions — not by Beethoven — of the "Haindelskavier," Sonata, the C-Sharp Minor Quartet, and the "Grosse Fugue"). As a learning experience, this performance was valuable, as a musical experience, I'm afraid it did not amount to much.

In all, not an impressive week for music in San Diego. □

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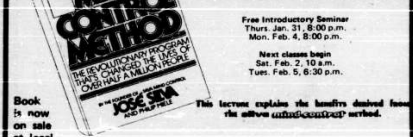
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Dissenting Opinions



Illustration by Tom Voss

FREDERICK T. MUTO

The Brethren is a detailed and lengthy account 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 dismissing the court, the authors, Bob Woodward and Scott Armstrong, have dramatically drawn aside the curtain on the two hundred years of

nearly complete secrecy which had enveloped that body. Many of their revelations 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 neglected to address the core, rather than the excesses, of the book: the insights it provides into the way cases are decided at the supreme court, traditionally the most

revered and secretive of our national political institutions. The source of this critical confusion is the schizophrenic character of *The Brethren* 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 foibles and idiosyncrasies 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 unimpaired personal detail, of Justice Douglas's lamentable efforts to remain on the court after a stroke had incapacitated him. We see repeated comments and conversations such as the following, which occurred during a detailed conference briefing between Justice Brennan and his clerks:

He began a review of the vote in a particular case. He explained how White voted, holding up his thumb. Then, with his index finger, he indicated Powell's vote. Slipping his middle finger, he continued to count. He saved the Chief for last. "And the Chief," Brennan smiled wryly and raised his middle finger in an obscene gesture.

Woodward and Armstrong tell us that on another occasion Brennan referred to Chief Justice Burger as a "dummy." To complete the assault on Burger, Justice 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

school grading standards through the cynical editing efforts of the remaining eight justices.

To what end are these personal peccadilloes and disavowals of the justices 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 and the nature of its decisions. That understanding is not augmented, for example, by the knowledge that Justice Stewart removed himself from consideration for the chief justice's position partly because he feared that his wife's drinking problem would be publicized. This voyeuristic "book," within *The Brethren* serves only to satisfy the insatiable American appetite for the details of the private lives of its public figures, and undermines the book's overall quality. Predictably, it is this side of *The Brethren* that the various news media have chosen to emphasize and quote from at length.

A second book exists, however, beneath this often indirect veneer. That book offers us a much more complete account of how supreme court decisions are reached than anything ever published has. It details a process of compromise and accord, of accommodation of conflicting interests, coexisting uneasily with the concept of "principled reasoning." The reigning supreme court myth usually offered as explanation for that august body's decisions. *The Brethren* ultimately must be judged on the merits of exposing that 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, social, 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.

most important of several formative elements, it is treated as the only one. Law students have, in turn, disseminated among the general public the belief that supreme court opinions are virtually unsalable repositories of principled reasoning. Uninfluenced by personal predilections, the justices are said to deliberate in solitary wisdom, or together in weekly conference, compelled by abstract principles of constitutional necessity and law.

The Brethren repeatedly demonstrates the insufficiency of this myth. More than an understanding of abstract principles is often needed to make sense out of a supreme court opinion. The authors' account of a series of decisions on busing, obscenity, abortion, the death penalty, and the Nixon tapes unveils a continual adjustment to the demands of group adjudication. For example, justices writing opinions in the various busing cases invariably attempt to incorporate the broad spectrum of views articulated by their colleagues. They do so to satisfy an external and presumed policy in tension with that of principled reasoning — that there should be unanimity in integration decisions. At other times material is culled or added, and language altered, to assure a majority for an opinion or to win over a particular justice. Not surprisingly, the final product can be self-contradictory or deliberately vague.

Nor have simple personality quirks or clashes failed to affect the outcome of cases. Justice Stewart was inspired to charge his vote in a major case by this sarcastic comment from the lips of Justice White: "I understand why you're voting that way, Potter, but I think it is kind of a chickenheart position. It keeps the jurisdiction of the Court tied up for reasons that are not on the public record." William O. Douglas and Hugo Black attempted to blackmail their colleagues into submission or accommodation by threatening to dissent in cases where a united front was thought important. Chief Justice Burger has blatantly manipulated his power to assign opinions, often beyond the traditional prerogatives of his office, in order to influence the outcome of particular cases. Brennan embarked on what his clerks later referred to as his "cultivation of Harry" project: through subtle use of his vote, he sought to woo Justice Blackman and encourage the latter's independence from Burger.

The same question that was asked of the sensationalized personal revelations must be asked of these more substantive ones: to what end are they made? And here Woodward and Armstrong are on solid footing. Simply said, their materials on the workings of the court help us to understand that institution. Understanding is a necessary prelude to intelligent discussion and evaluation of the court's role in our country'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 woefully incomplete. Justices are human beings who are buffeted 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 logic.

The distrust of logic as a monism for our legal system is not novel. It received expression, though in a different form, in the late Twenties and early Thirties when the legal realist movement jarred the legal professional and academic world. The value of *The Brethren* 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 our laws. By focusing public attention on the role of the justices, Woodward and Armstrong may claim a measure of forgiveness for the excesses of their work. Second-year students in a constitutional law class can parade through endless hypotheticals on abortion, but they once were. As flawed and deficient as *The Brethren* is, it forces us to look these justices in the eye and recognize the central role that they play in American political life. If it does nothing else, it will have done more than most books on the subject.

have always been, and will remain, its book in this and future years. *The Brethren* does accomplish, however, its task sharply into relief the incompleteness of that vision of the court's activity. The book itself often reveals the guiding presence of these idealized judicial qualities. Blackman's agonizing over the abortion cases, and Powell's grappling with the death penalty cases are prime examples. These accounts present compelling tableaux of men struggling to articulate moral principles and constitutional dictates.

Nevertheless, the pivotal importance of human actors in legal history is obliquely, and unintentionally, adumbrated by Powell's ruminations on the death penalty cases, as recounted in the book:

He was grateful that he had been personally spared from looking a real life defendant in the eye and pronouncing the death sentence on him. The names of those in the cases — Gregg, Proffitt, Jurek, Woodson and Roberts — were remote and unreal to him.

We have not been so spared. The supreme court justices, as a result of this book, are not nearly as remote and unreal to us as they once were. As flawed and deficient as *The Brethren* is, it forces us to look these justices in the eye and recognize the central role that they play in American political life. If it does nothing else, it will have done more than most books on the subject.

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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 fall 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 climber, often 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 available, a climber may be forced to rely on what is ironically referred to as a psychological belay. This is done by setting up a rope to look like a thin line on the ground but hard to walk a tightrope suspended in mid-air—but only to prevent a climber from falling; it doesn't help if the climber actually falls.

I don't expect Harlan to fall off at Tahquitz, but I am prepared to stop him if he does. I sit leaning against the tree that I am anxious to climb, with my feet apart and braced against stationary rocks, and my "feeling" rope through my "braking hand." Standing next to me, Harlan asks, "On belay?" I answer, "Belay on." "Climbing." "Climb." He quickly disappears from my sight, and I hear him yell, "Up!" and when he pauses to consider or to place additional protection for himself, by the pull and slack of the rope in my hands. While he climbs to the end of the first pitch I am on belay. "Belay!" He is ready to belay me up to it, I think about rappelling.

An alternative to downclimbing, rappelling is a rapid way to descend a rock. The climber uses a rope. The difference I learned a few on a trip to the Sierras with Dave, a Texan who taught himself to climb from a book in the Fifties, when no one in Texas was climbing, and who lived to prove that a Texan could climb. The difference is the simplest: the climber straddles the rope

While facing the anchor, and past 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 wrapped hip. The friction of the rope on the shoulder and back will help control the speed of descent; it also chafes. A more comfortable system utilizes a steel sling, passing the rope through a carabiner which absorbs a lot of the friction. Dave says he never uses the shoulder method, however, because it is less wearing on the rope. Facing uphill on this Sierras trip, I pushed off backwards, keeping my feet perpendicular to the slope. Rappelling is fun, I think, because it gives you the illusion of standing firmly on a vertical slope as you walk down backwards — unless you get out of control and start pendulumming sideways; or lean too far back and fall; or get tangled in the rope and get burned by the rope. I felt perfectly safe relying on the rope that Dave had securely anchored; and there was a second belaying rope attached to my waist. When I was about halfway down, unwrapped from my climbing rope, I still

would not fall. Dave later told me that a lot of people have difficulty taking that first step into the air; they are reluctant to relinquish the sense of control they have with both feet on the ground.

both feet on the ground. I was climbing, while we were scrambling up a gully. I had accidentally kicked loose a small rock that hit Dave on the forehead. I was appalled by the possible consequences of my mistake, but he didn't seem to mind. He had a good sense of humor. I was climbing lightly, but he had to climb using his back because he didn't have one. Later, he told me that when his second child was born, he decided to give up climbing.

Risk is a factor in climbing 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 adventure, of the quest for the new. It is a part of the excitement of climbing. Another is the opportunity to experience the natural world on a more elemental and more rewarding level than in any other way. The climbing of the New York City towers was a climb of the mind, of the spirit, of the soul. It was a climb of the body, of the mind, of the spirit, of the soul. It was a climb of the body, of the mind, of the spirit, of the soul. It was a climb of the body, of the mind, of the spirit, of the soul.

I find the enclosed space of chimneys, which are crisscrossed in the rock large enough for the body to fit into, comforting. One scrooches up and down, using back and arms and elbows and knees as well as hands and feet, applying outward pressure against both walls of the crack. Surrounded by all that rock, I feel assured that I will not fall, although it is only the constant pushing and pulling that keeps me up. On the other hand, climbing on exposed slabs, almost smooth rocks with almost no holds, is intimidating to me. One must try to smear the soles of 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 restrict one's balance, and trusts that the tentative holds will suffice.

