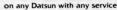
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ALL MAILED ADS SHOULD BE SENT

How to Place Your Free Classifieds

PRELUDE FOR A YOUNG PIANIST



Even if you don't have the slightest interest in classical music, would you turn down the chance to meet Mozart? Say you could go back in time and talk to the young Mozart, nine years old, just beginning to shine. Even if his music bored you, wouldn't it be a treat to sit down and chat with the little squirt, and know that he was headed straight for immortality, and realize that you could tell your kids in thirty years, "Hey, you know I met Mozart." (You did?) "Yeah, nice kid. I could tell even then there was something special about him." (Wow!) Well, forget Mozart. Meet Gustavo Romero. His talent might just be of continued on page 8)

By Jeannette DeWyze

City Lights

But The Ad Didn't Mention Quicksand

For those who don't own a house or condominium, the process of finding a place to rent can be bewildering. grueling, a situation that has given rise to businesses that try to help the wandering renter. These enterprises, called renta services, assist the renter by compiling a list of available properties and then selling that list to the renter. One local its list for forty-two dollars. and updates it every day so that and updates it every day so that its customers can have the latest information on what property is available where and for how much. The customer picks up a new list every day until he finds a place to live or until three months have gone by, whichever comes first.

All rental services are dependent on classified ertisements. Particular person inquires, he either rents the place in question and pays a small fee, or is convinced to rental service may be interested in the following: Until last July the San Diego

by rental services in the by rental services in the sections listing rentals placed by private individuals. Due to complaints from readers and landlords regarding the legitimacy of ads placed by rental services, the papers created a separate section in the classifieds for rental services attractive to renters because of low rent or choice location or special features, but which actually described a place that was either already rented or didn't live up to the ad's claims. Callers were also upse that some ads didn't identify required. According to Sid Hassell, assistant classified manager at the Union-Tribune (both papers have identical classified sections), some landlords complained that ads they had placed in other newspapers turned up in the U-T with rental services instituting the separate rental-service classification ads placed by rental services in the Union-Tribune have decreased dramatically, to just

In order to get around the limitation of the rental-service classification in the enterprising company, Rainbow Rentals, placed ads that appeared to be from a private individual and listed just information on the renta and a name and telephone number. But when potential renters called the number, the found themselves connected to



an answering machine that gave the name in the ad and said the property was listed with Rainbow Rentals, and would the party please leave their name and phone number This practice was discovered by Kathy Brice, an investig for the city attorney's office, who went "undercover" and gathered enough evidence against the firm to have a against the firm to have a criminal complaint filed last November 20 which alleged twenty-six counts of false advertising and two counts of petty theft. Rainbow Rentals, according to Brice, frequently advertised "no fee" in the newspapers when there was, ir fact, a fee charged for putting a renter in a house or apartment. Other ads were shown to describe places that had already been rented. The case was settled on a guilty plea by Mary Schwei and Victor Snead to eight counts of false dvertising and two counts of petty theft (taking money from someone and not finding them a rental). They were each given three years probation, a thousand-dollar fine, and a six-month jail sentence

suspended).
According to Henry Van der Aa, former general manager of Rentimes in San Diego, the

rental services has at times gotten so fierce that physical damage to offices of competitors has at least been lated, if not carried out. (Late last month. ember 27 to be exact. Var der Aa arrived at his of East San Diego and discovered himself to be a victim of such harassment -- the front- and back-door locks had been filled with contact cement.) Another dirty trick is the placing of classified ads offering fantastic deals on merchandise, but listing the phone number of another rental service so that its phone lines would be tied up, thereby damaging business. Just last Tuesday, January 27, an ad offering a color television set with remote control for one hundred dollars and listing the phone number of Van der Aa's new business was placed in the U-T. Van der Aa, who is suing Rentimes and who is in turn being sued by Rentimes, now runs Job Journal, a job referral business at Sixty-third and El Cajon Boulevard, and is starting up a free rental service "With telephones," explains Van der Aa, "it's also possible

to take them apart and pull out these little tabs so that you can

push the buttons on all four lines of your own phone. Then, when you call a competitor, all four of his lines ring at the other end. They have a girl do

Van der Aa resigned from Rentimes last September 26 after having been sent down to San Diego from Orange County in January to open up four offices for Rentimes He had been a troubleshooter with the company and had managed the Orange County offices before coming to San Diego. In October, shortly after Van der Aa left the company the Alameda County District Attorney summoned him and Sandy Braun, the firm's former sales manager, to Hayward to take depositions for a lawsuit filed by the government against Rentimes. The Alameda Courty suit, filed last May, alleges some 400 counts of false and misleading advertising on the part of Rentimes in the Bay Area. The suit is based on a series of stones on Rentimes that appeared in the Berkeley appeared in the Berkeley Independent-Gazette. Rentimes was accused by the paper of having committed seven different illegalities. including listing property without the permission of landlords, placing false ads (for

placing old ads (for rentals lready taken), misrepresenting the location of rentals, and misrepresenting the rentals themselves (advertising a one-bedroom house, for instance, when what was equally for rent was or

hedroom in a house).
The San Diego City Attorney's office has received about a dozen complaints in the last year from local people concerning Rentimes and its practices here. The city attorney is cooperating with the Alameda County District Attorney in bringing to trial the case against Rentimes up there

Several local employees of

manager says he left because he was tired of the pressure he received from Rentime's president, Dave Price, to make nore money by advertising a Former employees of Rentimes say that as many as fifteen people have quit the company here since last September. "Most of those who quit were extremely upset about the advertising," says Debbie Williams, who left three weeks ago. William resigned because she was ti of dealing with irate custom who were angered because the felt misled by an ad. "I didn't want to be put in the position of lying anymore," she says. "I didn't want to have to defend saying an apartmen; was a 'home.'" Other former employees also complained that the new manager of Rentimes, Carol Hall, considered that any dwelling could be advertised as a hor and though there may be nothing illegal about it, potential customers were frequently confused by the use of the term in describing apartments. "Anything can be a home," said Carol Hall when asked about this practice. "A garage can be a home." Another former employee.

Rene Grunden, left partly because she no longer wanted to write ads she knew were misleading. She says it was common practice to write ad that didn't list the Rentimes involved, but instead include the first name of a Rentimes employee. Grunden also says that bait ads were used often— ads for places that had already been rented. Carol Hall declined to comment on the use and she denied that her company advertised propertie advertising has been placed that hasn't had the name

Rentimes in it."

On December 19, the day
Barbara Bright quit as a rental
agent for Rentimes, she got a call from a person interested a "Ranch Home" in Vista. Bright says that the property in question was really a trailer five acres of land in Valley Center, between Escondido and Mt. Palomar, and that it had been rented "for three or four weeks." Bright says the ad

City Lights

was a bait ad, and that "I think [Carol Hall] knew it was in Valley Center. "Carol Hall declined to comment Debbie Williams relates one

call the got from a man who had inquired the week before about what turned out to be a converted delivery truck parked on Vancouver Avenue advertised to rent for one hundred dollars. Some of the ads described it as a "cozy cottage." Williams had told him the week before that it was rented. But a week later there it was in the Reader and the Pennysaver again. "The guy said, 'Look, you told me last I'm gonna complain to the D.A., ''' says Williams.

When confronted with the any wrongdoing. "What you have here is defamation and slander," he said. "We're a professional, aboveboard operation with twenty-one offices statewide and over a hundred employees. We place nothing but legitimate

Pretty Off The Wall

crumpled copper sculptures from the very minute the pieces went up on the walls of the Civic Theatre downtown. That property department source says about twenty pieces, so decorated with enamel, hav Civic Theatre downtown. That was sixteen years ago. Some must have applauded the disappearance of the ornamentation this fall, when each, and two large, ten-foot-long pieces. The Creative Sun, have both been valued at \$10,000. All these probably will be offered at the separate COMBO art auction March 13. ornamentation this fall, when remodeling of the theater interior was completed. But the critics can't rejoice in the thought of the controversial artwork being melted down for scrap; instead, those critics are likely to encounter pieces of the copper in hundreds of individual homes around the Among those who aren't lamenting the removal of the copper from the auditorium is

"We've gotten calls from people who hated them but are buying them anyway," says Karen St. Lorraine, director of the ornamentation - Jackson Woolley, who worked on the Woolley, who worked on the pieces for most of a year with his wife Ellamarie, now deceased. Woolley, who is now retired in Point Lorna, says every bit of the copper was designed and shaped to interact with certain house lights, but after a short while, those lights were removed. He saws communications for COMBO the arts fundrais organization, which agreed to try and sell the copper pieces and then to return a third of the proceeds to the city. St. Lorraine says COMBO offered almost 600 of the copper pieces were removed. He says thereafter the "semidest and total neglect" of his work made him avoid going to the Civic Theatre, but after seeing for sale at the festival and bazaar held in conjunction with the COMBO television a performance of A Choru Line there a year and a half ago, he implored the Civic Theatre management to rem the work, arguing that then, for a total of about \$2000. St. Lorraine then 'attrition and neglect have remaining pieces in her garage reduced it to a visual libel or and to continue selling them out of the COMBO offic. on Seventh Avenue. "They're just gorgeous," St. Lorraine says.
"They're not anything like the Mr. Smith Goes To Jail

they were up on the walls. Remaining are about seventy-five bright coppery, crumply pieces, of all different shapes, priced at twenty to twenty-five dollars; plus about twenty larger, molded copper squares, priced at forty-five dollars. All have been treated with a fixative. "They've been

ones that everyone hated when

would late take him to Thailland in Coeben, 1978, sense the country by foot to the Superne Count last year, to the Gowmtown jail with his wrists locked in his own handcuffs this past September, and to a jury trail next month, at which he will evoke a defense called the "Doctrine of Necessity," which has betterform on the country of metaborion activities. This is what happened to fail Smith Warner Springs," I think I opened myself up, but it wasn't like when everybody else does and sees only the beautiful flowers and the beautiful sunsets. I opened up to how most everybody on the planet lives — and it was awful." When he totally opened up to the sunset, he also opened up to Cambodia, Vietnam. Bangladesh, starvation.

Smith prepared to ship out for Thailand in October, 1978 for Thailand in October, 1978. He just couldn't handle the genocide in Cambodia anymore; he had to do something to stop it. He decided the thing to do was get over there and hold up a sign on the Cambodian border that read, in English and Khmer, "Stron the Killing." Smith's Stop the Killing." Smith's convictions and concern for Cambodia were as real and deep as his naivete, and he made it to within thirty minutes of unturing the sign at the border when two jeeps, one filled with rifle-toting soldiers and the other carrying a mounted machine gun, rolled up to his hotel. Smith was convinced that the best thing for him to do was promptly return to Bangkok and go back to where he came from. "It turned out to be a big nothing."

Smith says now

return, Smith lay low, worked off his debt for the trip to Thailand, read newspapers, and watched the talk shows on television. It was time for hir to "reformulate," figure out what to do next, where to channel his time and convictions. Then one day it came to him from out of the tube: abortion. Smith asked himself, "Are we killing himself, "Are we killing people through abortion of or aren't we?" and he went down to the library find out. He read through books on biology embryology, and he looked at the pictures of developing fetuses. It finally hit him at the library, "This ain't no blob of tissue. We're killing people." And Bill Smith, who since his college days at the University of Illinois has considered by the property of the propert himself a card-carrying liberal, was struck by 'the worst thing going on in this country today, the absolute worst. It's the same thing as what was happening in Cambodia, the very same thing." It struck him all at once: he must walk all the way across the country from

San Diego to protest abortion.

and arrive at the gates of the Supreme Court on January 22,

the anniversary of that body's 1973 decision to legalize abortion. And what made it perfect was the publicity angle for the media: a liberal against With the organizational backing of right-to-life groups across the country, Smith started out in June, 1979, and averaged twenty-five miles and two interviews a day. He got to where he could rattle off a thirty-second soliloguy for the two-hour speech for the newspapers. He was quoted in 3500 miles of newspapers and television newscasts. beginning in Los Angeles and stretching through Las Vegas Salt Lake City, Denver, Cheyenne, Kansas City, St. Louis, Chicago, Indianapolis Cleveland, Pittsburgh, (continued on page 26) Philadelphia, Baltimore, and

where it is illegal to hold up a where it is illegal to hold up a sign in front of the Supreme Court. Smith was arrested for holding up his. The sign read, "My pre-born sisters and brothers are human" on one side and "Roe vs. Wade Equals Dred Scott" on the other. (Roe v. Wade was the case that legalized abortion; Dred Scott was a slave and the Court case that allowed the extension of slavery to new territories and which hastens the onset of the Civil War.) Smith paid his fines and flew back to San Diego. Soon thereafter, nationally syndicated columnist William Raspberry devoted an entire column to him, which began "Bill Smith, you are a quintessential liberal." After quintessential liberal." After looking up the word quintessential. Smith agreed with Raspberry. Smith owed money again

after returning from his trek, so he took a job in landscaping He was tired from the "total trip entailed, what with stayer in strangers' homes every night in places where Jane Fonda is a dirty word, the tiresome interviews with the inevitable questions about blisters, and all the walking. "The walk was one pain in the ass," says Smith now as he chain-smokes and drinks vodka and Seven-Up. "I didn't enjoy one step of it." But he ended up at the National Right to Life convention in Anaheim last June, mostly because he was featured in an antiabortion film that included footage of hi oss-country walk. That film o included scenes from actual abortions. Smith found himself sobbing uncontrollably and asked to take the We're being too goddamned nice about this!" he velled "If you really think we're killing



up in the Civic Theatre for fifteen years and they don't look anything like the bottom of my Revere Ware pans," St.

been appraised at about \$300 each, and two large,

one of the artists who created

A couple of years ago Bill Smith went out to Warner

Springs to camp out alone and have a "peak experience." He wanted to open himself up to

the oneness, the in-tuneness

that he'd read about and had

heard friends rhapsodize over

Bill Smith's experience was a rather cockeyed success, and i set the tone for the events that

Christian Says.

She says the city also retain a handful of more elaborately crafted copper pieces removed from the theater. A city

For six months or so after his



Publisher

Editor

Jeannette DeWyze, City Lights, Feature

Music Scene

Lin Jakary Off the Cuff

Neal Matthews City Lights, Features

Jonathan Saville, Theater and Classical Music

Gordon Smith, Feature

Jeff Smith, Theater

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Student Under The Influence

Thave emissed som people for transp years now, and have always admined the apparent objects to the study by our controlling market on the controlling market on National University was a very real disapproximent for me. "Net lay on These Walls":

It is a squite or when that Larry Live and Lind & Recibed and Larry Live and Larry Live and Lind & Recibed and Larry Live and Larry Li

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lattle, if any, input to the learning process. As for preparation, I never witnessed any benefits all time spent with students, energy or spaced projects, or all princer attempt to enhance the education of SDSU students. As a whole, they look and act file losers. Never did they make anything in a real situation. They take roll, correct tests, and six there and drain, or the students of the students of the project tests and six there and drain, or the students of the students of the students of the students.

an institution which provides a valuable education to people who desire it so much they attend clas-hours after they have worked a ful

As a proud student of National Rocheleau to attend a class one evening, participate see what we do, talk to the real students. I think they might after their attitude

while at the same time eventy inflictive able simplified by such a distinguished student body. Zational's part time staff is made up of successful people who inherently enone imparting their transfedge to motivated students. I teel I have learned and been positively influenced move in the last six months at National than my entire four year "breeze" at

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Skip Not Over It

As a recent graduate of San Diego State University and a current student at National University I must refute your article about National University I fel it was biased and unfair. It showed no objectivity and was, I

and wholes the material. It is often the represent particles that are to the temporal particles are sufficient. Animal I movests to enforced the house particles that are to the argument that are to could not quest increase positions to track a transfer of the reason of the particles are to the temporal particles are to the particles are to the particles are to the particles are to the temporal particles are to the particles are to the particles are to the particles are to the temporal particles are to the pa believe, journalism at its worst. National University was compared to traditional universities, which I believe, was the writers' first mistake. It truly is a school for nature, working individuals who want to gain practical information their field. I can honestly say that I have learned more useful skills, in my field of counseling, i two seeks all National than Liddi invoyagars at San Dego State Lide not give a darm that the instructors are not tenured. In fact, the tenured professors at San Diego State were the worst teachers of all. I don't agree with much of what I don't agree with much of what Dr. David Chipos says and does, but then I don't agree with Dr. Criteria. So what The fact is that I and 6200 others chose National University over traditional University over traditional

University over traditional colleges. Why? Are we all dummies looking for an easy diploma? I think not. Perhaps if sudents had been interviewed for the article instead of disgruntled faculty, and the writers of the article had real insight into their



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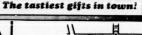
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Feel No Fret

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4 JANUARY 29 1981

Straight from the Hip

Dear Matthew Alice

Dear Mannew Ance: I have noticed a lot of opossums around lately (many by the roadside, the victims of traffic). Do opossums live everywhere in the county? What kind of pet would one make, and how could I go about getting

Som Diego
Although the opossum is unique in the Although the opossum is unique in the Although the Diego Horten Hemisphere for being the only marsupial, or possehed mammal, in some ways it's as common as a rat, it tooks like a large rat, with its white face and coarse fur, and with its long naked tail, which the opossum uses especially for clutching. Like the rat, the opossum is omnivorous; in the wild it eats mice, eggs, fruit, and insects, and in neighborhood canyons it might survive on the food left out for dogs and case. After a gestation of only weelve and cats. After a gestation of only twelve ays, the opossum bears up to twenty oung, each no larger than a bee. The taximum number of surviving offspring thirteen, however, corresponding with the number of nipples in the mother's pouch. Dusk is the most likely time to see pouch. Dusk is the most likely time to see an opposum. It hunts in twislight, using its keenest senses of smell and hearing to catch the prey that is also most active at that hour. I cannot report on what kind of per an opposium might make, as I couldn't find anyone who keeps one. A county or man opposite the keeping of wide an the country of the widdlife Rescue Center in Poway and the Widdlife Rescue Center in Poway and concettients. Keeps sick opossums before sometimes keeps sick opossums before to the property of the possume that the property of the the property of the prope Wildlife Rescue Center in Poway and who sometimes keeps sick opossums before returning them to the wild, has observed them to do well on dry and canned dog food, grapes, and mice. She added that they love persimmons.

Dear Matthew Alice:



curriculum. Could you suggest any classes or activities for children of this age?

curricumen. Could you suggest any classes or activities for children of this age?

