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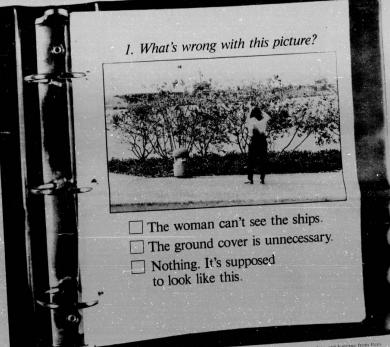
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Lessons in Landscape Architecture



By Jeff Smith

This property is to Dead Cores

The Control of the Cores

The Control of the Cores

To the Cores

T

Larry advised me to Teel the five and you'll always know where you are:

"Feel the whath" lacked.
"The Wheth" lacked.
"The Wheth I always know where you are relation to it. Feel it on your and right.
"And you say Californians are strange." I muttered houring heart an apparently ridiculous prece of advice that it mer I learned preceded an exercise of direction as good of the relative to the land right.

"I must be a supported and the second of the second and received and second of the sec

City Lights



A Man And His Music

Lawrence Welk has just built Lawrence Welk has just built a theater-museum honoring himself. A gala benefit will mark its opening tonight. First, the invited guests will gather in the central plaza of the the inviced guests will gather in the entral plaza of the synaking-new Lawrence Welksynaking-new Lawrence Welksynaking-new Lawrence Welknorth of Escondido. Then a helicopter will fly overhead to
sprinkle the crowd with the
petals of 4000 orchibs and
4000 plumerias specially flown in from Hawaii. Someone will
unweil a brass status of
Welk and the status will beam
as 350 ballcons rise
heavenward "like champagne
bubbles," Mr. Welk 's publicist
explains, The guests will enter
the theater, where they ill watch
The Lawrence Welk Story.
Starting this Saturday, the
general public will also be able
to visit this temple of
Welkdom.

felkdom. In fact, John Lauerman In fact, John Lauerman sasersts hair soon will become one of the county's major attractions. Lauerman is the general manager of not just the theater-museum, but of Welt's entire North County retirement community, and he speaks of his boas's fans with respect. "They're more loyal than you can imagine." Lauerman says. Last weeks general manager with the county of the second county of th



respond by the coloid, by the busloud. From just about anywhere, they will face a long journey. To reach Welk storoghold from the city of San Diego, one must drive noth on Highway 15 almost all the way to the Riverside County line, Veeping a sharp lookout for the turnoff to Champagne Boulevard. Then it's another two or three miles alone rocky, desolate miles alone rocky, desolate miles allower two or three miles along rocky, desolate frontage road before one reaches Lawrence Welk Drive. It was here about nineteen years ago that the bandleader

came, to what was then just a dundred trailer sites and one golf course. Now his realm has grown and prospered to include a ninety-five-room inn, two nine-hole courses, spaces for 500 mobile homes, and a large

Ownoble homes, and a large restaurant.

Up until now, the restaurant lobby has served as something of a monument to the Champagne King. Accolades to him line one of the walls and

on a table mands a deli-sized repitica of a Lawrence Welk Show's studio set, complete with Geritol banner. Nearby, patrons awaiting a table can also watch bourfant-haired Barbie dolls decked out in formal dresses dance with tuxedo-tlad Kens to the imaginary strains of Lawrence Welk-style musician dolls, all

urntable. But the modes comparison to the new structure. staurant shrine pales in

Welkdom have spent almost o million dollars to build this Village Center, the first cluster of buildings one sees from the entrance. Pilgrims who flock here will know instantly they're on special ground: little brass plaques cut out in the shape of flutes, drums, pianos, and so on have been set into the on the control plaza the statue of the cross. Musical stations decorate a dozen tourist shops. In the central plaza the statue of Welk stands a few feet away from a giant brass musical clef which rotates in the center of a splashing fountain. On the theater-museum doorstep, a large plaque, a brass accordion, shines in the sidewalk

Admission will cost three dollars; two-fifty for senior citizens. And what that money buys! In the 308-seat theater the half-hour wide-screen story of the bandleader's life (narrated by the maestro himself) will screen six times daily. According to the brochure, the Cinemascope production traces "the evolvement of the champagne music" and enlightens audiences about the Welkian philosophy of life and life in imerica." With ill-concealed pride. Lauerman says.
"There's not a theater this size

in a resort this side of the Greenbrier." And around the theater wraps a 3000-square-foot lobby which doubles as the "museum," a repository for the most reverenced Welkian

memorabilia.

Certainly most eye-catching is the gargantuan "champagne glass," made of crystal chandelier pieces and topped by a softly gurgling colored fountain. Once this monster fountain. Once this monster saturary graced the set of the television show; now it serves as the centerpice for a circular couch. It stands guard over a wall full of the meastro's most memorable moments: his gold records like the Wine heter Caithedral LP, which carned more than 100 million dollars; his awards, like the one honoring "Mr. Wunnerful American"; mementos like the Martin Caithedral Caithedral

thes tell the massiro's story, in one allowed educting "The Farm Years," visitors confront a replica of the young Lawrence's upper-story bedroom, a spartan chamber decorated only by a cruciffx. Underneath it hang photos of the Welk clan of German immigrants, of the young Lawrence grinning over "The 5400 Accordion!," of the honorary hish shood dela-man honorary high school diploma bestowed on Welk in 1957 "severe illness curtailed his ormal education at the fourth

grade**). Growing success lies —

City Lights

THE PARTY OF SPICE

corner. To the right, there's a replica of WNAX radio in ankton, South Dakota, when the Gurney Seed and Nu man's first voyages on the nirwaves. Then there are his incarnations with the Hotsy Totsy Boys and the Honolulu Fruit Gum Orchestra ("The band kept getting bigger and better - but they just couldn't

better — but they just couldn't seem to settle on a name!"). Midway through the lobby visitors come to panel after panel from the reign of "Champagne Music." One television screen shows cuts from the old shows, another depicts sets used in the course of the years. The piece de résistance is a re-creation of the present show's bandstand. If the maestro himself isn't here (and he swoops down on the North County complex for a game of golf only infrequently) then the bandstand does contain a life-sized cardboard cutout Welk figure. A working camera points at it. When a camera points at it. When a visitor stands next to the cardboard Wilk, both images

andboard Wilk, both images, andboard wilk hoth images, convention of plory.

By the way, lest anyone think of this as friviolous, learnman points out that the museum leader, will also have other uses. He says he plans to book aummer stock theater in July and August. Also the space will be available for corrected execution. -J.D.

The Doctor Medicine

Patrick Marmion has received a final prescriptor for the control of the control o

years of training: four years of suchage four year of media-school, one year internship at a hospital, then three years (almost) of training in observers and geneoology. The semination are many—malpractice, insubordination, morale problems, consistent tradiness to conferences — but Marmino contends he refuted the chages during a series of hearings and appeals over the summer. Although the young soft-spoken, almost meek, he claims his diminisal was a result of his standing up for patients' and doctors' rights. Marmion, a native of Mendort, Illinois, finished four Mendort, Illinois, finished four Mendort, Illinois, finished four Mendort, Illinois, finished four

Mendota, Illinois, finished four

program to the resourchy
program to delimit that if
Marmion wanted to complete
his training, he had better do it
at a different hospital, one
whose views on abortion more
closely matched his own.
As if on cue, Mercy Hospital
contacted Marmion (who had
just finished his senior-year
viewbers; in Circinnati) and just finished his sentor-year residency in Cincinnati) and offered him one of two chief (third-year) residency positions. It seemed a stroke of

good feetine, because not only would Marmion he able w transh his residency training, but also because Merse Hospital is a Catholic hospital, and so does not perform any abortions. He necepted, and in July of 1979 he began his hid and final year of training. Immediately it became clear that Marmion came to Mersy with one or the research chance.

Penick Mamilian
veans of medical school at the
University of Illimois and was
then recepted as an intern at
Mercy Hospital in Hittlerest.
Promothers by 100 Hittlerest
Promothers
Promothers that Marmion came to Mercy with an eye toward change. "I wasn't familiar with the protocol at Mercy." Marmion says, "and I don't think my suggestions were always well received. I think by November there was a lot of friction, administratively." (One example of Marmion's supports on the control of the support of the control of the control of the support of the control of the control of the support of the control of the control of the support of the control of the control of the support of the control of the control of the support of the control of the control of the control of the support of the control of the control of the control of the support of the control of the control of the control of the support of the control of the control of the control of the support of the control of the control of the control of the support of the control of the control of the control of the support of the control of the control of the control of the support of the control of the control of the control of the control of the support of the control of the support of the control of the cont example of Marmion's suggestions concerned the assigning of junior residents to different parts of the hospital. "Up to that time," he says, "the junior staff had been doing the same clinical assignments month to month, with no in-depth training in other assignments." Marmion suggested the young residents spend three or four months in certain OB/GYN areas—

then move on to a new then move on to a new assignment. The suggestion, he says, was at first approved, then rejected.) But rather than risk a repeat of his experience at the University of Cincinnati, Marmion stopped advocating change.

hange. In January of this year, he

was given the position of chief administrative resident, which man't that in addition to his

from the abortion that she was

administrator existent, which in the last office of the control of

from the abortion that she was unable to give brith. Marmion operated to remove the scar tissue — unsuccessfully — and later decided to use this case as a topic for he February lecture. frankly planned to use the lecture as a form to promote can expanded informed-consent form. (All abortion patients are required to sign such a form. which briefly explains possible side effects and compile; attout from abortion. I Marmion

presented the fifty do tors in the lecture oall with relide show which strongly obbsed for a longer form that would precisely detail every possible complication from abortion. proceeds detail every processor complication from aborston complication from aborston decision boxed at him. accusing him of inging a political topic to a medical discussion. Other decisions challenged his figures on heart monophications, and the aborston complications, and the aborston complications, and the aborston complications, and the aborston complications, and the aborston of the country smedical community, one that did not endour to the control of the Morry Hospital (Martino), and hospital life (Morry Hospital) (Morry Lospital (Morry Testino), and hospital (Mor

up for his beliefs concerning abortion while he was at the University of Cincinnati, and that he felt compelled to speak Out at this time)
Unbeknownst to Marmion,
the Mercy Hospital residency the Mers. Hospital residency essives committee, made up of five hospital doctors. Ricd a report into Marmion's records two weeks after his lecture. The report allegeldy said that Marmion showed a trembling of the hand which could have come from drug or alcohol essibilities and the state of the could have the state of the could have the hand which could have come from drug or alcohol essibilitied emittonial problems. The mild mannered doctor says he was stunned by the report when he found out about it a



Contributors Array Chu, Event

Steve E-mating Music Score

Mark Orwoll, City Lights, Features

Duncan Shepherd, Film Gordon Smith, Features

Jeff Smith, Theater Eleanor Widmer, Rostaurents

Advertising Director Howard Rosen

Submissions
The Reader welcomes writing of all kinds. Send submissions to the Editor, Please include self-addressed, stamped enveloper.

Foot Of Copy Steps On Toes

Submission Empossible, October 30)

As a writer, I feel that Saville's degunciation of the play's format was uncalled for and ignorant of modern theater. The Rep. obviously did not share the same distaste for the format. As usual, I feel that Saville is

too steeped in the classics to be able to handle new material. I able to handle new material 1 in found it too convenient for him to hack out close to a foot of copy comparing Sophocles to Michel Tremblay. His exploration of incest did not take into account the Quebecois family culture, or even Quebecois culture

As a Quebecois, 1 am insulted by his use of the term

Attacking the formal was Letters

Long Time Dead

And here is alrea that might have been sent to the Sait Diego Repertory Theater. Thank you very much. Monsieut, for your recent letter concerning my play florings and the format in the sent Americans later of the sent Americans later of the sent that the sent the sent the sent that the sent the

lacing universal validity is only same, how can you presume to advisit a work of the can be considered universal validity when a particular validity when the coefficients in the sur-cryptibility of play to your notions of the your notions of the your notions of your not your notions of your notions of your notions of your notions of

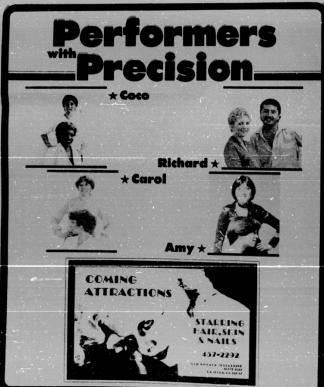
play angle and all bomass. If I understand a consistency of the play and a consistency of the first play and a consistency of the consistency of the first play and a consistency of the consist translation, Bonquar his Bonquar to organized as series of vigotters, as a musical score in fact, in which each "movement reveals a new aspect of a family 's shape, moving which like to thinking prace and subtlety toward a balance which, if not morally perfect, as at least livable. Since you appearately have so much taken at your fleester; you saver have many pleasing the survey of Southern Californian love, but I fear this, eiven you.

Best of luck, Michel Tremblay

W.G. Mission Hills

(continued on page 27)







Straight from the Hip

Dear Matthew Alice

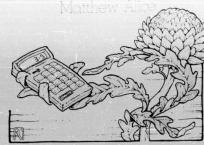
I've heard that there are certain number actual trong patters and the toxe in other words, plants seem to grow according to some kind of mathematical equation, Is there are truth to this? Jon Mathers North Park You're thinking of Fibonacci Numbers, named for an Italian mathematician of the Distractic Control who recovered as viole

named for an Italian mathematician of the Infrieenth Century who proposed special properties for the series of numbers that begin 0.1, 1.2, 2. and the reaffer follow with the next number equal to the sum to the previous two. Thus the series is 0.1, 1. 2, 3, 5, 8, 13, 21, 34, 55, 89. In happers that many of these numbers are seeded in botany. On a pine cone, the seeded in botany to a pine cone, the of three-to-free — adjacent Floorated to of three-to-free — adjacent Floorated Servin spiral state have either twenty-one grow in spiral state have either twenty-one grow in spirals that have either twenty-one turns, or thirty-four. The bumps on a pineapple bear a ratio of — close your eyes — eight-to-thirteen.

Dear Matthew Alice: A friend and I have a dispute over the age of Ritchie Blackmore, guitarist of Deep Parple and Rainbow fome. One side says he's forty-five years old, while the other-says he's thirty-five. Can you enlighten

Mission Hills

Blackmore was born on April 14, 1945, in Weston-Seper-Marc, a seaside resort near Bristol, in western England. He joined his first band, Houston Wells and the Outlaws, in 1963, when he was eight-



een. Two years later he left to form a band of his own — a surf band, no less — called the Landcasters. Two years later he formed the Ritchie Blackmore Group, and in 1968 he hit fame in the eye with Deep Purple. He left the band in 1975 to form Ritchie Blackmore's Rainbow.

Dear Matthew Alice:
I've noticed that the air pollution in Solama
Beach is consistently high, relative to San
Diego and Oceanside, 4s a Solama Beach
resident. I want to know why the ocean
breezes don't give us a break.
Amy F.
Solama Beach
Owing to the shape of the coxotline, sea
breezes, actually pash suring into Solama
Beach, and the rest of Noch Cuanty on

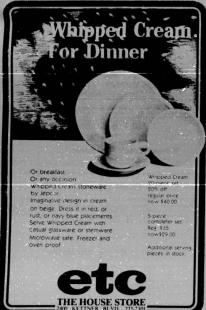
days when the overall pattern of wind bows smg from Los Angeles out to sea. This "transport" (as it is called at the Air Pollutino Control District occurs when a northeasterly wind of one to five miles per hour Hows over the Southern California basin. It pushes the smog southwest of Los Angeles and Orange counties, then occan-breezes pick it up and move it over the land again. The transport does not occur when a strong northeasterly wind scatters the smog over the say, When the wind is right, however, the smog from early in the different of the focal breezes, the smog might linger offshore. But breeze from the occan whe most regular wind condition over Solana Beach, for the extrabol exeason that land beach for the through the stater than the condition over Solana Beach, for the

the sea does, where classes the air over the land to rise and give way to cool air rushing in from the ocean. The chief of the monitoring staff of the APCD said there is rarely a difference in the air quality be-tween Solana Beach and Oceanside. This is especially true of the transport days, and of the so-called episode days when conditions for smog are so favorable that

I have often wondered about the origin of the word bummer. Does it come from bum.

La Mora
A bummer is an orphaned lamb — an
unwelcome arrival for the shepherd who
regrets not only he loss of the wee, but me
extra work that the bummer requires for
feeding and safe care. Most bummer shave
to be bettle fed until they can feed on grass.
Sometimes, when a lamb is born dead, the
shepher of the dead lamb adorts.
Which is an endown bummer, If all goes
well, the mucher of the dead lamb adorts. well, the mother of the dead lamb adopts well, the mother of the dead lamb adopts the bummer as her own. In any case, though, the bummer is a dependent— hence the colloquial use of the word to mean any shiftless young man who is li-able to borrow money. Now the word is used so broadly that its particular meaning will probably be forgotten to all but shepherds and some farmers.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c'o the Reader, P.O. Box 80803, San Diego, California 92138.





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environments of San Diego — the manti-curred yards of the homes, the landscaping around buildings, the parks, and the sur-rounding natural terrains — the things, because one sees them every day in San Diego, one often fails to see at all.

Diego, one often fails to see at all.
At one point in their visit, after we had sampled several bottles of semi-visitage that the state of the series of the concrete path toward the nextly constructed Embarcadero Marian Park, which just south from the Scaport Village complex downtown Anna Marie, who is gifted with an alert currosty, noticed are affectly of the series of the ser

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stand of tall shrubs to the right of the path-about fifteen yards from the beginning of the sidewalk. "Why put them there?" she inquired, noticing how they momentarily blocked the -ise of the harbor and calling attention to something Larry and I were walking past without perceiving at all. "There must be a reason for these shrubs." They block the siew Why? What do you

think?"

Due to the Chablis, neither Larry nor I could offer much in the way of thought, but I did manage to note the obvious. "The landscaper must have had a purpose, ch!"

As I said that I realized the effect it would have on Anna Marle, whose mind moves in concentra, ever expanding circles, like use of the concentra, every chapter of the like where a fish just swallowed un insect.