Early one summer at Mt. Woodson, near Poway, a group of us climbed over a fence to reach the best climbing boulders 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.

(continued on page 21)

(continued on page 21)

The Silent Scream

DUNCAN SHEPHERD

the timing are all of a stoppiness that could, with utmost charity, be described as eccentric, if that term were to be taken by the author's advocates. Do You Take Your Own Thing and Anything Goes are too large a compliment. Worse, however, is that Skolimowski has tricked up the thing with *Ademio* Sixties editing style designed, in 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 shots that are called on to do double or triple or quadruple duty ought certainly to arouse suspicion that the greatest difficulty surrounding this movie was simply in stretching the original Robert Graves short story, a tidy twenty pages, to feature length.

pages, to feature lengthy, uncut scenes of a young woman (played by the talented actress is Deany Hirsch) who's the silent scream, a potentially risky movie to see for timid high school girls who are reluctant about leaving home for college, or for protective parents who are reluctant on their own account about their girls leaving home for college. But the movie is so good, so good, so 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 the overinsistent and overinsistent ad campaign, presuming on past experience and on the fact that the movie is so good, so good, so 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 the overinsistent and overinsistent ad campaign, presuming on past experience and on the fact that the movie is so good, so good, so willing to take it in the proper spirit as nothing more than a sadistic practical joke.

restoring for its eventual revelations than for such classical anticipatory moments as the line, spoken into the dark corner of the cellar, "Is there someone there?" or the "I am here" that comes from the dark of the attic, flashlight in hand, a forest of cobwebs obstructing the way. It is, however, poppyball wit seems screaming beneath the surface of the film, a wit that is fulfilling the roles of hero and heroine who, much too dull for anything else, are too dumb to know when they are including, in ascending order of stupidity, the pampers, Porsche-drive papa for his, the congenial cove who makes up for his lack of wit with a "punchy" wit, and finally... the melancholy madman in the madhouse.

OUR SPARKS COME IN SIZZLING MARCHES IN MET Addams Family house, but who seldom notices the "punchy" wit of the father, an adolescent creep named Mason who creepiness is evidenced by, besides his name, his madras shirt, buttoned all the way down, and his "punchy" wit, and foremostly the mysterious attic listening who whistles away the hours, trying to fix the radio and roll. As this last, it took me a while to realize that the "punchy" wit and appreciation of horror movie history that hunk of hunking the inimitable Barbara Steele. But it is not for nothing that this goddness in the eyes of horror fanatics, and here, performing purely in pantomime, she gives the fortune filmmakers, as well as the audience, a "punchy" wit, and their movie, a "punchy" wit. If I could, I could have no use for the butcher's knife. The direction of the actors is pretty good, but the "punchy" wit is not known as well as such humans as Avery Schreiber, who actually acts human for a change, and Cameron Mitchell, who is a "punchy" wit, as well as to Dean Martin's double.

Gayane-Cuts of the Damned, 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 so scantily clothed in such pseudonyms as Rev. James Johnson, the not especially credible "Dr. Frank" and the "Dr. M." on the line. It is just what the doctor ordered to snap me out of my seasonal sloth and put me in a frame of mind for the imminent arrivals of Paul Schrader's *American Gothic* and the new *Apocalypse Now*. One could justifiably describe it as a surprisingly tame, though in no sense a tasteless, re-enactment of the story, with most of the hard information filled in verbally by an eye-witness narrator, a member of the Jonestown community, a segregationist who now appears on screen as a character who never 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 it's possible to be so sure Rene Cardona, Jr. is the author of this stuffy little book, hereofore the first on the scene with a

movie version of the infamous Andie's plan crash-um/cannibalism. His budget on the latest venture has allowed him to make his directorial debut as producer of American actors, including Gene Barry as Ryan/O'Brien, Bradford Dillman as Schatz/Straw, John Ireland as Lance/Gole, and George E. Stone as the mad scientist Johnson, to ensue the movie an entrée into the U.S. market, although his budget apparently did not also allow importation of the film to Europe, where it was taken from representation in the community of Jonestown/Jonestownite. One can only hope that the movie will look like he might have played deviant tactics for the Chicago Bears in the early sixties, and who knows very large, and who knows very small, and who knows how long he'll be stripping off his T-shirt, in a scene where Jones/Jonson, as a form of public humiliation, selects a random member of the community to whom there has been caught fornicating with her friend (a scene that indicates that Candona, Jr., really does know what he's doing) with a record of Jones's preachings. The explanatory musical punctuation, the glowings of the actors, and the rest of the film are all so much more than the aforementioned public-humiliation scene and elsewhere, serve almost as a sort of mockery of our interest in the world of Jonestown/Jonistown, and the whole chasing effect is limited. Anyone who has so much as perused the Newsworld cover story, more than which Candona, Jr., has made himself, is surprised at himself, in comparison to Juniors, as not just an idle curiosity seeker, but as an emblem of the American dream, and who thoroughly one has pored over the printed evidence, however, the actual process by which Rev. Jones led his flock to their final resting place, and the rest of the movie aside still eludes comprehension, and one gets no help here beyond the narrator's testimony. "It seemed to hypnotize it," says the narrator, "and I don't want to claim for Stuart Whitman, whose voice is one of those that has always tended to make me as funny as anything else." David Jarvis's "David Jarvis's 'David Jarvis' and Clark Gable's," without the need of a humorous line of dialogue for which there is no room, is a good example of a humbling bad line (not many of those either). Basic bullying is the closest thing to a joke in the movie, and even the considerable charismatic boost he receives from his get-up-as a sort of daylight vampire with white cloak-and-sail and black face paint, and the capacity of art to soothe, or heal, to make the unbearable bearable, or the unthinkable thinkable, or whatever else art is capable of, is not enough to make up for the fact here only in the most roundabout and backdoor way: this is a movie of such a nature that it is a movie of such a nature to the horrorfulness of the real thing.

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Few Soundhorns songs since then have gained such popular approval. The closest he came to repeating that phenomenon was with *A Little Night Music*, where the original-cast album was released simultaneously with a cover story about Soundhorn in *Rolling Stone*. The album's success denoted that Soundhorn's single most popular song, "Send In the Clowns," came from *A Little Night Music*? But there's another reason for the indifference of pop singers to those Soundhorns songs, besides the general public's growing disinclination to listen to musicals: Soundhorn tends to write songs that are too good to be true in situations. The archetypal pop song tells us of a single emotion, usually not too well defined, which all sorts and conditions of


The three solo singers tend to fall into easily defined categories. Patti Goodwin is a lyric soprano who does well in the ballads, particularly the last part of "A Boy Like That" from *West Side Story* and "Losing My Mind" from *Folies* (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-

on *Rollin' on a Tight Rollin'*. But latest and more difficult shows like *Pacific Overtones* have their beauties too. And wouldn't now be an ideal time to create a desire in local audiences to see the road show — if there is one — of the sublime *Sweeney Todd*? There's the exquisitely lyrical "Not While I'm Around," and Ms. Goodwin (who has been in several San Diego opera productions) has just the vocal training and finesse to do justice to the heroine's ballad "Green Finch and Linnet Bird." So much from that show's score deserves hearing.

Along with the more predictable entries, *Side by Side* includes some songs written

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 Revisited, Vol. III* (a superb album that I urge anyone remotely interested in Cole Porter or musical comedy to purchase immediately): "Gertrude Stein tried to explain this... in writing: 'If Adam had been a chorus boy, there would be no world

Blues' from *Follies* without the verse 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 *Side by Side by Sundheim* isn't that! Bad as 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 Sundheim* 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 familiar with it — and that can only be good.



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Letters

(continued from page 4)
alternatives or making an equation. I suspect the latter, for it is a common misdescription of the "method" (or "Moscow") scene refers to a technique developed by, among others, Lee Strasberg and Stella Adler, and is usually associated with the Actor's Studio. The Actor's Studio is a product of developments which were, indeed, inspired by the appearance of Stanislavsky and the Moscow Art Theatre back in the Twenties. Members of that troupe emigrated to this country, and each began to elaborate on their own interpretation of the "method."

By far the most significant influence on the development of the "method" has been psychoanalysis. Freud did not achieve widespread popularity until the Twenties, by which time the Moscow Art Theatre had long been established. The most celebrated *Hamlet* of this period was John Barrymore's. His is often described as the first "Freudian Hamlet." At least two men of note were unimpressed by Barrymore's interpretation. One was the rationalist G.B. Shaw; the other, curiously, was Stanislavsky, who happened to be touring this country at the time with the Moscow Art 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 the subconscious. Tolstoy believed that art should be concerned with the expression of emotion was certainly motivated by a degree of disillusionment in the rational, but not to the extent of rejecting altogether the notion of art as an essentially conscious, deliberate activity. Most of twentieth-century art can be characterized by a subjectivism so obsessive as to attempt the utter eradication of intention, or a realism that is almost Platonic in its insistence of appearance. The products of these trends, one a radical spontaneity, the other radically analytical, often exhibit a similarity that calls into question the definition of "method." For Lee Strasberg, good acting is that which is "most natural." It must seem spontaneous and completely improvised. He might prefer the word "be" to "seem," but such distinctions become meaningless. The similarity that is often observed in "method" performances should lead us to the question of just how much of human behavior is truly unconscious in motivation. Freudian psychoanalytic theory has been seriously regarded as authoritative for quite some time in scientific circles. Perhaps it's time to break the stranglehold it still retains on the arts.