C. Lumbert

If the boy attends a points scienci in the San Diego district, ask his teacher to recommend him east; year for the Santuday classes for fifth and sixth graders who show talent in art. Currently the Classes are held at Rousevel Junior High, in Balboo the Santuday classes for fifth and sixth graders who show talent in art. Currently the Classes are held at Rousevelt Junior High, in Balboo the Classes, which last from 900 a.m. till noon. The district provides no transportation and the curriculum is limited to painting and drawing, as these require the fewest materials of the Classes, the control of the Classes, which last from 900 a.m. till noon. The district provides no transportation and the curriculum is limited to painting and drawing, as these require the fewest materials and the control of the Classes of the Classes are limited to statent students each (compared to twenty-five in the stabool district's programa, and require no

the topics change a bit after each eight week session, the mainstays are portrai enrichment. Film classes in animation and each for materials. The age of students ranges from nine to seventeen. For more information call Liz Washburn at the information call Liz Washburn at the museum (232-7931). She hopes one day to establish a curriculum for ascidenic value in art, leading pethaps to the countries of the countrie

show an interest in it. "Academic training show an interest in it. Academic training is one thing," she said, "but at that age, the best thing is to see that they get plenty of materials and encouragement."

Dear Matthew Altee:
I read in the Union last April that Caesar's
Grill in Tijuana was the "birrhplace of
that celebrated conocotion of greenery
known as the Caesar's Salad." All my life
I believed that the salad was created by an
Italian chef on the East Coast. I seem to remember learning about it in an old Claudette Colbert movie, the name of which I've forgotten. What's the truth? Alan Wilson

Alan Mison
San Diego
The salad was created by Caesar Cardini, who owned the original Caesar's
Grill in Tijuana in the 1920s. In those days
it served a Continental cuisine for the rich crait in I juliai at me I v208. In mode any: served a Continental cutains for the rich and the celebrated patrons who came to Tijuana for its gambling. The restaurant has since changed hands many times, and Annourous, opened a restaurant last year on Fifth Avenue, south of Market Street in San Diego's Cashamp Couster, It's called Morgan. Here he serves a Caessar's Salad which is based on the original. It is made with monaire lettuce, romano cheese, salt and pepper, and a dressing of oil (steeped in gaffic), red wine vinegar, and lemon juice. The dressing is mixed with a raw egg, which imparts little flavor bat helps the dressing sites to the lettuce. Amouroux added that no Caesar's Salad can rightfully contain anchowles.



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PRELUDE

even forced him to stop at one point, mid-sonata. No matter. The audience cheered sonata. No matter. The audience cheered for the fifteen-year-old, applauding him into giving three encores. Afterward, people encircled him, grinning broadly, pressing to get close to the rising star. Most were old admirers of the South Bay lad, patrons since the days when he was a little boy from Chula Vista who showed rethe great names in music — names like Zubin Mehta and Rudolf Serkin — have heard and judged his talent. Today Gus-tavo Romero is a certified child prodigy.

Not that Gustavo's demeanor betrays this. He has to be one of the nicest tem-agers in the county, He's polite and soft-speken, but when you talk to him, you know it's not shyness. His self-possession is exceptional, but softened by flashes of boyshe enthusiann One of his pratects composer who lives in Rancho Bernardo, exposured by himility is characteristic of child produgies. "They realize that their talent comes to them not through any power that they have." Creston says. "It's God-given." this. He has to be one of the nicest teen

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THE REST IN PERSONAL

genes, they come away baffled. "Gus-tavo's grandmother had some brothers who lived on a ranch in Mexico. They taught themselves to play guitar and vio-lin," an acquaintance offers lamely. Gustavo's father. Ignacio, adds that his father tavo's father, ignacio, adds that nis inner strummed on a guitar almost daily. "But there's a guitar in most Mexican families, the father continues with a shrug. "No, I think you can really say Gustavo did this on his own." Both Ignacio and Leticia, Gustavo's mother, were born in Guadala-jara, Mexico, and from there they separately immigrated to San Diego, where they met. They married in 1960, had a son named Jaime a year later, and Gustavo was born three years later. By the time their second son was three, Ignacio and Leticia were detecting signs of the unusual.

Neither parent ever played any instru-ment, but Leticia always loved Mexican folk music. One of the family's most cherished early possessions was a rec-ord player proudly installed in the Romero home in Paradise Hills, just east of National City. The mother remembers coming home from work in a local laundry, picking up her two boys from a neighbor's home, and each day watching Gustavo run to the record collection. "He would ask me what I wanted to listen to, then he would put those records on for me." The little boy would sit transfixed literally for hours, circumspectly pretending to play piano on the wooden ledg

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went, he cluiched a small record and a table fork, using the latter as an imaginary turntable tone arm. His parents shook their heads in amazement, but his grandmother worried. Thinking of the idle young men she had seen ensured by Mexican bars, she warned that Leticia would have problems later. "You'll have to watch him," the grandmother clucked. "Wherever Gustavo car't explain his early, un-bounded love for music, just as he can't

went, he clutched a small record and a

really explain what made him climb up or really explain what made him climb up on the bench of that first pian and start noodling around on the instrument. The Romero boys' buby sitter, an elderly coinan who irved two doors away, owned that piano. Granny, as they called her, played only church songs and she didn't mind when little Gustavo picked away at tunes. The Instrument bewitched the pre-schooler. "Wherever I went and saw a schooler." Wherever I went and saw a schooler. Wherever I went and saw a piano, I always wanted to try it," he remembers. The San Diego Country Club (located in Chula Vista), where his father worked as a waiter, had one. When Gustavo finally entered Robert E. Lee Flementary School, he discovered another one there; he'd go to school early to pla with it. He strove to reproduce by ear be-loved and familiar tunes, one of which was the theme from the film Never on Sunday. About that time, around age six, he dis-covered something that seemed near miraculous: the system of musical nota-tion. "When I found out that all this music which had been trying to teach himself] was written, I went crazy!" Feverishly, he turned to encyclopedias and dictionaries and from them quickly taught himself enough to read musical notes.

and from them quickly taught himself enough to read musical notes. Still, he says for a long time he didn't think of his playing as serious — not seri-ous enough to tell his parents about his growing skill. Then one day at a parent-teacher conference at school, Gustavo's teacher complimented the senior Romeros

tated to buy a pinnor, their tight budget could ill afford frivoleus purchases, and they had earlier bought Jaime a guitar only to see him lose interest in it. Finally con-vinced by the seriousness of their second son's interest, they bought a brand-new Baldwin from a Chula Vista piano store.

son's sterest, they bough a pranto-use Son's sterest, they bough a pranto-use Solidavia from a Chula Vista plano store. The parents son got more assurance of Gustavo's camenierse. Letticis, for exmple, recalls going into a music store right after buying the piano and purchasing a scene of beginning-piano lesson books—only to have Gustavo master all the lessons and the complex of the complex of

Starts Feb. 2nd teacher confessed he had taught the little boy everything he could. He suggested that Gustavo try studying with his (Wil-liams's) former teacher.

liams 's) former teacher.
Unfortunately, she was to teach the
Romeros a lesson in the kind of posses-siveness that can make people see the tait-ented young as a ticket to fame, and clutch at them. A Chula Vista resident, Gustavo's second teacher agreed to instruct the boy for thirty dollars a month. "And she was or unity donars a month. And she was great for me at the beginning," Gustavo says warmly. But as the months went by, be began to fret that he want't propressing; somehow word of his discontent reached Williams, the college student, who recommended that the lad audition for Ilana ommended that the lad audition for Ilana Mysior, a well-respected local pinnist and teacher at the University of San Diego. When the Chula Vista teacher got wind of the imminent switch, she flew into a rage that still provokes a shudder in Gustavo. "She yelled at my mother," he whispers. "She said, "He's a flower and you're stepmine on him."

ping on him.' "

The turmoil hurt Leticia Romero but didn't daunt her conviction that Mysior's

DRAWSTRING PANTS

ruidance would benefit Gustavo Mysior in turn was thrilled to have the nine-year-old youngster. She still vividly remembers Gustavo's audition with her. First he played a piece he'd been studying with the woman in Chula Vista. 'It was very studentlike and nothing great.' Mysior re-calls. 'I was thinking, 'Who can I recom-mend for a teacher?' 'Then Gustavo o calls. "I was thinking, "Who can I recom-mend for a teacher?" "Then Gustavo e-fered to play another piece he'd bea-studying on his own, Chopin's G Minor Ballade. "And he played it beautifully, brilliantly," Mysior recalls. "He spent two and a half hours at my house that day." Mysior reach he normally had been a second to the com-fundation of the company of the com-traction of the company of the com-traction of the com-Mysior says she normally only teaches ad-vanced students. "but he was an adult

vanced students. "but he was an adult musically speaking." She not only accepted him as a student, she didn't hesitate to teach him at half her normy fee.

Mysior soon urged Gustatov to enter local music competitions, which he won handily. At age ten he took first prize in the Music Teachers of San Diego competition. At eleven he won first prizes in two major catalogous methods. At eleven he won first prizes in two major state competitions, and the nest year he dominated the young planists competition at Chapman College in Orange County, Under Mysior's guidance, he won a scholarship to participate in the six-week Eastern Music Festival in North Carolina in the summer offs in welfit year. Closer to home, his appearances before San Diego modiences also multiplied. His parents say that his first public performance was before a group of lady wolfers at the San

that his first public performance was be-fore a group of lady golfers at the San Diego Country Club who had heard about Ignacio's talented son. Soon ofter wom-en's clubs began calling the Romeros, asking if Gustavo could play at teas and other social/cultural assemblies. Today there are probably a half dozen San Diegans who heard Gustavo during that period and who claim to be the first to have "discovered" him. Annihid Jeraham docsin' make that boast — she thinks no docsin' make that boast — she thinks no destinction of being Gustavo's most de-voted fan, outside his family. A Claire-distinction of being Gustavo's most de-voted fan, outside his family. A Claire-

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moni housewife, she first heard Gustavo perform when he was ten, at the Athenaeum Music and Arts Library in La Jolia. She describes her reaction to him with words that sound like an exaggeration. 'I remember going up to him and telling him I had never heard anyone perform tike that in my life."

Jerahian's opinion is an educated one. Born of Armenian parents in Baghdad, she grew up in Bombay and was immersed in he cultural life of that city and the cities of Europe, to which she traveled frequently. She finally settled in Southern California, married, and had three children, whom she tried to infure with her love of art and nusic. (Indeed, one son is a professional violinist.) She had been taking an interest in young musicians for many years, but after hearing that performance, Jerahian's focus narrowed. Now she says, "My loy-alty is to Gustavo. There is no way I will drop him, because there is no one who mes close to him!"

Like other of Gustavo's heartiest fans. Jerahian says the most stunning thing about Gustavo is the maturity of his musi-cal sensitivity. To the untrained ear, it is a subtle distinction. Even today Gus parents (who have grown to love the clas-sical music their son plays for hours on end) say they can't discern what it is that end) say mey can't discore what it is that makes people judge his playing as great. Jerahian explains that it's something more than the ability to play all the correct notes. What distinguishes the pedestrian piano player from the matchless piano virtuoso is the ability to infuse those notes with ex-

vely. "I went to hear Murray Perahia and I was yery taken by his sensitivity. And yet

and certain things he cannot do, like every single artist. I hear i Vladimir Ashkenazi play I was very in pressed by him and vet I don't know. I don't get that excite-ment with these other performers that I do with Gustavo. I don't know what it is. It's

After that recital at the Athenaeum.

Jerahian sought out every one of Gustavo's public performances: at the Chula Vista library, at the Jewish Community Center. At first she refrained from pressing a At first she retrained from pressing a friendship upon the Romeros, but she couldn't restrain herself from talking up the young boy to friends and acquertances. She began pestering Charles Ketcham, associate conductor of the San Diego Symphony, to allow Gustavo to do a young people's concert with the Sym-phony, Jerahian says Ketcham brushed phony. Jerahian says Ketcham brushed asale that suggestion more than once. But composer Paul Crestion was one of those who took to heart Jerahian's request that he listen to the youth. Creston says he'll never forget the day Gustavo first plaved for him. He says Jera-hian hadn't explained why she wanted him

to hear the boy. Creston and his wife to hear the boy. Creston and his wife Louise sat patiently in their elegant, off-white living room across from the Baidwin grand piano which sits in front of corner grand piano which sits in front of corner andows receding sub giscency volvisher Gustavo played Chopin's Andante Spiannio and Grand Polonaise Brillante. Op. 22. At the conclusion of the piece. Crestion and his wife sprang to their feet. They went to be pasmo and there they hugged and kissed the small plants. Ex-luged and kissed the small plants. Ex-plained the control of the control of the properties. "Net Green Control of the Crestine." Net Green Control of the Co

At Mysior's request, the composer At Mystor's request, the composer eventually began teaching (Gustavo music analysis, and Creston says, "Every meet-ing with Gustavo was a new chapter of revelation." He tells, for example, of how he once suggested that Gustavo tackle List's 'etude. "La Campanella." "He said to me. 'Oh that's hard,' and I asked. How do you know if you've never studied it? "Creston says Gustavo repised that he had once heard the piece — whereupon the boy sat at the piano and began playing the extremely difficult music from that aural

memory.

Another time, the componer gave Gus-tavot a copy of Narrative No. 2, which Creston wrote. The pages of that score are black with the into of the conjected notes, and Creston says he never expected the boy to learn the complex prece, the merely thought Gustavo might be interested in studying 8. Noncrheless a month hare. thought Gustavo might be interested in studying 8. Nonetheless, a month later, the bay not only played it but also dis-closed that it had taken him a mere four bours to learn and memorize it. Cression ecclaims, "It took me six months to learn to play it, and haven't memorized it yet! Cression was still another cumple of Gus-tavo's asteonating andographic memory and the played of the control of the control of the top of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the con-trol of the control of the con-trol of t one time after he and Gustavo separately heard the San Diego Symphony perform a brand-new orchestral work by Ned Rorem. When the teacher and pupil finally discussed that concert (three weeks later), the onversation focused or a certain passage in the piano section. Again, Creston says Gustavo simply walked over to the piano and recalled the particular section effortlessly.

Creston says he was the first person to check Gustavo's musical car, and he de-termined that the boy has "absolute pach," the ability to identify correctly any pich, the ability to actuary contexts any single anonymous note. The composer continues enthusiastically, "Once in a century do you have a memory like that and an earl Mendelssohn had a memory like that and so did Mozart. Mendelssohn would hear an orchestral work and then go

would hear an orchestral work and then go home and write the whole score out." Such raves for a long time came from a limited circle, but with Gustavo's orches-tral debut, that finally began to change, when Leuis Campiglia, director of the San Diego Youth Symphony, finally invited the young patients to perform with the or-chestra, Gustave chose Beschweier's Flance of the Camping of the Camping of the Camping ocert took place April 15, 1978, one day after his thirteenth birthday. It was an au-

ious start for what would turn out to be Gastavo's most thrilling year.

Anahid Jerahian was the catalyst for one of the first strokes of good fortune. She had brought a cake decorated with musical notes to one of the youth symphony rehearsals to celebrate Gustavo's birthday and not lone after the concert she felt en holdened to ask the senior Romeros if she could take their son up to Los Angeles for a musical weekend. The parents gratefully acreed so the Clairemont housewife and agreed, so the Clairemont noisewite and boy pianist packed three concerts into two days. The highlight came when Gustavo met privately with and played for Mehli Mehta, father of New York Philharmonic Orchestra director Zabin Mehta (who was then conducting the Los Angeles Philhar-monic) and conductor of the American Youth Symphony of Los Angeles.

Anahid knew the Mehtas from her days

in Bombay; she grew up on the same street they lived on and met the musical family at the concerts to which her parents took her. She says after Gustavo finished playing, Mehli turned to her and asked why she hadn't told him Gustavo was so good, "He was ternfically impressed," Jerahian says, "Then he demanded to know. "What is he doing here on the West Coast? He said. 'He should be studying in a conservatory.' I said. 'Well. Mehli, there isn't the money, and he said. 'Ger the money

money, and he said. Get the money."
It was a thene which was beginning to sound in Gustavo's life. Hans Mysior, his teacher, who today says that Gustavo was the best student she has ever taught, explains why she early was convinced that the boy would do best to move east. "In San Diego he was, without a doubt, the best. He needed to know immediately that there are others around who are also very there are others around who are also very taiented, so that he would push himself." Like Mehli Mehta, Mysior felt that Gus-tavo could only benefit from constant extavo could only benefit from constant ex-posure to other first-rate musicians in New York's intense cultural atmosphere. She also adds, "Here, he was being used and abused. He was always being pushed to play for women's clubs and so forth. He never had a chance to really practice because he learns phenomenally fast. He

never had a chance to study music in expected them to be at her beck and call; to

depth."
The practical difficulties of getting Gustavo to New York didn't faze Mysior in the least, although they hit Gustavo's par-ents like a cold slap. Ignacio, the father, says he'll never forget the first time Mysior aid she needed to talk to him in private Gravely she told him that the famil oravery six tool thin that the family should pull up its two decades of recets and move to New York City. Today, the father laughs at the memory of his dismay, at how the suggestion threw the family into turmoil. Whil Ignacio balked and maintained obsti-York, Gustavo's mother tossed and turned at night, fretting that maybe she should go there with Gustavo for a year.

there with Gustavo for a year.

So they let the qui-tous stew — test it wasn' leng before other events sweep them up. One of the most exciting came when Gustavo received an invitation in the fall of 1978 to audition with the New York Phillammonic Orchestra, which every year selects a number of falented young musicians to perform in young people's consective Gustavo's teacher from the summer music festivals in North Carolina bad recommended him as one of the string-from ommended him as one of the sixty-five competitors. The only problem was raising he cost of the airfare

the cost of the airfare.

Airfares were becoming something of a nemesis for the Romero family. Earlier that summer Gustavo had won a scholar-ship to participate for a second time the North Carolina music festival, but he had room carolma music testrual, but he had to raise the money for the plane ride. That time a San Diego woman had held a benefit in her home to raise the needed funds. After the benefit, however, Mrs. Romero and Gustavo discovered that the woman expected them to be a ther beek and call the write thank-you notes and perform other such tasks. When the Roneros bulked at the cavalies reamment, the woman refused to turn over the money; even when presumed by other contributors, the ultimately some through with a characteristic contributors, the ultimately come through with the contributors and the contributors are such trouble contributors, the face of the New York Publisheronic assistant, not such trouble developed. Among Gustavo's benefactors was Donald Dierks, music critic for the Star Diego Diosis, who took up an immigrate the contributors of the contributors of the contributors and distributors and distributors and distributors and distributors and the New York suddition.

to help send Gustavo back to the New York audition.