"Well, I woulder what it was." Anna



A few hundred yards north of the shrubs at Marina Park, landscape architect Frank Kawasaki and I survey his work on the Embarcadero/Harbor Drive Redevelopment Project, which won an award during the recent competition conducted by the American Society of Landscape Architects and Sain Diego Home (Gurdern magazine He and his firm, Kawasaki-Theslacker & Associates, have converted a gray, lifeless section of the harbor into a rolling green-belt that runs along Harbor Drive, from belt that runs along Harbor Drive, from Broadway at the northern end, hooking south through what is called the "cres-cent" — flanked by the Navy Supply Depot to the east and the Navy Pier to the west — and concluding at the intersections of Market Street, Pacific Highway, and Harbor Drive, across from the police de-partment's headquarters.

As he begins to recount the history of the project. Kawasaki notices two people, seated on the contoured benches designed by his firm, who are catching the lateraction are so of the sun. A faint smile attenuous areas of the sun. A faint smile the sun that the sun of the sun and the sun at the sun

What he and his firm did was narrow what he aim is trim did was narrow the four-lane road and reroute the two remaining fenes so they would move along a gentle curve, thus break-ing up the rigid, manmade geometri-cal forms of the area: the massive squares and straight lines of buildings that land-



occasion

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soften the stiff dominance of the sur-

Inthreadroll/likelve Drive scape architects often indicated when they begin to redevelop an orban location. Of course, Kawasaki also inherried the buildings themselves, as well as other constraints—artificial access to the Navy Pier and Supply Depot and the need to retain ample parking, for example—that limited the number of graceful, artistic possibilities for the project and that had to be taken into account in the plan.

Amid these restrictions, Kawasaki and this firm designed a mini-park with a procession of the plan. Amid these restrictions, Kawasaki and this firm designed a mini-park with a procession of the plan. The plan is the plan of th

soften the stiff dominance of the sur-rounding buildings."

Working within a fixed builget of \$1.6 million for the entire project (which in-cluded the cost of hiring engineers, irriga-tion specialists, inseriese, concerted con-tractors, and construction crews), Kawa-custing road, which was in decent condi-tion, or adding what he calls "pedestrian amenities." — the usually unmoticed inci-dentials such as handrails, benches, light poles, drinking fountains, that give a mara-part of its distinct character. Kawasaki tables and stools in a picinic area that is elevated slightly higher than the walk-ways. ways.

All of the details were designed not only to blend with each other — rounded shapes are a unifying motif — but also to presen

the observer with a series of different tex-tures. The pienic area, for example, seems to the control of the stamp down hard, to recognize it — that resemble the wooden plankings in the ad-jacent Navy Fleet Landing Area. And the sidewalks contain various patterns and finishes, all designed by the Kawasaki of surfaces ranging from the aubble on the trash containers to the stamped designs on the paving, the metalwork of the tree grates, and the teak-wood finlay on the chairs and tables, all furctioning along with the greenery to add coherence to the chairs and tables, all furctioning along with the greenery to add coherence to the Within the limited with of the area, there are three different routes through it and thus three different routes through it

the observer with a series of different tex-

It's a common complaint among landscape architects, those in San Diego at least, that most people think of them as simple flower arrangers who drive around in pickup trucks with a shovel and a wheelbarrow in the back.

taken each — on foot, on a heyele, and in a car — into account. Since each require a slightly different approach. "A landscape architect certainly considers the eacheries of a project to be very important, but the function of a particular site is equally so. For example, when you drive through the area, you can do it in less than two minutes. So we we reduced the number of disastery as well as aesthetics — and have sought to unify his experience of the area by limiting the types of trees he'll encounter. This is similar to what you see in nature. In a reas like Mammoh and Big taken each - on foot, on a bicycle, and in counter. Into its initial to what you see in nature. In areas like Mammoth and Big Bear, one doesn't mind the diversity of buildings if there's a continuity among the vegetation of the landscape, particularly among the trees. I often see projects that are too diversified, with too many varieties.



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The cyclist and the pedestrian, of

— a pattern repeated over the entire route— and the pedestrian, walking next to the shorteline, can appreciate the detailed amenities of the project, the textures and patterns designed for the slower, human

It's clear, from listening to Kawasaki, that there is much more going on here than has met my untrained eye. I ask him about the different elevations, the picnic area being raised slightly higher than the walkway. "Elevations, even small ones," he replies, "can perform several functions. They can enlarge an area, or make it seem so to the eye. Or they can act as a separator, as we intended here, making the area into a small, comfortable space for people who have come here to eat. The clevation and the raised benches attempt to achieve this effect, making it seem like an

than to break up the straight angles of the buildings. Mounds create a screen to block one's view of the street — another way to

DOWN TO EARTH STEREO

DO IT YOURSELF

SPEAKER

SUPPLIES

"We must become the stewards of the land, not its masters. Hey, look, a 300-year-old tree has value! We can't afford to lose one anymore."

through the area. Also, they help to muffle the sounds, for the pedestrians, of the

the sounds, for the pedestrians, of the passing cars.

Kawasaki and I continue to wilk south, toward the G Street Mole, and I ask him what sorts of things he tooks for when he comes to a new project for the first time. There are quite a few, "he says, "but the main ones are usually the topography of the area, the climate conditions, existing vegetation, land use, human use, potential views — things I," ethat, Among the most important to the street of the things of the control of th And one of the questions we have to ask is on their present route whether or not they will alter in, say, the next five years or so. The 'value needs' may change in that period of time, so we try to anticipate as best we can what they

when we reach the intersection of the park with the G Street Mole. Kawasaki

make an enclosure and give the park its own sense of intimacy. At night they cut down the lights the driver sees as he goes through the area. Also they have been sense of the first sense as the goes the first sense as the goes that the first sense as the goes the first sense as the goes that the goes the first sense as the goes that the goes that the goes the goes the goes that the goes the goes the goes the goes the goes that the goes stops. He is watering sometimes the life of me, Leannot figure out what it is. How the dormant Bermuda grass, which covers the mounds like a carpet, is beginning to turn an autumnal yellow? Is he watering the elongated angle of shadows

watching the elongated angle of shadows created by the afternoon sun? He is actually observing the pedestrians crossing the street that leads to the parking area on the mole. The people are walking north from the shoreline path to the promnorth from the shoreline path to the prom-enade designed for bicycles. Five out of seven of them make this switch, veering to the right and continuing on their way down the more inland of the two paths. "I won-der why the northbound pedestrians consistently cross over at this point, "Kawa-saki says, somewhat puzzled by the sight. "Something either invites them to the center or encourages them not to continue

on their present route.

"It's possible that because the path in the middle of the park is tree-lined, it's more alluring," he continues, more curious than bothered by the situation. "The inland route affords a bit more protection." from the off-shore breeze, which has come up in the last half-hour or so. There are

probably any number of factors here. A oath choreographs the way one walks and ses a landscape, and at the same time in also arranges the way one doesn't see the surrounding area. But in this instance I can't figure out why the people choose one path over the other. No worry, though. At least they seem to be making good use of

have somehow gained the image of being little more than gardeners (never call them "landscapers"). The image comes, incidentally, from the parallel growths of the modern profession and Sunset magazine in the last twenty five years. Since the incep-tion of the latter, they have been equated with the predominantly small-scale, private-home concerns of the magazine. It's a common complaint among landscape architects, those in San Diego at least, that most people think of them as simple flower arrangers who drive around in a pickup the back. In fact, the image is askew. In a very real sense, our environment is being produced in their offices.

produced in their offices.

No one is able to say for sure when landscape design began in the Western Hemisphere. In the Middle Ages, designs sprung up as a reaction to the outside world. They were mostly gardens, and vegetation as it was to provide a retreat from the wilds outside of the enclosure. (continued on page 12)





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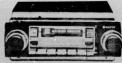
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The concept of nature in this period was closely akin to Russell Baker's recent tongue-in-cheek definition: "The metaphor about Mother Nature is wrong There is nothing motherly about nature. Nature is more like one of those ugly drunks you are always in danger of en-

drunks you are always in danger of en-countering in a strange har — short-tempered, quisvotie, dangerous." With the advent of the Renaissance, in the Fourteenth Century, the concept and man 'relation to nature changed radically. Man became the center of all things, thus the rightful ford over nature, which he could shape at will to declare his sovereign status. The movement toward man's abil-ity to dominate the landscape began in this period.

period.

At the end of his life, the great Italian Renaissance painter Raphael designed a garden villa on the slopes of Monte Mario, on the northern outskirts of Rome, called Villa Madama. Whereas the gardens of the Villa Madama. Whereas the gardens of the past generally how little relationship to the structures that housed them — and unlike past generally how little relationship to the structures that housed them — and unlike later attempts to subduce the land — Raphael envisioned a harmonious blending of the architectural structures of the villa with the surrounding landscape, with each complete with the did in 1520, however, and in 1527 a civil was rote complete when he died in 1520, however, and in 1527 a civil was rote complete when he died in 1520, however, and in 1527 a civil was rote could not consider the villa was burned to the ground of the past o



considerate hunting lodge on it into a tea-tument to the king's unrestrained of fulgence. The result was the opilent, geometric paleze pardens of Versailes, an eloquent example of the notion that man now ruled nature—and by extension, that Louis NIV ruled men.

At Versailles nature was not only tamed, it became intensely regulated— vegetation pruned into unnbarral, geomet-rical shapes that required constant atten-tion and cery riske maintenance. And it had no specific function other than to pro-orn their way to a respondent if gaudy pair, rubbing elbows with the king.

Though specific dates for such events are rarely narked with precision, the late legitherent Century began to witness the urban effects of man's in-reasing domi-

likely areas for improvement, that his pa-trons renamed him Capability. In the Nineteenth Century, man's ideas about the natural environment had almost swung a full 180 degrees from the views held in the Middle Ages. Aithough vast expanses of wilderness remained in America, for the city dweller nature became a necessary place to retreat to - and a potentially threatened habitat. And by the 1870s, the glimmerings of movements to preserve portions of the land from human use began. Frederick Law Olmstead, the father of

hert Vaux on the design of Central Park in New York City, the first large city park in the Western Hemisphere. Olmstead's guiding philosophy was to enable the activity more strenuous than mental repose — thus insuring New Yorkers with a form

of relaxation by means of the green oasis he constructed in the urban setting.

Among his other projects, Olmstead joined with naturalist John Muir and wrote a report, in 1865, that led to the preserva-tion of Yosemite as a protected region and that also led eventually to the creation of

Aerobic Donce

Law Olmstead -- to name only the highest peaks in the mountain range of Western landscape architecture — developed their don't know what we do.
"Murfunction: "primarily a land planner, We don't install the landscape. We work in concern with yarinus contrators on any given project. And there is a great diversity in the field right now. Although many firms still perform the traditional diversity in the plandscapes for private residences, the plandscapes for private residences, the plandscapes for private designing landscapes for large housing projects, urban spaces, slope irritation.

designing landscapes for large housing projects, urban spaces, slope irrigation, and, especially in the last fifteen years, regional development and environmental planning. A majority of these projects are a team effort composed of architects, engineers, contractors, regulatory commissions, and landscape architects. I mentioned to Fischer that, with only some exceptions, most of the landscape architects I had spoken with seemed retirects to comment about the artistic and

cent to comment about the artistic and functional merits of each others' work. And though I found the apparently close-knit nature of the profession somewhat admirable, I was disturbed by the clearly unit nature of the profession scinewhat admirable, It was disturbed by the clearly defensive postures they assumed. "One reason," Fischer replied, "is that in the last three years there has been a move in the state government to drengulate the licensing of landscape architects. This sac come from the arge to reduce government to drengulate the licensing of landscape architects. This sac come from the arge to reduce government of the sac come from the arge to reduce government of the sac come from the sac contributions in an essentially subordinate role to the team leader—most often the architect or civil engineer in the sac come from the sac come from

a vivid eemonstration of uns past or un groression.

Ron Pekarek, wearing a trimmed gray beard, a light-blue work shirt, and faded, nondesigner jeans, the hand esign, a land-scape, He also resembles a philosopher. Scape, He also resembles a philosopher but instead of the stereotypically slow ponderous speech patterns secolated with that image, the forty-two-year-old Pekarek talks at such a rapid, enthusiatic pace one would half expect his words to break the would half expect his words to break the court house III. Such a 1272 hr. ever, is surpassed by Steve Estrada, a twenty-eigh-year-old member of the from whose word ran would probably clock out. Their office, located in the sparely landscaped industrial section of South San Diego, is at die septission of maps-charts, and designs, on the drawing boards and on the walls. The charts are categorized by the terminology and surpa-mental surpassed by the categorized by the terminology memoralimate, slope aspect, and visual adaysis — with each chart devoted to its specific purpose, precise replications of the features of a landscape. Seated in a confortable room adjacent to the main working area, Pelsoek reflects on the bistory of in America who deter-mined the design of the land. Then the civit regineer. Then the architect An I jourg too fast.³⁷⁷ Not for Voyager II," comments Es-

As we started walking the site and began

Not for Voyager II," comments Es-

"Now the landscape architect is occa-sionally coming to the front, making the hard decisions about how the land is used in the old scheme, one could take or add to the land as one saw (it. One usually ended the land as one saw fit. One usually ended up with a building-oriented rather than an environment-oriented project. Without his latter kind of planning, a lost of the flat stuff in San Diego got wiped out Twenty years ago, uthon growth went vittually unchecked, and you merely have to remember the rolling farmlands of Mission Malley to realize how quickly a natural greenflet an Become a dissarre of congression of the control of the property of greenbell can become a disaster of con-crete and, in winter, an unwanted swim-ming hole created by the absence of master planning, flood control measures — and the presence of human greed. You couldn's screw that place up worse — unless you filled it up to the brin with drn. Now we've onto the end of the re-source of the place of the place of the longer day God and others. We can the way Louis XIV ordered Le Norte to do. Instead, we must become stewards of the land, not its matter. He yo look, a 300-

way Lutils XIV ordered it. Nifer to do. Instead, we must become stewards of the land, not its masters. Hey, look, a 300-year-old tree has a ward of the land, not its masters. Hey, look, a 300-year-old tree hes bedded to lose a farge portion of the water from the Colorado River years, we re scheduled to lose a farge portion of the water from the Colorado River water. "People have come to regard as Diego as a paradise of planning, where all you have to do is from so free way planning are based on our having Colorado River water. "People have come to regard to find a water of the water of the case. And now the land scape architect is being looked to for aid. when the water water

positioning procession and review and the comment of the fitting and view of paths, whether certain streets should be closed, deavering new sources of financing and funding, and determining an economical facilities of the comment of the completion of a master plan for another important project in the San Diego character of the comment of the competition of a master plan for another important project in the San Diego area. The competition of a master plan for another important project in the San Diego character of the comment of the competition of the competition of the competition of the san Diego Chapter of the Amas can Sait which the comment of the comment

composed of bare mesa, canyons, bluffs, a glider point, and often hazardous access to Black's Beach below. The site extends from Indian Canyon at the northextends from Indian Canyon at the norm-ern end to Box Canyon at the southern, and it borders on the wellth hole of Torrey Pines South Golf Course to the east. To the west is a state-owned beach, except for 600 yards to the far south, which the city

500 yards so the far south, which the city owns. One hundred eventy-two acres are city ourk land, and reenty-two, a small parcel at the entrance to the site, are owned by the University of California.

The Estraida at the location early one morning. A steady, off-shore wind was blowing away the morning fog, and the pilots of several hang glides for flight—a contract of the contraction of th exhibitantine celebration of the unseen



trialization had spread and an early form of trialization had spread and an early form of the "back to nature" movement began in all the arts. Nature became admired for many of the qualities that had driven people away from it: its ruggedness, its sublimity, and even the screnity it could grant an English ford able to afford the fees to allow the screen's country of the department of the day and a first-rate salesman of the day and a first-rate salesman with the screen of the day and a first-rate salesman of which we have been dependent of the day of the day

but as he was passed around among the owners of the English estates he designed, each would ask him if he could work the each would ask fill if he could work in-property effectively. "I think it has capabilities." Brown would reply. Even-tually, he had said this to so many people, and said it on occasion about some uncraft into one.

"Ours is an often misunderstood profession," says Gerry Fischer, a partner of the Del Mar-based firm of Stone, Fischer & Associates. "We're sort of like the Coast Guard in that we are a small profession:—there are only about thirty firms in the San Diego area — and most people don't know what we do.

the profession in America, first coined the title "landscape architect" in the mid-Nineteenth Century. Olnistead (1822-1903) collaborated with English architect

common man to "put the city behind him" while still in it. His goal was to create a "passive recreation" area for the inhabi-tants of the city — a place designed for no

that also led eventually to the creation of the national park system. He also designed the first residential subdivision — River-side, near Chicago, in 1809—2 and two of his sons were to be involved in the replace 1915 Exposition but they pulled to the 1915 Exposition but they pulled to the centerprise when they learned that struc-tures were to be built in the center of the park, a plan that violated all of their rather's concepts. While the Renaissance painter Raphael was among the first to consider landscape was more the first to consider landscape was more the river to consider landscape was more the river to consider landscape was more than the river to consider landscape was more the river to consider landscape was more than the river to consider landscape was more than the river to consider landscape was more the river to consider landscape was more than the river to consider landscape was the river to consider lan



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red hang glider and said, "I'd really like to try that some day. You ever want to fly one

try that some day. You ever want to fly one of hem?"

"No." I replied quickly.
As we walked along a narrow path, flanked by Box Carryon on the left and the flanked by Box Carryon on the left and the path of the left of left of

committee made up of representatives from the various groups and open to the

public in general, that met every three weeks or so at the La Jolla Recreation. Center From these meetings, which are still going on, I've gathered a lot of feedback and have taken it into account in the decisions. I making regarding the site, the contract as her consulting from Estata the contract as her consulting the Estata. "Inge hollows in the soil caused three stage analysis of the site, a thorough human uses of the area, the indicates the consultant is to the project restore, the infrastructure (the existing utilities of the site), and the human factors."