Discussions of acting technique rarely give the consideration that is due to the influence of technology. The naturalism of the Moscow Art Theatre cannot be equated with the naturalism of film acting. If a film had been made of one of Stanislavsky's productions of the turn of the century, it would be considered historic by the standards of modern film acting. The "method" school of acting owes its pre-eminence to the film industry. It has never been a satisfactory approach to legitimate theater. The selective focus permitted by the camera introduces a degree of intimacy which requires a subtle understatement. This will never do for the stage actor who often has to create and project his own focus across great distances. In light of such factors, I think it's time for us to reevaluate certain factors which are all too often overlooked in criticism. Robert Larsen
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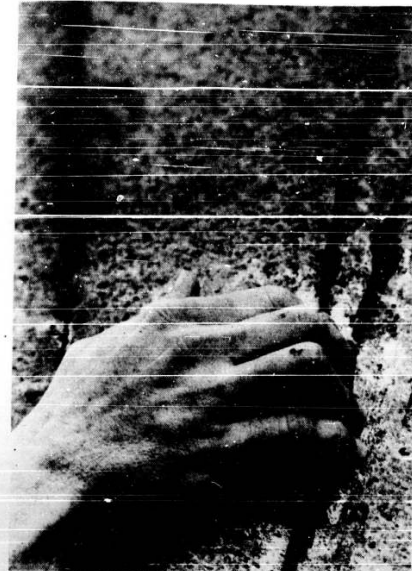
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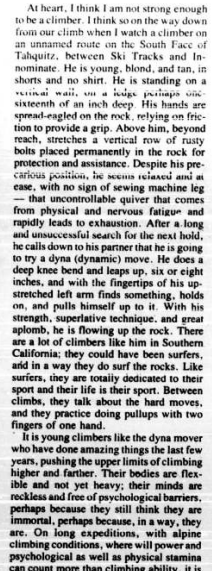
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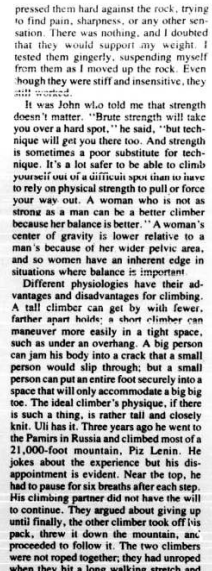
CLIMBING
the lie-back, muscling it rather than climbing it.

(continued from page 14)
With arms and legs nearly parallel to one another and as fully extended as possible at approximately right angles to the body, the hands in the crack pull the body toward the rock while the legs push away. The resulting friction allows one to walk up faces that 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 easy for me; I felt well-balanced and confident and swung rhythmically along until I reached a ledge I could stand on. Bob, another beginning climber, had trouble maintaining an equilibrium, and his feet kept slipping off the rock. In the end he used his arms to pull himself up and out of the lie-back.



At heart, I think I am not strong enough to be a climber. I think so the way down from our climb when I watch a climber on an unnamed route on the South Face of Tabiquiz, between Ski Tracks and Innominate. 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. His hands are spread-eagled on the rock, relying on friction 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 precarious position, he seems relaxed and at ease, with no sign of sewing machine leg—that uncontrollable quiver that comes from physical and nervous fatigue—and rapidly leads to exhaustion. After a long and unsuccessful search for the next hold, he calls down to his partner that he is going to try a dyna (dynamic) move. He does a deep knee bend and leaps up, six or eight inches, and with the fingertips of his upstretched left arm finds something, holds on, and pulls himself up to it. With his strength, superlative technique, and great aplomb, he is flowing up the rock. There are a lot of climbers like him in Southern California; they could have been surfers, add in a way they do surf the rocks. Like surfers, they are totally dedicated to their sport and their life is their sport. Between climbs, they talk about the hard moves and they practice doing pullups with two fingers of one hand.

It is young climbers like the dyna mover who have done amazing things the last few years, pushing the upper limits of climbing higher and farther. Their bodies are flexible and not yet heavy; their minds are rockless and free of psychological barriers, perhaps because they still think they are immortal, perhaps because, in a way, they are. On long expeditions, with alpine climbing conditions, where will power and psychological as well as physical stamina can count more than climbing ability, it is the thirty-five to forty-five-year-old climbers who have the edge. But in the California sun, on clean dry rock, teen-agers are doing some of the finest climbing in the world today.



The members of the rock climbing section of the Sierra Club in San Diego, like Harlan, are city people with full-time jobs or studies. During the week, they practice bouldering at Mission Gorge or Mt. Woodson; on the weekend, they go to Tabiquiz, once or twice a year they go to the Sierras, or the Wind River Range in Wyoming. One autumn day I went bouldering at Mt. Woodson with John, a Sierra Club member who often volunteers to lead 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 hooked my fingers over a narrow ledge and

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

It was John who told me that strength doesn't matter. "Brute strength will take you over a hard spot," he said, "but technique 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, such as under an overhang. A big person can jam his body into a crack while a small person would slip through; but a small person can put an entire foot securely into a space that will only accommodate a big big toe. The ideal climber's physique, if there is such a thing, is rather tall and closely knit. Uli has it. Three years ago he went to the Pamirs in Russia and climbed most of a 21,000-foot mountain, Pir Lenin. He jokes about the experience but his disappointment is evident. Near the top, he had to pause for six breathers after each step. His climbing partner did not have the will to continue. They argued about giving up until finally, the other climber took off his pack, threw it down the mountain, and proceeded to follow it. The two climbers were not roped together; they had unroped when they hit a long walking stretch and were too exhausted to take the trouble to tie in again when they should have. Alone Uli dared not go on and so he too turned back, less than a thousand feet from the top. "I wasn't better shape than he was," said Uli, "but I wanted to get to the top. He didn't."

Climbers come in almost all shapes and 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 challenging 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. It's a state of euphoria that is intense and satisfying, as are all phenomena associated with physical exertion: the second wind, the rush of adrenaline that enables a "superhuman" effort, the well-being that comes when

(continued on page 22)

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Dance

Solo Sound and Movement will be presented in a performance by dancer/musician David Appel, *Thursday, February 4, 8 p.m.*, and in an improvisation workshop, *Sunday, February 6, 2 to 4 p.m.*, Stratford Studio/Theater, 1355 Stratford Court, Del Mar, 481-3000.

The Gospel in Dance and spoken word will be presented by Louis and Dana Montes de Oca, *Sunday, February 7, 7 p.m.*, Westminster 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 8, 8 p.m.*, Marquis Public Theater, 5717 India Street, San Diego, 298-8111.

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

Film

"Dead Castle," an award-winning feature without words, will be featured in a program of children's films, *Thursday, January 31, 3:30 p.m.*, National City Public Library, 200 East 12th Street, National City, 474-8211.

A La Brava, a film in Spanish about Chicano immigrants in San Diego struggling for cultural and emotional survival, will be shown, *Friday, February 1, 3:30 p.m.*, National 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 movie, will be screened Friday, *February 1 through Thursday, February 7, 7 and 9 p.m.*, Regency Theatre, 4642 San Diego 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, *February 5, 7 p.m.*, Chula Vista Public Library, 365 F Street, Chula Vista, 575-5064.

"To Die Today," a film on death and dying, with Elisabeth Kubler-Ross, will be shown on Wednesday, *February 6, 2 p.m.*, Community Hall, College Grove Shopping Center, Highway 94 and College Avenue, 583-5113 or 465-1700 x321.

Images of Aging in Film series will present *Never Say For My Father*, *Wednesday, February 6, 9 to 10:40 p.m.*, room 341, Social Science Building, SDSU, 265-5449.

"Probes in Space," a film about Jupiter, the colossus of our solar system, featuring NASA space craft photography of Jupiter's spot and fourteen of its moons, and of Mercury, Venus, and Mars, will be shown daily with Ocean, *through May 31*, Reuben H. Fleet Science Theater, Balboa Park, 234-1123.

Sports

Special Olympics Floor Hockey Tournament, sponsored by San Diego County Association for the Retarded and San Diego Park and Recreation Department, Disabled Services Program, will feature participants from all over California and as far as Newfoundland, Canada, Saturday and Sunday, *February 2 and 3, 9 a.m.*, Federal and Conference buildings, Balboa Park, 234-6711.

Asse Basketball, the SDSU Aztec will play against the University of Nevada-Las Vegas Rebels, *Tuesday, 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 elephants, horses, Bengal tigers, clown, acrobats, stunts, and more, *Thursday, January 31, 4:30 and 8 p.m.*, Car Country, 1-5 at Palomar Airport Road, Carlsbad, 438-4467.

Square Dance Jubilee sponsored by Palomar Association will take place on Friday, *February 1, 8 to 11 p.m.*, *Saturday, February 2, 8 to 11 p.m.*, and *Sunday, February 3, 10 a.m. to 9 p.m.*, Ocean-side Community Center, 400 North The Strand, Oceanside, 273-5696.

"What's Cooking?" an interdisciplinary contemporary arts weekend of music, visual arts, performance art, drama, and literature, will feature Ann Hankinson and Deborah O'Grady, John Cape, Elaine Luviano and Linda Harkness, Helen and Newton Harmon, and the Siamia Giel Ceilli Band, *Friday, February 1, 8 p.m.*, Grace Bell and Will Penno, Peter Phillips, Tony Conrad, Eduardo Robles, and Barbara Ennis, *Saturday, February 2, 2 p.m.*; Melvyn Freilicher and Winifred Golden, Bruce Reynolds, I.M. Hajitio, Norma Jean Dean, Clayton Eshleman, Reese Shaw, and Allan Kaprow, *Saturday, February 2, 8 p.m.*; Robert Kelly, Richard Zorn, Dick Higgins, Walter Lab, ID Project, and Japanese Gamelan, *Sunday, February 3, 2 p.m.*; Ellen Carter, Jerome Rothenberg, Ron Robby, Jewish Band, Eleanor Antenna, Music of Sound and Light, and KIVA, *Sunday, February 3, 8 p.m.*, all at the Center for Music Ecology, 408 Warren Campus, UCSD and the Novella Ensemble, *Sunday, February 3, 11 a.m.*, Ops 5 Art Studio, 125 Via de la Valle, Solana Beach, 452-4383.