Wisen Gustavo returned, he resigned himself to a several-month long wait for the craults. But good news of a different sort came almost immediately, when associate conductor Charles Ketcham finally invited Gustavo to give a 'young people'. The third with the Sam Diego Symphony. The third was not came almost the send of the concerts in late I among the came of the concerts in late I among and early self-under the concerts in late I among and early February of 1979. Before the memory of the applicate from those performances could fade. Gustavo got a spectacular opportunity for an encore. I crame country of a cold virus. That o'cld attacked the secret owed of the control of the concert, and the concert is the concert of the Sam Diego Symphony on March 22. The high before the concert, a desperate Ketcham called Gustavo and asked if he'd he ready to perform his Litat on a moment's notice and to stand by. The next morning, Gustavo and saked if he'd he ready to perform his Litat on a moment's notice and to stand by. The next morning, Gustavo and asked if he'd he ready to perform his class on a few hours, then

Anahid Jerahian picked him up from his eighth-grade classes and drove him downtown for the rehearsal. Gustavo redowntown for the renearsal. Gustavo re-calls, "I didn't know I would play that evening until twelve o'clock" [when word came that Moffo indeed would be muzzled that evening]. He took the news with glee

He says when he walked onstage that night, he felt only exhilaration, inspira-tion. "I was playing the same piece I had played for the young people's concerts, so I was secure." He reflects on the question of nerves; people ask it frequently, and Gustavo's reply is firm. "After all, I don't of nerves; people ask it frequently, and Constroe's reply in firm "After All, I don't get the apportunity to play with an order the apportunity to play with an order to provide the properture of the properture

an impression on some of the city's critics an impression on come of the city's critics, which they conveyed taxishly. Dierks wrote, "With stage poise beyond his years, an assured technique, and a feeling for the style, he surely touched the hearts of his audience." The Econolide Times-Advocate's critic, Kathlya Russell, described how Gustaro' "assounded listeners with a sensitive, incredibly mature per

formance of the Liszt piece. He became almost a prodigious figure on stage — the child's body and slightly pudgy fingers producing music at such an adult level." Again, triumph followed triumph a week or so later, when Gustavo received

word that he was one of ten musicians selected as finalists from among the sixty-five competitors for the chance to perform with the New York Philharmonic. Friends once again scrambled to raise the money for the round-trip air fare. This time the suscense was mercifully brief. Almost money for the round-trp air fare. This time the suspense was mercifully brief. Almost as soon as Gustavo returned from the final audition, a Philharmonic representative called with congratulations and the new third Gustavo was one of the five winners, the contract of th

second trip back for the audition. Gustavo had played for a faculty member of the Juilliard School and had been accepted for enrollment in the fall, a decision with which Gustavo's parents had finally made

which Gustavo's parents had finally made their peace.

It came only with considerable agony; the Romeros worried about their son's safety in the crowded, dangerous city. They grieved over the imminent loss of close contact with him. But Lettics asys, "From the start, Gustavo wanted to go," and the saves it with such feeling that you and the saves it with such feeling that you "From the start, Gustavo wanted to go," and she says it with such feeling that you

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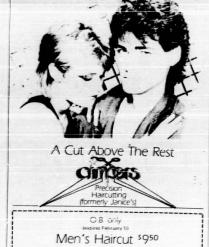
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PRELUDE

can hear the longing, the conviction the parents must have confronted in their offspring. "Gustavo knew that New York was the place for him to be, so he didn't care if he had to leave his family, or how hard it is." says the mother. The thought reminds her of how Gustavo once forgot s lunch money when he was very small. she was amazed that he wasn't upset, but the child replied that he had simply gone off and played the piano. The mother still marvels at her son's ability to let the music

block out everything, every strife, every pain. In making the school decision, the parents finally sought the advice of Andre Watts, a renowned pianist and one of Gustavo's great admirers. Watts gave his opinion (he was ambivalent) but also ar-ranged for the Romeros to drive up to Los Angeles and get yet another, from virtuoso pianist Rudolf Serkin, "He [Serkin] told us he was nine when he went away to school." The example seemed to give the omeros courage. Gustavo's face saddens when he says.

"For my parents and my family it was terribly hard." But he grins with pleasure when he thinks about his first visit to New-York. "The very first thing I did was to go

to Carnegie Hall and the Music Center and Juilliard, just to look at them. Then I went to Patelson's. It's a music store in tack of to Patelson's. It's a music store in our con-carnegic Haii which has a creething! He smiles at his own excesses. It has a lot. There was so much music! You'd go by There was so much music, sou digo of carnegie Hall, and there was so much music, all these people coming to play. And you'd think, my God' Why aren't they coming to San Diego o'l' Since they in fact come to San Diego only rarely, and they cluster around New York like bees at God's and they cluster around New York like bees at God's and they cluster around New York like bees at the control of the Common San Diego o'll the per so New York like bees at the Common San Diego o'll the Common San Diego o'll the San Diego o'll t the hive. Gustavo ached to go to New York. He finally moved there a year and a

half ago, in September. He settled in with a family who lives on West Ninety-third Street. The father emi-

etated from Poland, the eight-year-old child also plays piano. "It's a very musical neighborhood." Gustavo says. "Ruth Laredo, the pianist, lives in the same building and so does one of the college-division teachers at Juilliard. Garrick Ohlsson, another pianist, lives across the Ohisson, another plantst, twes across the street. And I heard that the Pinchas Zukermans and the Itzhak Perlmans go to the same bank that I do." Weekdays he takes the bus down to

West Sixty-third Street, where he attends the private Professional Children's School, where he studies ordinary subjects like Western Civilization, French, and algebra, alongside extraordinary teen-agers: ballet dancers, one of the current



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stars of Annie, the Broadway musical. He studies in Juilliard's "pre-college" division on Saturdays, a gruelingly long day which often stretches to more than ten hours of chorus, musical theory, chamber music, performance, and more. He studies with his current Juilliard teacher. Herber Stessin, on Tuesday afternoons, sandwiching in his practicing with his high school homework, a thorn in his life because of the time it robs from his music

cause of the time it robs from his music.
"You hear about how people like Rudolf
Serkin and Issae Stern never went to
school after the time they were eight." he
says with a wirsful sigh, "What would be
incredibly perfect to me is if I went to
school in Ce morning and they didn't give
na whyting eight to do outside."
Attending concerts takes up any spare
time, a Boy's Cub foundation grant pays
time, a Bo been covered by an educational fund set up through the Thursday Club, a Point Loma women's philanthropic organization. It was to express his gratitude to the Thurs-day Club that Gustavo gave the recent re-cital during the two weeks he had home at

Christmas.

These days the Romero home is located in a trim Chula Vista housing tract that bears an uncanny resemblance to University City. The dweitings here are colored cream and green and shades of brown, with shake roofs, and surrounded by meticulous landscaping. Mr. Romero still works as head waiter at the country club, and he monolipits with gardening jobs; Mrs. Romero earns minimum wage

working at her laundry job and cleans of-fices at night. But their home is a middle-class palace, furnished tastefully and filled with beautiful appurtenances.

Gustavo also dresses nattily: the day after the recital he wore khaki pants, a new sport shirt, and a gold chain around his neck. He's almost sixteen, and now it's easier to envision what he'll look like in college than it is to picture what he looked like in grade school, though his cheeks still have more than a hint of childish round-ness. His body is stocky, his skin almost milky white, his hair luxuriant and dark As he talks, his right hand strays over the chair arm, relentlessly and acconsciously fingering invisible piano keys. He relishes this interval in his life, this

opportunity to concentrate intensely on studying music. He says he wants to work on technical things such as building the independence of each hand; he's working independence of each hand; he's working movements of the most meally listening to himself, it shall the mistakes. And he's working to improve that gift his admirers say he has in such abundance, the ability to make the notice sexpress comotion. "I know when I go to a concert to hear somebody play, I want to sit there and feel something. People go to hear music for enjoyment, to respond to an emotion, to feel happy or sad or to sit on the edge of their seats." He wants most to give them that and he says doing so concess very naturally, it supprises him to beer people think of this sadifficult, and yet it is also something he wants to develop further.

further.

In this interval of time, he can do so without worrying about the pressures of career development. First, he'll finish high

school. Then he'll either proceed to Juilliard's upper division or study with some other conservatory or master teacher but by that time the competition will have begun to build. Gustavo says he already hears talk of tension between the pianists in the upper division, tension which he says is blissfully absent among the younger students. "With my friends now, we're just all working planists. And you're not thinking. 'Oh, this one's playing here and this one got this review and so on and so on." he adds, "If it was competitive, I would try not to think of it, because if would fry not to think of it, because it music is like a sport, the only thing you can say is how fast someone plays, which is ridiculous! How can you say one pianist is better than another?" he asks heatedly.

"That's like comparing Horowitz and Rubenstein. Each one is great. They each have something to say." Yet Gustavo's life is hardly free from Yet Gustavo's life is hardly free from pressure, something which troubles his closest mentors like Ilana Mysior and Anahid Jernhim, Mysior say, "There are a lot of people who forget that he's just a lot of people who forget that he's just a how the same that it is to make the same that he's lot of the same that he's lot of the same that he's he's go swimming. He'd ay, No, I've go to write a letter. That's a shame." And then there's the pressure of iving up to the staggering expectations.

shame." And then there's the pressure of iving up to the stagegring expectations, the Mozartian comparisons, something Gustavo admits he cannot ignore.

He fears that if he really thought a lot about those expectations, he might relax, not work so hard. His mother drums the contrary into him. He smiles broadly and

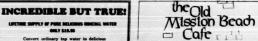
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peats a message, which seems long ago to have become internalized. He says the hype may tell others that his talent is an incredible thing, "but it's telling me if it is true, you'd better work at it. Keep on remembering that so many people nave con-fidence in you. And they really think that something's going to come out of all this that's happening now." And will it? Anahid Jerahian bites her

lip and says with apprehension, "There's such politics in it. You don't necessarily need to be good to make it. There are more mediore artists than there are really top-notch artists," she asserts. "It's a lot of luck — being in the right place at the right time, having the right connections. Get-ting into the Mafia, as it were. But I know that he has a good chance of making it. He has that chance!

has that chance!"
Gustavo says he's never thought twice
about taking that chance, not since the
days when he picked out tunes at
Granny's. "Right from then, I thought the
piano was for me. I thought about being a pianist then. I just like to play the piano, period." Right from the beginning he thought that if he couldn't work as a

him now. "I get scared. I get very scared for Gustavo and very upset sometimes, because I know his hopes are so high." She knows that little boys who love music can be happy just playing piano. But not child prodigies. She knows if he doesn't climb to the heights, he'll be hurt. So he'd better go up. Everyone is counting on it.



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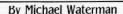
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sat together in his spacious, modernly furnished office in the Multibanco Comermex nished office in the Mutitioance Confermed, building on Fourth Street between Revolu-ción and Constitución avenues in the heart of Tijuana's financial district. "The future i iniliant!" said Marquez in describing the outlook for Mexico's general economy. He spoke English with hardly a economy. He space Engisis with narray a trace of an accent, and he gave foud and sharp emphasis to the first syllable of the word brilliant. He was only a little less pullish in discussing the present appeal of Mexico's interest-vielding peso accounts. which was the specific topic of our Marquez is the embodiment of the new

economic spirit that prevails in Mexico today. He is an attractive young man in his late twenties, calm, dienified, self-

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assured. Märquez was born in Tijuana and assured. Marquez was born in 1 juana and educated in the public schools. He learned to speak his impeccable English, improbably enough, by watching a lot of American television while growing up. Marquez belongs to a new cadre of academically trained Tijuana businessemen. He was among twelve members of the first class of the greature business exhole of the Authe graduate business school of the Authe graduate business school of the Au-tonomous University of Baja California at Tijuana. He worked as a stockbroker for five years and has been with Comermex, Mexico's fourth-largest and fastestgrowing privately owned bank, for the last four years. Today he is an executive vice president in charge of the investment divi-sions of thirty-five Comermex offices from Tijuana to Matamoros on the Gulf of

Mexico

others in Mexico offer do have consider-able appeal to the American investor, at least at first glance. For those who keep a watchful eye on the money market —
T-Bill certificates, municipal bonds, and
other opportunities to keep pace with in
flation — the prospect of a net return in the vicinity of twenty-seven percent has an immediate allure. To hear Marquez talk of the compounding-interest effect on peso accounts is altogether captivating. "Right now," he says. "a two-year peso account, reinvested for a two-year period, can give you thirty-five percent net a year. So in two years you can receive seventy percent if interest rates continue at the present high

Such claims are received with a high degree of suspicion by most everyone on this side of the frontera, and not without

good reason. Few San Diegans have forgotten the dramatic devaluation of the peso in August, 1976, which shook Mexico and iolted many San Diego investors who had funds in these peso accounts. They were receiving as much as a twelve percent re turn on their deposits, roughly twice that which they could earn in the U.S. on comparable investments. These people sus-tained losses of more than forty percent on their savings when converted back into

For twenty-two years the peso was pegged at a fixed rate of twelve and a half pesos to the dollar. Then, despite repeated official denials of an impending devaluation, the Mexican gove that the peso would be allowed to float freely against other currencies to establish a more realistic value. In the words of one

The interest rates Comermex bank and



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observer. "It floated like a rock." The first day, the rate slipped to twenty and one-half pesos to the dollar, a thirty-eight percent drop in value. By mid-1977 the rate was wenty-three to the dollar, nearly a fifty

The peso continues to float today, though not in the free fashion of a short riod following the 1976 announcement The Mexican government maintains a "managed" or "dirty" float, which means that the peso is allowed to fluctuate only within narrowly defined limits in recontrolled exchange rates prevails throughout most of the world today. If pressures build up beyond these limits. Mexico's central bank, the Banco de México, comparable to our Federal Re-serve Bank, intervenes. It buys pesos with its foreign reserves and thereby supports the currency. Under this arrangement the peso has hovered around twenty-three to the dollar for the last three and a half years. Ultimately, the advisability of taking

one's greenbacks across the dusty borde exchanging them for notes picturing Be-nito Juárez and other Mexica- heroes, and entrusting them to a foreign bank, seems to rest upon the likelihood of another big de valuation. Despite the overriding impor-tance of the devaluation question, it is only part of the story behind these peso accounts; there are other significant

considerations

Uppermost in the investor's mind are the rates themselves. All Mexican banks. government and private, offer the same rates, which are established by Banco de races, when are established by Banco de México and are revised periodically. As of the first week of January, 1981, the net returns on peso "time deposits," as these accounts are technically referred to, ranged from 21.5 to 28.75 percent. The ranged from 21.5 to 28.75 percent. The longer one leaves a peos deposit with the bank, the higher is the return. Terms may vary from just three days to 725 days. "Liquid" accounts, those offered for periods of three to thirty days, paid rates of

periods of three to thirty days, paid rates of 21.55 to 25.75 percent. Longer-term de-posits of one month to two years were yelding returns of 26.5 to 28.75 percent. A time deposit is a contract to deposit money for a specified period at a specified rate of return. Miguel Marquez explains that under Mascian law, you are not per-mitted under any circumstances to breach your contract by withdrawing before the end of the term; you're locked in for the end of the term; you're locked in for the counter time devensities in the United States. duration. This differs from otherwise similar time deposits in the United States. Here, the depositor may withdraw funds before the end of the term, though he would suffer a substantial interest penalty One of the functions of the short-term de-posits is to provide liquidity for at least a portion of an investor's deposits. (These

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cally for the same period unless the bank is instructed otherwise.)

Another purpose of these liquid acounts is to serve as a repository for interest from longer-term deposits. Says Mar quez, "Such interest may not be accumulated on one's original deposit for a com-pounding effect because this would be viewed as an alteration of the terms of the original contract." Thus, interest may be channeled into new short-term contracts each month when the interest accrues.

The minimum deposit to open a pese time-deposit account varies from bank to

bank. Comermex has a 5000-peso minimum for accounts of less than thirty days (approximately \$220). Time deposits for any longer period must be at least 10,000 pesos (about \$440). The other bank whose officials were interviewed for this story. Banco Nacional de México, o "Banamex," recently raised its minimum on all time-deposit accounts from 10,000 to 50,000 pesos (roughly \$2200). Interest paid on a long-term time deposit may be placed in a liquid time deposit at either bank, as explained above, with little or no minimum amount necessary.

It may come as a surprise to many, but it is possible to invest U.S. dollars in a dollar time deposit in Mexico, which is among the few countries in the world that permit investment in a foreign currency. In early January, 1981, these accounts were paying a little over 12 percent for deposits in amounts over \$2000 for terms of three to eighteen months. "Dollar rates aren't terribly competitive with the other side," said John Rimback of Banamex. I was quite startled to find Rimback and fellow American John Davies working in Bana-mex's office on Second Street between Revolución and Constitución. I had fully Revolucion and Constitucion. I nad fully expected to have to rely on my Spanish-speaking ability to research this topic, and had reviewed some of the technical Spanish vocabulary of banking and economics. Perhaps I shouldn't have been so surprised. As Rimback explained at one so surprised. As Kimback explained at one point during our first discussion. "Obvi-ously this is a Mexican bank with two Americans over here for a purpose. We can converse easily with the American

population."
Rimback and Davies are immersed in Mexico. Both live in Tijuana and have Mexican wives. Rimback, a sturdy, grayhaired man in his early sixties, has lived in Mexico for more than twenty years and has held jobs with the U.S. Consulate in Monterrey, with Mexican industrial con-cerns, and with the State of California as a trade representative to Central America, in addition to being a banker. "I'm com-pletely involved in Mexico," he said. "I'm an immigrado."

has been in Mexico with Banamex for the last eighteen of his fifty-three years and today is quite active in promoting Bana-mex in the U.S. on television, radio, and in the print media. All such promotion is of

an "institutional" nature only; foreign baths are prohibited by U.S. law from advertising their interest rates here unless they're registered with the Securities and Exchange Commission (SEC). Banamex and other Mexican banks are not interested in registering, in Davies' opinion (he can't speak for Bananics officially), because of cost considerations and the SEC's disclosure requirements. Disclosure seems to be the bigger concern. "There's a full-disclosure law under the SEC; a registrant must disclose every single bit of information about that company that the SEC wishes disclosed," he said, "and I don't

think our bank needs to do that.

While Banamex and Comermex choose not to publicize their interest rates to their northern neighbor in his own land, they miss no opportunity to bring them to his attention should be venture southward. Comermex has large billboards advertis-ing its rates right at the borderline — entering and leaving Tijuana. Banamex has an eye-grabbing sign on the main street leading into downtown Tijuana, just after the new concrete interchange. Other banks in Mexico offer these peso

accounts, but Banamex and Comermex seem to be the most aggressive in soliciting seem to be the most aggressive in soliciting American money. I asked Davies why others do not eagerly promote peso in-vestments to Americans. "I don't think they've woken up." he replied. "I don't believe they're aware of what the potential

is."