In the first stage of the analysis — the natural factors. "What happens' is fast a lot of pedestrations of their observations. "We use consultants to provide us with information we aren't caper about, and I walked the site with each of the especialists to get their aim here is a complete picture of the natural systems of the area — the wildlife, existing vegetation, toopgraphy, soil consets, hydrology (the movements of water), the specific climatic on the region limited to the region limited



sosite, he added the studies of the seccomposite, he added the studies of the sec-out phase — the "infrastructure" — which include the existing utilities, the cir-culation of cars and pedestrians, and, unique to the project, the traffic in the air. The glider point has been defined by the Federal Aviation Administration as a mail-grade apport, and Estrada, in con-sultation with the three different types of contractions are approximated to the con-traction of the contraction of the con-traction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of t pilots who use it — gliders, hang gliders, and model airplane buffs — had to consider the various routes each uses, in an effort to minimize conflicts in the air.

wind down Box Canvon until they reach

and mode airpane outre—that we asked re he various routes each uses, in an asked re he various routes each uses, in an article of the control of the control of the control of the control of the mean, the said of the mean o

wind down box canyon unit may reach dangerous bluffs. The southernmost trail alone has caused the deaths of three people in the last three years. So, based on the gravity of these hazards, we'll also pro-pose that a stairway be built down the About two hundred years ago, as he neared the end of his life, the British man of letters Horace Walpole wrote, "My pose that a starway be built down the northern slope of the site — Indian Canyon — to improve beach access and to deter people from these false trails." present and sole occupation is planting, in which I have made great progress." But, he continued, "the deliberation with which trees grow is extremely inconven-At the end of the first stage, Estrada compiled the results of each study — then on separate charts — and made a composite chart that reflects the analyses made of all the natural factors in the area. To this ient to my natural impatience." Walpole discovered not only that maybe good slowly but also that the other kinds of vegas well, which frustrated his urgent wish to

his design for the garden. Aggravated by these slow and uneven processes. Walpolo

growing things made his a "harbarous age". He considered himself an artist, but his canvas, he learned, had a life of its

Unlike other visual designers, the land-scape architect works with both threedimensional space - the forms of nature. omensional space — the forms of nature, vegetation, and manmade structures — and with time, the fourth dimension that makes their artistic compositions exist in a state of continual evolution and change. At the draftsman's board, where the majority of their work occurs, they must think like chess players, seeing not only the board as it is presently constituted but also how it will look in the future. And although the

science of growing has improved con-siderably since Walpole's complaint — leading to the creation of the "instant look" project, which, in San Diego, can resemble either a tailord or lif-fitting wig for a bald head — those landscape ar-chitects doing long-term projects are also subject for two other constraints. In some subject to two other constraints, in some instances, their projects may be poorly maintained, and they witness the gradual decline of their efforts. Or, in a few other cases, in particular that of Samuel Parsons, Jr., who designed the original plans for Balboa Park, they may not live to see their projects reach full maturity.

The shrubs? On the war at the climber cadero Marina Park? The fish that ate the insect that began all these concentric cir-cles? It turns out that Wimmer, Yamada & Associates, who designed the park, had at least three different reasons for them; one they encourage pedestrians to proceed further into the site, to move to the next viewpoint, two, the straight lines of the path are broken at this point, thus creating an intended variety in the route; and thr an intended variety in the route, and times is a corollary to the first reason, since the shrubs prevent congestion from occurring at the beginning of the path. After all, how many pedestrians will want to stop and take a good long look at a bunch of shrubs?



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NEW BEAMS OF ART

BY ALIDA ALLISON



"At that time," she continues, "I was making gigantic paintings in graduate school. That was what we were supposed to do for the big galleries. And then, in the physics lab, they showed me a tiny hologram of a chess piece and asked me, 'How are you going to make that into art'. 'Overwhelmed by the technical requirements for creating holograms, Fulkerometers for creating h 'At that time," she continues, "I was

American Government class, then hieyele to my job at a flower shop on Rosecrans, where I worked from three to eight. I did that for an entire semester. I've never been so productive but I'd never do it again," she laughs. "I forgot how to talk." The artifacts of this productive period are placed around the living room of Pukerson's poolide apartment on Louisana Street in North Park. A dark on the steep rosts an exquisitely detailed drawing of a butterfly, In her portfolio, advanting of a butterfly, In her portfolio drawing of Bayrshnikov leaps from the page, every muscle taut and perfect. Next

to the dancer is a photo-realistic painting of a Navy pilot and his plane. All her work is skillfully executed, precise. "I was a child who could draw." Fulkerson says of her who could draw." Fulkeron says of her background in at. The way you keep a kid like that quiet is you give her a piece of paper and a peneri and you say. Go sit down and draw. The first drawings I did were of things! I wanted to hang in my room. I'd take a little square out of a comic book and jour make it big. I've found since then it was extremely good training in proportional relationships."

She had her first exhibit when she were in the main fallway of Lincoln Acres Elementary School in National City. A few good trackers and the encouragement

Elementary School in National City. A few good teachers and the encouragement of winning awards deepened ner commitment: "My senior year in high school. SDSU offered figure-drawing classes for the best city at students. It was kind of silly, really, because the figures were clothed—they had tights on—but I felt big-time carrying my easel around cannots."

campus."

She graduated from SDSU with an M.A. in art in 1975, put on her graduate show, then realized she had been too consumed by graduate study to consider what she would do next ("Nowhere to go, no

sumed by graduate study to consider what she would do next ("Nowhere to go, no teaching jobs, all I had was a degree impaining." She bouse-sat anough the city, then wound up on the county lari circuit demonstrating misk oil costreties on the midway. She saved enough, though, for a going to starre, I'd starre in New York. After all, everybody loves artists in New York. "She chuckles, shaking her head." I hated it But I stayed long enough to visit very gallery in the city."

Rather than return directly to San Diego, she decided to live with friends in the "more artistic environment" of San Francisco. A few months later, however, she was "A the word of the control of the city of pancrealitis which had frouble the since graduate school. "It was total disaster," she says. Yet the struggle with health clarified her aim. "I had a lot of time to think in the hospital. Trealized between well do what I wanted to do I got a book and starred to read about holography."





Her months at State, however, provided Fulkerson with the technical foundarion he had lacked. "My biggest adjustment was to discipline myself the way a physicist has to, yet to maintain some level of creativity. Tom taught me everything I know about the lab. It was an exceptionally lacky combination for us to get together. It gave thin inspiration to do some creative things and It gave me the content of the

Bell Lab display that Fulkerson saw in 1973. The two have remained friends; Phillips coasonally lectures in Fulkerson's classes at the Fleet Science Center—"To really appreciate holography," Fulkerson says, pouring henself a beer, "you have to understand how a laser works. Holography and lasers are two seprante inventions, but for the present, holography is possible only with laser light. Lasers are based on a theory that Einstein developed, that if you take an atom with a nucleus and levels of electrons floating around it, and you excite the atom with entery, the electrons will jump levels.

unnatural state. Everything likes to be in a harmonious state, so the electrons will fall harmonious state, so the electrons will fall back to their original level. When they fall back to their original level. When they fall back down they emit a photon, or quantum of citight. This quantum of cenergy we'll call a "wave," because in this situation it behaves a lot like a wave. What's unique is that, according to the structure of the atom, the frequency of the wave emitted is always the same. This is called 'coherence' e-rest time, exert stort prouch it shaws the - crest to crest, crest to trough, it stays the

—crest to crest, crest to frough, it stays the same forever.

On either end of the laser are two mirrors. The photons keep jumping back and forth inside the tube from one mirror to the other and they group time parallel waves. Each time they go back and forth they are amplifted. That's what laser stands for light amplifted arith's what laser stands for light amplifted that's what laser stands for light amplifted to be simulated emission of raclation. Eventually the tight inside the tube builds up beyond the reflective timely tuned steem which is possible to control. It's this element of control that differentiates otherent light from regular light, such as a flashlight beam, which is too diffuse to manipulate.

differentiates coherent light from regular just, such as a flashlight heam, which is too diffue to manipulate to the flash of the flash



"I am looking at the future," Lynn Fulkerson thought when, in 1973, she saw a hologram for the first time. The holo-gram she viewed she now calls "simple," a Bell Laboratory model molecule on dis-

play at the Reuben H. Fleet Science Cent n Balboa Park. "As I moved back and forth the way the display's tape recording told me to, I realized I was looking at something for the first time in all history.

that does not use linear perspective to achieve a third dimension. I said to myself, This is very profound and I want to deal

It took Fulkerson seven years, a couple of lucky breaks, and both imagination and determination to get where she is now. On the edge of a creative revolution, she is one of very few artists in the country who have mastered the making of holograms. Her rescend series of holograms, been second series of holograms.

insisted the inaking of nonograms res-second series of holography classes began November 4 at the Fleet Science Center, with another series scheduled for February. Next fall she leaves San Diego, where her family has lived since 1872, for

Boston to start working on laser art with Dr. Harriet Casbin-Silver at MIT. But to the slim, thirty-five-year-old brunette it was not easy finding her niche in the un-explored world between seience and art that was opened by the invention of lasers.



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pattern. To the public it all seemed very sources in Finally, in the late Stines, escentists realized they had to get the information out to the public, not just keep it for high technology. They needed public competer to finance their work, so they needed public understanding of what they were doing. Also, they saw they needed creative input from the nonscientific community. Kock's book was written for lay people, not for scientists. That's why it was so important to me."

In 1977 Fulkerson moved hume to San Diego, where the decision to study holography led her back to the third floor of the physics department at State. There she ran

physics department at State. There she ran into Tom Phillips, a graduate student in his late twenties who was working on holo-

late twenties who was working on holo-graphic stress analyses. It was late summertime and, except for Phillips, the lab was deserted. Looking for some hands-on experience before she invested in her own equipment. Fulkerson subself ishe could 'hang around for a few days.' After the semester started, she communited from the job she had taken in Phoenix to spend for weekends in the lab. All were welfords.

her weekends in the lab. All went well for its months—then a new professor took charge of the lab. "He was furfows with charge of the lab. "He was furfows who have the past-kept yelling that had to get out. I tried to keep my cool, but pretty soon I was inecedibly angry. I told him I hoped soon I was the professor to the lab. I have the professor to the lab. I have the lab. I have the was to timportant to me for him to sop me, and I stormed out the door."

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NEW BEAMS OF ART

footnmed from page 17/1
If you look at the back of a photograph, you see nothing. If you look at the back of a hologram, you see an exact reconstruction of the back of the object. Holography is a breakthrough in optics of the highest magnitude."
Fulkerson rises from the dining room

Full-coop ties from the dining room bulle, clears the remnants of a too dinner, and leads the way down the haltway of her partiemen to be "talk," the gasts bedroom which is permanently occupied by her fifty-four-inch helium-neron laser Homenade shelves and work counters for the first hour-inch helium-neron sacrifications are supported by the proposition of the state sits on a rectangular table pushed against one of the walls. The laser itself is a metal box housing a transparent tube filled with a mixture of helium and neon. This combi-nation produces a red light. Lasers can also operate using crystals such as rubies, or

And then, eerily out of nowhere appears a perfectly round, tangible mock-up of a molecule. Even after the technical explanation, the effect is spellbinding, bringing to mind the comment by Goethe that "we are fascinated by light."

other gases. The faser at the Fleet Science Center uses argon, which enits is green hight. Fulkerson's Spectra Physics laser is unceremoniously (rappel in black cloth, as, are the other surfaces in the room. This prevents extraneous light from registering during the making of a hologram. Abutting the laser and filling the center of the room is a table Fulkerson designed herself for maximum stability. The top of the table is a slab of slate, like that used for pool tables. The slab sits on a wooden

pool tables. The slab sits on a wooden frame full of sand, and this layer rests upon a middle section made up of inner tubes filled with air. This then is supported firmly on a wooden base.

I there is no stignest vioration when the from making a hologram, the interference pattern on the plate is scattered and you can't see anything," she explains as she switches on the laser's power supply. This machine converts electricity from the wall machine converts electricity from the wall until either energy the laser can utilize. She crosses the room to turn off the overhead light, and, like gloowing jewels, minute but brilliantly red dots of light stream from one end of the laser. The dots are actually part of the continuous stream of coherent light, but the light is visible only when it strikes and illuminates particles of dust in the air. Fulkerson begins the paintsking task of maneuvering the optical equipment on the table for the showing - the mirror which directs the reference beam, and the "spa-tial filter" which passes it through a pinhole only five microns wide to strike

pinhole only five microns wide to strike microship of the pinhole only five microship of the strike mi

It takes Fulkerson fifteen minutes to get the reference beam properly aligned, then she unwraps from its protective paper the first bologram she is to show. The four-by-five-inch plate looks like a flat piece of plastic. It reveals nothing until, placed in the "Dim bolder." It is illuminated by the laser's light. And then, errily out of nowhere appears a perfectly round, tangle ble mock-up of a molecule. Even after the











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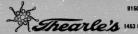
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As the furor over his lecture subsided, Marmion was presented with a problem by the junior doctors under his supervision. Several of them complained to him that they were upset over what they perceived to be a riminatory delivery-room practice. While not an official policy, the practice evolved so that staff anesthesiologists were present during child deliveries performed by the junior and senior residents, even though the doctors had not necessarily requested it. The patients in such cases were generally Medical beneficiaries generally Medical beneficiari who were assigned to staff doctors. (The practice only covered these "staff patients and never private patients cared for by a private doctor.) Even more confusing. Marmion says, is that the practice was hit-and-miss: sometimes an anesthesiologist would attend, other times not. The cost of these visits by the anesthesiologist was added to the patients' hospital bill, and averaged between \$130 and \$200.

"Over the years this had been a constant source of irritation," Marmion says.
"The doctors full it was a many and the property of the doctors full it was a many and the property of the prope Over the years this had

attended by Ahern, Marmion, several other residents, and Ahern s second-in-command. George Shareffer Ahern said he had artived at a solution to the complaints of the residents. That solution was to have an anesthisologist present at every staff delivery, rather than on an occasional basis. (Private patients remained unaffected.) This didn ot seem the ideal solution to Marmion, who wanted to see the practice manufacture of the practice of the practice

me I was lired. I flou fair to couldn't fire me; that only a committee could do that." Two days later, pending a formal hearing. Marmion was placed on probation.

It is supportion was placed by a hearing on April 3 by the residency review committee. The charges against him, he says, included failure to communicate properly and honestly, having a morale conference. He we motified on April 14 that he was terminated; the charges had been upheld.

Marmion filed an appeal that same week to be heard by a judicial review committee on the committee of the comm

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If it were physically present. "This is entirely different from a sculpture." says Fulkerson. "A sculpture would not dance that way. The molecules seems graspable, but the hand passes right through it. but the hand passes right through it. but the hand passes right through it. So were the second that way. The molecule start is specially seemed to the hind when the programs incredibly, the jet flows the season of the molecule's three districtions for the hind way. The molecule start was the season of the molecule's three districtions for the hind was the molecule's three districtions for the hind was the molecule's three districtions fully captured within the thin plate, they are projected into the paper in the season of the projected hind the plate. Unlike art in the season of the projected hind the plate of the hind was the paper in the season of the projected hind was the same of the projected hind when the plate is the season of the projected hind was the same of the projected hind when the plate is the project of the hind was the projected hind was the same of the project of the hind was the hind

needed to see the image. Development of this technique will make holography avail-able to the general public. Fulkerson is also working on a book which she de-scribes as a step-by-step analysis of the importance of holography in the history of

It is a subject she feels strongly about. It is a subject she feets strongly about.
"I'm basically an artist and I want to see
more artists showing holograms. Just last
year Newport Research Corporation came
out with a whole holography kit for \$2000.
That's not much "hen you consider you can go home and create a hologram. We need to make people more aware of what holography is. It's not just a toy for physicists. Holography is a totally revolutionary



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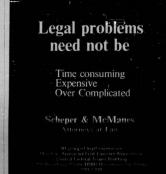
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NBC had scarcely recovered from its

NBC had scarcely recovered from its coup in predicting a landslafe for Reagan when my Auril Berha donned her space shoes and her down jacket and hot-footed it over to my house. The fact half teach on Tuesday nights did not bother her — she sumply paced back and forth it my living unique production of the state of th

the comment of the co



dance, she can tell you about meeting Martha Graham at a cocktail party, and as for music ... well, if it weren't for the fact that she travels so much she would have been tapped long ago, according to on Rachmanianfo' for Rebop But what she tells almost everyone when I am out of carshot is that she is my assistant, my muse, my alter ego. Blood is thicker than water, right And in these parlous times, when ceen acty-fleve year-old women water, right And in these parlous times, when ceen acty-fleve year-old women when ceen acty-fleve year-old women between the complex of the complex of

wide noodles). From there she advanced to raw fish, and would put me through a quiz

were in trouble. "It's tough. It's hard to chew. It's impossible," Aunt Berthacried. In Japan, sakitori is purchased at street stands, and is unfailingly of the melt-in-your-mouth variety. This is true at most Japanese restourants in San Diego. But we could scarcely find an excuse for this sort of yaktori, except that it exercised one's

We were then served summon, a term sup which had less punch than the tea. When the wattress sas the bowl full of the summon of the summer of the summon of the summer of the summon of the summer of the summon of the summer of the summon of the summer of the summer of t



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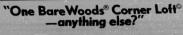
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Strings of Nuance



JONATHAN SAVILLE

It was the voll-known San Diego guiar teacher Lee Ryan who alerted me to the existence of Manuel Barneco, whom he characterized as one of the very best classical guidarists in the world. Barneco's recordings confirmed Mr. Ryan's judgment for me, though it is clear from them that Barneco's excellence is of a special quality hat rang not appeal to everyone—deathly hat rang not appeal to everyone. Shoppe sponsored a San Diego recital by Barnecoo last year, which I could not attend. Luckilly, the sponsors have brought him back this season, as part of their outstanding series of classical guitar concerts, and the series of the se

ally unpretentious and whose view of what music can do its intentionally limited. When it comes to subflety, there is surely no gustaris who is Barrucco's equal, not not the work of the comes time to repeat it, will be shaped just a bit differently, so that it seems an utterly fresh perception of the same living out a bit differently, so that it seems an utterly fresh perception of the same living out as the comes of the control that makes it possible, are in the service of a nacidiative, inward-turned vision of the music. The phrase, the passage, the piece, seem surrounded by an infinite silence, their fluxlessness is comemplated in raps volitude. The hyponic quality of surrounded the physion of the music comes of the comes of the control that makes it possible, are in the service of a nacidiative, inward-turned vision of the music. The phrase, the passage, the piece, seem surrounded by an infinite silence; their fluxlessness is comemplated in raps volitude. The hyponic quality of surrounded the physion is one of a silence that the surfoce of the control that music in passage of the control that music in passage of the control that music in passage of the control that music in the control that music interests the control

that prefers contemplation to action, the still point of the turning world rather than the willed journey to a goal. Before hear-ing Burucce's transcriptions of Enrique Granados's "Spanish Dances" (originally cranados s' Spanish Dances (originally composed for piano), one could searcely have imagined the poignancy, the sadness, the sense of resignation that the guitarist brings out in these apparently lighthearted and entertaining bits of local color. It is as and entertaining bits of local color. It is as if each dance were merely in momentary articulation in the world's endless and bottomices says. For those interested in the ways a change of instrumentation and a different interprietive approach can transform a piece of music almost beyond recognition, nothing could be more instructive than a comparison of plannst Alica De-Larrocha's exuberant recording of the Larrocha's exuberant recording of the Larrocha's exuberant recording of the Larrocha's exoberant recording of the Larrocha's exoberant recording of the Larrocha's commically melancholy performance of the same works, at his ECC recital or on his Albenia's Granados record (Turnabout 34738). What one does not hear in these Bar-

Albeniz-Granados record d'Turnabout 34738).