A Thousand Trees will be planted in Balboa Park by students in the fourteen Jewish schools in the county, in honor of Tu B'Shvat Jewish arbor day—on Sunday, *February 3, 10 a.m.*, west of the Municipal Golf Course, Penning Drive, Balboa Park, 583-1313 or 583-8532.

Folk Fest presented by the International Dance Association of San Diego County will feature ethnic dancing from the Balkans, Britain, Europe, and the U.S., cultural displays, and food, *Saturday, February 2 and 3, 9 a.m.*, Federal and Conference buildings, Balboa Park, 234-6711.

Elbow Fashion Fair Kick-Off will feature a variety of talent and dance, sponsored by Las Manas Auxiliary to the Children's Home Society, *Sunday, February 3, 3 to 7 p.m.*, San Diego Hotel, 319 West Broadway, downtown.

Whale Watching can be done daily through February from Cabrillo

National Monument on Point Loma, or from a whale watching cruise offered by H&M Landing, *February 1 through Sunday, February 3, 10 a.m. to 9 p.m.*, Ocean-side Community Center, 400 North The Strand, Oceanside, 273-5696.

Winter Concert Series of the Guild—A Hand, featuring Renaissance, Baroque, and early Romantic music, will resume with a program of Baroque music of England and Germany by Telman, Bach, Purcell, and others, performed by the Atlanta Ensemble of Los Angeles, *Sunday, February 3, 8 p.m.*, Music Department Recital Hall, SDSU, 296-2052.

Music

Young People's Concert series will feature "Music of the Spheres," with slides from the Fleet Space Museum, NASA, and the Hale Observatories shown to music by Holst, Hanson, Ligeti, and Debussy performed by the San Diego Symphony Orchestra, *Thursday, January 31, 10 a.m.*, Civic Theatre, downtown, 299-9721.

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

Pianist Howard Wells will be guest soloist in a performance of Rachmaninoff's Concerto in C minor, No. 2 with the San Diego Symphony Orchestra, which will also perform Tchaikovsky's Fifth Symphony in minor key, *Thursday, January 31, 8 p.m.*, University of Baja California auditorium, Tijuana, 280-7610 x146.

Symphony, the San Diego Symphony Orchestra, with guest pianist Paul Scherly, will perform Janacek's Three Lachian Dances, Rachmaninoff's Rhapsody on a Theme by Paganini, and Brahms' Symphony No. 2 in D, *Friday and Saturday, February 2 and 3, 8 p.m.*, and *Sunday, February 3, 2:30 p.m.*, Civic Theatre, downtown, 296-6510 or 299-9721.

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

Founder's Hall, USD, Akala Park. Reservations: 291-4585.

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

Winter Concert Series of the Guild—A Hand, featuring Renaissance, Baroque, and early Romantic music, will resume with a program of Baroque music of England and Germany by Telman, Bach, Purcell, and others, performed by the Atlanta Ensemble of Los Angeles, *Sunday, February 3, 8 p.m.*, Music Department Recital Hall, SDSU, 296-2052.

"Man of La Mancha" will be presented in an opera workshop, *Thursday, February 5, and Friday, February 7 through Sunday, February 9, 8 p.m.*, Salomon Theater, Point Loma College, 3900 Lomaland Drive, San Diego.

Pianist and Bandleader William "Count" Basie 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, librettos, and other background material, every Sunday during the opera season, 11 a.m., San Diego Public Library, 820 E Street, downtown, 236-5469.

Radio/TV

"What are the Realistic Alternatives?" part two of a series on energy, will be broadcast on Thursday, *January 31, 6:30 p.m.*, KPBS-TV 31.

American Film Theatre will present a 1970 filmed version of Chekhov's *The Seagull*, starring Laurence Olivier and Alan Bates, *Thursday, January 31, 9 p.m.*; repeating Saturday, *February 2, 9 p.m.*, Channel 15.

"Showboat," featuring the lyrics of Howard Keel and the Music of the River, will be shown on Friday, *February 1, 3 p.m.*, Channel 15.

Antalympics, an animated spoof of the real thing, with the voice of Chela Raul as television reporter Barbara Walters, will be shown on Friday, *February 1, 8 p.m.*, Channel 39.

To Local Events

"The Road to Zanzibar," as Bob Hope, Bing Crosby, and Dorothy Morris traveled it, will be shown on Friday, *February 1, 8 p.m.*, Channel 6.

"An Unmarried Woman," Jill Clayburgh bounces back from divorce, *Friday, February 1, 9 p.m.*, Channel 10.

Foreign Affairs, the Soviet invasion of Afghanistan, serious in the Middle East, and America's military strength will be examined in a five-part "CBS News Special," *Monday, February 4, 11:30 p.m.*, Channel 8.

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

"Pavarotti at Julliard" will continue with tenor Luciano Pavarotti singing young opera singers in music of Donizetti, Verdi, and Puccini, *Sunday, 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 will be shown from Pebble Beach, *Sunday, February 3, 11:30 p.m.*, Channel 8.

Boxing, WBC super-bantamweight champion Wilfredo Gomez will make his eleventh title defense against Robert Valdes, at Casito's Palace in Las Vegas, *Sunday, February 3, 2:15 p.m.*; and WBC heavyweight champion Larry Holmes defends his title against Lorenzo Zanon, *Sunday, February 3, 3:30 p.m.*, Channel 10.

Vendi Festival Sabor-A-Thon, featuring selections from the 1980 season and an open quiz, will be broadcast on Sunday, *February 3, 6 to 10 p.m.*, KPBS-TV 31.

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

Bill Meyers' Journal will begin a new season by examining the Sixties and Seventies to try to understand what the Eighties will be, *Sunday, February 3, 10 p.m.*; repeating Tuesday, *February 5, noon*, Channel 15.

"Julia Child and More Company," a new series of cooking-for-guests programs, will begin with UFCB—rock cornish hens or other small game birds—on Sunday, *February 3, 11 p.m.*, repeating Wednesday, *February 6, 2 p.m.*; and Saturday, *February 9, 11:30 a.m.*, Channel 15.

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

Writer and Nobel Laureate Isaac Bashevis Singer will be Dick Cavett's guest, Monday, *February 4, 8 p.m.*, Channel 15.

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

American Short Story will present James Whitmore's "The Old Man and the Sea," *Monday, February 4, 9 p.m.*, Channel 15.

"To Smoke or Not to Smoke," Connie Dwyer of the Tobacco Institute and Dr. Peter Foul of the Group Against Smoking Pollution will discuss the pros and cons, *Wednesday, February 6, 10 a.m.* to noon and 1 to 3 p.m., KSDO 1100 AM and KEEZ 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 Union View of the Chinese Revolution," a slide lecture by Mark Friedman, will be presented on Thursday, *January 31, 1:30 p.m.*, San Diego Public Library, 820 E Street, downtown, 236-5469.

City-Sender Poetry Series will begin its third year with Marcia Mason and Kurt Indyk reading from their work, *Thursday, January 31, 7:30 p.m.*, Book Works, Vineyard Shopping Center, 153 East Valley Parkway, Escondido.

Jon Shin Jitsu will be the subject of a lecture by Mary Sumner, *Thursday, January 31, 7:30 p.m.*, Channel 15.

Atter Center council chambers, SDSU, 270-9444.

"What You Can Do About Heart Disease" will be the topic of a lecture presented by Dr. John Rorer, *Thursday, January 31, 7:30 p.m.*, Grossmont Hospital auditorium, 5555 Grossmont Center Drive, La Mesa, 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.*, Copple Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

"Rene Magritte's Planets" is the title of a lecture to be presented by Ray Merriman, sponsored by the San Diego Astronomical Society, *Friday, February 1, 7:30 p.m.*, Ochsira Hall, 4649 Hawley Boulevard, San Diego, 298-9747.

"Empty Words, Part IV," a reading by reggae lecturer John Cage, will take place on Friday, *February 1, 8 p.m.*, Center for Music Experiment, 408 Warren Campus, UCSD, 452-3239.

Sealed Glass will be the subject of a slide/lecture program by Dan Penno and William Swick, *Saturday, February 2, 7:30 p.m.*, University Christian Church, 3900 Cleveland Avenue, San Diego, 298-0864.

San Diego Opera Town Hall Lecture Series will present a preview of the 1980-81 season with Joseph Di Rita and singers from the 1979 San Diego Opera Center, *Monday, February 4, noon*, Tom Ham's Lighthouse, 2150 Harbor Island Drive, San Diego, 232-2636.

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

Six Lectures on Energy, sponsored by the UCSD Energy Center, the Program on Science, Technology, and Public Affairs, and the Ames department will continue with "U.S. Energy Futures," presented by Alvin Weinberg, director of the Institute for Energy Analysis in Oak Ridge, Tennessee, *Monday, February 4, 6 p.m.*, room 2722, Undergraduate Sciences Building, UCSD.

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

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

Amateur-at-Large to Mexico, Robert Kruger, will present a lecture sponsored by the UCSD Department of Political Science, *Tuesday, February 5, 10 a.m.*, Reville Formal Lounge, UCSD, 452-3120.