The Banames billboard states that returns of 32,56% can be realized on these
accounts. This overstates things just a bit.
That figure represents the gross return on a
two-year deposit. The Mexican government imposes a twenty-one percent tax on
a portion of the interest carned on time
deposits, respondence of the amount deposit. deposits, regardless of the amount deposited or the rate of return. In most cases, though, only twelve percent of one's interest is subject to the twenty-one percent tax, the balance is not taxable. This means, roughly, that one-fifth of twelve percent goes to the government. The tax is de-ducted monthly by the bank and paid directly to the authorities. But since the net rates are quite high, this tax doesn't really affect the attractiveness of peso invest-ments. However, Rimback noted one concern connected with the Mexican tax: the possibility that the Mexican tax: the possibility that the Mexican government might increase the tax while you're locked in on a time deposit. "If there's a tax increase, you'll be subject to that because it's outside control of the bank system," he

The Mexican tax might lead one to worry about possible double taxation that is, taxation of the same income by both Mexico and the United States. Inter-est income is taxable in the U.S. whether earned at home or abroad. You won't be

taxed twice, however, because U.S. (a) law provides that U.S. citizens may take a foreign tax credit against U.S. taxes for the amount of income taxes paid to any foreign government. Thus, a U.S. investor may or dinarily reduce his U.S. tax bill by th exact amount of foreign income taxes he

has paid.

Mexican bankers were all emphatic in impressing the fact that these accounts are thoroughly confidential under Mexican federal and banking laws. One of the more intriguing aspects of researching this story, I found, was discovering just what this means. Comermex distributes a pam phlet to prospective American investor which contains a mysterious passage about Mexico's bank secrecy laws. It reads: "It is generally true that Mexican laws concerning the secrecy and confidentiality of bank accounts and other financial accounts are closely parallel to those of Switzer-land. Such information is not available to Mexican or U.S. authorities except by express order of a Mexican court, which would not usually be granted in a case involving tax violations only." The meaning of words is always open to interpretation, but this passage leaves the impression that here may be an opportu nity to avoid a little, or, depending or one's circumstances, a lot of U.S. ta-liability.

A retired San Diego architect I spoke with had invested in peso accounts for sev-eral years. He shared this understanding of confidentiality, based on similar representations made to him. Consequently, he decided not to report the interest he earned in Mexico to the Internal Revenue Service. in Mexico to the internal Revenue Service.

Understandably, he was extremely refuctant to discuss any of this with me but
finally agreed after I gave him an assurance of anonymity. "This is a very pointed
question." he said. "No, I never reported income I earned down there because of the Mexican confidentiality laws. They're one of the very few nations in the world that doesn't have a reciprocal tax treaty

with the U.S." Another former investor I spoke with is the wife of a San Diego physician. She also believed it was possible to evade U.S. taxation by placing funds in Mexico. Nevertheless, she opted to report her inter

est earnings. Her reason for doing so was "psychological." "I just didn't trust the Mexican bankers not to report my interest income to U.S. tax authorities," she said.



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"I didn't believe they would observe their own secrecy laws." She related an incident which prompted her misgivings. "My husband and I went down there to open an account. They told us openly that our ac-count would be completely confidential. Later we received newsletters from the bank at our home with the bank's insignia on the envelopes! I called the bank and pointed out that this would provide an ex-

pointed out that this would provide an ex-cellent lead for the IRS if the year really checking up on this sort of thing. I asked them to send any further correspondence in unmarked envelopes, which they did." Despite the impressions of these people, there is little if any possibility of safely avoiding U.S. taution of interest earn-ings. One might question whether there is any real benefit to these confidentiality any real benefit to these confidentiality laws. Mexican bankers, not supprisingly, insist there is. They inform you that infor-mation regarding an account may be di-vulged to a third party only with the con-sent of the invests or by order of a Mex-ican court. They tell you that a Mexican court will not order divulgence of infor-mation regarding an account if there is a suspected violation of U.S. tax laws; such a directive will only be issued if it is be-lieved that Mexican laws have been lieved that Mexican laws have been

With all of this in mind I asked Davies whether in fact it was possible to shield interest earnings from the IRS. He re-sponded, "Any time you have secrecy laws I suppose it does provide a means for tax evasion, if a person so desires. "As to whether individuals were actually avoid-ing U.S. taxation, Davies said, "I would imagine that some are. It's not a question we ask them. I make it clear to them that their financial obligation to the U.S. is their concern. We're not involved. We de-duct for the Mexican government, but at the same time we won't provide informa-

tion to third parties."

All of this talk of the protection "secost" Mexican bank accounts afford leads cret** Mexican bank accounts afford leads some investors to make hasty and mistaken conclusions about the potential of these accounts as a device for U.S. tax evasion. People are apt to conclude that since the 'secret." the IRS will neve

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discover their existence; or even if the IRS does discover an account, it won't be able to act because the Mexican banks and to act because the Mexican banks and courts won't cooperate. The proper con-clusions, as I learned from the San Diego branch of the IRS and from a prominent San Diego tax attorney, are that the IRS can usually find out about the account, and tha usually find out about the account, and that the IRS really doesn't have to prove any-thing — the depositor must. In 1970 Congress enacted the Currency and Foreign Transactions Reporting Act, commonly called the U.S. Bank Secrecy

Act This law gives the U.S. government important tools to track down the transfer of money abroad. American banks now store on microfilm all checks written for amounts over one hundred dollars: they are obliged to furnish this information on re any transfer in or out of the country of \$10,000 in cash or more. You and your bank must declare any amount of \$5000 or more being sent or personally carried to or from the U.S. You are also required to check the relevant box on tax form 1040 if you have a foreign bank account. "If they do not check that box," said Kathleen Jones, IRS spokeswoman in San Diego,
"it constitutes filing a false return; it would constitute failure to report income and would be subject to civil and criminal

There are loopholes in this law, but the There are loopholes in this law, but the Act does give the government an effective means of monitoring the flow of some funds into foreign countries. Not all money is easily monitored, as pointed out by Paul Wassenaar, a San Diego tax lawyer currently teaching taxation of foreign in-come at USD law school. "I don't think come at USD law school. "If don't think it's any secre that people are carrying money across the border on a fairly frequent baxis." He said. "For instance, you have the individual who receives 510,000 cash for doing XYZ, and he goes down to Mexico and deposits it in the bank. That is 'i going to show up anyphace. But if you can be up to the property of the said o

reporting laws."
Wassensar cautioned, however, that even the individual whose transfer of funds into a Mexican bank account into a Mexican bank account in a likely to be discovered it acting foolishly if he or he tries to conceal his interest earnings. "In this day and age, basscally everything's done in fish.ow! A person who thinks he can take a sum of money, simply deposit it in a "secret" Mexican bank acreporting laws. Wassenaar

count, and thereby avoid the tax on the accumulation of income deposited, is, in my opinion, really kidding himself. The intransactions that people are involved in are just too visible to the IRS, with the finan-cial network that we've created in the U.S. There are too many different ways the IRS can use to get information relating to those

If the IRS does uncover any suspected If the IRS does uncover any suspected violations of U.S. Jaws, and presses civil charges in court, it is the individual, the defendant, who carries the burden of proof. Said Wassenaar, "The IRS merely has to allege that you have income in the amount of X dollars, and if they so allege, you are captined to disprove their allegation. They, of course, must have some information on which to base their allegations are some or the said of t information on which to base their allega-tion, but the burden of proof [on the IRS], as far as quantity of proof, is basically just a suspicion, that's all they have to have."

Proving a criminal, as opposed to civil, violation of U.S. tax laws for failure to report interest earnings in a Mexican bank account is not all that easy. In that in-stance, said Wassenaar, the IRS has the burden of proving beyond a reasonable doubt that you willfully failed to report doubt that you wilfully failed to report income. "An unknowledgeable person in San Diego might say, "Well, I earned this income outside the country, the IRS has no business knowing about that, and that's not taxable in the U.S." In that context, the not taxable in the U.S. In that context, the IRS may have a hard time proving that you willfully failed to report if you thought you had no obligation to report. And if you're trying to prove that beyond a reasonable doubt, some people in San Diego certainly don't know that you're supposed to report this income on your tax return. Therefore you might not be responsible for a criminal violation."

you might not be responsible for a criminal violation."

One of the more fundamental concerns with peso time deposits is whether the investor can feel secure about the stability and strengt of the banking institution that receives his or her money. The facts indicate that one should feel quite confident about the financial integrity of Mexican banks. However, there seems to be a deep-seated xenophobia to all things Mexican, including banks. The Hypsician's secure of the sec

• DRAPES

about south of the border, even though we don't like to admit it. Their outlook on don't like to admit it. Their outlook on politics, law, or whatever is so different from ours that it makes it very difficult to completely trust them. It gives you a very uneasy feeling. And, of course, there is such chaos politically in Mexico. Also, so many people have bought property down there and then find out it doesn't really belone to them." belong to them.

belong to them.

The Tipuam whiching community finds to the Tipuam wholly unjustified, and the volume may be on their side. The National Busking Commission regulates the Mexican banking industry; it is a very strict body. Although it does not guarance or insure an account in the same way the federal government does in the U.S., it is its poley not to permit a bank to go bankrupt. When a bank hegins to look a bit kale, the commission steps in to remedy benkingt. When a bank begins to look a bit haky, the commission steps in to remedy the situation. As a result, said John Rimback, "there have been to bank failures in Mexico since the establishment of the commission in 1933." This is an impressive record considering that this includes most of the Depression, when handeds of American banks closed given the commission in the commission in Commentary on the property of the commentary of the property of the property

proven to be so stable is the maintenance of a relatively high legal reserve ratio, which is the ratio between the amount of cash reserves a bank must hold relative to the amount of its deposits. The balance is available for the extension of credit. In addition to limiting the total volume of bank credit that can be made available, the bank credit that can be made avanatore, une reserve requirement protects the security of customers' deposits. The legal reserve requirement in Mexico is presently forty-one percent, and has been even higher. The ratio for banks in the U.S. averages

The ratio for banks in the U.S. averages about fourteen percent.
Political stability is certainly another important factor in assessing the windom of investing in a foreign country. Mexico cure now and for the near future. The Partido Revolucionario Institucional (PRJ) has been in pover for more than fifty years and is not about to be challenged. Domestic and international confidence exists for the current administration of López Ward Moreo, and the confidence of the current administration of López Ward American, it amones, must be without the confidence of the current administration of López Ward American, it amones, must be

Many Americans, it appears, must be satisfied that Mexico and its banks are secure and reliable, because investors are depositing their funds in record sums. A

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large majority of investors did pull out of Mexico following the '76 float, but, ac-cording to Comermex's Márquez, the amount of investment which existed b fore devaluation was matched again 1977. "The money came back a year after the devaluation. We are right now about 300 percent above levels we had in 1976. can investors must also feel that the Afficient investors must also feel that the risk of another major devaluation is not very great, or that the high returns on their capital are worthwhile whatever the risk. The experts, however, are in disagreement

in experts, noweer, are in disagreement on this peint.

In November of last year, Raymond Jallow, chief economist for United Cali-fornia Bank, addressed a finencial forum in San Diego, at which he was asked about the prospect of another large devaluation of the peso. He startled many by answering that we would probably see this happer toward the end of 1981. Actually, the prognostication originated from the sharp, analytical mind of UCB's international economist, Sheila Moore, of the bank's Los Angeles headquarters. And her views are more or less shared by Norris Clement, are more or rests snared by Norris Clement, as San Diego State University economics professor who specializes in the developing economics of Latin America, and Mexico in particular.

Moore and Clement believe that a substantial devaluation — affects to twenty-

startial devaluation — differen to twently five percent — to economically necessary and that 1981 may well be the year. Together they form one view on the prospect of a devaluation. The thrust of Mexico's prob-lem; explained Moore during a telephone interview, is that it has a very high rate of inflation in comparison with the U.S. For 1980, the consumer price index rose about hitry percent. In the last four years, the rate of inflation has averaged twenty-three percent, about double that of the U.S. Such similation will continue at high levels percent, about double that of the U.S. As the prices of Mexica, goods and services rise faster relative to thole of the U.S., American demand for Mexico's non-oil goods and services slackens. This

hurts Mexico's balance of payments and is reflected directly in the value of the cur-rency. The peso has been slipping in recent months within the managed range. On January 1, 1980, it stood at 22.77 to the dollar. The value of the peso on January 6, 1981 was 23.28, a drop of 2.2 percent 1981 was 23.28, a drop of 2.2 percent. This also means the stagnation and decline of sectors of the economy which provide many Mexicans with jobs, such as manufacturing and agriculture. With terrificially high unemployment air ady, Mexico can't afford to have this happen, say Moore and Clement.

Moore and Clement.
In order to offset the adverse effects of inflation, a significant devaluation is required, they agree. Devaluation would make Mexico's exports cheaper to foreign-s, and is a coing, a stimulus would be given to the expansion of manufacturing, agriculture, and service industries such as tourism, thus putting more Mexicans to work. "All of the economics say they should devalue today," said Clement. "If they don't, they're going to have probthey don't, they're going to have prob-lems," added Moore.

lems," added Moore.

As to when that devaluation might come, Moore sees the Mexican government taking action toward the earl of 1981. Clement isn't so sure about the timing. He does note, however, that in September of this year Mexico will elect a new president to a six-year term, and "probably around that time them will be a decision made that will be a version made that will be a version made that will be a version or will be a v

to a sat-year term, and "prountly around that time there will be a decision much that will involve the new president. Something is going to have to happen."

Currously, when I spoke with a Mexican consonniat, i got a quite different view on the prospect of a devaluation. Mario combine them is wisting professor of combine them is wisting professor of combine them is wisting professor of the combine that is the state that the state of the combine that is a state of the combine that it is a state of the combine that it

Missouri at Kansas City, and at Vander-bilt, where he took his doctorate in 1976. He has worked for the Mexican govern-ment in the Bureau of Labor Statistics. In Veracruz he leaches masters programs in regional development and business

I began our interview by bringing Sheila Moore's prediction to his attention.

Carrillo-Huerta is convinced that nothing will happen until after the departure of Lopez Portillo from office in 1982. There are both political and economic reas are both political and economic reasons for this. The political argument says that even if a devaluation is desirable on economic grounds, it is politically not feasible. One could say, reasoned Carrillo-Huerta, that since Mexico continually runs a deficit in its trade balance, is accumulating a bigger since Meesoo continually runs a deficit in its frade balance, is accumulating a bigger and bigger foreign debt, and is likely to continue to have such problems afse to high inflation, that devaluation is the responsi-tion of the continual to the continual to the becomes committed. But of the sec-tion of the continual to the continual to to 1976 with that parity, twelve and one-half per dellar. because of political reasons half per dellar, because of political reasons mainly, not because of economic rea-sons," he said. "The devaluation was re-ally postponed many times! So it's obvious that it's going to be maintained from 1976 to 1982. It should be obvious, anyway." "He's giving you the Mexican line." interjected Norits Clement from behind mainly, not because of econon

the partition in the office they sometimes share.

"That's right," replied Carrillo wryly, A major "political" concern is what a devaluation would do to the foreign investment crimate. What would be the effect on individual investors? Carrillo linearts asid simply. They will not come. If you have a devaluation every four or five years, you become a risky country, an un-years, you become a risky country, and the first think of the control of the control of the property of th

siderations, and despite them I still feel that Mexico is going to succumb to some devaluation policy at the end of 1981. Lopez Portillo has made politically un-

popular decisions," she said.
Politics aside, Carrillo-Huerta feels that the economic pressures are not substantial enough to warrant a devaluation. "I don't think there's a lot of pressure now, really. The economic pressures are not that high now as they were previous to 1976. The oil

that we have is there and it's real."

Oil does add a new and significant dimension to the devaluation discussion. overies in the last five years or so have been altogether staggering, and clearly propel Mexico into the status of a major petroleam power. Mexico has moved up to petroleam power. Mexico has moved up to fifth place in the world as an oil producer. In December of 1976, when the current

presidential administration began, Mexico ranked fifteenth.

Approximately half of Mexico's daily oil production is exported. And of that, about eighty percent goes to the U.S. This translates into a lot of dollar demand for pesos, which are needed to purchas Mexican oil. And this demand shows up directly — and favorably — in the balance of trade and in the exchange rate. Also, periodic price increases can be anticipated which will give export revenues and the peac still another boost. Though not a memoer of OPEC, Mexico follows their pricing policies, as it did in December, 1980, raising the price of a barrel of oil by

1980, raising the price of a barrel of oil by clewe percent.

The impact of this petrowealth on the prospect of a big devaluation simply cannot be discounsed. Said Carrillo Huerta in a philosophical tone. "You see, we forget history very easily. We should go back upon the condition of Mexico prior see what was the condition of Mexico prior see what was the condition. The conditions right now don't even resemble that content."

picture."
Having given me his political and economic answers to Moore's prediction, Carrillo-Huerta summed up: "It's hard to



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economic answer; they are intertwined. If there's a need for a devaluation, Banco de México will try to support the situation until 1982. So, if you ask me - Dr. Carriiio — Would you put all your money ir dollars now? I say noooo, I'd put it into

pesos."

The bankers I spoke with in Tijuana each had some insights and recommendations regarding the prospect of a devaluation. It is, of course, their business to probability to the Davigs noted tion. It is, of course, their business to pro mote peso investments. John Davies noted that "a devaluation of as much as ten percent still leaves you with a net income of as much as you would make in the U.S." said she expects the peso to de-

three to maybe twenty-eight, a decline of eighteen percent.) John Rimback was a bit eighteen percent.) John Rimback was a bit guarded about peso investments. He was hurt badly in '76 and he gets a regular memider of how the peso has been faring lately. "I get paid in pesos and I immedi-nitely convert some of it to dollars [for spending in San Diego]. So every payday. "I'm losing more money because every payday there's been a two, three, or four centuro devaluation." He had this a 'vice: "To the little fellow on a fixed-pension income. I would say. Keen your money income. I would say, 'Keep your money over there. Because of the risk of devalua-tion, put it in treasury certificates or what-ever.' On the other hand, if you've got someone living up at Rancho Santa Fe who's got several huadred thousand dolwho's got several huadred thousand don-lars not working for him I would say. By all means you could run the risk of putting a portion down here." To Miguel Marquez the key to investing in Mexican banks is "diversification." He

recommended placing some of your money in dollar accounts. "What sophis-

ticated investors do is protect seventy or sixty percent of their capital, investing it in dollars, and then take advantage of the high yields that are offered with pesos with ity or forty percent of their other avail-

able capital."
For these who were touched — or clob bered - by the 1976 devaluation, even the bered — by the 1976 devaluation, even the most positive reports are unlikely to lead them back into Mexican banks. The retired architect I talked with had fifteen ortwenty thousand dollars invested in Mexico on August 31, 1976. "Everybody talked August 31, 1976. "Everybody talked about a devaluation, for two, three, four years, and i was surprised when it came. It was surv surprised when it came. It all, that it invested in dollars in the mental production of the control of the physician's wife, who did quite well by her \$20,000 invested in Mexican bank ac-counts over a two-year period, will not consider "returning" to Mexico. She pulled out some time before the great that:

here from Mexico, buying property in San Diego and moving their money up here. I tried to figure out why they were coming and figured out there was going to be and figured out there was going to be a problem. So I got the money out." Asked whether she'd consider reinvesting in Mexico if the peso looked healthy, she replied quickly with a flat No. She then volunteered, "The oil isn't going to sud-

replied quickly with a flat No. She then columtered. "The oil sin's joing to suddenly make them wealthy or honest. I him they're going to have so many problems, even with oil."