What one does not hear in these Barneco performances is the strong, assertive, outgoing personality of a Parkening recording the process of the control of the performance is the strong, assertive, outgoing personality of a Parkening 1840, 2000. In Parkening 5 playing, the forest have a tersule gower, an incisive ring, that Barnucco does not sock; Parkening 5 rishthms are more motoric, often with a rushing swell of excitement, the music, for a manifestation of energy than a contemplation of form. I do not want to exuger at these differences — Parkening is an extremely subtle and sensitive musician. and Barnucco's performances are by no means totally static and self-efficing—and Barnucco's performances is inability to do what Parkening does so regularly. In Noris this amater of Barnucco's inability to do what Parkening does so regularly in his recording of the Villa-Lobos' inability to do what Parkening does so regularly. In his recording of the Villa-Lobos' inability to do what Parkening does so regularly. In his recording of the Villa-Lobos' inability to do what Parkening does so regularly. In his recording of the Villa-Lobos' inability to do what Parkening does so regularly. In his recording of the Villa-Lobos' inability to do what Parkening does so regularly in his recording of the Villa-Lobos' inability to do what Parkening does so regularly and the recording of the villa-Lobos' inability to do what Parkening does so regularly. In second his recording of the Villa-Lobos' inability to does not be recorded to the control of the programment of not seen the most natural expression of his essential spirit, and his inscribed in the most on the most natural expression of his essential spirit, and his inscribed in the most on an option in which they could be said to have a particular and undeniably validy manner for understanding, experiencing, and communicating the music — a compelling manner productive of great beauty. The second half, however, was less theroughly and c

in its harmony, and simple to the point of naivete in its structure. Its only interest lies naivete in its structure. Its only interest lies in the opportunities if gives for virtuous display by the instrumentalist; in this say, indeed, in its tunes and accompaniments—it resembles he less impired thatian opera of its period (the first few decades of the Nineteenth Century). If should be said once that Barracco had no problems whatever with the technical chammads of this misse. The limple, heartfelt. essentially vocal cantilena in the slow secessentially vocal cantilena in the solv sec-tions (especially of the Paganini works, which are little operatic arias), and the fantastic scales, arpeggios, roulades, turns, and embellishments of the fast secmagisterial command of the resources the instrument, as though nothing could ever be too hard. The exquisite sensitivity of phrasing, the variety of tone colors, the deep expressiveness - all were fully there, perhaps even more fully than music

of this sort really needs.

But what was not there was the fiery,
egotistical self-display of the sensational
operatic diva, or of the wild-eyed Paganini But what was not there was ne nery; coptostical self-display of the sensational operatic diva, or of the wild-eyed Pagannia thrilling the crosch with his diabelical thrilling the crosch with his diabelical, this shollow but specticular must requires just a bird valigativity — or, barring that, an extroverted ebullence that can achieve much the same effect. John Wildmans—take an obvious example. — plays Mauro Giulianis smass ca shough it were the greatest romp in the world, plunging in. Showing off. delighing in his own flumport of the same of the sense of th

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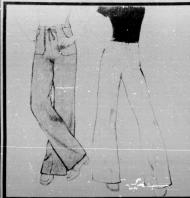
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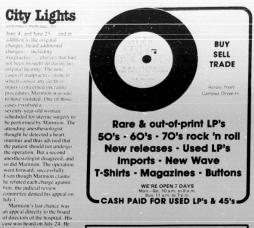
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Letters

A Fistful Of Dollops

I not happy have a revenue of The Port of the other of the Port of

owner chef is quite free with omions.

As for the setting, it's lovely in the daytime. The atmosphere is settled and relaxing, free of smoke and noise. You die in ease, well settled the setting strenderfully refreshing strenderfully refreshing strenderfully refreshing to the setting of the settle with the settle support the restaurant will be better equipped for winter-dning soon.

dining soon.

I do not think Widmer was unkind in her review of The Pearl just unaccustomed to the more pure, light, losingly prepared cuisine offered by Al Arftmann.

41/2

4 / 1/2

One of the toughest and
prides wallowing acts a cortic
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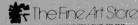
David Reutter will show a new selection of his paintings, drawings and etchings in an exhibit entitled "Cityscapes" November 21 through January 4, 1981

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Gilbert and Sullivan and Everything Else



DEF SMITH

At times it seemed as if there were several different versions of the Midaglo being performed at the newly renovated Casa del Prado Theatte last weekend. There was the more of stage, an uneven work given vialuate the control of the midaglo being made to the control of the midaglo being ended to the control of the midaglo being made to the control of the midaglo being and the control of the midaglo being made to the control of the midaglo being the being the midaglo being At times it seemed as if there were several different versions of the Mikujdo being performed at the newly renovated Casa del Prado Theatre last weekend. There was the one on stage, a nueven work given vitality by some fine individual performances, but there were also others. A couple seated near me had divised up the male and female roles—both songs and speeches are made of the seated roles—both songs and speeches was light opera without missing a role, and the man seated immediately behind me quietly whistled the secre through his teeth. In short, the "Savoyands," the faniatic fans of Gilbert and Sullivan, were out in force. Their name comes from the area in mon, the "Satovjards," the lamin force. Their name comes from in
in force. Their name comes from in
in force. Their name comes from
in force. Their name comes from
Carte in 1881 to house the immensely
ispatial, collaborative efforts of Sir Wiliam Schwenck Gilbert and Sir Arbur
Sullivan, and the devotion of a true
'Savoyard' is equaled only, it would
be seen to be a second of the collaborative efforts of the
Savoyard's in equaled only, it would
be seen to be a second of the collaborative
standards participation one
factorized the second of the collaboration of the
savoyard is used to the second of the
five billionth time (the followers of that
show are known as the "Strandard').

Upon bearing such a comparison, I am
certain that the Savoyards would be up in
extended to the second of the second of the
beause the latter also write "Oward
Christian Soldiers," but rather because,
the latter also write "Oward
Christian Soldiers," but rather because,
the latter also write "Oward
Christian Soldiers," but rather because,
the latter also write "Oward
Christian Soldiers," but rather because,
the latter also write "Oward
Christian Soldiers," but rather because,
the latter also write "Oward
Christian Soldiers," but rather because,
for the non-Savoyard, share sevenia.

HEALTH

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patrons of the theater, many of whom tended to laugh at the witty, satirical lines of W. S. Gilbert long in advance of their

patients of the theoretic, many circulations of W. S. Gilbert long in advance of their recitation.

But even in this atmosphere of reciprocal pleasure, there were many lax moments. The male chorus, for example, slowed down the show consistently. There were several lapses in timing, and the choreography of the group was, for the most part, wooden, lacking to a great extended to the state of the state of the state of the choreography of the group was, for the most part, wooden, lacking to a great extended on the state of the state of the state of the choreography of the group was, for the state of the group was, and the group was the grou

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were equally successful as Pish-Tush and Pooh-Bah, two of the courtly lords of Titipu. Though neither demonstrated the vocal richness of Goodwin and Chastain. vecal richness of Goodswin and Chastain. Murryou for increase and office and was self-like and the self-like and was self-like and self-like a

One performance in particular stands way out. George Weinberg-Harter's characterization of Ko-Ko, the Lord High Executioner forced by circumstances to do Executioner forced by circumstances to do his job, is a felicinus cross between Shakespeare's Iago and Walt Disney's Bambi, His is a most lovable villatin, and whenever Weinberg-Harter is on stage, the except spirit of Gibbert and Sullivan is intact and thriving. He brings to the role an impressive array of talents — a decent voice this rendition of "Willow, Tit Willow" is one of the highlights of the show), fine-skills as an actor, and a captivating stage mresence.

Weinberg-Harter also demonstrates an Weinberg-Harfer also demonstrates an impressive array of comic talents, espe-cially a gift for timing and an assortment of adroit physical gestures (both slapstick and subtle) that enhance his other-skills and that give his characterization of Ko-Ko the sense of a complete re-creation of the part. Dressed in an orange silk costume that sticks out in back like a tail, he somewhat

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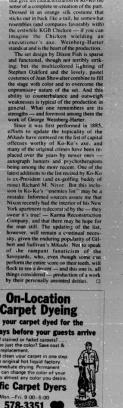
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Off the Cuff

to see in the dead



I would like to see science be more applicable to living. In a practical way, we could be mentical way, we could be more corrective now. We have the technology to solve problems in transportation and pollution, but people tend to plunge into one way of thinking without analyzing all of the possibilities. I have a could be wonderful to combine it with art, music, and painting. There's some of it now, like the hologram, but it could be so much more inventive. The color of a laser is so pure. The color felds are very beautiful. I would definitely like to see the laser used as gri.



Sallor
San Diego
I'd like to see the
development of more
laser-type weapons, the kind
that they had in Star Wars. I've that they had in Star Wars. I've seen some in magazines but I'm not sure how close we are to really using them. Lasers focus on one object and the heat from the laser blows it up. It would be a lot faster than having to carry a missile around, load it and stuff. Just little missile court removed. around, foad it and stuff. Just little missiles cost around \$15,000 apiece. With a laser, you'd only need one guy to work each one. So it would save on ranspower, which we're short on, and probably be a lot cheaper, too. I'd really like to see some lasers on the ship.



into space. I think we've ruined our world. It's going more to pot each day, and I don't mean drugs. Smog, overpopulation. . . Space, I think that's our answer. I get a think that's our answer. I get a kick out of seeing those pictures come back from space. There must be some other people out there. I feel it's possible. I've never seen a UFO but I have a strong feeling there's an intelligence out there. They'd probably be a superior race to the ones we we known. If they were going to be a superior that they own I don't think we should have any fears about them. We seem to be our own worst enemies, like the saying goes. We don't always want the best for everyone.



higher planetary consciousness. Science and higher planetary consciousness. Science and ecology. I'd like to see an greater open-mindedness toward the occult sciences. There is a definite relationship between the two. How can we expect large corporations to cooperate if a person isn't responsible for his own self? I hope people will start thinking on their own rather than on their own rather than listening to the mass media. Turn off the TV once in awhile. Stop polluting the air with sound. Be more aware of keeping water clean, not littering. Science can help but first people have to get beyond their own greed. If they did, everything would have to fall into place.



Clairemont
I'd like to see us take a man
to Mars soon, and continue on
with the space exploration.
This latest Voyager has really with the space explored has really the state of the state

- Lin lakar

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Section 2

Events, Theater, Music, Film

"The Shadow-Catcher"

Edward Sheriff Curtis was called "The Shadow-Carcher" by his Indian friends. We think of photography as being pictures made by light, and it is significant that Curties' as bleects agginficant that Curties' as bleects and the space between objects rather than the objects themselves. Indeed, Curtis' photographs are shadowy dark nones the shadowy dark nones that the shadowy dark nones the shadowy dark nones that the shadow of expensing adjusted to the spiritual fire over the spiritual freedering the shadow of the spiritual preference not only in his photographs but also in writing, as he took copious notes on Indian beliefs, ceremontes.

Curti was driven on photographs north American Indians because he saw an urgent need to document their way of life before it disappeared forever. He spent their years of this certificant was driven on photographs how they say the shadow of this certificant was driven on photographs of Lumy, fagile probays and taking perhaps 40,000 photographs on clumy, fagile responses to the say the shadow of the shadow of



No Gobbling



Brought

To Speech

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be cound-ered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

Children's Films will be shown Thursday, November 20; and Monday, November 24, 3:30 p.m., National City Public Li-brary, 200 East 12th Street, Na-tional City, Free, 474-8211.

"Miguelin," the story of a young boy's personal war on poverty, will be shown in its original Spanish version with English subtitles. Fri-day, November 21, 3:30 p. m., Na-tional City Public Library, 200 East 12th Screet, National City, Free. 474-8211.

"The Scenic Route," a camp structuralist film made by New York filmmaker Mark Rappaport, will be shown as part of the museum's Art Film Series, Saturday, November 22, 8 p.m., Sherwood Auditorium, La Jolla Museum of Art, 700 Pros-

"Mount St. Helens," the world's largest newsreel; Comic Forces, a mixed-media presentation by mixed-media presentation by the influences of comme energies on our lives; and Vass Bajis, an Omnimax film with an aerial survey of the Bajis Peninsula, will be shown through December 4, Reuben H. Fleet Space Theater. Ballbox Park, 238-1233.

Lectures

"Revisiting China After 31 Years" will be the theme of a slide lecture presented by Pao-chin Chu of the SDSU history department. Thursday, November 20, 7 p.m., room 2108. Adam Hall, SDSU-Free, 284-4423.

"American Folk Music" will be the topic of a lecture, with guitar accompaniment, by actress and entertainer Mimi Ehrenfreund. Friday, November 21, 10 a.m., plex, UCSD. Free. 452-3409.

"Civil Liberties Issues in the Weinglass, currently defense attor-ney representing NASSCO work-ers, Friday, November 21, 7330 p.m., First Unitarian Church, 4190 Front Street, Hillcrest, followed by 4 rally, Monday, November 24, 4 p.m., Federal Courthouse, 940 Front Street, downtown, 563-0149 or 284-4231.

"Muddling Toward Frugality" will be the topic of a lecture presented by SDSU geography professor Warren Johnson, sponsored by the Sierra Club, Friday, November 21, 7:30 p.m., Hepner Hall 130, SDSU, Free.

"Scilly — Britain's Fortunate lales" will be the topic of a slide lecture presented by Royal Society for the Protection of Birds and British Trust for Ornithology member David Hunt, at an Audion Society meeting, Frida, November 21, 7:30 p.m., Natural History Museum, Balboa Park, Free, 459-8159.

"The Suppressed Writings of Percy Bysshe Shelley," a paper by the poet as an undergraduate, challenging the assumptions of his day concerning the rights of gov-ernment and the extense of God, will be the subject of a lecture by Ellen Murdan, Fridey, November 1987, La Jolla Boulevard, La Jolla, Free, 232-4801.

Record Production and other re-cording matters will be discussed by producer/publisher/songstriet Kim Fowley and engineer/producer Paghu Gadhoke, Sunday, November 23, 2 p.m., Circle Sound Studios, 3465 El Cajon Boulevard, San Diego, 281-7744.

The Farm and Plenty, a Tennesse community and its international relief and development organiza-tion, will be the subjects of a lec-ture presented by a founding member. Stephen Caskin, Sunday, November 23, 8 p.m., Ocean Beach Flemntray Community School, Sunset Cliffs Boulevard and Santa Monica Avenue, Ocean Beach Free, 488-5990.

Crime Prevention will be the focus of luncheon lecture speakers Bill Kolender. San Diego police chief, and specialists from the police department's crime prevention detail. Monday. November 24, II:30 a.m., Hotel San Diego, 339 West Broadway, downtown. Reservations: 234-0331.

New Poetry Series will present Denuse Levertow, a Landon-born American poet, in a reading of her works, Monday, November 24, 4 p.m., Center for Music Experi-ment, 408 Watten, Campus, UCSD, Free, 452-6766.

design and city-planning lectures sponsored by the San Diego American Institute of Architects

Dance

"Play It Again With" All That Jan Dancers, a fast-paced dance performance, will be presented Saturday, November 22, 8 p.m., San Marcos High School Theater, 1615 West San Marcos Boulevard, San Marcos, 481-0169.

Music

Concert Series of the Los Angeles Chamber Orchestra will begin with a program of works by Strauss, Mozart, Dvorak, and Haydn, with pianist Bella Davidovich, Thurs-day, November 20, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon.

String Chamber Music Concert, an annual fall event of the chamber music classes directed by SDSU music professor Paul Anderson, will include works of Haydn. Schubert, and Fauré, Thursday, November 20, 8 p.m., Smith Recital Hall, SDSU. Free, 263-5204.

cital Hall SISU. Free. 269-3204.
Swaphony, he son Diego Smrphony Orchestra will perform
Haydn's Symphony No. 88 in G.
Ravel's Concerto in D for the left
hand, and Mussoppie's "Pictures at a Eshibition," with guest conductor Rainer Micel and pinnies
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at a Eshibition, with guest conductor Rainer Micel and pinnies
at a Eshibition, with guest conflowers at a Eshibition of the left of the
referent discussion by music critic
Francis Thumm. Thurtday,
November 21, 8 p.m., Cuive
Theatre, downtown, and Sarudday,
Performing Are Center, 210 Este
Main Street, El Cajon. 239-9721.

"King of the Concertina" Alistair Anderson will play dance runes of Northumberland, Scotland, and Ireland, Friday, November 21, 730 and 9-30 p.m., Old Time Cafe, 1464 North Highway 101, Leucadis, 436-4030.

Recorder Meeting of players of early music instruments will feature music of Banchieri, Billings, Ga-briteli, and Susato, Friday, November 21, 7,30 p.m., toom B152, Mandavule Center, UCSD, 464-2674 or 226-8226.

Folk Songster Jerry Rau will carry on the tradition of Woody Guthrie and Pete Seeger, Friday, November 21, 8 p.m., American Youth Hos-tel, 3790, Udall Street, Point Loma, 282-7833.

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sent a vocal recital by mezio-soprano Suzanne Blum and baritone Jason Stearns, including selections from Furcell, Handel, Mozart, Schubert, Strauss, Ros-sini, and songs from the musical theater, Friday, November 21, 8 p.m., Smith Recital Hall, SDSU, 265-6947.

"Merry Wives of Windsor," Nicolai's rarely performed comic opera, will be presented by the USD Opera Workshop, Friday. November 21 and Saturday. November 22, 8 p.m.; and Sunday. November 23, 2:30 p.m., Camino Theatre, USD. 291-6480 x4425.