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

"Art and Artistic" lecture series on art of the Eighties will present "Environmental 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 presented by JUDITH A. LITTON, *Wednesday, February 5, 8 p.m.*, room SS-100, SDSU.

"Diabetes — New Lies About Origin and Treatment" will be the topic of a lecture by Nobel laureate Roger Challenor, presented by the Juvenile Diabetes Foundation, *Wednesday, February 6, 7:30 p.m.*, Bishop's School, 7077 La Jolla Village Road, La Jolla, 454-3321 or 459-8777.

"Encounter of an E.T. Kind," a planetarium show that asks "Is there life elsewhere in the universe?" will be shown on Wednesday, *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 work there, *Wednesday, February 6, 8 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 work there, *Wednesday, February 6, 8 p.m.*, Palomar College Planetarium, 1140 West Mission Road, San Marcos, 744-1150.

Galleries

Group Sculpture Exhibit, featuring works of Jerry Danahy, Jessi Dominguez, and Ron Tatro, will continue through February 19, DePaulo gallery, 1262 Estrella Boulevard, downtown, 236-1916.

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

"Current Paintings 1979," an exhibition of works by Len Lavitt.

"The Animal and the Artist" exhibition will continue through February 12, Ceballos Gallery, 645 F Street downtown, 239-5252.

"The Scenic Image," an exhibition of nature photographs by William Logan, will be displayed through February 5, Natural History Museum, Balboa Park, 232-3621.

Hard-Edge Geometric Paintings in acrylic by Tania will be on exhibit through February 5, Knowles Art Center, 7430 Grand Avenue, La Jolla, 454-0106.

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

"Artists in the Courtroom," an exhibit of drawings by courtroom artist Bill Robles of CBS, David Lee of ABC, and Robert Kott of KTTV, which have covered the trials of Patricia Hearst, Sirhan Sirhan, Charles Manson, Daniel Ellsberg, Gary Gilmore, and others, will be shown through February 10, Mandeville Art Gallery, UCSD, 452-2664.

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

Scriptures by Juan Romero and French primitives by Michel Delacour will be on display through February 15, Art Collector, 4151 Taylor Street, Old Town, 299-2372.

"The Dental Carousel Tradition — Four Generations of an American Folk Art," an exhibition of hand-carved carousel animals, will be on display through February 17, Museum International House of World Folk Art, University Terrace Center, 454-5300.

New Prints by David Becker, Nick Adella, Roy DeFonse, and Peter Pons, will be exhibited through February 17, Phaedra Gallery, 1111 Prospect Street, La Jolla, 454-5330.

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

"Current Paintings 1979," an exhibition of works by Len Lavitt.

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READER'S GUIDE TO THE MUSIC SCENE

Clubs

Altobros, 1309 Camino del Mar, Del Mar 755-6747. New Stage (Jamaica) jazz, Tuesday through Saturday.

The Aloha, 3093 Clairemont Drive, Clairemont 276-2240. E. Zone Wood and Raging Rodeo, country western, Tuesday through Sunday.

Albie's Beef Inn, 1201 Hotel Circle South, Mission Valley 291-1033. John Whelan, jazz pianist, Tuesday through Saturday.

Anchorage Fish Company, 3871 Carlsbad Boulevard, Carlsbad 725-3170. Prose and Jay, contemporary, Wednesday through Saturday, city and from, contemporary, Sunday through Tuesday.

Anthony's Harborside, 1355 North Harbor Drive, Vista 754-6368. Danny Salinas, contemporary, Tuesday through Saturday, Cuts Hayden, contemporary, Tuesday and Wednesday.

Antonio's Hacienda, 720 North Johnson Avenue, El Cajon 442-9227. Al Torres, contemporary, Tuesday through Saturday.

Affairs, 2595 Ingraham Street, San Diego 224-2434. Kirk Bates and Band, contemporary, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont 560-8022. Inez, rock, Tuesday through Saturday.

Bahia, 906 West Mission Bay Drive, Mission Bay 488-0581. Mercedes Lounge, disco, featuring Roger Guy English, nightly, Piano Lounge, Gary Hamilton, mellow, Tuesday through Saturday.

Ban & Bonh House, 110 Earl Boulevard, Vista 724-6502. Country, contemporary, Sunday and Monday.

Bay Lounge, Vacation Village Hotel, Mission Bay 272-6202.

Shine It On, contemporary, Tuesday through Saturday, Funk, Sunday and Monday.

The Beach Club, 1921 Bacon Street, Ocean Beach 222-6822. City and the Beach, jazz, Friday and Saturday.

Bentley's, 5500 Glamour Center Drive, La Mesa 463-9525. Bach, contemporary, Tuesday through Saturday.

Billy Bones Restaurant, 959 Hamilton Street, Pacific Beach 272-2800. Spectrum 20th Century Super Price, swing, disco, Latin, and jazz, Tuesday through Saturday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa 279-7103. Cobe Laporte Band, contemporary, Tuesday through Saturday.

Black Angus, 707 E Street, Chula Vista 425-9200. Portland Makai, contemporary, Monday through Saturday, disco, Sunday.

Black Angus, 1000 Graves Avenue, El Cajon 440-5055. Sarmiento, contemporary, Monday through Saturday.

Black Angus, 1431 W. Main Road, Mission Valley 276-2240. Tia, contemporary, Monday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego 264-5797. Hollis Gentry, contemporary, Tuesday through Saturday, Hollis Gentry, contemporary, Tuesday through Saturday.

Blaney Stone Pub, 507 Balboa Avenue, Clairemont 279-2033. Brian Connolly, Irish and international folk, Wednesday through Sunday.

Bonafide, 2040 Harbor Island Drive, Harbor Island 291-8070. The Magic 1, variety, Wednesday through Saturday, Red Grimmer, Tuesday, contemporary, Sunday through Tuesday.

Boon's, 2888 Pacific Highway, Juniper 291-5556. Gary Russell, contemporary, Tuesday through Saturday.

Boon's Old Place, 1205 Prospect, La Jolla 454-8262. Steve Voss, contemporary, Wednesday and Thursday, Jim Hawley, contemporary, Friday and Saturday, Suzanne Pike, contemporary, Sunday through Tuesday.

Cafe Del Rey, 1921 Bacon Street, Ocean Beach 222-6822. City and the Beach, jazz, Friday and Saturday.

Calvin's Piano Lounge, 3522 Fifth Avenue, Hillcrest 295-9425. Gil Warner, piano, Wednesday through Saturday, Mary Ann Escamilla, vocalists, Friday and Saturday.

Carla's in Charlie's, 5502 La Jolla Village Road, La Jolla 584-0388. Disco, nightly.

Cafe Enlace Restaurant, 4761 Hill Street, Chula Vista 422-0961. Regis Vasez, strolling musician, Tuesday through Sunday.

Cash and Cleaver, 140 South Sierra Boulevard, Solana Beach 484-8238. Terry Schmidt, contemporary and originals, Wednesday through Saturday.

Cash and Cleaver, 7100 Center City Parkway, Escondido 741-2424. Sandra Callaway, contemporary, originals, vocals, and guitar, Thursday and Friday.

Catways, 10757 Woodside Avenue, San Diego 449-6700. Zeeland, rock, Thursday through Saturday.

Cello Inn, 3089 Clairemont Drive, Clairemont 276-2879. Sean McVicker, Scottish music, Tuesday through Saturday.

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

Chateau, 3523 College Avenue, College Grove 562-5520. Westbabe Trio, contemporary, Wednesday through Sunday.

Chuck's Steak House, 1250 Prospect Street, La Jolla 454-8262. Bill Coleman featuring Big Ruth, pop on vocals, jazz, Monday through Tuesday, Zia, jazz, Friday and Saturday.

Chuck's Steak House, 1403 Earl Valley Parkway, Escondido 745-5100. Sky High, contemporary, Tuesday through Saturday.

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

Country Bumpkin Annex, 1562 Fifth Avenue, Imperial Beach 425-1411. Country Clubhouse, country, Wednesday through Saturday, Duck-It! Revue, Saturday, Monday and Tuesday, Loggin' and Paul Bayliss, jazz, Wednesday, Thursday, Friday, and Saturday.

Country Gentleman, 1591 13 East Valley Parkway, Escondido 734-7105. Hot rocks, contemporary, Wednesday through Friday.

Crossroads, 345 Market Street, downtown, 323-7856. Newer Bros. featuring Margarita Page, jazz, Friday through Sunday.

Culpeppers, 1450 Wilshire Place, San Carlos 440-5400. Al Torres, contemporary, Friday and Saturday.

Culpeppers, 7305 Clairemont Mesa Boulevard, 571-7755. Tom Cunningham and Groundspeed, bluegrass and country, Tuesday through Saturday.

Da Vinci's, 226 E Street, Chula Vista 427-8880. Rex Paris, contemporary, Tuesday through Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island 223-2072. SRO, contemporary, Tuesday through Saturday, Bill Brackley, contemporary, Sunday and Monday.

Driftwood, 5286 Baltimore Drive, La Mesa 462-0533. Steve Johnson Duo, contemporary and swing, Tuesday through Sunday.

Bonita, 7665 La Jolla Shores Drive, La Jolla 459-0881. Bobby Moses, contemporary and dancing, Tuesday through Saturday, Dave Rodgers, contemporary, Wednesday through Sunday.

Fogwater, 2858 Carlsbad Boulevard, Carlsbad 729-3189. Clemens West featuring Luvvins, rock and soul, Sunday and Monday, Weir, rock, Tuesday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 520 Hotel Circle North, Mission Valley 291-7131. Soft Touch, contemporary, Tuesday through Saturday.