Perhaps the more typical San Diego opinion was offered by a bright, young UCSD economics professor I consulter regarding some questions of economic theory. He told me at the outset that he really diffin They any knowledges wit with was going on in Mexicacion I saked him whether he thought these peso accounts would be a good investment. He answered with a winp of humor, "I haven't looked at it myself. I just bought a house."

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The concert of the Cleveland Quartet at

The concert of the Cleveland Quartet as Stevenow fisal, under the asspects of the La Jolla Chamber Music Society, met with great approbation from many members of the audience I spoke with afterward. I myself feir considerably less enthusiastic about these performances, and it may be useful — if for nothing more than to stimulate some thining about what cripication really is — to explain with circum really is — to explain with circum really is — to explain with circum really is — to explain with the contraction of the contraction. First one may comment on the technical mastery of the musician (or musiciani). Knowledgeable listeners are likely to have little controversy on this subject the only area where there might be disagreement is the relative importance to subject: the only area where there might be disagreement is the relative importance to be given to those various minor slips that characterize any live performance. In the case of the Cleveland Quartet, it ought to be quite generally recognized that the group's technique is of the highest quality. As individuals and as an ensemble, these are first-rate musicians, and, as their are first-rate musicians — and, as their subsequent lecture-demonstration illussubsequent lecture-demonstration illustrated, their technical command of such problems as intonation is the result of concentrated intelligence and a striving for perfection, in addition to natural talent. In fact, the Stantady-morning lecture (fed by cellis Paul Katz) simply confirmed what a listence could hear at the concent the evening before: that this group is superbly in tune, in both the narrowest and the broadest meanings of the expression.

derstanding and execution ranges from utter precision of attacks and astonishingly utter precision of anacks and astonishingly accurate unison playing to all the larger questions of interpretation and expressiveness

accurate unuses purying to a the angular questions of interpretation and continued to the c

Their choices tend to fall comfortably within the range of traditional performances of the pieces they play; they are almost never idiosyncratic or startling in their interpretation of a familiar passage or movement. I do not mean to imply that they are hidebound by tradition, or are imitators. On the contrary, they seem to have come to each work with a fresh, exploratory curiosity, and a deter-mination to work out all the dilemmas of interpretation until they have made the merperation until they have made the work thoroughly their own. Their taste and musical sensitivity are such that their deci-sions again and again seem to reflect the inherent demands of the scores themselves, and not to exhibit any quirky origi-nality on the part of the individual players or of their communal mind.

Specific details are very much their own
for example, a certain expressive flatting of a note in the final movement of the
Bartók Quartet No. 1, a device violinist Donald Weilerstein describes as a way of indicating sarcasm. No other quartet, so far as I know, plays that note in just that way. But the overall interpretive effect, in the classics as well as in modern music,

way. But the overall interpretive effect, in the classics as well as in modern music, tends to be relatively uncontroversial, impressive in its intelligence, "naturalness," between the controversial interpretation of the control of musicians in the world. Listeners inevita-bly respond to this aspect of performance in a powerful, normalismal, and usually unalterable way. A critical statement made on the basis of such a response is chiefly a statement of affinity or aniputary) be-tween the deep self of the listener and the deep self of the performer, and is it there-fore really beyond argumentation — but no less critical for that.

no less crucial for that.
It is principally on this basis that I express my disconfort with the Cleveland
Quantet's concert. These fire musicians
strive for — and achieve — an extreme
contous are rounded, all joints are samless, all musical shapes are expressive,
upple, flowing. Yet the music fively played
on this program might well have profited
from some other qualities that seem to be

less characteristic of the Cleveland's musical personality. Haydn's "Lark" Quar-tet, for example, sounds very different when the lyricism is tempered by a certain when the tyricism is tempered by a certain amount of dry wit, when the melodics (the violin theme of the first movement, among others) are floated in a kind of disinterested purity rather than rendered with so much entiment, when the rhythm has a decisive briskness — almost perkiness — along with its suave flexibility. Was that a lark, or maple syrup?
In a similar way, the Mendelssohn

In a similar way, the Mendesson Quartet in E-flat Major, Op. 12, was given a full (and occasionally gushing) Romantic irealment, with successive surges of emo-tion blending into one another like high tide at Passion Beach. It would have been tide at Passion Beach. It would have been nard to discore behind this persavively feelingful and exquisitely smooth per-formance the sturdy structural strength, the powerful imaginative control, the Class-ical, Beethovel-like harmonic impetus, that one can hear in the Orford Quarter's recording of Mendelssohn's youthful masterpiece (London STR 15463). Techni-cally, the Orford players are something less than a match for the Clevelanders, but their basic artifused soward the music enleas than a match for the Clevelanders, both their basic arminde loward the music enables them to create a musical experience which I find much more compelling than that offered in the consert at Sherwood Hall. There is no leak of passion in the Orford Quartet performance, but there is also a solidity and granderur that the Cleveland Quartet seemed not to be sear, and all, the Circ-land gives us just what you would expect when you think—according to conventional ideas on the subject—about Petadelishmand the grant of the control of the contr

Quartet is, to begin with, a problematic work. In many respects it has a quality of tentativeness about it; it is a memorial of the composer's exploration of himself, as he gradually moves toward his own true style. Hints of the Banok to come can be found throughout, but there is also a great deal of residue from nineteenth-century composers (Brahms, Wagner, and so on), whose spirit is fundamentally alien to that of the daudenies seems Humania can whose spirit is fundamentally alien to that of the developing young Hungarian com-poser. The central movement in particular scens lacking in direction and coherence — not structural coherence, for there is plenty of that, but the coherence of form and spirit that becomes so typical of land point of the coherence of the coherence with as Hungarian for the anti-motoric rhythms, and its sometimes elec-trifying originalities of color and texture, belongs substantially with the works of the composer's maturicy. Otherwise, this is glimpse of the composer's workshop, whatever the inherent musical value of the

Some people think that comparison of a live performance with recordings is invidious, but in my opinion that is the case only when one criticizes the inevitable technical flaws of a live performance by reference to the polished perfection of a reference to the poinshed perfection of a recording, spliced together out of numer-ous repetitions. The Cleveland Quartet's basic attitude toward the Bartók, the way they feel it in their bones, transcends the conditions of performance, and it is conditions of performance, and it is therefore legitimate to compare their Bar-tok with that of the Juilliard Quartet on their justly famous set of the complete Bartok Quartets (Columbia D3S 717). The

approaches are completely different. From first to last, the Juilliard performance is intense, propulsive, explosive, almost raw. Contrasts are extreme, dramatic conraw. Contrasts are extreme, dramatic con-irontations abound, and even in the slower, more meditative or rhapsodic pas-sages there is a continual expressive ten-sion. The words I used earlier to describe the style of the Cleveland Quartet — stav-ity, richness, warmth, roundedness, sup-nlessess—aidpleness — are completely inapplicable to the Juilliard's recording. But what takes the place of these otherwise highly desira-ble melting. ble qualities results in a performance far more absorbing — at least to my tastes than that of the Cleveland Quartet. Whatever the tentativeness of the composition as a whole this is indisputable Bartók in

every measure. There are, of course, differences in the interpretation of individual elements as well: phrasing, dynamics, color, even (as in the case of the flatted "sarcastic" note, which the less refined Juilliard Quartet does not interpret in that manner) pitch. But underlying these choices is what I take to be a profound affinity with the creative personality of Bartók himself, an affinity that the Cleveland Quartet, for all its technical brilliance

Some of you may protest that, in making these comments, I am speaking more about my own affinity with certain musical approaches than about the Cleveland

Quartet performances viewed as objective phenomena. So be it. Who ever suggested that criticism is — or should be — a totally impersonal and objective activity? It is certainly not my aim to make fans of the Cleveland Quartet turn against their favor-ite. But perhaps the frank testimony and self-analysis of a careful listener who dis-agrees with them may make them a bit more aware of what they were in fact listening to, and what there is about the music, the performers, and themselves that made them enjoy the Cleveland Quarter's concert so much. The aim of criticism is not agreement but critical awareness — and, luckily, there is a lot more to that than the unresolvable clash of



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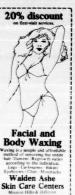


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Beyond and Back, But Not for Long



Resurrection is an anomaly of a film, which, like its heroire, was as good as dealer after in heyer. Universal Studios had carlier in heyer. Universal Studios had carlier in heyer. Universal Studios had carlier and the studios of t

Resurrection is too slow, too sincere, and unfortunately too caglitarian in its inclusion of disparate subject matter to ever achieve a form, or formula, for success. The thematic admixture of the script by Lewis John Gartino the worte and directed last year's other sleeper. The Great Samini, though thoroughly developed in its various parts, cries out for some overall carity, a fault somewhat repaired by a wonderfully old fashioned Hollywood, and account of the property of the success of the subject of the success of the succ

resurrecting what has been a variable move experience. The just-right ring of saidsfaction to this last seen, set at one of those eccentric desert "Last Chause Gas" emportums, apily typifies the endangered-species aspect of Resurrection. How many more times will we have a whack at an American-made studie effort which is not the result of multilevel deals and pre-packaged, pre-sold properties? What anderst movie fan hasn't experienced a post-holiday depression after a glut of promotion ("The Jutz Singer — a movie for all time!") which fostered the greatest disappointment since Kahoutek? How long after December 25th are we supposed to be sait-sfield starting at our Popeye placemans?

to be sait-fied staring at our Poppy of placemats?

So what's Resurrection all about, anyway, and what makes it so unwieldly as a property to be promoted and so hard to sort on as a movietoing experience? An ordinary California housewife — that's one who reliebes ex with the historia day hope the period of the historia of the period of the historia narrowly cheats death in a cliff-bouncing crash which kills her husband, and returns in a wheelchair to her extended family in Kanasa to recogn. There she discovers she has a power to heal the sickness and rijury McCauley, competently played by Ellen Burstyn (an actress so skilled in depicting ordinary women she requires a role with darker edges to delineate her perform-ance), tends to sidle into mush during the slow ordeal of double-during her paralyzed conversing with Clauce, the dog. The conversing with Clauce, the dog. The legs back into action and is cloying when conversing with Clancy, the dog. The source of her healing energy, others' reac-tions to it, and her reaction to it and to others' reactions are complicated and pro-vocative enough to fill at least one film done with a fine hand. Edna handles this

gift with an assuming confidence, yet wrestles, as the rest of us do, with much more earthbound predicaments: like how, more earnnound penceannens: tice now, as a daughter, she can pry attention, affection, and approval from a withholding father (played with perfect parsimony of expression by that intriguingly named actor, Roberts Blossom), or how to maintain an equality of interchange with a lover when power and achievement are not when power and achievement are not equally distributed the lover. Cal Carpenter, is played with a strong mix of senzenite, is played with a strong mix of senzenite, is played with a strong mix of senzenite played in the property of the control of the checkbones, whose coolress debut in Days of Henre displayed interpostenites, but the control of the checkbone, whose coolress debut in Days of Henre displayed interpostenites, but got was with the over the unknown quality of net abiity and its possible threatening connection to his fundamentalst upbringing, and the tension of their excusibly intervoiven with his irrational violence, all give their relationship as beautiful bringing poisones. Resurrection doesn't bite off more than the control of the control of the check of the c

Resurrection doesn't out off more than it can chew in the sense that it never re-treats from its issues, but still it's an indi-gestible hash of ideas. Ellen Burstyn said he was interested in trying to see what 'the feminine ideal is for me — and that's woman, embedying a female kind of power. Indeed, the character of Edna brings to mind the hopeful, yet us far character, the hopeful has been as the process of the process

another: "I'm sick to death of trying to get you to love me!"
Too had this hodgepodge of squirmy topics—twisted limbs, blood, mysterious miracles, suffering, spairitual uncertainty — has been discreted by Dunlet Petric (a TV veteran whose most recent movie ventures include The Besty and Lifeguord) with the lack of any real cinematic eye. Resurrection is an authentic plain-lame movie. Yes, it's supposed to take place in Kamsa (though those in Texas), and although the supposed of the supposed in the suppose

Male/Female

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should it, it could have developed the obscure joys of blank architecture and sparse terrain as did The Last Picture 5/how. Too often Resurrection stays in doors in cramped space and oily light. giving nothing more to look at than one little old crocheted afghan on which Edna glorified sunset (which are common as glorified sunset (which are common as pies in Konass), the camera keeps sullenly staring at the ground (which in one scene is strewn with more little white rocks than the whole state could cough up). The mushy, intrusive musical score is from Maurice Jarre, who undermines every moment when we'd like to think for ourselves with when we'd like to think for ourselves with when we'd like to think for ourselves, when we'd like to think for ourselves with programmed sometimes the genetic coroladly the strain of the standard with a genetic coroladly trang, and who should be tied to a chair for a Saturday morning by an AM radio in Wichita for some homework. These noisel down-to-nothing sounds, the lack of specificity in imagery, and the paste and construction-paper colors blend into a function, and which is juried by the scenes in timeless, dated quality that often lacks vitality, and which is juried by the scenes in Californic Institute of Psychology, and really thrown off by the intermittent death dream sequences of prismatic

the Californic Institute of Psychology, and really thrown off by the intermittent death/dream sequences of prismatic beyond-upiter colors, with all those who have "passed over" mingling together like a crowd of a combies from Davin of the Drad (accompanied by churchy-chimny) and the companied by churchy-chimny mew familiary and the companied by churchy-chimny mew familiary and somehow stilly. Perhaps it's also toe much in the spirit of non-cooperative nipicking to find the probably comic-intended moment when Edna distances to the companies of the probably comic-intended moment when Edna distances more thought-provoking, while surely no laught serve intended, when Edna addresses the gravesite of her bushed, saying. "I'm gaid you liked the car, honey, and I'm sorry it turned out to bad." Certainly, Resurrection takes its time with some authentic moments. Certainly, Resurrection takes its time with some authentic moments, been most assuredly with Lots Smith's naturalness as Edna's cousin, with Eva Leallienne as Grandma, whose stringy face and quiet strength ward off a tendency to overdraw this wish-fulffluence role; and with the nice ring of truth (more, moret) wo overdraw this wish-fulffluence role; and with the nice ring of truth (more, moret) wo "Pish title diri," and, to describe Cal. "A fine piece of work"). Surely the California specialog conception— from the ossession of the content of the properties of the more carefully resisted conception— from the ossession of the content of the properties of the conception of the more carefully content of the properties of the conception of the more carefully content of the properties of the conception of the content of the conten

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Restaurants

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At the beginning of each year, prophets, seers, and ex-carnival hustlers commence to beguite us with their predictions. Who can resist reading about the fate of movie

to beguie as with their predictions. Who are resist reading about the fast of movie approach to a process of the second of the s

he made.

One of the factors that help undermine predictions is the unpredictability of human nature. It's an old cliché to admit, "There's no accounting for the irrational or the prejudicial, which is often mistaken for taste. For example, how could the converse of the Humarian restant. mistaken for taste. For example, now could the owners of the Hungarian restau-rant Gypsy Cellar (1568 State Street) foresce that a second branch in La Jolha would not succeed as the original? The food is the same, the format is the same. At food is the same, the format is the same. At the downtown restaurant, which has a very limited seating capacity, patrons return and declaring capacity, patrons return and the singing. This identical format is not working so well in La Jolla, even though the dining room is pretiter and the food itself a notch above; the original. Is n because La Jollans (or visitors to La Jolla) on the think of the dining room is greater than the control of the dining room is pretiter and the product of the dining room is pretiter and the product of the dining room is pretiter and the product of the dining room is pretiter and the product of the dining room is pretited and the product of the dining room is pretited and the dining room is pret

Cellar downtown? Recently, when some-cone at a party saked me for a "new" res-surrant. I offered Grypsy Cellar. The woman replied. "Oh, I would never go mine a westuren at that location." There's mine a westuren at that location." There's not be read to the second of the contract of Part Street, and the dising room itself is quite charming. But nothing I could say could overcome some prejudice about the location.

that still flock to T. G. I. Priday 'in Mis-sion Valley, Mough their concepts are similar — an orsate bar and relatively in-expensive food of indistinct ethnic origin. The same would seem to apply to the now defauct Melan Picchs, the Previous res-serting to the most of the stops in strips on Miranar Road. All the shops in this complex seem to be such in a valley, and it's difficult to read the signs as you while by in your car. Moreover, you would never be inclined to drop in on imputhe because, unless you were looking for it, you would scarcely know a restaurant was reamed fairly afte to gaes that its loca-tion, which is especially difficult to find on dark winter's night, had worked against

with Hollandaise sauce. In all fairness, I should note that it was my second meal of salmon that week. Both times I couldn't faith because of the briag or "fishy" taste. On both occasions I was informed that the salmon was fresh, and there is no reason to doubt the veracity of these assertions. It is quite possible that the fish is not brought to the restaurants in peak condition—very fresh salmon is sweet and never "fishy," Circumstances beyond the restaurant's control may account for the restaurant's control may account for the

never "fully." Circumstances beyond the restaurant's control may account for the "high" taste. My portion of salmon was immense and I distributed Large pieces to my friends. But I couldn't cet too much of it—a pity, because I love fresh salmon. The least successful entire was the sweetherads for milk-fed weal (39-50), whose sauce did not complement the sweetherads. Sweetherads require sauces of greatest delicacy, else they are over-freshed seemed to be to case it delivers.



Cabrillo Art Center





of Ocean Beach



Posters by Harvey Edwards



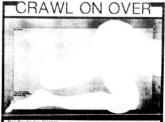
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erade inflation. To an alarming

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confidence in higher education erodes. Controls increase.

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studies in Higher Education

Just Go Away

In response to your article on National University, the reporting

is generally accurate, according to my knowledge of the school. I

worked there full-time, attended

My academic experience at the school was adequate. I believe my

instructors were very good. Aside from one course, the work was tuned to my capacity (though I maintained two courses rather than

double-time, and graduated

Figher Education, the final repor

even before total enrollm

started to go down. Public

s and universities will

aportance of a school like National University

to nonsense approach to egistration and scheduline However, I would gladly stand in However, I would gladly stand in lines again in exchange for a real education and some pride in my M.B.A. degree. One last thought can you imagine being represente in the courtroom by one of NU's future law school graduates? (That is presuming some pass the bar exam? El Cajon

Take Cost Accounting. . . Please I would like to take this

opportunity to respond to the feature that appeared in the Reader of January 15, 1981, concerning National University. National University.