"Music of the Spheres," a concert with flutes and synthesizers, will be presented by the Emerald Web, Bob Stohl and Kat Epple, Friday, November 21, 8 p.m., Earthwater Callery, 3830 Ray Street, North Park, 296-1560.

Women's Barbershop Quartet, the Sweet Adelines will present a con-cert Friday, November 21, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon (440-2277); and Sunday, November 23, 7 p.m., Civic Theatre, downtown (236-6510).

Young People's Concerts series of the San Diego Symphony Or-chestra will begin with a program entitled "Can Classical Music Be Funny!", Saturday, November 22, 10 a.m., Civic Theatre, down-town, 239-9721.

Electro-Acoustic Music, including pieces performed on the Synclavier, a digital synthesizer, and the Homo-Parleur, a speaker's system worn on the performed body, will be presented by the Croupe de Musique Experimentale de Maneille, Saturday, Novembri, 22, 8 p.m., Conter for Music Experiment, 400 Warren Campus, UCSD: Pres. 452-4383.

Song and Symphony, the La Jolia Civic University Symphony As-colation will perform Dovale's Schero Capriccisso, and, with so-pramo Carol Plantamura, Berg's Altenberg Leder and Mahler's Symphony No. 4, Saturday, November 23, 3 p.m., and Sunday, November 23, 3 p.m., and Sunday, November 23, 5 p.m., and November 23, 5 p.m., and November 24, 5 p.m., and November 25, 5 p.m

"Musicians in the Making," a con-cert featuring flutist Tal Perkes and clarinetist Bal Zimbelman, will in-clude music by Bach, Brahms, Weber, and Hindemith, Sunday, November 23, 1(30 p.m., Jessish, Community Center, 4079–54th Street, San Diego, 581-3300

Friday Evening Concerts will pre- "Music in the Gallery," a program

of string duos, will be presented by the Brullo String Duo, violinist and violin maker Lawrence Brullo and violist Betty Jo Brullo, Sunday, November 23, 2 p.m., San Diego Art Institute, 1449 El Prado, Bal-boa Park, Free. 234-5946.

Choral Music with instrumental accompaniment will be presented in an all-Brahms program of the Palomar Choral, Suriday, November 23, 3 p.m., Perform-ance Lab, Palomar College, 1140 West Mission Road, San Marcos, Free, 744-1150 x349.

In Concert, the University Wind Ensemble will perform works of Giannini, Grainger, Lieb, and Russell, Sunday, November 23, 7 p.m., Smith Recital Hall, SDSU. 265-6035.

Band Concert, the MiraCosta College Stage Band will feature as soloist, trombonist Wayne Andre, Sunday, November 23. 4 p.m., MiraCosta College gymnasium, One Barnard Drive, Oceanside, 757-2121.

Cottage Concerts will present pianist Arthur Lambett in a pro-gram including Beethoven's An-dante Favori, Debussy preludes, and Chopin mazurkas, Monday, November 24, noon, Seripps Cot-tage, SDSU. Free. 265-5204.

tage, SIGU. Free, 265-5264.
Music Fearial prosessed by the UCSD music department performance entermibles will include lavanese music of the Camelan Ensemble and camber works performed by the Clamber Bosen per Cornel per Cor

North Indian Classical Music will be presented by blind singer B.R. Bhatt, accompanied on the tabla by Chottelal Mishra; Tuesday, November 25, 8 p.m., Smith Re-cital Hall, SDSU, 265-4243.

Orchestra Concert of the Point Loma College-Community Or-chestra will feature pianis Iudy Warner in a program of works by Mendelssohn, Oluck, and Stravinsky, Tuesday, November 25 8 p.m., Golden Gymnasium, Point Loma College, 1900 Loma-land Drive, Point Loma, Free. 222-6474.

In Concert, the Novellus Ensem-ble will perform on harp, flutes, percussion, cello, and double bass,

TO LOCAL EVENTS

Special Events

"An Evening of Improvisational Theatre" will feature the stand-up comedy team of Victor and Goldberg, Thursday, November 20, 8 p.m., Sherwoo, Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"What's Cooking," a festival of music, drama, dance, visual arts, and literature, will take place Fri-day, November 21 and Saturday, November 22. Center for Music Experiment, building 408, UCSD, 452-4383.

Canries, Hookbills, and Finches will be in show cages during the third annual the show spensored by the Snn Dego County Canary Chloand the Bookbill Hobbyston Good Southern California, Sarurday, November 22, 10 a.m. to 4 p.m.; and Sunday, November 23, 10 a.m. to 1 p.m., College Grove a.m. to 1 p.m., College Grove Accession, Snn Dego, Fore, 278-5842 or 755-9645.

Martial Arts Demonstration, a display of judo and karate, will be given by Tom Snowden, Saturday, November 22, 10 a.m., Benjamin Branch Library, 5188 Zion Av-enue, San Diego, 583-2428.

"Saturday Morning Garden Walks," an introductory series of garden tours, will conclude Satur-day, November 22, 10 a.m., Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas.

Puppeteer Pamelia McIntire will present "The Three Little Pigs" and "Pierre, The Boy Who Didn't Care," to mark the end of National Children's Book Week, Saturday, November 22, 10:30 a.m., San Diego Public Library, 820 Estreet, downtown. Free. 236-5838,

Santa Arrival, Santa Claus will ar-tive via Belgian horse, accom-panied by a brass band and a Super-dog, Saturday, November 22, noon, lower center court, Mission Valley Center. 296-6375.

Art Performance Pieces, 'Love in a Charles Eames Chair' and "Built-Ins," written, directed, and designed by San Diego artist Roy McMakin, will be read and acted by a group of local artists and ac-tors, Saturday, November 22, 8 pm. Sushi, 852 Eighth Avenue, downtown, 459-8478 or 235-8466.

Mother Goose Parade, the

November 23, 1 p.m., from Mag-nolia and Madison avenues, along Magnolia to Main Street, along Majn to Second Avenue, along Second to Madison Avenue, El Cajon, 444-8712.

"Christmas in November: A Lighthearted Look at Holiday En-tertainment through the Cen-tertainment through the Cen-terior will be the theme of a dis-cussion and performance by UCSD drama professor Eric Christmas, Wednesday, November 26, noon, UCSD Theatre. 452-3120.

Noontime Tours of the Gaslamp Quarter will be led every Friday, noon, from 652 Fifth Avenue, downtown, 233-5227.

Nature Walks will be offered every Sunday by the Audubon Society. 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Can-yon Road, 5 1/2 miles eas; of Lakeside (29:28717); and the San Dego Natural History Mueeum, 2 p.m. Florald Canwon, Balbon Park (232-3821 w48). Free.

Socker Soccer, the inaugural North American Soccer League indoor season will open in San Dego with the Socks against the San Jose Earthquakes, Friday, November 21, 730 p.m., Sports Arena, 280-4625.

Fishing, the third annual Kip Hayes Lake Poway Fishing Derby will take place Saturday, November 22, 6 a.m. to 3 p.m., Lake Poway, 462-0624.

24-Hour Relay, with relay team nembers runings nor mige each in fixed rotation for twenty-four hours, will benefit the American Cancer Society, Saturday, November 22, 9 a.m. to Sunday, November 23, 9 a.m. Carlebad High School, 3557 Montoe Avenue, Carlebad, 489-1465 or 235-6586.

Sports

Crew, the second annual SDSU
Crew IOK will draw as many as
1500 entrants, Saturday.
November 22, 8 a.m., Mission Bay
Bonnie Bell course from the visitor
information center, Mission Bay,
483-3249.

10,000 Meter Fun Run, to benefit the SDSU men's crew program, will be held Saturday, November 22, 8 a.m., Mission Bay course from the information center. 583-8724.

"Bowl for Breath," to benefit Cystic Fibrosis Foundation, will be held in twenty-three bowling cen-ters in the four counties of San Drego, San Bernardino, Riverside, and Imperial, Saturday, November

Aztec Football, the SDSU Aztecs will face the University of New Mexico Lobos, Saturday, November 22, 7:30 p.m., Son Diego Stadium, 283-7096.

"Toys for Tots" benefit football agame will pit Southwestern College against San Diego City College, Saturday, November 22, 7:30 p.m., Southwestern College Stadium, 900 Otay Lakes Road, Chula Vista. 465-9423.

"Fitness Afoot," a 10K or 5K walk "Fitness Afon," a UK or Sk walk to promote nerbic and cardisvas-cular soundness, will be conducted by the Sm Diego County Heart Association, Walkabout, and Scripps Memoral Hospital; Well Being proiset, Sunday, November 23, 2 pm., from Cabrillo National Monument parking for, Point Longs, 223-WALK, 291-7454, or 457-6546.

Clipper Basketball, the San Diego Chipper Basketball, the San Diego Chippers will play the Seattle SuperSonics, Sunday, November 23, and the Denver Nuggets, Tues-day, November 25, both at 7:05 p.m., Sports Arena, 226-8456.

Duran vs. Leonard, the match will be broadcast on closed-circuit TV. Tuesday, November 25, 6 p.m., Golden Hall and Civic Theatre, downtown, 236-6510.

Artec Basketball, the SDSU Az-tecs will play a preseason demon-stration game against the Canter-bury Banksrown (Australia) team. Tuesday, November 25, 8 p.m., Peterson Gym, SDSU, 283-7096.

Radio/TV Charger Football, the San Diego Chargers' visit to the ailing Miami Dolphins will be televised Thurs-day. November 20, 5:30 p.m., Channel 10.

Novelist and Critic Virginia Woolf will be the subject of Virginia Woolf & Company, a radio drama based on her letters from youth to death. Thursday, November 20, 7 p.m., KPBS-FM 89.

reparation of the opera production of the opera by Richard Wagner, will be broadcast live, Friday, November 21, 7 p.m., KFSD-FM 94.1; and on type. Sunday, November 23, 8 p.m., KPBS-FM 89.

"First Person America: Voices from the Thirtles" will continue with "When I First Came to this Land," with host Oscar Brand, portraying the struggle between preserving ethnic identity and adapting to life in America, Friday, November 21, 730 p.m. KPBS-PB 49.

Evening at Symphony will feature Klaus Tennstedt leading the Boston Symphony in Mozart's "Eine Kleine Nachmusik" and Straus's "Le Bourgeois Gentilhomme." Saturday, November 22, 9 p.m. tepeating Sunday, November 23, 1000ri, and Tuesday, November 23, 2 no. or, and Tuesday, November 25, 2 no. or, and Tuesday, November 25,

2 p.m., Channel 15 (simulcas stereo with KPBS-FM 89). Arter Football against the Uni versity of New Mexico Lobos will be tape-delayed from San Diego Stadiom, Saturday, November 22. 11 p.m., Channel 6.

Tennis, the singles and doubles fi-nals of the Almaden Grand Masters Tennis Tournament, last on the ten-tournament Grand Masters Circuit, will be televised Sunday, November 23, 1 p.m., Clyannel 15.

College Football, Oklahoma at Nebraska and Michigan at Ohic State will be televised Sunday, November 23, 4 and 8 p.m. re-spectively, Cable Channel 2

"25 Years of Mouseketeers" will be reviewed on Disney's Wonderful World, Sunday, November 23, 7 p.m., Channel 39,

"The Man Behind the Bomb," a "The Man Behind the Bomb," a Japanese documentary that pro-poses the idea that a relatively un-known Hungarian refuges scien-treal importate behind the creation of real importate behind the creation of the atomic bomb, will be aired Sunday, November 23, 10 p.m., and A Postscipt uith Germad West Scilard, an interview with the widow of the scientist, will be widow of the deal of the scientist, will be widow of the deal of the scientist, will be widow of the deal of the scientist, will be widow of the companies of the scientist, will be widow of the companies of the scientist, will be widow of the companies of the scientist of

"Life on the Mississippi," a fic-tionalized look at people and places on the Missisppi based on the novel by Mark Twain, will be hosted by Kurt Vonnegut, Mon-day, November 24, 8 p.m., Chan-nel 15.

Crisis, an examination of acid rain in the Adirondack Mountains, water recycling in Celifornia, and contaminated wells in Massachusetts, Tuesday, November 25,

"Ziegfeld Follies," the 1946 MGM musical comedy starring Fred As-

taire, Lucille Ball 194 Garland, Gene Kelly, and Rea Skelton, will be screened Wednesday, Novem-ber 26, 3 p.m., Channel 39.

"A Question of Place. Sound Por-traits of Twentiem-Century Humanists" will explore the life of author William Farther, with Tennessee Williams, Jednesday, November 26, 7 p.m., KPBS-FM

Galleries

Multimedia Paintings by Ellis Jacobson will be exhibited through November 22, backers Building, 614 Fifth Avenue, downtown

Paintings by Robert — ada will be exhibited through November 26. Thomas Babert Gallery, 7470 Girard Avenue, La Jolla, 454 0345.

"Exploration in Paper," an exhibition of works by local artists, will continue through a mber 28. Community Arts Friery, 870 Third Avenue. Swntown 239-8238.

Around the World th a Paint Brush," an exhibition of works by Grace Puchner, will an display through November 2, H. Hery Fine Arts Gallere, 1837 Park Boulevard, San Dieg. 197-5775.

"Paper and Bronze," an exhibition of monoprints by Jean Braley and sculptures by Robert Coddard, will be on view through November 29. Spectrum Gallery, 4011 Goldfrinch Street, Mission Hills. 249-2725.

"At Mono Lake," a traveling eshi-bition of eighty-free photographs by Edward Sc Curtis, Arsel Adams, Edward Weston, Steph 1, Johnson, Philip Hyde, and oths... of one of the oldest continuously existing lakes in America, will 10 on display through November 27, Natural History Museum, Ballion Park, 232-3621.

"Golden Treasures of Peru," a traveling exhibition of north 300 pold artifacts from Lima's Museo Oro del Peru, represents five pre-claimban columes (Vasa, Nacca, Moche, Chimu, Inc.); and in-cludes munmy susks and glowes, ear spools, now ornaments, tweet perudicular to the con-traveling and will be no view Misseum of Art, Section Park, 212-7931.

"Poets & Painters," a traveling exhibition that explorer the crea-tive collaboration between artists in the written and the visual arts.



Fine handcrafted stoneware by four studio potters. Goblets, decanters, casseroles, tureens, lamps, lanterns, planters, mugs, and much more. For a holiday gift

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Gallery at Land's End



READER'S GUIDE TO LOCAL EVENTS

Ratchif, James Schwyler, and Kenneth Koch, and wenty-five not heart hear

be on exhibition through De-cember 2. Gallery Ocaphics, 3847 Fifth Avenue, Hillcrest, 295-3538.

"Native Oil Paintings of Mexico

The Life and Landscape," an
exhibition of oil paintings by Alison Minor, will be on display
through December 3, Knowles
Gallery, 7420 Girard Avenue, La
Jolla, 454-0106.

Annual Award Show, an exhibition of paintings by Southern California artists, juried by Los Angeles County Museum of Art curator Maurice Tochman, will be on display through December 5. Jewish Community Center Gallery, 4079 54th Streer, San Diego, 583-3300.

"Materiality," an exhibition of exploratory, nonobjective acrylic canvases by English painters Robert Bradford and Anne Inman. will continue on view through De-cember 5, Alternative Space Gal-lery, 534 Sixth Avenue, down-town, 233-1997 or 233-7888.

Judith Nicolaidis and Barbara Sexton, will be exhibited through December 5, Gallery 552, 552 Fifth

PSYCHIC FAIRE ber 22, 10 a.m.-6 p.m.

Clairevoyant, tarot, almistry, melted wax reader sychometry, psychic artist, and more. Watch for our Art Faire November 29 & 30 Ye Olde Exchantment Shoppe 4118 Adams #2-2nd floor 282-8718 You saw us on Channel 8

"Fantaspheres," an exhibition of prints and mixed media works by P.L. Lingo, will be on view through December 7, San Diego Art Insti-tute, 1449 El Prado, Balboa Park, 234-5946.

Jewelry by Svetozar Radakovich, an exhibition of more than fifty pueces inspired by armor and war-not trappings, and made of pre-cious metals, stainless steel, stones and shells, will be on view through December 7, La Jolla Museum of Contemporary Art. 200 Prospect Street, La Jolla, 454-3541.

Lithographs, Etchings, Oils, and Arrylies by Judith Biedsoe will be on exhibit through December 7. Old Town Circle Gallery, 2501 San Diego Avenue. Old Town. 296-2596.

"Twenty Years," an exhibition of "Twenty Years," an exhibition of figurative sculpture in bronze, plaster, fiberglass, and cast paper by Manuel Netr, will be on display with figurative drawings in tempera and charcoal by the artist, through December 10, Grossmont College Gallery, 8800 Grossmont College Drive, El Cajon.

"Figurative Art," an exhibition of works by Joan Brown, Robert Colescort. Roy DeForest, Day Oarson, Janis Provisor, and Jan Wurm, will continue through De-cember 11, Mandeville Art Gal-lery, UCSD, 452-2864.

Potraits, a collection of sixty-one old matter and modern prints, including works by Paul Ceranne, Kane Kollwitz, Edouard Manet, Diego Rivera, and Grant Wood, will be exhibited through December 12. Boehm Gullery,

ACTING CLASSES David J. Partington Acting Studio Audition Preparation

Monologues & Cold Reading

Mon., Wed., Fri. 10 am-1 pm

Dec. 3-19 - \$65

560-9420

"Emerge," an exhibition of Col-lected Artists of San Diego, will continue through December 12, Penthouse Gallery, Village Hotel, 1110 Prospect Street. La Jolla. 454-0133.

Photographs

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already been dramatically
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introduction of the hone in the
Seventeenth Century. The
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Interest to the control of t

nineteenth-century concept of the Noble Savage was part of this. In spite of these reservations, his work is powerful, profound, and so thorough that it is awe-inspiring. His photographs were published by the J. Pierport Morgan Foundation in twenty volumes, each about 500 agess lone, containing in 1500 agess lone, containing in 1500

twenty volumes, each about 500 pages long, containing in total 1500 photogravure prints. Each volume was accompanied by a portfolio of more than thirty copperplate photogravures, totaling 122-plates. The edition was limited to 500 copies, not all of which were bound. One of these twenty-volume sets of The North American Indam, as it was called, was given anonymously to

North American Indian, as it was called, was given anonymously to the University of San Diego last spring, and the university plans to hold annual exhibits of different portions of the work. A complete set is estimated to be worth more than 550,000, and the San Diego Public Libary is the only other institution in the city owning on the san Diego Public Libary is the only other institution in the

the only other institution in the city owning one.