Hollywood, 4258 West Point Loma Boulevard, Loma Point 225-9559. Legend, rock and roll, Friday and Saturday, Auro, rock, Sunday and Monday.

Holligan's, 4325 Ocean Boulevard, Pacific Beach 276-2240. Two the Max, variety, Thursday through Saturday, Sarah and the Chiv, bluegrass, Friday and Saturday, Melissa McCracken, guitar and vocals, Sunday, Two the Max, variety, Wednesday.

Homburgue, 405 Wallace Street, Old Town 295-0584. Two the Max, variety, Thursday through Saturday, Sarah and the Chiv, bluegrass, Friday and Saturday, Melissa McCracken, guitar and vocals, Sunday, Two the Max, variety, Wednesday.

Honolulu, 2270 Hotel Circle North, Mission Valley 297-1101. Madrigal, contemporary and Latin, Monday and Tuesday.

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

Mill House, 2732 Via de la Valle, Del Mar 755-6644. Ryd and McDonald, country and rock, Wednesday through Saturday.

Millon Cango Bar, 1775 East and 40th, Tuesday through Saturday, Wild Flower, contemporary, Sunday and Monday.

Horse Shoe Tavern, 7664 Broadway, Lemon Grove 469-6344. "Knock" knock and roll, Tuesday through Saturday.

Humphrey's, 1011 Moon Inn, 2501 Shelter Island Drive, Shelter Island 224-3577. Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

Hungry Hunter, 2445 Hotel Circle Plaza, Mission Valley 291-8074. John Boller, contemporary, Tuesday through Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon 442-0597. Contemporary, Tuesday through Saturday.

Hungry Hunter, 1221 Vista Way, Escondido 433-2633. Full House, contemporary, Tuesday through Saturday, Pile and Jay, contemporary, Sunday and Monday.

Hydra, 2526 South Highway 101, Carlsbad 753-7008. David Chenier, Homeroom guitarist, Tuesday through Saturday.



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Every Wed. night 8-11
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Fiddler Extraordinaire
February 20—Wednesday
Vassar Clements
8:00 & 10:30 p.m.

Ivy Barn, 911 Camino del Rio South, Mission Valley 296-6329. Jeffrey Bryan Mott, contemporary rock, Friday and Saturday.

Jackie O's, 391 Sports Arena Boulevard, Loma Point 226-0281. Disco, nightly.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach 270-3220. Thunderbolt the Wonderbolt, country rock, Tuesday through Saturday, Tall Cotton, country rock, Sunday, Cindy and the Sinners, rock, Monday and Tuesday, Tall Cotton, country rock, Wednesday.

Josephine's, 3595 Sports Arena Boulevard, San Marcos 744-2222. Dusty Best, contemporary, Tuesday through Saturday.

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

King's Grill, 1333 Hotel Circle South, Mission Valley 297-2231. Linda Chack, contemporary and folk, Thursday through Saturday, strolling musicians, nightly.

King Luke, 5725 Linda Vista Road, San Diego 291-4279. Patricia Morgan, Thursday through Saturday, "Deserve", belly dancing, Tuesday and Wednesday.

La Costa Encinitas, 1475 Encinitas Boulevard, Encinitas 753-3488. El Quetzalito Crystal, Latin, Friday through Sunday.

Lakeside Hotel and Cocktail Lounge, 9540 Silver Street, Lakeside 443-9591. Pamy Express, country rock, Thursday through Saturday, Dalton Gang, country rock, Sunday afternoon.

L'Chaim Vegetarian Restaurant, 134 West Douglas Avenue, El Cajon 442-1331. Maria Mouratides, classical guitar, Wednesday and Thursday, Cast, folk, Friday and Saturday.

Little Barnette, Carriel Valley Road, Del Mar 755-1383. Blue Wind, rock and roll, Thursday, Friday, Alperin, German polka, Saturday, Blue Wind, rock and roll, Wednesday.

London Opiano House, 5424 Balboa Avenue, Clairemont 279-2260. Pamy Express, contemporary, Tuesday through Saturday, John Boller, contemporary, Sunday and Monday.

Muehr's, 2656 Midway Drive, Loma Point 224-9421. Colour, Latin disco, Thursday through Saturday, Mark of Zoro, pop, Sunday, Mace, Latin disco, Tuesday, Colour, Latin disco, Wednesday.

Magnolia Mulwery's, 5881 Magnolia Avenue, San Marcos 448-8550. Jerry McCann Band with Johnny Almond, rock and roll, Thursday through Saturday.

Mama's Mine, 533 East Main Street, El Cajon 442-5673. D.A. and the Rednecks, country rock, Thursday through Saturday, Zeph, variety, Sunday and Monday, D.A. and the Rednecks, country rock, Tuesday and Wednesday.

Mandolin Wind, 308 University Avenue, Hillcrest 297-3077. Solid Funk, jazz, Thursday, King Beaufort Blues Band, blues, Friday and Saturday, Maria, rock, Tuesday and Wednesday.

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

Mississippi Room, 2223 El Cajon Boulevard, North Park 298-6366. Bach-a-la-Trio featuring Eddie Bach-a-la-Trio, variety, Wednesday through Saturday, Dave Tarrillo Duo, big band, Sunday through Tuesday.

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READER'S GUIDE TO THE MUSIC SCENE

Monk's, 1115 Central Avenue, Pacific Beach, 455-2598. Vireo, rock and roll, Thursday through Sunday. Montezuma's, Revere, country and a rated comedy, Monday. Vireo, rock and roll, Tuesday and Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060. Ecstasy, contemporary, 10-10:40, and disco, Tuesday through Wednesday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Sancho Bernardo, 566-2400. Harmony, contemporary, Tuesday through Saturday. Chew, blues, contemporary, Thursday and Friday afternoons. Rich Hunt, contemporary, Sunday and Monday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. Oh! Ridge, contemporary, Tuesday through Saturday. Jim Nowley, contemporary, Sunday and Monday.

Moonglow, 4615 Claremont Drive, Claremont, 773-1022. Sandy Stewart and Co., contemporary, Thursday through Saturday. Jim Nowley, country western, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 455-1730. RPA, 10-10:40, and originals, Tuesday through Saturday.

Night Owl East, 667 North Madison Avenue, El Cajon, 447-3864. Fever, rock, Thursday through Saturday. Beach-o-la, contemporary, Sunday and Monday. Fever, rock, Tuesday and Wednesday.

Oasis Bar, 1121 Third Avenue, Chula Vista, 426-2977. Zigadobadaga, country and rock, Thursday through Saturday. Creative, country, Monday and Tuesday. Zigadobadaga, country and rock, Wednesday.

Ocean View Room, Hotel Del Coronado, 1600 Orange Avenue, Coronado, 435-6611. Jesse Davis, contemporary, Tuesday through Saturday.

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

O'Hanley's, 2547 San Diego Avenue, Old Town, 298-0323. Irish music, Tuesday through Saturday.

O'Hanley's, 6955 Golfview Drive, San Carlos, 697-3232. Larry Ballantine, original, easy listening, and oldies, Thursday. Charles Welton, easy listening, mellow, and ballads, Friday-Saturday and Sunday. Pop, jazz, and rhythm ballads, Saturday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030. The Barry Joyce Trio, traditional jazz, Thursday. Torrey Pines String Band, jug band, Friday. Mary McCaslin and Jim Ringer, country, Saturday. Blue Skies, bluegrass band, Sunday. Old Time Hoof Nite, Tuesday. Savanah Frontier rodeo band, music of southwestern United States, Wednesday.

One Night Stand, 4970 Voltaire Street, Ocean Beach, 222-2146. Tomcat, blues, Thursday. Heatherwood, country rock, Friday and Saturday. Special attractions, Sunday. Outdoors, Monday. Paul Shire, folk and originals, Tuesday. San Suike, folk and originals, Wednesday.

Organ Power Pizza, 5375 Kearny Villa Road, Kearny Mesa, 566-9678. Tummy Stom, contemporary and pop, Thursday through Tuesday.

Pol Joey's, 547 Waring Road, Allied Gardens, 286-1973. Pro Brigham Preservation Band, rhythm and blues, Thursday through Saturday.

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READER'S GUIDE TO THE MUSIC SCENE

myriad bands Sunday through Wednesday

Tiburon, 1st and Doble streets, Imperial Beach 42V 8000 Window Home, acoustic folk rock, Thursday through Saturday

Tio Leo's, 6533 Mission Valley Road, Mission Valley 280-9944 Craig Coulter and Mark Lewis, guitarists and vocalists, Wednesday through Saturday

Tom Ham's Lighthouse, 2150 La Jolla Village Drive, national band 299-0910 Soundbeat and Space, contemporary, Thursday through Sunday, Donna Cole, variety, Monday and Tuesday, Soundbeat and Space, contemporary, Wednesday

Triton, 2530 South Highway 101, Caroll 438-8877 Pavilion Alley, jazz and rock, Tuesday through Saturday

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

Turquoise Lounge, 5975 Seventh Drive, La Mesa 465-5525 Emergency Exit, disco rock, Wednesday through Saturday

VIP Lounge, Town & Country Hotel, 5201 Hotel Circle North, Mission Valley 291-7131: Colonus/Wakefield Band, contemporary, Wednesday through Saturday

Wayside Inn, 3050 Pico Pico Drive, Carlsbad 729-7131: Clemens Wood featuring Louisiana rock and soul, Thursday through Saturday

Windjammer, 2051 South Highway 101, Carlsbad by the Sea 753-0166: Rick Fagan, contemporary, guitar and vocals, Monday and Tuesday, Larry Rothman and Terry Schell, contemporary and original, guitar and vocals, Wednesday through Saturday

Wrangler's Boot, 6008 Mission Gorge Road, Mission Valley 280-5063: Larry Fulle and Cinnamon Ridge, country western, Wednesday through Saturday

Los Angeles Concerts

A tribute to the Black Child featuring Al Jarreau, Chaka Khan, Jon Lucien, Billy Preston, Patricia Baskin, and others, Shrine Auditorium, Saturday, February 2, 8 p.m., 7811 South Central Avenue (213) 568-9154

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with a \$50 cash prize to some lucky lady.