Lam presently enrolled in the
M.B.A. program at National and take
offense to the maccurate reporting
of Larry Keller and Linda

Rocheleau. Keller and Rocheleau insinuated that National's class are too easy and that the school is a "diploma mill." I would like to address these inference

address these inferences.

I have completed the B B A program and will complete the M B A program in June, 1981. I consider myself both a National University veteran and experi (after twenty-five straight courses). In referring to Keller and caffer twenty-five straight courses) in referring to Keller and Rochelou's presumption that National is 'loce easy,' I challenge them to correll in such courses as Accounting, Management Science, or Statistical Decision Courses that I have personally compeledy. In addition, I challenge the authors to undertake one or two of these courses then write an article on the case of such write an article on the case of such

one or two of these courses then write an article to the case of wash with a man and a substantial of the case of wash and a substantial or a

auncid on one capacity though! maintained to counters rather than maintained to counters rather than The overshelmingh had fining about National University, in my opinion, in David Chigos. He is, despite his work to the country subsociations and is hugely subsociations and is subsociations and is chapter to the sufficient of the Chigos with explored of the first harding that the subsociation of subsociation

woman). Perhaps it helps in the military. Name Withheld by Request Pacific Beach

SOL With MBA From NU

Reading through Keller and Rocheleau's article on National University (NU) forced me to recall my own reasons for her once attended there. I received a M.B.A. from NU in 1979. I had The Loss M B A from NU in 1979. I bad received a Backotor of Science degree from San Diego State in 1973. As it tumod out, there was no comparison between the two. I have distributed with the comparison between the two. I have distributed with the comparison of the comparison of the properties of the comparison of the first him years of the comparison of the failed on mention was the 5464 VA failed of mention was the 5464 VA failed of mention was the 5464 VA failed of mention was the 5464 VA In response to your story
"Behind the Chartreuse Door" by
Stephen Heffner: I don't know if
this piece is supposed to be comic
or factual reporting. I do know I
found it offensive.

found it offensive:
I would begin by explaining that
my father was struck and killed by
a drunken driver who drove
through a red light. Dad was on his
way home from the beach for
supper. He stopped at the
intersection traffic light, waited
until it changed, he pulled out, and
was hit brusdsdie by a drunken ex-servicemen receive each month for attending National two nights a week after work. In addition, if

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door that closes softly, since his hamperer is severe. So classing please. (Let's compare that to massive bleeding of your life's bleved out on the povement.) Nam Deep's is stought toon for a stought too for a nad goes on for thirty incises of column to blame everyone che isociety, businesses, friends for his draiking activity. Then, when the reader gets pass his vestimatesto, one reads. Actually, I am certain that have survived drives home of greater distances, and I was not as all worried about making the

survived drives benne of greater distances, and I was not at all worried about making the input. Of the his surviver past ray.

Of the his surviver past ray, the his surviver past that he should be allowed to that he should be allowed to that he should be allowed to the his should be allowed to the his surviver past to getting into his surviver past to getting in his surviver past to getting in his surviver past to getting in his past to get in the pa

eternity.) After release, he whimpers about a court date, a lawyer, a fine. He sobs that he has

to pay a total of \$450 . . . and is stuck with an arrest record and

which as arest record and probasion. (What does he think ambulance, hospital, funeral, and cremation costs come to?! would tell him— in the thousands.) In closing, it will attee that the true victims of drunken driving are did not have baddy and the state of the think did not have baddy setting are fully deprived of his playsical person, his fine mind, his love. — premanently 1 am plad Mr. lettler was arrested by the professional minds or common cele-while driving under the influence. Suggest he gives on and have for common cele-while driving under the influence laugest he give up and behave the side of the common cele-while driving under the influence.

while driving under the influence I suggest he grow up and behave responsibly in the future, both in writing and driving. I hope he is enjoying the new year in health and happiness.

Maurie McClees Brown

Del Mar



Michael Bebek

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though seven year old who thought she could make the green light. She was going fifty five to the seven of th Will The Defendant Please Stumble

Please Stumble
The Stephen Hefter anticle
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The Stephen Hefter anticle
probably was meant to be
Timme." Underlying this "sick
humon" is our societal forgroung of
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Driving Home A Point

I would then treph to a kine in last week? A worker (Issuary 15) and to stock up for one you best writes. Stephen Helfert, and his story "thehad the Charteran but the story "thehad the Charteran but the story "thehad the Charteran but the story of the story the stor

(continued on page 26)

the MORNING-GLORY FUTON



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City Lights

people, why are we just sitting

here?"

By late September of last year, Smith decided he was tired of putting on weight, chain-smoking, and drinking too much. So he vowed to quit sitting there in his home on sitting there in his home on Sixty-seventh Street just off El Cajon Boulevard. His debts were all paid up, his affairs in order — Bill Smith was ready

to go to jail.

He bought a pair of handcuffs from a nearby surplus store, and early one Saturday morning at the end of September he walked down to Family Planning Associates on Alvarado Road, where Alvarado Road, where right-to-life activists say hundreds of abortions are performed each month, and he told a receptionist, "As long as I'm here you're not gonna kill anybody." Then he went out and handcuffed himself to the front described. front doorknob. But oddly, his beef wasn't

with any of the customers, so when they came to the door, he opened it up and let them in. When the cops arrived, they unlocked his cuffs with one of unlecked his cuffs with one of their keys (one key apparently fits all) and they asked Smith if he'd mind if they used his own cuffs on him. Smith, being an agreeable sort, said he didn't mind, and off to jail they went, where he was charged with trespassing.

where he was charged with trespassing. He never got his handourffs back, but Smith went to the abortion clinic the next weekend and told the same receptionist. "I'm here again." Then he went outside and stood around unobrusively until the police came and took him sway again. He did the same thing at the same than the same

appointed attorney, plans to use the "Doctrine of Necessity" as his defense. This is the legal precedent that allows a person to violate a law under extreme circumstances, under extreme circumstances, such as breaking into a burning home to rescue someone whose life is imperiled. "I trespassed at the clinic to save the lives of

- Jeannette DeWyze and Neal Matthews

through wit and superbly crafted writing, kept his audience reading laughing, and grimacing right up through the sober and satisfying ending. He entertained us and at the same time left us with no illusions about the possible consequences of drinking and driving.

consequences of drinking and driving.

Save your temperance talks for the Sunday service, Mr. Chiles. Most of the world drinks: people always have and always will. Your job, our job, should be to it y to keep drinkers from becoming damgerous drivers. If that work can be accomplished gently and with humor, as Mr. Heffner has so eloquently done, then such is the course we should prefer to follow Randall Jacobs







Off the Cuff

Can you finish these sayings? Montessori School of San Diego



A bird in the hand is probably

you. Look before you turn the lights off so you can see where you're

going.
A penny saved is probably at the bottom of your pocket.
You can kill two birds with a very large rock.

If you can't stand the heat, get out of the house and get some cold air. The early bird catches flies and

The early bird catches flies and eats them.
You can't judge a book by just looking at the pictures; you have to learn how to read.
Don't put all of your eggs in the refrigerator cause they take up too much room.
A stitch in time saves a person's leg if he cuts it and it's bleeding.



Age 4
Future Fireman
A bird in the hand is hard to
hang on to.
You can kill two birds with one

You can kill two birds with one gun.
Sticks and stones can break your bones but words will not break them.
A penny saved is enough for a piece of bubblegum.
Too many cooks spoil and burryour pancakes.
You can 'i judge a book by the title.

One picture is worth a thousand dollars if it's good A ruiling stone gathers sand. Don't cry over spilled oil



Matthew Goebel

Matthew Goebel
Age 6
Future Doctor
You can lead a horse to water
but you can't make him swim.
If you can't stand the heat, get
out of your chair and turn off
the heates.
Two heads are better two
tunning heads are better one,
but nine heads are better one.

but nine heads are better yet.
A spoonful of sugar helps your cake taste a lot better.
People in glass houses shouldn't play ball up against

it.

Don't put all of your eggs in
one pot because you crack'em
and they boil over onto your
shoes.

Don't cry over spilled money
unless it's more than a hundred
dollars.

A penny saved is a piece of



Age 6
Future Cowgi.1
You can't teach an old dog that You can't teach an old dog that doesn't listen to you. Here today, gone to lunch. You can't judge a book by what people say about it. A spoonful of sugar helps your teech to go bod. Too many cooks spoil the chill. A bird in the hand is worth about two dollars if you get the

You can lead a horse to water but you can't make the water come to the horse. Don't count your chickens before you put gloves on 'cause they scratch.
A penny saved is a penny



Age 8
Future Lawyer
Look before you cross. A rolling stone gathers other singers. Don't cry over the Charger football game. Two heads are better than three. A spoonful of sugar helps your A spoonful of sugar helps your coffee a lot. You can't teach an old dog to eat with a knife and a fork. If you can't stand the heat, get out of the desert. People in glass houses shouldn't throw pots and pans at each other.

A penny saved is worth one

cent. Children should be seen at G-rated movies but not at

-Lin lakary

Rod Stewart. The Blues Brothers

And Warren Zevon Have One Thing

In Common . .



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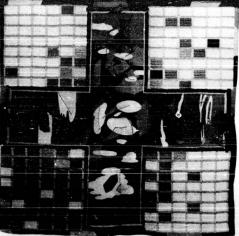


O CO THE P



Section 2

Events, Theater, Music, Film



Artists' Quilts

Why should the La Jolla Wity should the La Jolla Museum of Contempsorary Art decide at this time to open an exhibition, as it did this pass weekend, of Artiss Qualis designed by Southern California artisst plate Ken Price, who is from Time, New Mexical Could it be because do across deit be because decorative art has it be because decorative air has recently been recognized as a serious new trend, or because feminist attists such as Miriam Shapiro have made the air world acknowledge the significance of needlework as air (although there is only one woman artist represented in the show)? Is it aptitude to the form of th further exploration into the parallels between the strong parallels between the strong geometric design inherent in quits and the abstract design of hard-edge painting, that first were drawn by quit scholar lonathan Holstein at New York Whitney Museum ten years ago? Or is it because the majority of the group are established artists whose works are represented in the group are oldler rise.

the museum collection?
Actually the quilts are in a museum of contemporary art for none of these reasons alone, but because all of these factors together make such an exhibition timely. The exhibit was conceived and organized by early-American quilt connoisseur Ludy Strauss, who

arrists the translation of their arr forms into the neglected quilt alion. The results, at their best ishom. The results, at their best, focus attention on the equivalence of high art and low art, folk art and hie art. However, many of the quilts are merch a translation of process from orde medium to another. While one might not imagine another while one might not imagine. snuggling up under one of these museum pieces, in a few case references to anonymous enfispersors and functional format serve as a vernacular reinterpretation of the past few decades of high techhigh art. This play between function and nonfunction is very close to that which Ken Price has in his ceramic pieces, which can be-

and a objects of art that explore the scilptural form of the cup or bod. In each of his three quilts a center, appliqued cannot exbose his ceramic designs that are derived from picturesque polychromed Mexican curios, while the quilt stricting reinterprets his angular abstracted architectural pieces in approach and a superior of the con-

abstracted architectural pieces in a mace of clongated Greek keys. Peter Alexander grasps the vernacular firmly by the throat in his black velver and midnight taffeta sunset Black Chula Vista, whose roots lie in painted velver tourist art and gartsh RV sunscreen scenes. Yet it also is a logical extension of the artist's concerns with light and its

concerns with light and its concerns with light and its concerns with light and its confere reflection resists output and here examined in cloth- and the ability to absorbe reflect light rhough radiscence. The use of licentinus lattice. The concerns lattice with the light resists and light resists and light resists and light resists. Rom Cooper's quilt look, as the light resists and velocities of the light resists and light resists and light resists of the light resists and light resists of the light resists and light resistant re museum recently), uses negatives of a nude human torse negatives of a node ruman torso run through a computer to render them in a tonal grid. While the final product seems analogous to a patchwork quilt in format, in execution the difference is exactly that of high rechangements are seen. technology — the use of sophisticated photographic and computer processes — versus that of personal handcrafting — special dying and piece-by-piece fabrication of the soft sculpture

photogrid.
Significantly, Charles
Garabedian, an
out-of-the-mainstream painter,
has created the most all-encompassing work, one that integrates contemporary interests with traditional elements from both historical elements from both historical quilts and painting. The cross-shaped center section of his Apocalytic is appliqued in painstaking detail to resemble both today's photorealism and Venetian ceiling paintings which gave the illusion of open sky. The subject of this section is sky. The subject of this section is an autobiographical incident— a brick shartering the arrist's window. The jagged pieces of glass jumble with airbx me bricks in the blue. Each glass fragment overlap and windows?il shadow or highlight is vivally paced in (continued on page 4, col. 4).

Ice Dreams

Ask the mothers; they're the ones who know. And they would say, "My eight-year-old daughter, the ice skater" — with a shudder. The worst thing your child could be. 4:00 a.m.: that's when you get up for private lessons, before the rinks are open to the swarming, skaring public. 4:00 a.m. on the ice is public. 4:00 a.m. on the ice is pretty cold and very bleak. And the expense? Serious skates coar the expense? Serious skates coar while they're better for growing ankles, they're outgrown just as quickly. Of course the clothes that make the competition skater don't exactly crystallite in the spray of a skaterblade, either. But the bottom line is, if you choose sequims, you crawl over choose sequims, you crawl over choose sequins, you crawl over the ice to find the ones that fall off and sew them back on.

Then, just a few years after your daughter is old enough to drive herself to the rink at 4:00 a.m.,

her career is over.

But maybe . . . you will get to watch your daughter skate in the U.S. Figure Skating Championships at the Sports Arena next week, and watch her Arena next week, and watch he win the chance to go on to the World Championships next month in Hartford, month in Hartford, Connecticut. (Yes, Hartford, home of Travelers Insurance Companies, sponsors of the championships.)

predominantly a woman's sport, there will be 150 daughters, and there will be 15% daughters, and sons, the top amateur figure skaters in the country, competing in junior and senior figures, pairs, and dance categories, and in nowice figures. Since all of last year's senior title holders — Linda Fratianne, Charlie Tickner, Tai Babilonia and Randy Gardner, and Stacey Smith and John Summers —

among them Lisa-Marie Allen and David "Rocky" Santee, will

Gore Vidal. When I first heard the name I thought that a Gorvey Doll was maybe a friend of Barbie and Ken visiting from outer space, and I wrote Santa asking for one for Christmas. When I was only a little older, I When I was only a little older, I saw him on television during some presidential election or other debating William F. Buckley, Jr., and he impressed me as nothing more than the clone of his opponent; a bored and boring aristocrat whose chief love in life was listening to the richness of his own vecabulary. His name still did not sound right; where does tride.

Looking between the blades of all these skaters will be the spirits of skaters past: Jackson Haines, the New Yorker known as the "father of figure skating," a ballet master who was the first to combine dance

was the first to combine dance movements with skating; and Tenley Albright, Dick Button, Peggy Fleming, Dorothy Hamill, Tim Wood — champion American skaters who were also the best in the world. Other onlookers from the past might be Madge Syers, a British skater (continued on page 4, col. 5)

While figure skating seems

not sound right; where does anyone get a first name like Core! I figured that perhaps he was a washed-up bullfighter, and I kept hoping to see him some Saturday afternoon on TV's Big Time Wreafing. I wondered how he might do against the likes of Killer Kowalski or Bo Bo Bratil and his Coco-butt. It didn't

Vidal So Soon

not sound right; where does

READER'S GUIDE

Contributions to READER later than the Friday preceding the no later than the Friday preceding the Thursday issue in order to be considered 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. But 80805, San Diego, CA 92138.

Dance

"Choreographer's Dance Con-cert" will feature modern dance works by Johanna Werkel, George Willis, Alicia Rincon, Meloudy Soriano, Ellen Segol, and Patrick Nollert, Wechnesdy, February 4, 8 p.m., Mayan Hall, Southwestern College, 920 Oray Lakes Road, Chula Vota. 421-4180.

UC San Diego's University Events Office

GORE VIDAL

speaking on
The State of the Union
(The Decline and Rise of the American Republic)
February 3, Tuesday, 8:00 p.m.
Mandeville Auditorium

Students \$3.00, G.A. \$4.00. Tickets available at Ticketron Outlets & University Events Box Office, 452-4559

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cials and a surprise, Friday, January 30 and Saturday, January 31, 7 and Film 30 and Saturbis January 31, 7 and 9, 80 p.m., and Sunday, February 1, 2, 7, and 9, 80 p.m., Sherwood Au-ditorium, La Jolla Museum of Contemporary Art, 789 Prospect Street, La Jolla, 454-6267 or 784-1668. Children's Films will be shown Thursday, January 29, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free, 474-8211.

"Festival of Animation" will pre-

restrict of Animation with pre-sent sixteen animated short sub-jects, from Max Fletscher classics starring Superman, Betty Bsop, and Popeye, to Derek Lamb's Academy Award-winning Every Child, with TV animated commer-

CISEWSKI

"Distant Thunder," a Satyajit Ray Naturalist Films, Scals, by Jacques Coustean, and The Right Whale. An Endangered Species, by ravologist Roger Patric for the National Geographic Society, will be shown sarunday, january 31 and Surauraly, january 31 and Surauraly, january 31 and Surauraly Assurance States (Jacques and Jacques States). A statural Hastory Museum, Bulbou Park, 232-3821. "Distant Fhunder," a Satyajit Kay ilim absuit a Wurld War II mar-made famirie in India that left 5 million Bergalis dead, will be shown in the UCSD Committee for World Pemocracy political film series, Friday, January 30, 7 p.m., USB 2722, UCSD, Free 452-3362.

"Sananguatgat," a film that explores daily Eskimo life through examples of native sculpture, will be shown in conjunction with a current exhibition of Eskimo art. Sunday, February 1, 1, 2, and 3 p.m., Museum of Man, Balboa Park, 239-2001.

Fantasy Film Series will screen Unbelievable Bugs. Lattle Nemo., Willy Womka, and Stanley Donen's 1967 Bekargeid starting Peter Cook and Dulley Moore, Tuesday, Feb-ruary 3, 7 p.m., TLH 107, UCSD. 452-3120.

Two Films,"World of Franklin and Two Films, World of Frankin and fefferson, and On the Road with Charles Kundt, the CBS newman's travelegue of America's back roads, will be shown Wednesday, Feb-nary 4, 1 p.m., National City Public Library, 200 East 12th Street, National City, Free, 474-8211.

South Bay Amateur Media Festi-South Bay Amsteur Media Festi-al of film, photography, and video, open to San Diego County amateurs of all ages, will be held Wednesday, February 4 through Saturday, February 7, with an awards cremony on Saturday from 7 to 9 p.m., Chula Vista Public Library, 465 F Street, Chula Vista. 575-5161 or 575-5064.