The first exhibition, called The Earth's LOP Modher, opened last Monday in the Founder's Gallery at USD, consisting of about fifty photogravures. The gallery is open weekdays from 10:00 a.m. till 4:00 p.m., and the show runs through December 19.

In connection with the

December 19.
In connection with the exhibition Dr. James Moriary, USD Indianologist, will becture on the cultural and historical aspects of Curris's work, tomorow, Friday, November 21, 130 pm. in the gallery. At 2.30 the same afternoon Danca McCoaker, USD professor of photography, will fall about complishments in Salomon, Hall, USD. For further information call 291-6480

Bird Show

are usually held in November or

hookbills from Australia, Africa, and Mexico, and the finches from Australia and Africa. (It is, by the way, illegal to breed native birds in capitivity.)

There will be judging by Margie Magee, a writer for Caged Bird magazine. There will be trophies for best canary, best finch, best hookbill, and best softbill (who are birds that eat soft food intested of seech, not soft food instead of seeds, not soft-billed birds). There will be

soft food instead of seeds, not soft-bilded brish. There will be runner-up trophies, trophies for soft-bilded brish. The rewill be runner-up trophies, trophies for soft-bilded brish so and nosettes for others. Some of the birds will be for sale and there will be a raffle to sun birds. The third annual canary, howkbill, and finch show will be held this Satroday, November 22, 10.00 a.m., to 4:00 p.m., and beld this Satroday, November 22, 10.00 a.m., to 4:00 p.m., and considerable of the same soft of the same soft

- Amy Chu

Levertov

a boat adrift nudges the piers am I a pier half-in-half-out of the water!

and in the pleasure of that communion
I lose track,
the moon I watch goes down, the

tide swings you away before I know I'm alone again long since,

mud sucking at gray and black timbers of me,
a light growth of green dreams
drying.

a light gowth of green dreams along, more and and an another than the second and a second a second and a second a second

form, the distillation of birds and bits of paper.

In Life in the Forest she reached for a balance between the narrative and lyrical in her work and sought an expansion beyond the autobiographical. Her attempts at the philosophical and political have been criticated for loss of focus on the control of th

too the work adhered o her commitment to images which arise from the core of the poem. Denies Levenow will give a reading of her work next Mondar. Nivember 24 at 400 Mondar. Nivember 24 at 400 Mondar Stephener 24 at 400 Mondar Stephener 24 at 400 Mondar 24 at 4

READER'S GUIDE TO THE THEATER

ANGEL STREET (GAS LIGHT)

THE BEST LITTLE WHOREHOUSE

IN TEUAS
The Tony Award-winning musical, with alberto by Peter Musieson rid.
Larry, Lings and music and spice by Carol Hall that is all players; by Carol Hall that the sale hall be been all players; by Carol Hall that hall be ready to the hall be players; by Carol Hall that hall be ready to the sale h

Mirm Bessette, Peter Mastenson co-directs with Tony winner Tommy Tune. Marjorie Kellogg designed the sets. Cas'y Jones the costumes, and Beverly Ermmons the lighting. Whorsthouse is a presentation of the San Diego Playgoer Series, (Srx.) Post, Thosten, Wednesday, November 28 through Scale of the San Diego Playgoer Series, (Srx.) Post, Thosten, Wednesday, November 28 through Scale of 30 pm. Mattinees Saltucity and Sunday at 30 pm. For information call 201 -8999. THE COTTON PATCH GOSPEL OF

ignorance to social and political awareness. What characterizes Ma performance, aside from her repeatedly staring out across the audience with the look of a threate

MATTHEW
Actor Tom Neys one-man dramstation of Clience Jordan's colloqued perspinning of the New Testament. In an effort to brong the costyle in the perspin of the New Testament. In an effort to brong the costyle in the people — especially because the same of the people of the Message of the people of the people of the Message of the people of the people of the Message of the people of the people of the people of the Message of the people of the people of the people of the designed with Testament of the people of the people of the designed of the people of the people of the designed of the people o

A DIVERSION
A ON-EAST comedy of character written by Alfred de Masset and presented by Alfred de Masset and presented by the newly formed Barestage Theodor Company, under the direction of J. Paul Moretto. M. de Chavigny is ready to go out for the evening, but his wife which we have been as the company of the company of

Nov. 21, 22 at 8:00 p.m. Nov. 21, 22 at 8:00 p.m. City College San Diego. City College 13th and C.C. Street Reservations: Call 271-4300 x431 M-F

comedy of character, and Inneurato's insight into what people are like is deep and rich. Every one of the seven characters in the play exhibits a mixture of comic ridiculousness and polgrant seriousness — a challenge meets with venderful success. Especially outstanding in Mineral Marquis preference as the Marquis preference as the Marquis preference as the Marquis is so constroing as the following the Marquis is so constroined to the Marquis is so that the Marquis is so the Marquis is so that the Marquis is so that the Marquis is so the Marquis in the Marquis is so that the Marquis is so the Marquis is so that the Marquis is so that the Marquis is so that the Marq

poles. Trought the musical laser memory that the poles and the movie College and about a year promitties. Let example—the tent on target, Johnston, director Don-norman, and musical director Don-pole also produce the Toppens, a produce the Toppens, a controlled to the produce the Toppens and the Toppens and move. — The Park let the produce the produce the Toppens and move. — The Park let the produce the produce the Toppens and th

HARVEY
Aside from his urge to consume mass quantities of alcohol. Elwood Dowd seems normal, until he starts talking to his closest friend Harvey, who is a tall white rabbit — estimate ORFASE
The enex lync Divines' Theach's initial
The next lync Divines' Theach's initial
The production of Julin Jucobs and Warren
Carey's musical tribute to the late
Fiftee, propoles the stage with startedperformers, contains some sporking,
individual moments, but as, straws a
an unconnected affair. Grasse i
i. Carten more lyne designation,
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the pasima party, the priore, the huiger
the chart by the usual contemp
devices of darma. Thus there are
concasions when the production has

Charles and the second Charles Dickens' A Christmas Carol Adapted and directed by Douglas Jacobs December 2 thru 30 Tickets also available at box office Preview Performances on November 30 3 December 30 5 December 30 5 m. Revenings at 8:00 p.m. Revend matrices at 2:30 p.m. Tickets: December 2-7 \$5.00. December 9-20 \$7.50. Preview \$3:00 All performances will be sold out! Don't delay. Call now 231-3585 Wondering what to give this year? They'll see 7 great shows—They'll lovix Office—231 3585 1620 Sixth Ave...

sandiego repertory theatre

Antique Show and Sale Al Bahr Temple

Saturday November 22 1-10 p.m.

Sunday November 23 12-6 p.m.

Admission 5200 50° off with this ad

are usually held in November or December. One common feature of all the birds will be their status as nonnatives: 9-me are first-gene aution Americans and some have been bred here for many generations. The canaries are originally from the Canary Islands and Europe, the ********************** 學學學 COMEDY STORE

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HOLIDAY FOR LOVERS
A comedy by Ronald Alexander that follows a family on tout through France. Spain, and Raly, focusing on

Theater Directory

LE PAIN DE MENAGE

LONE STAR
The San Diego première of a pair of comedies by James McLure (the combination of which he calls Lorie Sair) that follow the return of a tormer high school athletic hero and militain states of the head.

READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts



Surf Beat 80







The Surf Punks The Snails, Incognito and This Kids Saturday, November 22 Del Mar Fairgrounds
Win a Mad Jak's CRR STEREO plus SURFBOARD from Seens Surf Stone
Separate Beer Garden 30 KEGS with proper LD. All ages with once Hostel by Glainet Windows Surfing monited Surf Punk to Jakres was adulated.

cets \$3.75 available at: LICORICE PIZZA Paulis: Beach, Chula Vista, Carlsbad, Escordob, OFF THE RECORD 6136 ETC TRIP TICKETS Charamond, Chula Vista, ET Capon LOUS RECORDS Carrill Tickets at the floot \$4.75 to neale at 7.00 pur. For more information call 459-1161

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

San Diego Concerts

Audio 8 op and Claude Coma and the IV's: Zebra Club Thursday, November 20, 9 g.m. 500 Firm Avenue, downlown 239-4222

Chuck and the Tigers, the Trowsers, the Unknowns, and the Real Thing, Splitt Friday, November 21, 9 pm. 1130 Burnos Avenue 276-3793.

The Cokers and Rooster: Zebra Club Friday, November 21, 9p m 560 Fifth Avenue, adwintown 239-4222.

The Surf Punks, the Snails, incognito, rand This Kids: Del Mar

Forgrounds Saturday November 22 8 p.m. 459-1161

The Trowsers and the Unknow Zebra Club, Saturday, November 22, 9 p.m., 550 Fifth Avenue downtown, 239-4222

Slouxsie and the Banshees Baccharal, Monday, November 24, 9 p.m. 8022 Claremont Mesa Boulevard, 560-8022

Bcb Dylan: Golden Hall Wednesday: November 26, 8 p.m. Convention and Performa Arts Center 236-6510.

The Pooble Brothers, Dave Mason, and the Michael Stanley Band: Det Mar Pocetrack Saturday, November 29, 11:30 a.m. 481-2189

Modelr Santos: International Blend Saturday, November 29, 8 p.m. 4034 30th Sheet North Park 250-6178 or 298-1731

The Pointer Sisters SDSU Backdoor, Monday, Decembe Bland 10:30 p.m. 265-6947

Frank Zappa: Cluic Theatre Tuesday: December 9.7 p.m. Convention and Ferforming Arts Center: 236-6510

Asleep at the Wheel: Eacchanal Tuesday December 9, 7,30 ar 10,30 p.m., 8022 Clairemont M Boulevara, 560-8022

Sonny Terry and Brownie McGhee: Belly Up Tavem. Wednesday, December 10, 9 p.m. 143 South Cedros, Solan-Beach, 481-9022

Clubs

The Alamo, 30%3 Clairemont Drive, Clairemont, 276-2245, Pony Express, country rock, Tuesday through Sunday.

Albatross, 1309 Camino dei Mar-Dei Mar. 755-6744. Night Vision, contemporary jazz. Thuriday through Schudary Jerry McCann, contemporary jazz. Tuesday and We thresday.

Balboan Hotel, 2340 Fourth Avenue downtown 232-2996 Tom Asano Orchestra, ballsoom dancing, Friday. Albie's Beef Inn. 1201 Hotel Circle South, Misson Valley, 291-1103 John Howard, planist, Tuesday, through Saturday Barr X Ranch House, 119 East Broadway, Vista, 724-0510. The Nashville Ersemble, country and country twing. Tuesday through Sunday.

Anchorage Fish Company. 3878 Carlistad Boulevard. Carlsbad. 729-370 M.8 and Me folkrock. Wednesday through Safurday. Kathie Dictor. Fron Loskota, and Scott Peate, portemporary. Sunday through Tuesday.

Anchor Inn, 7260 Clairemont Mesa Boulevard, Kearny Mesa 5/1-1532, Chuck Martin, modern contemporary vocalist, Friday

Anthony's Harbarside, 1355 North Harbar Drive, downtown 232-5358 Gary Puckett with SRO contemporary, Tuesday through Saturday

Atlantis, 2595 Ingraham Street. Mission Bay, 224-2434, Roberta

Bay Lounge, Vacation Village Hater, Mission Bay 274-4630 Call dub for information.

Linn, contemporary. Tuesday through Saturday.

Bacchanai, 822 Clairemont Mesa Boulevard, Clairemont, 560-8122 Bitt Bros. rock, Truscay Tweed Steakers, rock, new wave, Friday and Saturday, Eden, rock, Tuesday, and Wednesday.

Sahia. 998 West Mission Bay Drive. Mission Bay 488-0551 Texas Weather featuring Ardee Ivey. country western. Tuesday through Saturday.

Belly Up Tavern, 143 South
Cearcia Avenue, Solana Beach
481-9022. Thumper, rock.
Thursday, Jerry Ropaelle with
Thumper rock and rolf, Friday and
Saturday, Bony "The Flath "Metro,
grastroots rock and rolf, Sunday.
Role and the Screamers,
rockabilly, Wednesday.

Black Angus, 5247 Keamy Villa Roda, Kearny Mesa, 279-3100 Special K. contemporary, Tuesday through Saturday: Michael Dane, contemporary Sunday.

Black Angus, 707 E Street, Chula Vista, 425-9200, Summer Wine, contemporary, i fonday through Saturday

Stack Angus, 10370 Firats Road. Mission Valley, 563-5862: Summer Breeze, confernporary, Monday through Saturday.

Slack Angus, 1000 Graves Avenue, El Cajon, 440-5055 Good Grief, contemporary, Monday through Saturday, Gayle, contemporary, Sunday.

Black Frag Restaurant, 4672 Federal Boulevara East San Diego 264-5797. Anita Robbins and Co. Jaz. Thursday, Sugarise featuring Marquenta Page, jazz. Friday through Sunday.

Blue Parrot, 1298 Prospect Sheet, La Jolia 454-9131. New Tuwego Jazz Bond, lazz Thundau, Bud Shank Guaret with Bill Mays, Jazz Friday and Satuday, the Dwyw-Rieden Duo, classical Sunday, Bill Kyle Quartet, Jazz Tuesday, and Wednesday.

Boathouse, 2040 Harbor Island Drive, Harbor Island, 291-8010. The Merve Dougras Show, variety. Tuesday through Saturday.

Bob LaBeau Music Center, 1460 Rosecrans Street, Loma Portal

Big Screen Football

Sun. 12:30 - 6 p.m. Free Hotdogs Mon. nights 25° Hotdogs

ay through Saturday nights 8:45 p.m. - 1:30 a.m. Dance to Red Eye

Free dance lessons Wed. & Thurs. 7:30 p.m.





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Tues Bill Kyle Quartet 8 30 on

Coming 11/28 and 11/29 Shelly Manne Trio

repect, La Jolia. Opposite the Cove. 454-9131 every day-lunch & dinner 11:30-2:00 a.m.

Live Bluegrass Blue Skies Band





Families welcome.

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Stews. quiche, salad bar, cheesecake, vegetarian specialties







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Kamikaze night-Tuesdays 75° Kamikazes 9:00 p.m.-1:30 a.m.

Ladies' night—every Wednesday

All well drinks \$1.00 9:00 p.m.-1:30 a.m.

Backgammon Tuesday, Wednesday, Thursday 6:00-9:00 p.m. tournament play available. Available for private parties - No cover

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222-6686: Riverboat Roy Clayton, folk, Saturday.

Boom's, 2888 Pacific Highway aowntown. 291-5555: Ohi Ridge, rock and roll. Tuesday through Saturday: Scrimshaw, country, Sunday and Monday.

Bourbon Street West, 315 South Highway 101, Solana Beach. 755-5161: The Ira Cobb Divieland Band, divieland jazz, Friday and Saturday.

Bunbury's, 9606 Mira Mesa Boulevard, Mira Mesa, 578-8666 Call club for information.

Cafe in the Valley, 911 Cam del Rio South, Mission Valley, 296-6329 Robert Wetzell, classical guitar, Wednesday through Saturday.

Cask and Cleaver, 140 South Sierra Avenue, Solana Beach. 481-8238: Free-Shire, contemporary, Wednesday through Saturday.

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Audio-Box Claude Coma and the LV.'s

Friday November 21

Cokers Rooster

Saturday, November 22

Trowsers The

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The Zeros

Must be 21. \$3 cover charge Booking inform 445-5151

North Park Lions Club 3927 Utah Stree

Friday, Nov. 28

Trowsers Zeros

> The Nudes

featuring Ash Underwood, country. Wednesday through Sunday.

Chicago Mining Co., North, 303 El Camino Real, Encinitos. 942-1676. Red Grammer Band. soft rock and dance music. Thursday linough Saturday, Taxas Rattiers, country swing, Sunday through Tuesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla: 454 5325 Call club for information.

Comedy Store, 946 Pearl Street, La Jolia, 454-9176: The Comedy Store Players, comedians, Thursday through Saturday,

Country Bumpkin, 1862 Paim Avenue, Imperial Beach: 429-1161. Country Casanovas, country wastern. Wednesday through Sunday.

Country Pump, 13280 Old Business Route 8, El Cajon 561-5893: Call club for infor

Crossroads, 345 Market Street, downtown, 233-7856. Marguerita Page Guartet, jazz. Wednesday and Thursday. Ella Ruth Pigee and the Nieves Brothers, jazz. Friday and Saturday.

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

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Joe Marillo Guintel featuring Ron Satterfield, jozz, Wednesday through Sunday.

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* THE BANSHES

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Boulevard, East San Diego. 463-2263: California Country Band, country and country rock, inursiday through Saturday.

Distillery East, 755 Metaalt Street, Escandida, 741-939: 20/20 plus This Kids, reinv ware/fook. This Adds, Trushist Stevne W., rook, new wave, and aream of the pop. Friday and Schurday, Ruckus, rook and roll. Sunday; auditions.

Distillery, Old No. 7, 140 South Seena Exuleward, Solana Beach, 755-0733. Mc:ng Targuts, new wore, Thusday, Mark Hoffman and Robbile with Moving Targets, new wave, Friday and Satu-day, Brotz, rock, Sunday, Moving Targets, new wave, Tuesday and Wednesday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572 Dallas Collins, contemporary and country, Tuesday through Saturday; Bill Brockett, X-rated comedy, Monday.

Donotrio's Steak House, 7353 El Cajon Boulevard, La Mesa. 460-1500: King Bescult Buse, Band. blues, Thursday through Saturday, 'Guns, Gultas, and Lily Fortune, the western musical, Sunday and Tuesday, Shook Junction, country western, Wednesday.

Fat City, 2137 Pacific Highway downtown, 232-086. Neissa McCracken, contemporary, Tuesday through Thursday; Audubon Birdle Carter Jazz Trlo, Jazz, Friday and Saturday.

Flynn Springs Inn, 15505 Öld Highway 8U. El Cajon. 443-9568: Sage, country western, Friday and Safurday.

Fagcutter, 2858 Carisbad Boulevard, Carisbad, 729-3189: Seraphim, rock and roll show, Tuesday, through Saturday, Incognito, new wave, Sunday and Mondries.