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Head East: UCI A Royce Hall, Thursday, February 7, 8 p.m. (213) 551-9111

The Weirdest, Flugs, the Penetrators, and Suburban Lovers: Backs Hall, Friday, February 8, 8:30 p.m., 1528 Vermont at Sunset Boulevard, Hollywood

Z.Z. Top: Inglewood Forum, Monday, February 11, 8 p.m. (213) 520-9111

Fink Floyd's The Wall: Los Angeles Memorial Arena, Tuesday, February 12 and Wednesday, February 13, 8 p.m. (213) 520-9111

Clubs

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

Baked Potato, 3787 Calvingo West, Hollywood (213) 960-1015: Don Band and Quest, Thursday through Saturday

Backlot, 507 North La Brea Avenue, Hollywood (213) 932-8408: Levi and the Rockits, Thursday, Thursday and Great Buildings, Friday, Fear, UXA, and Mentors, Saturday

Concerts by The Sea, 100 Fairman's Wharf, Redondo Beach (213) 379-4998: Yusuf Latief, Thursday through Saturday

Dante's, 4099 Lankershim Boulevard, North Hollywood (213) 749-1566: Ed Phogarty and Dick Spencer Quartet, Thursday, Art Pepper Quartet, Friday and Saturday

Golden Bear, 308 Coast Highway, Huntington Beach (714) 532-7520: Turnaway Lewis, Saturday

Jason's, 4020 Riverside Avenue, Burbank (213) 845-8356: Hurricane, Thursday through Saturday, J.J. Grrr, Sunday through Tuesday

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

Madame Wong's, 989 Sun May Way, Chatsworth (213) 624-5346 or 972-0570: Red Sneaker and Little Fish, Thursday, Paul Warren and H.I. and Fun, Friday, Paul Warren and Sweethearts, Saturday

Madame Wong's West, 2000 Wilshire Boulevard, Santa Monica (213) 829-7342: Mole, Thursday, Cingo Bongo with Sue Sood and the Next, Friday, Cingo Bongo and Bette, Saturday

Maiden Voyage, 3424 Wilshire Boulevard (213) 384-4563: Bobby Hutchinson, Thursday through Sunday

Palomino, 4907 Lankershim Boulevard, North Hollywood (213) 764-4010: Dave Mason, Thursday

through Sunday, Road Movie Show, Monday, Kingston Trio, Tuesday and Wednesday

Portman Room, La Brea and Washington (213) 636-8168: Arthur Physics, Thursday through Wednesday

Passageway, 2724 Pacific Coast Highway, Malibu (213) 456-2007: Pat Senatore Trio, Thursday, Joe Pass, Friday and Saturday, Ruben Ford, Sunday

Rory, 4009 Sunset Boulevard (213) 878-2222: Sonny Rollins, Friday and Saturday

Starwood, 4554 Santa Monica Boulevard (213) 556-2281: A.J. Johnson and the Blues, Thursday, The Kafi and Miles, Friday and Saturday

Troubadour, 9041 Towne Square Boulevard (213) 278-4568: Sweethearts, Arizona Sound, and New Yorkers, Thursday, Thelma, 4th and Bird, Friday, Hummers, Spokers, and Robert Stoddard, Saturday

Whisky a Go Go, Sunset Ship (213) 520-1610: Michael Des Barres and Orchids, Thursday, 20-20, Friday and Saturday

BUCK'S TICKET SERVICE

CHOICE SEATS ON SALE NOW FOR

ANNIE! ON STAGE **ZZ TOP** IN L.A. FEB. 10

PINK FLOYD IN L.A. FEB. 13

JEFFERSON STARSHIP WED. FEB. 13

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MARCEL MARCEAU MAR. 31*RHINO*FOHAT*SCORPIONS

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WE WILL BE GLAD TO ANSWER YOUR QUESTIONS. CALL US!

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SUNDAY, FEB. 10 SAN DIEGO SPORTS ARENA

ALL SEATS RESERVED, \$9.98. MILITARY DISCOUNT—50c.

TICKETS AVAILABLE AT ALL BRICK SHIRT HOUSES, ARENA TICKET AGENCIES, SPORTS ARENA BOX OFFICE.

FOR INFORMATION CALL (714) 224-4716

Produced by Larry Vallon Presents

001

10 JANUARY 31, 1980 JANUARY 31, 1980 11

ROOMMATE WANTED to share 2 bedroom/2 bath apartment between USDO & SCHOI near Stadium. Jacuzzi, secure, convenient. 4 months \$150 utilities per month. 281-0086

2 FEMALE ROOMMATES wanted to share 3 bedroom home in Mira Mesa with college student. Non-smoking over 21. \$150 plus 1/3 utilities. Robert 225-2160 or 271-0277

SDSU STUDENT needed to share 4 bed room. 2 bath furnished house with same. Own room, laundry, yard. HDBO 1 mile from State. \$170. Utilities included. Tony 287-8023

FEMALE ROOMMATE needed 1 bedroom apartment with pool, jacuzzi, tennis. 7 minutes from SDSU. 697-8269

FEMALE PREFERRED. \$130 per month plus utilities. 2 bedroom Point Loma apartment. No deposit. No smokers. Available February 5. 1980. 222-5886

2 ROOMMATES WANTED to share house in Encinitas. \$140 & 4 utilities. Available immediately. 453-8429 or 270-7035

RESPONSIBLE, highly oriented, energetic female roommate wanted to share large split level La Jolla home. No pets. Rent \$200. \$200 per month. Includes utilities. Denial 499-9444 4pm

RESPONSIBLE MALE 25 into nice, tennis seeks someone to get apartment with. Call Pacific Beach \$170. 270-1042 meetings

MALE OR FEMALE to share very nice 2 bed room. Own room, new carpet, 2nd floor, laundry, pool, jacuzzi, tennis. \$170 monthly. Roommate preferred. Pool, \$175 monthly. Includes electric, 488-2668

ROOM FOR RENT near University Center. Respectful, non-smoking person. \$125 per month. 448-2050 or 444-4143 messages

FEMALE ROOMMATE needed for boyfriend apartment with dishwasher, freestanding. Easy bus to SDSU. USDO. Quiet, non-smoker. No pets. \$119 plus 1/3 utilities. 498-3822

FEMALE HOUSEMATE needed to share 3 bedroom house in San Diego. \$150 per month plus 1/3 utilities. 562-2280 evenings

CORONADO VILLAGE subdivision 4 bedroom home. 5804 Torres. To share large with responsible male. \$150 per month. Call 263-1233

ATHLETIC, outgoing female to share 2 bedroom, 1 1/2 bath, two story townhome. Rich backs from Mesa College. Carpeted hardwood floors. \$150 per month. Nancy 571-5835

FEMALE TO SHARE party furnished North Tori apartment. 1 1/2 bath, two story townhome. Own room and bath. Garage and laundry available. \$150 plus 1/3 utilities. 287-1176 or 441-1053

HOUSEMATE OVER 30 to share large 2 bedroom in Coronado. 3 1/2 bath, large garage, quality furnishings. Mutual consideration and clean habits important. \$185 per month. Call 475-6379

SHARE LUXURIOUS 3 bedroom home in Del Mar. Ocean view, jacuzzi, fireplace, walk to beach. \$200 per month plus 1/3 utilities. 481-0217 after 5

ROOMMATE WANTED to share 2 bedroom bath apartment in La Jolla. Must be neat, responsible, and non-smoker. Pool, jacuzzi, etc. Own room. \$150 per month. 452-6721

HOUSEMATE \$150 per month. Three bedroom house with single 30-year-old male. Hollywood Park area (HDBO, north of 5th). John 281-4663 after 6pm

FEMALE ROOMMATE wanted immediately to share nice 2 bedroom, 2 1/2 bath, turnkey house. Near State and shopping. pools. \$150 per month. 18-22 preferred. \$150. 287-4569

CREATIVE, ENERGETIC couple seeks roommate(s). Shared room, large furnished bed, country living in Hollywood Park area. \$125 and share utilities. 453-3640

FEMALE, 23, near graduate, seeks room to look for a 2 bedroom place together. \$130 per month or less plus utilities. After March 1. Call 224-9210

CORONADO? Working female seeks same to look for a 2 bedroom place together. Coronado. 583-0715

FEMALE ROOMMATE wanted age 20-30, student preferred. Small apartment, walking distance to SDSU. \$125 per month plus 1/3 utilities. No smokers. Call 81972. San Diego 92138

2 ROOMMATES WANTED to share lovely Carlsbad home. Bright, sunny, quiet. \$175. Must be responsible, clean, quiet. No smokers or pets. Rhonda 452-3750 days or 439-5126 evenings

CONSCIENTIOUS, non-smoking, historically grown-up, responsible person to share 3 bedroom house. Near SDSU, tennis, secluded yard. \$175 includes utilities. 582-9141

QUIET, CLEAN, mature, non-smoking, 24-year-old student needs a home in the Coronado College area by March 1. 299-0875. Leave messages for Howard

RESPONSIBLE, non-smoking roommate needed before March 1st. Five plus furnished, etc. in Mira Mesa. \$150 per month. Call 263-1233

RESPONSIBLE NONSMOKER to share 3 bedroom house in Coronado. \$150 & 1/3 utilities. John 571-2300 or 275-2823