Lectures

Renaissance Artist Leonardo da Vinci will be the subject of a lecture presented by art historian Doris Fienga, Thursday, January 29, 3

p.m., norm IIIa, administrative complex, USB, Free 452-3120. (Friends of the UCSD Library will symmor a bus trip to the J. Paul Getty Museum in Malibu, which currently has an exhibition of the artist's nature studies. Thursday, February 5.)

"Four Poets and the Search for "Four Poets and the Search for Meaning," series of lectures pre-sented by the Rev. Ronald Knapp will continue with Emily Dokin-son, Thursday, January 29, 7:30 pm. Unitrana Universatis rel-lowship of San Dieguito, 1036 So-lana Drive, Solana Beach, Free. 755-9225.

Poetry Reading/Performance by Cam Slocum, a member of the performance art group Raw Fish, will begin the new Che Cafe Poetry Series, Thursday, January 29, 7:30 p.m., Che Cafe, UCSD. Free. 452-6766.

"The Permanent Collection" of the La Jolla Museum of Contem-porary Art will be the topic of a lecture presented by the museum's chief curator, Robert McDonald, and curator of education Martha Winans, Thursday, January 29, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Earthquakes, Volcanoes, and You" will be the topic of a slide-lecture presented by SDSU de-partment of geological sciences Patrick Abbott, who will discuss Partick Abbort, who will discuss California's northward drift, the shaly foundations of our city, the causes of the Mount St. Helens eraption, and the chances of a major San Diego earthquake, Friday, January 30, 7:30 p.m., May Company auditorium. Mission Valley, Free. 230-2526.

Poetry Performance will be pre-sented by Emmy Award-winning poet Sherley Anne Williams, who writes about black history and black women in the modern world. Friday, January 30, 8 p.m., Center for Women's Studies and Services, Seneca Falls Auditorium, 98 E

feature continuous poetry readings by San Diego poets and their guess, Saturday, January 31, 7:30 p.m. to 2 z.m., Community Arts Gallery, 870 Third Avenue, downtown, 233-0141.

"The Fusion of Audio and Video Industries" will be presented in a lecture-demonstration by Raghu Gadhoke and members of the recp.m., Circle Sound Studies, 3465 El Cajon Boulevard, San Diego. Free. 280-9076.

Natural Healing of Chronic Dis Natural Healing of Chronic Dis-case through Living Foods will be the topic of a lecture by Eydie Mae Hunsberger, Sunday, February 1, 5 p.m., Hippocrates Health Insti-tute, 6970 Central Avenue, Lemon Grove, Free, 464-3346.

"The Decline and Rebirth of the American Republic" will be the theme of political and social jour-nalist Gore Vulad's 1981 "State of the Union" message, Tuesday, February 3, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

Energy Lectures, a series on various aspects of energy, will warm up with Stanford Penergy, Center, speaking on "U.S. Energy Futures: Liquid Fuels from Coal, Shate and Tar Sands," Wednesday, February 4, 4 p.m. come P-148, SDSU. Free, 265-6155 or 265-6240.

New Poetry Series at UCSD will New Poetry Series at UCSD will begin the winter quarter with a reading by Papoleto Melender, a member of the Nuyorican poetry movement of Puerto Rican poets and novelists, Wednesday, Feb-ruary 4, 4 p.m., Revelle formal lounge, UCSD. Free. 452-6766.

"The United States in the 1990s:
A New Foreign Policy" will be the topic of a dimer address presented by Ronald Reagan's foreign policy advisor, Peter Duignan, sponsored by the World Affairs Council of San Diego, Wednesday, Festaron Inn-Ariport, 1590 Harbor Island Drve. Harbor Island. Reservations: 231-0111.

"Autumn on the Sun," a planetarium show, will be pre-sented every Wednesday through February 25, 7 p.m., Palomar Col-lege planetarium, 1140 West Mis-sion Road, San Marcos. Free. 744-1150 or 727-7529.



TO LOCAL EVENTS

Music

Friday Evening Concerts series will present young Israeli-born pianist Dmiel Adni in a program including Brahms's "Variations on a Theme by Paganini" and several works by Chopin, Thursday not Friday, January 29, 8 p.m., Smith Recital Hall, SUSU, 265-4245.

Symphony, the San Diego Symphony Orchestra, with conductor Charles Ketcham and Brazilian pianist Nelson Freire, will perform Wagner's Prelude and Liebestod from "Tristan and Isolde," Franck's Variations Symphoniques for Piano and Orchestra, Prokofiev's Piano and Orchestra, Prokofiety Plano Concerts No. 1 in D flat, and Ba-ttok's Sutte from "The Miszudious Mandarin," Thurskay, January 29 and Friday, January 30, 8 p.m., Civic Theatre, downtown (236-6510); and Saturday, January 11, 8 p.m., East County Perferm-ing Arts Center, 210 East Main Street, El Cajon (440-2277). 239-9721.

Whale and Sea Chanty Concert, Whale and Sea Chanty Concert, in requirection with the Natural History Museum's "Days of the Whale," will be presented by occanographer and folk singer Sam Hinton, Friday, January 30, 11:45 a.m. to 12:15 p.m., Seaport Village guatebo, embarcadero. 294-9160 or 232-3821.

Songwriter and Performer Hedge Capers, formerly of Hedge & Donna and now of Del Mar, will end a seven-year histus. Friday, january 30, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North High-way 101, Leucadia. 436-4030.

Violin Sonatas of Prokofiev, De-bussy, and Brahms will be per-formed by Theodore Brunson, acmember by Theodore Brunson, ac-companied on piano by Betty McManus, Friday, January 30, 8 p.m., Smith Recital Hall, SDSU. Free. 265-5204.

"Brigadoon," an opera workshop production of the Lerner and Jawe musaai alsout iire in the Scottish Highlands, will be pre-sented shough Saturday, January 31, 8 p.m., Salomon Theatre, Point Loma College, 3900 Loma-land Drive, San Diego. 222-2904 or 222-6474 x344.

Psychocousic Instruments, the one-hundred tones-per-octave harmony hap of Mexico City's harmony hap of the Catalyst dencers and musicians, can be head in concert. Saturday, January 31, 8 p.m., Inserval Koundation, 860 Third Avenue, downtown. 239-1713.

Organ Concert of German Romanticism music, works of Schumann, Brahms, Men-delssohn, Reger, and Rheinberger, will be presented Sunday, February 1, 4 p.m., College Park Presbyter-rian Church, 5075 Campanile Drive, San Diogo.

Special Events

"America's Big Top Giant," Cir-cus Vargas, will present twenty-eight shows with aerialists, elephants, acrobats, jugglers. clephants, acrobus, suggles, clowns, all-white tigers, an il-basionist, and more, in three rings, continuing Thursday, January 39, 430 and 8 p.m., Plan Canston Real Shopping Green, Carlsday Comment, and Span, Starothy, January 31, noon, 330 and 7 p.m., Sunday, Industry 1, 11 a.m., 230 and 6 p.m., Monday, Pebruary 2, noon, 430 and 5 p.m., and concluding p.m., Mortan, and and West 31nd seees, Chola Vata (425-7130).

Handbuilding of an animal sculpture will be demonstrated by Diane Turner, Friday, January 30

through Sunday, February 1, Tar-box Gallery, 1025 Prospect Street, La Joha, 456-1100.

Walking Adventures in Switter-land and France will be relived in a slide program presented by Inti-mate Cliniques fours, and followed by a European-rivle group walk, Friday, January 30, 7:30 pp., SIXOSE auditorium, Second Av-enue and Ash Street, downtown. Free. Reservations: 222-2224.

Wilderness Weekend Series in San Diego County parks will begin with basic backpacking and gour-mer backpacker's cooking, Friday, January 30 through Sunday, Feb-ruary 1, Agua Caliente Hot Springs Park. Reservation: 565-3600.

Pienic in the Park and a walk along the paths of 124-acre San Diegatto Park will be spensored by Walk-about International, Saturday, January 31, 10:30 a.m., from the beach parking to at the foot of Lomas Santa Fe Drive, Solana Beach, Free. 481-1984 or 223-WALK.

New Performance Works by Walter Lab and Jeff Greenberg will be presented by Rawfish, and sponsored by Sushi, Saturday, January 31, 8 p.m., 852 Eighth Av-enue, downtown. 235-8466 or 298-4326.

Comedian Rodney Dangerfield will make his San Diego debut, Sunday, February 1, 7 and 10 p.m., Civic Theatre, downtown. 236-6510.

Walking Tours of the historic Gaslamp Quarter will be led every Friday, noon to 1 p.m.; and Satur-day, 10 a.m. to noon, from 652 Fifth Avenue, downtown. Free. 233-5227.

Nature Walks will be offered every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcar Can-yon Road, 5½ miles east of Lakeside (291-8271); and the San Diego Natural History Museum p.m., Florida Canyon, Balboa Park (232-3821 x48). Free.

Whale Watching of the annual Whale Watching of the annual Cathornia gray whale migration to Baja breeding grounds can be done from Cabrillo National Monu-ment, Point Loma, and from ex-cursion boats: Fisherman's Land-ing, 2838 Garrison Street (222-2391), H&M Landing, 2803 Emprison Street (222-1448). Iden-

Sports

Artec Tennis, the SDSU women's tennis team, tied last year for top tenth in the country, will open their new season against UC Sparta Barbara, Thursday, January 29, 3 p.m., Women's Varsity Courts, SDSU. 265-5547.

Capper Basketball, the San Diego Clippers will hit the road after a game against the Portand Trail Blazers. Thursday, January 29, 7:05 p.m., Sports Arena. 226-8456 or 226-1275.

Special Olympics Floor Hockey Tournament, an invitational round-robin meet for twenty-seven teams of developmentally disabled players, will take place Saturday, January 31 and Sunday, February 1, 9 a.m., Federal and Conference buildings, Palbso Park. 234-6711.

Autocross Slalom Race will be

200-0447.

U.S. Figure Skating Champton-ships will have the country's top 150 amateurs competing in ten categories, beginning Tuesday, February 3, 12:30 p.m., continuing Wednesday, February 4, 8 a.m., 12:30 and 7:30 p.m.; and daily through Sunday, February 8, Sports Arena. 224-4176. (222-091), H & M. Landine, 283-Imenson Street (222-1444), Islandus Sportfishing, 1551 Wert Mu-sion Biy Diver (222-1464), Potal Loma Sportfishing, 140) Scott Street (222-1617), Seaforth Sportfishing, 147) Scott Street (223-1617), Seaforth Sportfishing, 1471 Quivru Road (224-3388), bed (adjiensa sating ship, Steemon Harber Island Hoed dock (238-6017), Casatt Marries (dock (238-6017), Casatt Ma Fisherman's Landing, (566-3800), Saturdays and Sundays through February 1.

Artec Baseball, the Pro All-Star Benefit Game will be played Tues-day, February 3, 7 p.m., SDSU, 265-5547.

held by the Corvette Owners Club

of San Diego, Sunday, February I, 9 a.m., San Diego Stadium, 579,8994.

"Bike for Breath," the fourth an

nual competition to benefit the Children's Asthma League of Greater San Diego, will wheel along ten routes countywide, Sun-day, February 1, 9 a.m. to 4 p.m.. 566-6447.

200-394.

Golf, the fourteenth annual Andy Williams San Diego Open golf town our annual to the thirth tour-nament of the 1981 IGA tour, with \$250,000 at state and defending-champion from Watson and most of the other top state y golfes in the country competing, beginning with a Codebru Pha-Am mach, though though though though Smidar, Berbuary B., Derry Pines Golf Course, Del Mar. 291-5372.

Radio/TV

Doet John Beecher, referred to by Time as "a one-man recorder of American experience," can be seen in an interview taped two weeks before his death at the age of 76, Thursday, January 29, 7 p.m.; re-peating Saturday, January 31, 3 p.m., Channel 15.

"Theoretical Reflections on No "Theoretical Reflections on Non-violence and Social Change" will be the topic of a lecture presented by Martin Luther King, Jr., Friday, January 30, 11 a.m., KPBS-FM 89



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277-9815

READER'S GUIDE

American Music Awards," the eighth annual presentation to the singing stars we like best, will be

Tennis, watch a \$250,000 ball go back and forth in the U.S. Pto Indebet Tennis Champtonies in Chapterian to Chapterian to Chapterian the top tour players in the country, John McEntwe, Jimmy Centons, Vitas Gerulatus, and Gene Mayer, with semificial Sounders, January 31, 10 a.m., and finale Sounder, February 1, 10 a.m., Channel 15.

Football, a will be the AFC against the NFC in the Pro Bowl Game. Sunday, February 1, 1 p.m., Channel 10.

"Shock of the New," Robert Hughes's sharp if not shocking art show, will examine the idea that buildings can improve thought and behavior, by looking at architecture from the Bushaus to Buckminster Fuller's geodic dome, Sunday, February 1, 8 p.m.; repeating Fridas, February 6, 10 a.m., Channel 15.

from independent village to fash-ionable suburb to black population center to deterioration, decline, and congresses, will be shown Sunday, February 1, through Wednesday, February 4, 10 p.m.,

"Live from Lincoln Center" will feature the Chamber Music Society of Lincoln Center with violin solu-ist Itahak Perlman, in a concert of Bach, Beethoven, and Tchaikowdy Monday February? 8 p.m. (simulcast in stereo with KFSD-FM 94.1); repeating Sun-day, February 8, noon, Channel

"A Conversation with . . . Fannie Lou Hamer" will cover the role of Mussissppe's first lady of cold rights in the Movement, and the progress that has been made in race rela-tions, Wednesder, February 4, p.m.: repeating Saturday, February 4, 4-80 p.m., Channel 15.

"Bullitt," Steve McQueen, Jacqueline Bisset, and that great car-chase scene, can be seen Wednes-day, February 4, 8 p.m., Channel

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Galleries

"information: a continuing series of contemporary exhibitions" will present installments 8.9, and Lousstretched canwas pantings of Madame X, and a multimeda installation of Burbara Straeen, with an opening reception Friday, January M. 7 or 9 p. m., and January M. 7 or 9 p. m. or 10 p. m. or 10

"Black Pioneers in San Diego: 1880-1920," an exhibition of photographs, memorabilia, cos-tumes, and artifacts depicting the lives of early African-American pioneers in Sep Diego, will be on the state of the property of the con-traction of the property of the con-traction of the property of the con-traction of the property of the property of the pro-traction of the property of the property of the pro-traction of the property of the property of the pro-traction of the property of the property of the pro-traction of the property of the property of the pro-traction of the pro-perty of the property of the pro-traction of the pro-traction of the pro-perty of the pro-perty of the pro-traction of the pro-perty of the pro-traction of the pro-perty of the pro-traction of the pro-traction of the pro-traction of the pro-traction of the pro-perty of the pro-traction of the pro-perty of the pro-traction of the pro-tracti

"Days of the Whale: Expression of Children's Art. a malamedia children based on the theme of whales and their environment, will coincide with the annual migration of the gray whales, through Feb-ruary I. Natural History Museum, Balbou Park. 232-3821.

"Lautrec," an exhibition of surplic works of Toulouse-Lautrec from the Baldwin M. Baldwin Foundation Collection currently on extended loan to the museum, including the artirs's thirty-one posters and his "Elles" series of lithographs, will be on view through February 1, San Diego Museum of Art, Ballbox Park.

"30 New Painting" by Barbara Welson will be exhibited through February 4, Thomas Babeor Gal-lery, 7470 Girard Avenue, La Jolla. 454-0345.

Quilts

found not custom-dved tones

into art is significant in the same way as autobiography, and is in some ways similar to the

patching of clothing scraps into patterned quilts. The corner parterned quints. The corner sections of Apocalypse are done in a patchwork brick block pattern that obviously refers to the realistic appliquéd bricks, but also sets up a tension between their use in repetitive design and in realism. All of the differently: one in bold colors and dark ground and the others in lighter backgrounds. In the latter, negative white shapes are variously interspersed with color-defined blocks. This

carries the play bety and realism one step further as the elements of the pattern are seen in various the elements of the pattern are seen in various stages of illusionary three-dimensional space of flat pattern. The stitching also accentuates both the realism and the tensions between that and the pattern. Tomy Bertant also uses overal pattern in his work: a sea of white talpoles swimming over realistic sillhouettes.

Unfortunately that is all it is an Unfortunately that is all it is, at interesting pattern overlay, pretty like a Vera-designed sheet. The same can be said for the majority of the show.

Arnoldi's and Falkenstein's

Arnoldi's and Falkenstein's works simply restate their approach to art in cloth instead of paint or stained glass. Several of the artists have stated that the quilt adventure has directly influenced their subsequent work. For the viewer the adventure is in experiencing the past and present joined: "it is best reaffirming the mundane art from a fresh outlook; and as art from a fresh outlook; and at its leat an exercise in reinterpretation. The exhibition of Artists Quilts will continue at La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, through March 8. Museum through March 8. Museum hours are 10:00 a.m. to 5:00 p.m., Tuesday through Friday; and 12:30 to 22 p.m. on the weekend. The museum is closed Monday. For further information, call 454-3541.

Ice

who was the first woman to compete in what had been a man's sport, who entered a world championship competition because there were so rules excluding women, and who came in second (competing who came in second (competing Salchow, to give her his gold medal); and Sonja Henie, the Norwegian skater who won a national championship at the BAUSCH & LOMB DISCOVERER medally, and Songs Feine, sue Neiroughin dates who word a national champianship at the was the control of the song the s \$249

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TO LOCAL EVENTS

Opening Ceremony Senior Pain Short Programs Thursday, February 5, 7:30 a.m. Junior Ladies Figures Senior Men Figures 17:30 p.m.

12:30 p.m. nior Dance Compulsories

Senior Dance Compulsaries Junior Men Frauls 2-30 p.m. Senior Ladies Short Programs Senior Datales Short Programs Junior Paris Short Programs Junior Paris Short Programs Junior Dance Compulsaries Junior Ladies Short Programs Junior Dance Finals 800 p.m.

Junior Dance Finals
Scotter Men. Short Phygram
Senior Ladics Finals
Senior Ladics Finals
Saturday, February 7, 100 p.m.
Novice Men Finals
Senior Dance Finals
Junior Ladics Finals
Junior Daits Finals
Scotter Dance Finals
Scotter Men Finals
Scotter Men Finals
Scotter Men Finals
Scotter Men. Junior Paris
S

Sunday, February 8, 1200 p.m. Exhibitions of Champions. The championships will take place in the Sports Arena. Tickets are available at the box office and at Arena ticker agencies, including Mad Jack's Sound Corttee and Leo's Steen of Sound Cortee and Leo's Seund Cortee and Leo's Seund Cortee and Leo's Seundary and Leo Seundary

Vidal

matter that he might not have been a wrestler by trade, for certainly there were other ways to win on Big Time Wrestling than by wrestling, and a fellow

Not for a moment, of course, did I give him a chance against the 400-pound Haystack Calhoun, but I thought he could take the

others.