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Gold Coast Lounge, Town and County Hate: 300 Hatel Circle North, Misson Yolke, 291-7131 Soft Touch contemporary, Tursiday Innough Saturacy

500

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"Soft Lights &

Sweet Music"

Saturday, Dec. 6, 8, 30 p.m. Hotel San Diego 339 West Broadway

Halligan's, 4325 Ocean Soulevard Point's Seach. 274 3474 Strangers now wave. Tuesday through Saturday. Robi Herkel, contemporary, Sunday and Monace.

Hill House, 2730 Vla de la Valle De Mar 755-sel 4 Chianado Cool-aid county rook Veanesday tirough Saturday Freetiye county rook Sunday and Tuesday

Hilton Cargo Bat, 1775 East Mission Bay Drive, Mission Bay 276-8010 People Moves, confernportory, Tuesday Missiogh Saturday, Guideline, curriemportory, Sunday only Monado,

Hungry Hunter, 402 Fletcher Parkway El Cajon, 442-0517 Two

contemporary and country. Sunday and Monday. Huntsman, 1511 #13 East Valley Parkway, Escandido, 743-7106. Homefolk, country, rock, and contemporary, Thursday through Saturday.

International Blend, 4034 30th Sheet, North Park, 287-6718 TCB Entertainment, Saturday.

John Bull, 2200 Highland Avenu National City, 474-2201 Gary Sherwood, contemporary and



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Old Time Hoot Nite 7:30 to 11:30

LUNCH SUPPER SUNDAY BRUNCH



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Monday, December 1, 8:00 & 10:30 pm

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Jolly Roger, 807 West Harbor Drive: Seaport Village: 233-43 Linda Patr, contemporary, Wednesday through Sunday.

Jolly Roger, 1900 West Harbor Drive, Oceanside, 722-1831: Russ and Jim (formetly of Favorite Son) variety, Wicknesday through Safurday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220, Thunderbolf the Wondercott, country rock, Thursday through Saturday, Tall Cetter, broky fonk country, Sunday and Monday, New East West Band, rock, Tuesday and Wednesday,

The Juke Box, 339 West Broadway, downtown, 234-0221. Call club for information.

Kelly's Roadhouse, 596 North Mollison Avenue, El Cajon. 442-0353: Coast to Coast. contemporary, Tuesday through Saturday.

King's Grill, 1333 Hotel Circle South. Mission Valley. 297-2231 Call club for information.

Krazy George's, 6149 University Avenue. East San Diego. 582-5700. Kitroy, rock and roll. Friday and Saturday; Atlsan, rock and roll, Wednesday.

Lorenzo's, 596 Broadway, El Cajon, 442-9696: Justice, contemporary rock, Tuesday, through Saturday, Fro Brigham Preservation Band, thythm and blues. Sunday and Monday

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Rock & Roll Wed, -Sat. 9 p.m, -2 a.m.

YOU OWE IT TO YOURSELF TO HEAR CALIFORNIA'S BEST BAND

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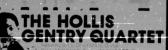
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Mama's Mink, 533 East Man Sheet El Cajon 442 5573. Ambitissis country, Tuesday Involgti Safurday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017, Ca cale for information.

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Back by popular demand from L.A.

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and Tuesday, Nov. 25

Tuesday is Kamikaze night—75°

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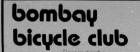
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Navajo Inn, 8515 Navajo Road, San Carlos 465 1730 Jimmy Nixon Down Jerma County and Rock

Ocean View Room, Hotel De

479-3537: Jayce Ann Damon. contemporary and country. Friday and Saturday.

Old Time Cafe, 1454 North Highway 101, Leucadia, 436-4030; Alistar Anderson, English Concertina and Northumbrian Smallpibes, Friday; Iron Mountain Stringband, dance funes; breakdiwins and balladas.



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One Night Stand, 4970 Voltains Steet Ocean Beach, 222-2146 Tem Cat, 5lues, Thursday, Pete Arms, folk rock, Friday, Mike Turner, folk rock, Safunday, Karen,

Orange Tree, La Jolla Villago Saucre, La Jolla 455 6764. Gal Level autarist. Friday

Our Favorite Place, 8646 Missi Oxge Road, Santee, 449-4620 Ourtry Comfort, country rock Friday and Saturday

Padre Gold, 7245 Linda Vista Road Linda Vista 277-8681 The ring Stan with Mitzi Tumer, country wistern top 40 oldies, rock, and bodge. Friday and Saturday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873. Rise featuring, Don Beck on sax, top 40, wing, and olidies, Tuesday through Saturday.

Palamino Cocktail Lounge, 5821 Mission Gorge Road, Missior Valley, 280-4698 Quik Silver, country western, Friday and Saturday. Palomino Star, 3008 Main Street Chula Vista, 427-5889. Sundown, costsmipolary, Tuesday through Saturday.

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

Pelikan Pub, 7828 Broadway, Lemon Grove, 464-9284; Call club

Porthole Lounge, Holiday Inn. 1356 North Harbor Drive, Embarcadero, 232-3861: The Oats Band, country, Tuesday through

Prophet Vegetarian Restaurant, 460 (**Inkentin Avenue, East Son Depay 283-7481 Lori Beit and Parn Soper, mellow lazz Lori Beit and Carl Cranfeld, classical fulle sues. Thursday, Saturday, and suesy other Sunday, Melsaa Margan, haub, Tuesday, Ofton, andre July Mensad, Michay, Card every other Sunday, Melsaa Margan, haup, Friday, affension

Reubens Harbor Island, 860 Harbor Island Drive. Harbor Island. 291 5030. Ted King, piano and guitar Monday through Saturday.

Reubens Plankhouse, 7637 Balboa Avenue, Clairemont 278-7373; John Hartman Show, variety and pop. Tuesday through Safurday

Rib Cage, 5550 Kearny Mesa

Rudy Garcia's, 1433 Game! Street, Pacific Seach. 270-8090 Douglas Gates and the Dua Tones. light jazz. Saturday, David Cheney, flamenco. Sunday.

Sandpiper Lounge, Sheraton in Airport, 1590 Harbor Island Drive, Harbor Island. 291-6400. Portland Makai, contemporary rock. Thursday through Saturday.

Sea Dog Lounge, Holiday Inn. 595 Hotel Circle South, Mission Valley, 291-5720 Call club for information.

Shepherd Cafe, 1126 South Highway 101 Encintas, 753-1124 Livermield, afternoons dally, harp and guilar, thursday evening, 104

guitar, Friday and Saturday evinning, Peter Sprague, jazz, Sunday afternoon, Dovid, pilan-Sunday evening, Robert, classic guitar, Muruluv evening, Jor athian, plana, Tusaday evening, classical guitar, Wednesday evening.

Show 8iz, 1421 University Avenue Hillcrest, 291-1551 Fernale impersonators: Weutnesday through Sunday.

Spirit, 1130 Buenos Avenue. BayPark, 276-3993: Four Eyes and Soldier, new wave frack. Thursday Chuck and the Tigors. Triusiums. Unknowns, and the Real Thing. Unknowns, and the Real Things rock and blues revue. Friday, Bitz Bras. rock, Saturday, Flyz. Push-and IrV and the Huboaps, new wave. Tuesday, Claude Coma-and the IV's and Jeny Raney and the Rhames, new wave.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa

Springfield Wagon Works, 6/90 North Second Street, El Cajan 440-5/57. Amber Bonst, mellow rock and originals. Thursday, through Saturday

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HAWAIIAN TOUR SUNDAY, NOVEMBER 23
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FUESDAY & WEDNESDAY, NOVEMBER 24 & 25

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MONDAY, DECEMBER 1 DANCE-CONCERT 7:30 'TIL CLOSING Siouxsie and the Banshees TUESDAY, DECEMBER 9
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2 SHOWS 7:30 & 10:30
TUESDAY, DECEMBER 16 BLUES ROCKER
Roy Buchanan 2 SHOWS 7:30 & 10:30 HURSDAY, DECEMBER 18 Firesign Theater 2 SHOWS 7:30 & 10:30

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Jerry

Barry "The Fish" Melton

tesday Not. 26 9 P.M

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Stratford Restaurant, 1660 Coa Boulevard, Del Mar. 755-2002. Rick Fagan, contemporary, Frida and Saturday.

Taming of the Stew, 441 Unix Avenue, Hillcrest, 299-1980 Dwyer-Rieden Duo, classical chamber mutic for flute and guillar, Thursday through Satur

That Pizza Place, 2622-8 El Comino Real. Carisbad. 434-3171-Dixieland jazz. Friday, John 8. Julie Moore with Dennis, bluegrass. Saturday.

Tio Leo's, 6333 Mission Gorge Road, Mission Gorge, 280-9944 Delene Zatroch, contemporary, Wednesday and Thursday, Loui Zambo, guitar and jazz vocal styling. Friday and Saturday.

Triton, 2530 South Highway 101, Cardiff, 436-8877. Siens Bros., rock, and roll. Tuesday through Saturday: Colorado Cool-Aid,

Turquoise Lounge, 5975 Seve Drive, La Mesa, 465-1525 Call club for information

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From 8:30 p.m. Monday-Saturday WEEKNIGHT FIESTA HOUR 4 to 8 p.m.



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Two old 1931 Union Pacific Railroad cars welded together into a night club that shakes & rocks when you rock & roll!

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JOHNMY ALMOND

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Los Angeles Clubs

Baked Potato, 3787 Cahuenga West, Hollywood. (213) 980-1615 Don Randi and Quest, Thursday through Saturday; Roland Vacques and the Urban Ensemble, Westnesday.

Concerts By The Sea, Fisherman's Wharf, Redondo Beach. (213) 379-4998. Ben Sidran, Thursday through Sunday.

Country Club, 18415 Sherman Way, Resedia, (213) 881-9800 Safyr and Blazze, Thursday, Snow, Filday, Shandi, Zippers, and Pop.

Donte's, 4269 Lankershim Boulevard, North Hollywood, (213) 169-1566: Bill Watrous, Thursday, Gabor Szaba, Friday and Sealistay

Golden Bear, 306 Coast Highway, Huntington Beach (714) 536-9600 Bobby Bare and Claudia Nyggard, Thursday, John Prine and Kathy Mottatt, Friday Inyough Sunday.

Hong Kong Cafe, 425 Gin Ling Way, Chinatown, (213) 858-6907 New wave, weekends

Improvisation, 8162 Merose Avenue (213) 651-2583. Comedians, juggles, and mogicians. Thursday through Saturday, auditions, Sunday, Bevery Hills Unlisted Jazz Band, Monday.

Lighthouse, 30 Pier Avenue, Hermosa Beach. (213) 372-6911: Joe Henderson, Thursday through Sunday.

Madame Wong's, 949 Sun Mu Way, Chinattown (213) 824-534 Michael des Barres, Thursday, Rubber City Rebels and Daniel Webster, Friday, Sumner and Spanshots, Schunday

Madame Wong's West, 2900 Wishire. Santa Monica. (213) 829-7361: Jules and the Polar Beas. Thursday: Naughty Sweetes. Eddle Zlp. and Ding Cotton. Friday and Saturday.

McCabe's, Pico at 31st Street, Santa Monica. (213) 828-4497: Kenny Rankin, Friday and Saturday, Alex de Grassi, Sunday.

Palamino, 6907 Lankeshim Boulevard, North Hollywood (213) 764-690 Doug Keishaw and Meny Shaw Thursday and Friday, Jimmy Robbit and Renegade, Smurday, Purley Garles and the Knockers and Chuck Wagon and the Wheels, Sunday, Brad Paule and the Paners, Monday and the Paners, Monday

Washington (213) 936-8704 Either Phillips. Thursday through Monday. Highway, Malibu. (213) 456-2007 Frankie Randall and Jack Sheldon, Thuisday through Saturday

Roxy, 9009 Sunset Boulevard. (213) 878-2222: The Dickies and Suburban Lawns. Thursday. Larsen / Felten Band. Friday and Saturday.

Starwood, 8151 Santa Monica Boulevard. (213) 656-2200 The Blasters and Jon and the Nightiders, Friday; Smile and A Li

Sweetwater, 264 North Harbor Drive, Redondo Beach, (213) 372-0445 Naughty Sweetles and

Whisky a Go Go, Sunset Strip, Hollywood, (213) 652-4202: The Heates and the Difference, Thursday: Go Go's and Spectres, Friday and Saturday.

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Concerts

Maze and Frankle Beverty:
Santa Monica Civia, Friday,
November 21, 7:30 and 11 p.m.

Chef Atkins and Doc Watson: UCLA Pauley Pavilion, Saturday November 22, 8 p. m. (213) 824-9561. Tangerine Dream: Santa Monica Civic, Saturday, November 22, 8 p.m. (213) 393-9961.

The Babys and On Broadway: Santa Monica Civic, Monday, November 24, 8 p.m. (213) 303,0061

Gil Scott-Heron: Santa Monica Civic, Friday, November 28, 8 p.m. (213) 393-9961.



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Alligator — Monster movie with Robert Forster, Henry Silva, Suiz Lyon and Angel Tompkins: directed by Lewis Teacure

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The Apple — Futuristic youth mustical with Catherine Mary Stewart and Alan Love, written and directed by straell tilmnaker Menahem Golen (Camino Cinema 4: Fashion Valley, Flower Hill Cinema 1; UA Cinema 1 from 11/21)

from 11/21)
The Asskening — Charlon Heaton as a modernday Epyprologist, who, if he had speer less time with licrary book and pickake and more time waithing hummy novies awould have been seen to be a supposed the hamiless One lest your could be with early "Some very good momens of wordens of swin and freaty in festivent Townsend, directed by Mike Townsend, directed by Mike



versity Towner Cerem Wigher, new 12/11

Bad Timing—The mystery everset which clears for an our attenders until which clears for team our attenders until which clears to the control of the cerem to the

* (Guid)
The Beats — Odd and unsatisfying selection of old material and new mosing around the subject of the beat phenomenon, but not priming a down mosing around the subject of the beat people is abustion them or now in one place of another feedure the explication at several long to the property of t

Secus of America?" The most enter-rating and self-explanatory section is the experted from YOU BET YOUR LIFE in which Grouch's Mar Kardes inea with poet Stuart Percott, to whose wereary this move was dedicated. With Alen Cliniberg, Lawrence Fer-ingheth, Jack Hirachman Shirley, Clarke, directed by Philomene Long-1979.

"(Unicorn, through 11/21)

Blaing Saddles — Leading off with heavy credits in the coor of cheddur heavy credits in the coor of cheddur of frame. Larins RMAHIDE theme only the Blooks bursts onto the Western plans but the terrain gives on the coor of the Blooks bursts onto the Western plans but the terrain gives a coordinate of the Coordinate of

The Bite Lagon — Two ship-weeked children of opposite seves come of lags by phensever in an officer of the seven of the seat of the seat of the seven of the seat of tion of the leading actor and actress, a pugnosed Carloma surver (Christic pher Alkins) and a haughty Vogue model of indeterminatile age and ex-perimence (Errouse Shessis) 1980 (El Camino, 8, from 11/21, Fiesta, Twin, Parkway 3, from 11/21, Santee Drive (r)

MOVIE DIRECTORY

Shopun Assess Death Michanic and Death Core from 1 25 dway, throadway at thri (230-0425)

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CURRENT MOVIES

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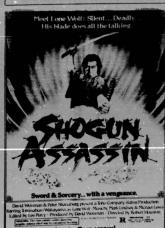
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(Strand, through 1122)

Cheech and Chong's Next Movie
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LAST MOVIE PLIS ONE, before finally coming to rest in movie referhalfy coming to refer to

This second one has a much wider range of interests than thee first, the completely pony. UP it SMOKE, wide enough in fact, so incorporate a recompletely proposed in a second of the model flying source. Accurate at smess about the lifestyles of barron deadnests, although furn's particular rever, and actually admirate only ing of action are unemployment of-fice. Directed by Tommy Chong 1990. 1,0ee-One in, Vineyard Twin 1, from 11/21)

Close Encounters of the Third Kind
— Steven Spielberg surpasses all of
his sci-li foreurners in the only way he
knows how — in material things, the
has costler more spectacular special
effects, including some really, wonderful nightlime skies; he has bigger



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grinding lessons in humanity. With Anthony Hopkins. John Greigod, Anne Bancroft, Wendy Hilter. 1980. "(Center 3 Chema I, El Camino 8, La Jolla Village, Parkway 1, Rancho Ber-nardo 6) The Empire Strikes Back - Wherein

The Empire Strikes Back — Wherein we learn a tiller contenting more about The Force and a big something more about The Force and a big something more about the strikes of the strikes of

Kersthier 1980.

**Comen Plaza S. Cinerama)

Fame—From Freshman auditions to Senior graduation. Alan Parker Senior Senior Graduation. Alan Parker Senior Graduation. Alan Parker Senior Senior Graduation. Alan Parker Senior Senior

Gloria — Gena Rowlands as a former gran moll in trouble with the mob di-rected by her husband John Cassavetes

University Towne Centre)

Going in Style — Three servor citi-zeris aim to Jaugment their meager persions with Jaugment their meager persions with aimed robberly, though not having much of either time or energy left to enjoy their spoils. A healty dish of morbistly rearry runed by smothering the characters in an artitude of pure sugar. The sorber direction of Martin Brest, an outside-tities market.

Good Guys Wear Black

CURRENT MOVIES

code is annullibilitied, and yell Chuck-borns, the manifol-date maistro, has an autheric machino that could go to good use in a move less stapdam and sinct on action than this one. I are indicated of its renounces in the to the pair point. Noting grills after the pair point. Noting grills after annual manifold of finger-man?" and she pouts pretity. Fingerperson. With Loyd Haynes, James Plant-Sous, and Dana Am-diews, directly finger (-) Customers find the 1991.