MALE LOOKING to share, under 25, look and share apartment on beach. Mike 264-5971

ACTIVE INDIVIDUAL to share 3 bedroom house near Mesa College. Garage, yard. \$140 plus 1/3 utilities. 277-9944 days

FEMALE ROOMMATE wanted over 22, to share nice 3 bedroom, 2 bath home. Clean and responsible, vegetarian. Non-smoker. Ken 743-9902

ROOMMATE WANTED to share a clean, responsible person to share 3 bedroom house in University City. Available now. \$170 plus 1/3 utilities. 444-6428 evenings

ENCINITAS: Female to share 2 bedroom duplex. Fireplace, yard, walk-in closets. \$175 plus 1/3 utilities. 753-4652 evenings

LA JOLLA TENNIS Club, near USDO. Responsible roommate over 25 to share semi-furnished house. Private room & bath. Fireplace, tennis, sauna, jacuzzi, garage. \$200. 457-7469

VEGETARIAN WOMAN to share large, non-alcoholic, non-smoking home, ocean view with pool, dry, garden, 2 1/2 bath, turnkey house. Near State and shopping. pools. \$150 per month. 18-22 preferred. \$150. 287-4569

SHARE YOUR CENTRALLY located house, yard with tennis, pool. Trade part or for services. Cleaning, gardening, sewing, typing, etc. Call 453-8429

HOUSE/WORKING pool, jacuzzi, pet. 5 minutes from ocean. Want reliable female to share 3 bedroom house. \$115 plus 1/3 utilities. 453-8429

WE HAVE room with key for female non-smoker, 21-30 years old. Call 263-1233

FEMALE ROOMMATE to share large, 3 bedroom apartment. Pool, fireplace, garage. Near freeways, shopping. Clean, reliable. \$150 per month plus 1/3 utilities. 453-8429

ROOMMATE WANTED. Responsible, mature, female, prefer non-smoker. Must have good transportation for car to city home. \$150 per month plus 1/3 utilities. 453-8429

CHRISTIAN MALE with dog seeks other Christians. No smokers, no pets. \$150 per month plus 1/3 utilities. 453-8429

FEMALE ROOMMATE needed immediately. Two bedroom, mostly furnished apartment. No pets. No smokers or dogs. Call 263-1233

THURSDAY IN TWENTIES for large three bedroom, two bath, Bay Park home. Large, sunny, quiet. \$150 per month. 453-8429

FEMALE TO SHARE single room apartment with male. Prefer quiet, open-minded, clean person. \$175 per month plus 1/3 utilities. 297-7915 after 5pm, keep trying

OWN ROOM with key for female non-smoker in nice North Coronado 4 bedroom house. Includes pool, tennis, garden, no kids or pets. \$150. 483-1008

ROOMMATE TO SHARE 4 bedroom house, own furnished room of swimming pool, dark room, fireplace, m/fw house. \$200 per month including utilities. San Mesa, 23-35 years old, please. 275-9058

YOUNG, non-smoking career woman seeking for roommate/partner/tenant in North County area. April 1. Up to 10. 361-4444 452-7076 before 5pm

IM LOOKING for employed, friendly girl to share 2 bedroom in La Jolla. View of ocean. Own room and bath with view. \$180 plus 1/3 utilities. Call 274-1146

HOUSEMATE (female) needed to share on ocean view. Pacific Carlsbad. Non-smoker, beautiful landscape. Call 453-8429

MALE OR FEMALE to share 2 bedroom, 2 bath apartment in Del Mar. SDSU. Person will live in living room. \$85 plus 1/3 utilities. 265-1453

FEMALE ROOMMATE is needed for 2 bedroom house in Mira Mesa. HDBO, tennis, pool, jacuzzi, etc. \$175 per month. 453-8429

RESPONSIBLE FEMALE roommate for 2 bedroom, 2 bath apartment in Del Mar. \$207 & 1/3 utilities. Pool, jacuzzi, share with working female. Please 753-7278 evenings

PACIFIC BEACH nice beachfront, large 4 bedroom house with pool, tennis, garden, fireplace, non-smoker, under 30. 130 people. Friendly, handsome, am. intelligent. Jeff 483-0264

COLLEGE EDUCATED male, 31, would like to share 2 bedroom house or apartment in Pacific Beach. No pets, heavy drinking, no heavy drugs please. 287-1971

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GUARANTEED EFFECTIVE! MKR D.D.D. must jazz with. Electro-Harmonix, Phase Shifters, arched, use effect you join's House of Guitars, 4326 University Ave. 280-8024.

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

FLUTE TEACHER wanted for part time work, must read music, versatile helpful. Call for more information. 275-5982.

SINGER WANTED for serious, light, hard rock band. Must have experience. P.A. and transportation. Info. Ltd. Corp., San Jose, Arroyo, originals, etc. Gigs 296-2529 or 296-8804.

VIOLIN AND VIOLINIST. Violinist must care for jazz group. Mainstream, pop, latin, avant-garde, originals, etc. Bryan 278-0257 or Btl 287-8553.

TRUMPET. Armstrong with hard case and mouthpiece, sets for \$250 new, only \$100. 270-4887.

12 STRING YAMAHA FG 230 with case and strap, 2 years old, unscratched, beautiful. No. 515 223-3902.

WURLITZER ORGAN Fun Machine includes 18 position chord selector, tempo mode, and more, originally \$600, all set for \$400. Excellent condition. 421-1273.

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

FEMALE VOCALIST looking for working or non for working band. Jazz, funk, soul, rock, pop, etc. some disco. Ans 280-8574 after 5.

CLARINET. wooden Meyer, student model, excellent condition. \$145. 297-1335.

MARTIN D-35 GUITAR, like new, with Martin hardshell case. Must sell. \$650 or best offer. 286-8088. Also try.

FULL BAIL, is available to play for your next party or dance. Super clean and light wide variety dance music. Audition possible. Dave 755-5765.

QUATRE DG-750 must condition with schematic, superb bass. One too many amplifiers, so best offer only \$225. 284-0084. Looking for an experienced guitarist or keyboardist with great vocal abilities. Must be well equipped with transportation to travel the Spring Valley area. 100-4216.

SELMER MARTIN vintage saxophone in condition must see to appreciate and make offer. 276-2760 after 5 weekdays anytime weekends.

AMFM CASSETTE stereo, Sony TC 24FA, in-dash, newly cleaned and recalibrated, excellent sound. \$145-48-8076.

SUNN COLUSEUM 880 amplifier, \$400 or best offer. 281-4195 or 481-9537 days, 273-7523 or 274-7679 nights.

MATCHED PAIRS of British EL-34 tubes, 6550s, 12AX7s, etc. all at cost. 284-0984. evenings.

CLARINET, Selmer Series 9 B-flat clarinet, excellent condition, used only 9 months. \$1055 new, make me an offer. 452-1242.

AKAI 4-CHANNEL, reel-to-reel Surround Stereo tape recorder, superb condition, and a real at \$525. Recently overhauled/cleaned by professional. Larry 222-9722.

ORDAN, H. ARMAND electronic Cello, excellent condition, \$110. wide, double keyboards. \$300. 295-0638.

MONTGOMERY WARDs complete stereo receiver player, AM/FM, Early American cabinet, excellent condition. \$100. 741-3333.

HAMMOND ORGANS, 125 series, auto-verse rhythm, Leslie sound, like new, \$1350 or best offer. 583-7530.

MARTIN GUITAR, 6 string D28, with case, \$550. 222-3775 evenings and weekends.

HITACHI EXTENSION speakers, 14" x 25", 480-5831.

DRUMMER AVAILABLE for steady part-time job or casual band. Experienced, steady, low fast listener, beautiful smile, great transportation. Dave 755-5765.

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4" PCT	4" PCT	4" DIAMETER
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7 DAYS A WEEK

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LA JOLLA MUSIC grand piano, 4'6" x 5'6", 5'6" x 6'6", 6'6" x 7'6", 7'6" x 8'6", 8'6" x 9'6", 9'6" x 10'6", 10'6" x 11'6", 11'6" x 12'6", 12'6" x 13'6", 13'6" x 14'6", 14'6" x 15'6", 15'6" x 16'6", 16'6" x 17'6", 17'6" x 18'6", 18'6" x 19'6", 19'6" x 20'6", 20'6" x 21'6", 21'6" x 22'6", 22'6" x 23'6", 23'6" x 24'6", 24'6" x 25'6", 25'6" x 26'6", 26'6" x 27'6", 27'6" x 28'6", 28'6" x 29'6", 29'6" x 30'6", 30'6" x 31'6", 31'6" x 32'6", 32'6" x 33'6", 33'6" x 34'6", 34'6" x 35'6", 35'6" x 36'6", 36'6" x 37'6", 37'6" x 38'6", 38'6" x 39'6", 39'6" x 40'6", 40'6" x 41'6", 41'6" x 42'6", 42'6" x 43'6", 43'6" x 44'6", 44'6" x 45'6", 45'6" x 46'6", 46'6" x 47'6", 47'6" x 48'6", 48'6" x 49'6", 49'6" x 50'6", 50'6" x 51'6", 51'6" x 52'6", 52'6" x 53'6", 53'6" x 54'6", 54'6" x 55'6", 55'6" x 56'6", 56'6" x 57'6", 57'6" x 58'6", 58'6" x 59'6", 59'6" x 60'6", 60'6" x 61'6", 61'6" x 62'6", 62'6" x 63'6", 63'6" x 64'6", 64'6" x 65'6", 65'6" x 66'6", 66'6" x 67'6", 67'6" x 68'6", 68'6" x 69'6", 69'6" x 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