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Hopscotch — Soft and bland like the food in an old folks home. Waiter Marmau is so dodderingly, demantically affaire as to completely allowed the soft of the soft

its My Turn — Considering all the cateness about in GRIL FRENDS, it could hardly be expected that Caucha Weets first tem for a major record of the cateness of

Ackson County Jail — In light from a sevest boss and a philandering hybrid met boss and a philandering hybrid met between these of coss county in the Pacer but Goes recurs in reduced, county, in both costs record in reduced, county, in the both police threw her is juil and things of them both to worse thewarder. A costs who presumptions and strendpers, 4 saways emergencially directed themsonate in the most of a Boereter county of the county of th

The Jank — The main excape hatch of Seven Matrins shandup readines is of Seven Matrins shandup readines is only the seven of the seven shandup readines in the seven shandup readines are seven of detachment from his and a service of allowing personals, the adopted sort of the seven shandup readiness of the sev

La La Masting II in LA. — A large unumber of largely unknown actors and musicane (it's fairly easy and risk and the large of larg Steve Carver. (Cabrillo: Century Twin 1; Clairemont: El Camino 8; Flower Hill Cinema 2; Frontier Drive In; Harbor Drive In; New Valley Drive In; Rancho Bernardo 6; Santee Drive In; Sports Arena 6; Spring Valley; from 11/21)

Loving Couples — Mate swapping with Shirley MacLaine, James Co-burn, Susan Sarandon, and Stephen Collins, directed by Jack Smight (Century Twin 2: Mira Mesa Cinemas; from 11/21)

blooking into a minor. Divelbed by Finnis and Scotin Mustra 1979.

(Unicon, through 11/2).

The Last of the Blue Devils — The Karsas City jazz kings of the Twenty of the Scotin Mustra 1979.

The Last of the Blue Devils — The Karsas City jazz kings of the Twenty of the Scotin Mustra 1979.

The Last of the Blue Devils — The Karsas City jazz kings of the Twenty of the Scotin Mustra 1979.

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North Dallas Forty — Peter Gent's roman-A-clef about the Dallas football

rected by Ted Kotcheff, 1979.
*(Clairemont, New Valley Drive In; Star; from 11/21)

North Dallas Forty — Peter Gentry commanded about the Dallas bottom of Dal



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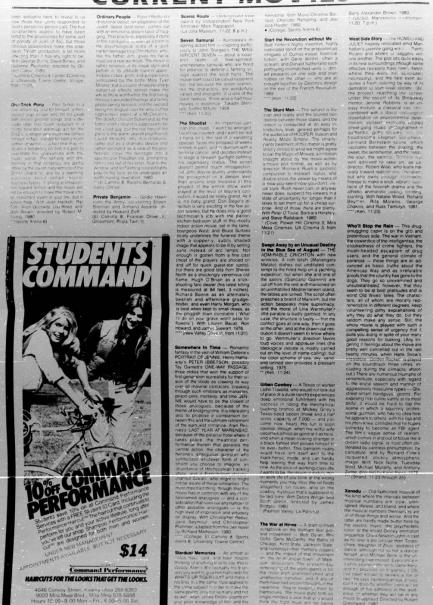
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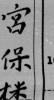
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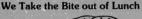
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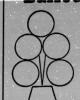


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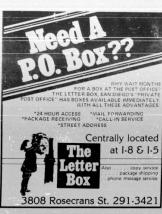
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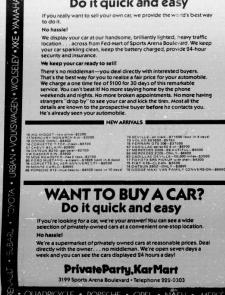
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SUPPER TICKETS 2 front low seles from value good games makes for 222 7654 fair evenings.

HOUDAY BOWL tickets, 4 loge, 40 yard line, best offer, 461-8425

SKIS & BOOTS, Nordica statom, 8 1/2-9, 595. Head GS 203, 550, Head JCK 207, 530, Etan 215, 525, Must sell, 488-5534 after 5 p.m.

ROSSIGNOL SKIS, 180's with Salomon bindings, Lange boots, women's size 6-7. Best offer, all worn once, 226-2278.

13 FOOT CLASS A racing Monohult with failer, very good condition. Offer, 447-3890, John SNOW SKIS K2 255 soft 200cm with Look bindings, poles and ski pants used once. All terms in excellent condition, 276-4305.

223 ONCE FIRED brass for sale or trade, need 30.06 or 308 or 45 ACP, 421-0108

18 FOOT SOL CAT, excellent condition, \$2000 frm, call David, 459-8304

HOBIE CAT. 16', red hulls, yellow and white sails, yellow trampoune, brand new galvanized trailer, unusual exceptional deal \$1800. Chuck,

SCHWINN EXERCISER model XR-6, like new barely used, 5135, 753, 7431 after 5 p.m.

TOREL CARBOU after-six boots, like new. Nor-dica ski boots, both size 11. Bindings and skis, aso parks, 222-3905.

178003 San Diego CA 92117 De Nestol

AAN, at but what in mod My the it but a 1 DOAN 310 GOT Dead Zegoes whater at AffACTUS MALE 21 men to can reserve through service And other or 100 DOAN 310 GOT Dead Zegoes whater at Companion, and lond places garden services And other or 100 DOAN 310 GOT Dead Zegoes whater at Companion, and lond places garden.

SLAVERY IS A physical reality. That reality is shapes by a psychological and emotional reality, wherein the essential rightness of the relation is realized. Slavedealer.

PEGASUS. What you don't have, what anoth has. War would be impossible if we hadn't A tachment, desire to have even what we ou selves have. Hippocene

ATTRACTIVE INTELLIGENT woman 30 seeks Caucasian male 27-37, who's funioving affectionate and likes auddoor activities P.O. Box 261048, San Diego, 92126.

ALRIGHT KCR. They actually play my requests for Roxy Music and Zappa. I dig em. Muzakman

PEGASUS THANKS Watch with your winge vision. Our endeavor save Earth from destructive forces of technology, politics, insensitive rationals, Stay, in trouch, America.

C TROOPER For additional information. There exists the one that is pretending to be rich and yet he has nothing at all 3.4.

SUPPORT CLUB NEATO Send 510 tax deductible contribution today & you shall re-ceive the following the membership. Captain Keen T-shit. & Devo glasses. Captain Keen

MIKEY HOW about a black leather teddybra

WHEELCHAIR LADY Sagntanan seeks over 30 male into metaphysics, conversation, films books humor travel learning sincerity Write P.O. Box 3194. San Decor. CA 92103.

WOODY WELCOME Dack, I missed you so much! I've kept your Lorenzo safe and warm.

LONEUNESS KILLS, fight back! Make a friend today Concerned. AOSIE WELL there's gris creftin on the beach.
They're so fine, but so outtaineach, 8,8,0 MASTER THANK you for a very special trip. The mosquitos love you and so do I. Cuadly

RELIGIOUS FAITH is merely wishful thinking, a mick played out in one's mind to get through life without cracking up. Wiseman.

MALE WITH ENERGY to spare would like to meet lady for hiendohip or whatevert Energy P.O. Box 99643, San Diego, Ca 92109

MS JAIME The Void is also empty no pany there. Perhaps we might find something that you could run to, it's happened before. Abso-



MALE CHRISTIAN, young attractive, shy into body tone seaguits work sunshine reading holding touching seeks slim female for thendship Box 20833 San Dego 92120.

BUF MEMBERS. The word will be late so we can get more into it. Please send subscription and stamp to Savoy or Zoo. Day Tripper.

DIZZY HOW was the city of sin? Hope you didn't fall into the trap of instant matrimony. I'll take that chance in a few months. Solitary man.

MID-30's MALE goodlooking mellow, well adjusted understanding seek attractive un-complicated male mid-20's only, for convena-por and frending, Stephen Evens, PO Box 283. Del Mar. 92014.

BROCE CLARENCE Let the game start you better run through all the rights and all the days. Rose GREGIFTC My ad was to Greg CTE. Other ad to Gregi and the Slewborr ads are not mine sony delay inconvenience. Best wishes Rassin

is THERE A LADY out there who would enjoy a seriene evening playing chess? Tom: P.O. Box 16347 San Diego 97116

OZONE EVEN the Padies' new manager is an ex-Dodger who still loves the blue! Cheer for the loser, fool. Ya got no class. Scully

KEITH RICHARDS Shoot me up jack me up i wanna be sedated or rather comfortably numb Fire Keith

ARE THERE WOMEN that don't like loud, smoky impersonal single scenes? Quiet, attractive single young man would like to meet them. Shy Leo, Box 8416. San Diego, CA 92103

OBSERVER You are wrong Swiss cheese brain And besides that you viorated your own advice by recognizing me. You tend to be repetitive Certow Southness.

MAGICIAN for clubs or private parties, no charge 296-1744 9-9-30am.

IF THE TURKEY was our national bird, and we are eagles for Thanksgiving, capitalism would force eagles into irelproduction and turkeys into extinction. The Sacred Chao.

GENERAL where the Burk Claim Maha-worm of der nie report, so deep and cloid Coppes.

GAM YOUR BOARD, sinch heef by De May by the of hours Manay press, so deep and cloid Coppes.

GAM YOUR BOARD, sinch heef by De May by the of hours Manay memory for all closes.

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ROSE ARE RED, violets are blue. Sunglass City and all love your horizonce for you then love your horizonce for you then love and learn went the star.

List into and learn with the last.

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TEASER I will love you always, thanks for being WANTED" ONE ATTRACTIVE, cultured, arostic the beautiful person you are Firecat Sewistifulan American Princess. 20-24 years SEQUENCE XIII your letter to me remember to unit imple your address, make easily sequence

MAIE 26 interligent recisions supports and 1 access of the most property SMGLE AND BUSY? Let our during newsierter do your flootwork, otherwise you may never meet anyone special. We supply proone nos philosophies smoking drinking etc. Believe it Ladies fee this week 291-1055.

TO THE WOMEN (while blouse, cutoffs) walk-ing W. El Cajon Blvd at 37th 11/12/1980, 117-137pm Your beauty dazed me Ticroled back to meet you, you'd vanished. Driver, Black Mer-ordes.

MALE WRITER 38 seeks atractive female stu-dent. 18-25 for mutual discovery and commun-cation. I'm honest good looking single in-terested? Witer Primo-com. 2733 Shelter Island Dr. Suite 264. S.D. 92106

CAPTAIN KIRK I'm overjoyed at your recovery am Since Spock consisted true entity and mend melded with those affected everyone seems restored Can you wise command? Bones.

AMR 7 YOUR computation is simple but effective As C approaches inflinely de of restudes to antil Rapidly changing factors (inverse understanding) with siem entities the Castern or covery cree-nal Petersion housing) may indeed create this condition. Specially may indeed create this condition. Specially may indeed create this condition. Specially may indeed create this

Jewish/Latin American Princess: 20-24 years Leaning toward romanice travel adventure mysticism & the satisfactal (should it occur). Phil 1908 McGway Dr. No. 608 San Divor. CA 92110.

OZONE Quit while you're behind Dusty's SUZY CRUZ Together at last Sony you saw my number one and the Drugers are host the pied wheathers, but thanks from the bottom of my heart. The one and only Don Q.

LOVEY LADY sought by nonrimere vegetarian numanist male: 55, who likes classical muss shall set beeth wisking relating gardening P.O. Box 17147. San Diego. Ca 921 17

DOYOU HAVE to be 21 plus to have fun around DOYOU HAVE to be 21 plus to have fun around to the property of the property

Specialized McContitoware are frequentially and the continued of the conti

CHILD TO MOTHER as they wait thru a Suprice give up in museum. Mommy, what's tile? That's Gods stomper only missive dear its suprice.

OK Mit SHORT, you may have guten Diana, but you're not getting me. Kristina.

JOHNNY SUTHER where are you dancing at now? We miss your dancing & your body. The girls from the law office.

PEGASUS that is if we don't have 'Atlachment for things, for life there is no motive for conflic Conflict come; from Wanting (cont.). Hippor fene. (D. LIKE TO TAKE this comprehensive rebitting awareness remain but a rosis \$100 s wirk, and are a musicur master and powerings day, assistance will be papercalled screenly amone Nr. 608 ±108 Midway Dr. San Diego CA 92 110 FUMAC TAKE 4 grams per day calcum aso bate plus a mays 8 multi-cames with check-more an. After a stock we should be able communicate alors 80x 9842 92309

R&BERS: If you think your life is so tough, go to a children's hospital & count your blessings. Kess in Peace.

LOVE SNGER I no longer know what to say to you, live difficulty desiphering codes. Dream Chia.

HOLLYWOOD was great! Thank for the ride. Young bloodes turn on fast.

MARTI you wrote me a nice letter but didn't include a return address. Priate write again Chuck PO Box 22125. San Diego, 92122. PLANTING body food, witness in the human dream God & man unite. Li Po

I.ONESOME at 18, it's been a pleasure to answer your addition 16. What city do you'live in? Write back soon! Friendly Friend.

LITTLE BEAVER we've not lost our great love, we've added a greater thendship. The Flasher. WHO SPENDS \$40 on designer jeans? High fashion hippies & society gris. "Please mommy please." N.C. Mods.

1 FREE TROPICAL fruit salad with this ad & a purchase of a Tiki Lunch. Visit the Tiki Hut. 2468 Edit August

OLYMPIANS, my decision is also clear. I too must support Athene's plan it allone has ment. Hestia, goddess of the earth.

SEVILLE. I'm as fun as money that comes easy, but by no means am I as swiftly spent. Wanna have a few laughs? Morocco Mole.

NOT READY for marriage but tired of one night stands. Looking for some consistency in this un-certain world. Single Station

TO BUSTER, my lawn needs to be mowed & there's leaves all over the ground. Bustress. SKINHEAD Moonstomper, while reading this ad-you may think us mad give the moron hugs & it won't be you're bugs. Bubba & Figu. MR SPOCK, his suggests a triang-sation with 2 other Vulcans. Trimultaneous contact would then yield the entity's location. Whatever your decision, good luck. Gary 7.

YOU COULD be my lover, but you never will recover, 'cause I haven't had a bite in weeks. The Black Widow.

HAPPY, HANDSOME, nonest, mid-20s man is open, positive, caring healthful, supportive, & seeking a joyful woman companion. JLF, PO Box 1319, La Jolla, CA 92037.

WHY DO THE PEOPLE who tell us to take risks make a point of putting us down & laughing when we fall?

AWARE FRENDLY, sensitive male, mid-20s seeks affectionate, adventurous, compatible taileds for spontaneous engagements. Horizons, P.O. Bou 4561, San Diego C. 97104.

300 ALL GODS, are manimade. Man 8 man laddes for spontaneous engagements. Horizons on the spontagement of the spontagement of the spontagement of the spontagement of the spontagement.

STUDENTI-SURPRISE 2 cedroomester \$275 in College Grove vicinity. Room for 2 cmid Private galace. All major appliances included. Call Renames 265-1264. Small fee. 29719.

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ALEX OF PSA at Presidio Liquor, please call me, would see to get together. You have number if not, answer via this publication. Mickey

FOR THE KINGDOM of God is not mean & drink, but rightpousness. & pearle. & joy in the Holy Chost. Evangelist.

CLD AND NEW music. We deal in used abums. Lipps: Always fair pixes: 268-8444, 447-5025, 426-5138

HOW BOUT WE get together to share our shy-ness and maybe we can overcome if you write. I'll write. The shy one. P.O. Box 2131. National Cov. CA 92050.

ARE YOU A TALL sensitive male 60 plus femble progressive interested in world affairs, the theatre, the arts, dancing sennis, who emplys life and people? Box 99/31, San Diego, 92/109

SECRET ADMIRER. There are a lot of people on the Fruit Loop. Who are you and who are 12 OTREON OBSERVES reality, a tragile bubble twisted by insatiable darkness and blazing light. JOLENE FROM Oregon: Sony about the burn directions to I-S. I'd love to see you again. Got any suggestions? Barry.

GARY 7. NEITHER the galaxy nor the universe isself is isolated in the experience of one so trained in Vulcan mental techniques. Spock understands. Sarek.

SUPER-MUTANTS. Time-space conduces indi-cate intense pressures for change. Paradise re-vealed? or doomsday? Combined energies can influence outcome. Captain Schizo.

DARYL WOLFE: Why haven't you called? Did you forget first lesson? Am willing to seach you, keep trying. Girl who wouldn't liss in bar. NATIVE PACTS, Schmacts, You have an ignorant and selfish outlook on life, that will get you nowhere R.P.

ATTENTION FRUSTRATED ladies! Meet a totally honest sincere, loving, kind, interesting, good-locking, humorous, furn-lowing quy, 30 not into the bar scene, P.O. Box 1914, Spring Valley, Ca. 92077.

MR SPOOK Our fleid agents report a decukar error propagation which may have its origin with the airen mind you membon if it is localized, demaps, Gary 7.

GREG: THANKS, but no thanks. But let's sell be friends, oil? Michele

JEANS, FLANNEL country swing and tunsets are erote. Bar games no fun Sensitive man, soft, strong seeks quality relationship. 28-45 P.O. Box. 834. Careff. 92007.

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\$235 ONE BEDROCKA row, refrigerator car-pers dispers off-seres parking one and a real blocks to brach, 5044 Brighton, Call 277-1978.

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NUMBER AND LOVELY specious 2 bedroom 1 both house. Next, dispers, aspen, and mem-pers. Store retrigenor studies usign served fold, garding freguler couples over the ord Quest receiption. Qualities per cere, 3450 mores. Australia C. 1, 1881–281, 2450.

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THE READER PUZZLE

By Don Rubin

word of popular culture. Using the shapes of the vessels themselves, or their contents, try to identify as many of these "mug" shots as possible.

Each of the following

vessels contains a slightly distorted character from the world of popular culture. Using

Rules of the Game
1. Prizes for solving the
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2. All entries in the Reader

All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803. San Diego. CA 92138) by 9:00 a.m. Friday, eight days following the issue date.
 All entries must be accompanied by your name, address, and shirt size (S. M. I., XI.).

4. Employees of the Reader

 Employees of the Acader and their immediate families are not eligible.
 In the event of disputes or ites, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a

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

7. One entry per person.



Oh, what difference does it eighteen of our chief executives — nearly one-half of 'the people's choice'' — were related, in one way or another, to some member of a European royal family. And not just to princes or dukes, mind you, but to

mes. Nixon and Carter, on the other hand, are just cousins (sixth cousins, admittedly, but cousins nevertheless). It seems cousins nevertheress). It seems the great-great-great-great-great-grandfather they have in common, one Richard Morris (c. 1690-1763). begat Sarah and Job, who begat, and begat, and eventually begot Jimmy and Dick. Talk about bipartisan! Of the 390 entries we

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were able to bark up the right The T-shirt winners are:
1. Jane Mastro, San Diego
2. Mike Carpenter, Pacific

Beach 3. Charlotte Kylin, San