Apparently, in those days my literary and political consciousness was not the finely tuned, efficient little computer chip of accuracy and

titled, emisent intricomputer chip of accuracy and an early accumulated abundance of dara accumulated abundance of the accumulated abundance of the accumulation of th

changes with meaning more in the senator had gone blind. The senator had gone blind had gone blind a continuation of the senator had gone blind and the sen him as a long-time advocate of women's rights and a defender of homosexual had rights. In 1900, he ran unsuccessfully for Congress from New York, but despite the loss he considered the property of the senator had been considered by the senator h

one. In that capacity he has assumed the habit of touring th

country and delivering a "State
of the Union" speech, in which
he attempts to set forth for
conservative audiences
("... no use talking to the
converted....") the means by

remaining"...complacently positive that there is no human problem which could not be solved if people would simply do

solved if people would simply do as I say."

Next Tuesday Gore Vidal will deliver his 1981 version of "The State of the Union," or "The Decline and Rebirth of the American Republic" in San Diego. Through the years of the Drego. I frough the years of the Seventies the content of the speech remained consistent, at Tuesday's edition may be little different from its predecessors. In that case, you are likely to hear some easy-listening orninions such as:

opinions such as:

— "All drugs should be legalized and sold at cost to anyone with a doctor's prescription."
— Presidential elections

process.

— All laws regulating a person's private morals should be stricken from the books — laws

regarding ". . . what we eat, drink, smoke, put into our veins with whom and how we have
sex ... (and) with whom and
how we gamble."
— All natural resources,
including oil, coal, and
minerals, should be nationalized
and controlled by a new and
separate branch of the

government. "A dollar that Mobil Oil does not earn will be a dollar that an American gets to keep."

— The CIA should be abolished for several reasons, not the least of which is "that a rich, lawless, and secret agency

like the CIA could, with no ouble at all, take over th it has not already done so."

to pass that right to other omen who wanted to have more than one. Vidal's talk will be Tuesday, February 3 at 8:00 p.m. in Mandeville Auditorium,

the UCSD University Events box office (452-4559). Please tox office (452-4539). Please note that the lecture will be signed for the deaf members of the audience. For more information, contact Ruth Baily at 452-4090. The lecture should be a lively affair; anyone who voted for Reagan is especially encouraged to attend.

— Stephen Heffn

UCSD. Tickets are available at



Two Performances Sunday, February 8 S.D. Civic Theatre 3:00 & 7:00 p.m. Tickets: \$10.00-9.00-8.00 On Sale Now Center Box Office, 202 C Street, all Bill Gamble's Men's Wear & other Select-A-Seat outlets including Stanley Andrews in Eccondido & Chule Vista and at KSON radio at College Grove Center, PH: 236-4519



See Folk Dance Ensembles from throughout the Wester United States performing dances and songs from the mainland and islands of GREECE featuring authentic costumes and I

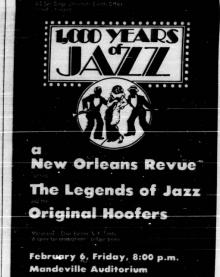
\$7 per person

tickets available through Ticketron outlets or at door

For further information call 440-2277

SUNDAY, FEBRUARY 8 2 p.m.

EAST COUNTY PERFORMING ARTS CENTER Sponsored by the Fifth Annual Greek Orthodox Youth Folk Dance Festival



READER'S GUIDE TO THE THEATER

CALIFORNIA SUITE
The Neil Survey comenty a West Coast sequel to his Plana Suite, composed of four different signettics about 100ms 203 and 204 of the Beverly Hills Hotel. 203 and 204 of the Beverit MBs Hotel Appearing in the cast for this production of the North County Community Theatre are Tracy Thum. Richard Handy Naren Bareloot, Bill Rathery, Kathleen Lynn Ray, and Matt. Rathery, Kathleen Lynn Ros, and Met Tunia — the latter two performers making their NCCT debut is the show. Vista Entertainment Center (Dectby Room), 435 West Vista Way, Vista, through February 7, Friday and Saturday at 8:00 p.m. Matinee Sunday, February 1 at 200 p.m.

DAMES AT SEA.

Written as a spool of the musical
estinogarias of the Thates by
George Hamoson and Bobin Miller,
with music by Jain Wise Carnes
panides the lash production
numbers of the period to particular
the compalishes' sporthonized,
mobile monuments created by Busby
Berkely. At the same time, it resions the
influence of the general of the production of the period of the pe

CALIFORNIA THEATRE 1/22 Fourth Avenue, downle 239-2254

CARTER CENTRE STAGE Baltos Park 239-2255

CTAC THEATRE 202 C Street downtown 236-6510

CRA THEATRE

Diego 277-8900 x111

CALIFORNIA-PACIFIC THEATRE 234-7938

aboved, and an existent expressed ages to brough charge, and alone traders at ever the subject of sur-vey the Line. Dissert these separations as break passed, and the Line Dissert the subject of considering existent graders and expressive taken. Exhange the impressive taken. Exhange the impressive taken. Exhange the processive taken. Exhange the subject of the pairs are to put the consideration of the pairs of the pairs. The pairs of the pairs are pairs of the pairs of pairs of pairs of the pairs of pairs o Police 1 (as was used a member of the compact Behavior, and of Farma Personal development, and of Farma Personal development, and the policy appeals of the policy and poli prosp performs a unified fluid versatile, and always levely piece of musical theater. The fine cash is as headed by Par White, who spanies as Morar Kent the pseudo-cultured star of the show. White is many theatrical sails are ever present. Michael Wita deserves equal position for his performance in the dual roles of Hennessey, the frenetic producer of Hennessey, the frenetic producer of THE GASLAMP FOLLIES This tribute to Don Wortman, who died suddenly earlier this month, refuses to belabor the loss of the man Hennessey, the frenetic producer of the show, and the captain of a ship. His work with White in the "Beguine," his work with White in the "Beguine," one of the highlights of the evening, is a memorable display of comical— humbing. Among the younger members of the cast, each of whom is talented. Krish, Ward's performance shado out, the sup-dance rendoor of 'Brookery Baby,' in fire rate, as in this

whose contributions to San Diego theater were centarily immerse. Instead, under the direction and choreography of DeeAnn Johnston — who worked with Wortman on at least fifteen shows — and with a lively, idented cast of eleven Wortman protegos, the tribute maintains a positive, uplear emphasis throughout the fifty or so show turnes it has existed from the company to the positive. Uplear removals his features in Auevening the production is dished into box sequences in the first extended to box sequences in the first extended to separate in the first extended to the sequence of the first sequence of the first

HOT AIR BALLOOM RIDES



OLD TOWN OPERA HOUSE 4040 Twiggs Street. Old Town 298-9082 PALOMAR COLLEGE Palomar College Theatre, San Marcos 744-8860

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746-6669

Saturday, denser at 1930 p.m., curtain at 830 p.m., Sunday, dinner at 530 p.m., curtain at 730 p.m.; matrice Sunday, brunch at 1130 a.m., curtain at 1:15 p.m.

PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100 765-1100
POINT LOMA COLLEGE
Salomon Theatre
3900 Lomaland Drive: Point Loma
222-6474 x248 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets. downtown 239-7654

EAST COUNTY PERFORMING ARTS
CENTER
210 E. Main Street, El Cajon
440-2277 EDUCATIONAL CULTURAL COMPLEX TIEATER 4343 Ocean View Boulevard Southeast San SAN DIEGO JUNIOR TPEATRE Casa del Prado Theatre, Balbon Park 239-8355 Diego 263-7254 x33

Theater Directory

239-8355
SAN DIEGO MESA COLLEGE
7250 Mesa Colege Drive, San Diego
279-2300 x236
SAN DIEGO REPERTORY THEATRE
1520 Stath Avenue, downtown
231-3365

231-3985
SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theater
265-6884
Open-air Amphilheater
265-6947 GASLAMP QUARTER THEATRE 547 Fourth Avenue downtown 234-9583 GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8600 Grossmont College Drive F1 Capes 465-1700 x410 SAN DIEGUITO LITTLE THEATRE The May Fairgrounds. Del May 755-7358

SECOND AVENUE THEATRE 663 Second Avenue downtown 233-3965 EMISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street, San Diego 563-3300 x36

SOUTHWESTERN COLLEGE Nerra Theater, Mayan Hall 900 Otay Lakes Road, Chale Vista 421-1180 LA JOLLA STAGE COMPANY Parker Auditorium La Jolla High School 750 Nautikas Street. La Jolla 459-3819 LAMB'S PLAYERS' THEATRE 500 E. Plaza Boulevard. National City 474-4542

STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR

UNITED STATES INTERNATIONAL UNIVERSITY Zable Threaer 10425 Fromerado koad. Scripps Kench 271-4300 LYRIC DINNER THEATRE 75/8 El Cajon Boulevard La Mesa 464-1196 271-4300 UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater. John Muir Theater. Studio Theater 432-4514 Mandeville Auditorium. Mandeville Receal

452-2380

UNIVERSITY OF SAN DIEGO Carrino Theater, Acais Park, Linda Vista Road, San Diego 291-6480 NORTH COUNTY COMMUNITY THEATRE

section as an America Humanica. The activates of Acided America and England American American

Sunday of 3.00 pm.

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The Pine His Rennis present the
county by Stephen Levia about the
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the m (Sm.) Pine Hils Lodge, through February 28; Frida, and Saturday at 6:30 p.m.

IN THE FRESH COUNTRY AIR the THE RESH COUNTRY AR
A part of the Mond's Special Events
Theodres-Incide at the Coronado
Physicus, there will be a staged
reading of a mer play, by local
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LADES IN RETREMENT
A mystery thirties written by Edwin
Percy and Reginal Denham, set in a
remote English country house in the
1880's. Lannon-Fisie, an aging
former actives, lives with her paid
companion Elien Oreed Eller has
divoted her life to the care of her
arriple-minded sistens and prevals
upon Mise Fisies to allow them to
come for a vels. Eller promises her

MARQUIS PUBLIC THEATRET MAINSTAGE WINDINGS TURGER

by Langston Hughes directed by Floyd Gaffney "A metaphorical street fable laced with gospel music "A metaphorical stre-fascinating and invigorating piece fascinating and invigorating piece fascinating and invigorating nece. Itemsportation to brighter realms. "JONES/DMION"
"GO SEE... an evening of worderful entertainment, the cast is first-rate and the rusic is outstanding. Pour face in that place, and they'll have your smile ruling down the assle!" SMITH/READER transportation to

Extended through Feb.22 Return of the Smash Hit GALLERY

Opens Friday January 30 SEXUALITATION OF THE PROPERTY THE TIGER DY DO

Obie Award Winner PERVERSITY"

and distances of the contemporary sexual game. "I " NY TIMES

Reserve early-avoid the 'sold out blues' _3717 INDIA STREET_298-8111__

La Jolle Stage Company, Members of the cast are Marci Grisham, Flora iss nacis, Numeric Etherstreums, Erin Domis, Christy Mellor, Gracy Knutsin, and John Castellanos. (Sm.) and John Castellanos. (Sm.)
Parker Auditorium, 750 Nautikus Street, La Jolla, through February 1: Friday, and Saturday at 8:00 p.m. Mattnee Sunday, February 1 at ≥30 p.m.

THE LOGID RED PATRICK
A cornedy by John Bonall about
Patrick Flanningen, an Irish widower
and progressive thinker, who is raising
this tour daugntiers to become
independent personalities and not
merely "cows put out to breed." Since herein in vom per out in breed. Show he admyst his proport in Cleverhau, Other, in 1912. Phenrigan is clearly a 1912. Phenrigan is clearly a phenrigan in clearly a phenrigan in charge when the women decisit to dely him and choose manifest and extreme the women decisits to dely him and choose manifest and extreme the last proposed and extreme the last plant clear to them. Charles Ring direct Dance Clark in the self-direct Clear Clark (See Ind. Clear Clark (See Ind. Manifest Manifest Corrects). February 21: Thurst (Sec) corrects fine Periode, through February 21: Thurstly through Sanday 6:100-121.

A MOON FOR THE MISBEGOTTEN Eugene O'Neill's compelling drame about James Tyrone, Jr., a hard-drinking pleyboy haunted by his memories, who threatens to destroy hand-brinding percey industries is vis-himself like hierar angle-long encounter with Josic a companion with and they are companion with a similar prome, and they are they are like like they are like like they are like like

HOLD'S PALL

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ordina productions — the three Shakespeare plays of last summer and the two opening plays of the winter season — the Old Globe was entitled to a dud. This is it. (Sa.) California Theatre, through February I. Tuesday through Sunday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE PRIME OF MISS JEAN

The Prime or Prisonal Price of Prison Price of Prison Price of Prison Price of Price

READER'S GUIDE TO THE THEATER.

even at the cost of their regular studies and possibly their ability to cope with idual life. Lee Donnelly, who appeared recently in the Little Theatre a production of Tric Man Who Carne to Ditanze, plays the title role. Jean Lesmeister is Sandy. role. Jean Les meister is Sandy, Broofie's young papil and nemesis. Bill Mase is Toddy Llayd. Jean's impressable former love. and Bob Accetta is Gordon Lowber. Her current one. Others in the cass, directed by David J. Partington, include Betsy Smith and Mary Morgan. (Sm.) Son useguan outre i meter. through February 7; Thurnday through

SEXUA: PERVERSITY IN

BEXISE. REPRESENTY IN CREATION OF A CREATION IN PARTIES PRE-winning physicilian to the process of the properties of the process of the Proces

SIMPLICE FLV GETWARD.

A play based loose— in both form and content — on the events in the life of Dies Perion. Nought the names like of Dies Perion. Nought the names with the life of Diese Perion. Nought the names was a second of the life of Diese Perion.

Country is never mentioned. Written by Jennes Lawrence and Robert E.

Diesermond, this diesers because the beautis for Edits. For emukated classics by Tim Rose and Andrew Largy Needle of Perion. Nouver, produced for mention of the second from the country of the production by the CMI Town of the production by pilit (Min 1997). The production of the second from th

osunguain later. Hot does the pay (Sm.) Old Town Opera House, through February 8, Thursday through Saturday at 8:00 p.m. Matinee Saturday at 2:30 p.m.

Willer Clark hard been in the humble for forty-three years. After an oleven year retirement, brought about by mutual antipathy. Clark is agent-neighbw thes to reunite the feam for an appearance on CBS television's History of Cornedy. The total for an appearance or CRS heleksion's Hazing of Comody. The eventual furnamen is less than himsels, the control of Frank Wayer. Include Poerman Masseld, Alyce Smith Cooper, and Hazing Company 15, Torodo, the control of Frank Limits, the control of

TAMBOURINES TO DEORY

Invasion and the control of the cont TURN TO THE RIGHT

Smithly are some an act, per-WORKING
The San Diago Reperiory Theories, opens has seem-frow, 1981 season with Singhem Schweits and Three stands of the San Stands of the stands of the American works. Containing some widen by James Saula Terelle Working an out Heating of the American works. Containing some widen by James James Morting at the special season of the case of the American works. Many Containing and James Members of the cast include Agence Adams. Comerce and I feel Zalass. Members of the cast include Agence Adams. Comerce and I feel Cultin, Jack Platter E. Michael (Superior Liberson Housers American Ricardo L. Tajans. Garry Preview. Jade Anne Simone, and 1981 Will Mark Anne Simone, and 1981 Will All Anne Simone, and 1981 Will All Anne Simone, and 1981 Will All Anne Simone, and 1981 Will Jake Simo

the lighting designor is Willa Mann Day Sally Rosen is the costume designer. A seven piece band will accompany the production (Sm.) rearque Fuths: Theater, through February 15; Thursday through Saturday at 8:00 p.m. Sunday at 6:00

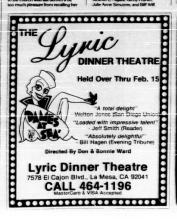
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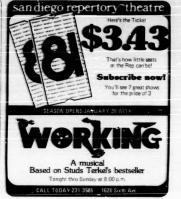
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SPACE Theater







MURACOSTA COLLEGE

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

For those who regard the emporation of musics boundaries are expensed to the artisms of the properties who distributes the management and collect incolor management and but among their arrisis there are in awall all of huciaties. But any three management is all of the persure and the affected, a lock of skill and inspiration cannot be disquised the great their jazz improvess are conviving the persure and persure and collections are continued to skill the persure of southern and continued to skill the persure and persure persure and persure isothice their maiorid growth for cultivored livelihood Smith because browthing in the because browthing in the will be that a capcerer's the official lower by Shello Jordan which the shell be shell be therefore the shell be between the shellow between performed with on in-credibly wide days of macroins — Charle lower lower between the shellow the shellow between the shellow the shellow



rough time gaining recognition. But it being cherished as an institution was her original good, the certainly hasn't shown it. My knowledge of her earliest work comes only from surnoss, any seconditings she may have been involved with in the boop period. cannot have lost her taste for the mysterious, the discurporting. There are few records as mind doggling as Carla Bleys. "Escalation Over the HIII" (an incomprehenable appeal of softs.

being senior and her of an invasion senior and additional managements and a done in eene and himperfluxul stahlars is ungreichtigte him male. Abbei under mat Pah Watten sound and Pah Watten sound annad anhabit. He talder lecord o collaboration with Steve KUM. o plant at who had sole worked with service for musician sound in Jahr sound musician sound in Jahr sound musician sound in Jahr sound in Ja Of all the blue players the Belly Up Tower has brought to this area lately. Albert Collins s. if not the best certainly the most jocular. He doesn't dwell too much on the trava's at little He may not deliver the intense, bloodshot anger of the mense, popularity and the severy bit as good a guitarist, and his music swings a bit more easily. There is a casual off-handledness to his work [his album "Frostbile" is prefly, but it ooges the sort of ntroduction), which nakes for a wonderful

After their debut about. Too Anywest Coostly dismissed X or a West Coost version of the Romanes it was roucous, chances it was roucous, chances as was roucous, chances as a growing tendency on the part of Colifornia group simple to Keros the "guist" of New Von pusi banda I omn of New Von Pusi Ba Vois puris bonds. I amnot energing on my original assessment yet, but the fact that they might have been softlaring that very tench has made me this wide. X can prove me venon it have X can prove me venon it flow, when they appear with Neutron and the beculties. The rest of this week's shows include the Penetrolar Finday on solution of the Both The

include the Pennetroton Riddly and Sounday of the South He sounday of the South He sounday of the South He sounday of the Sounday of the sounday of the sounday of several control of the sounday of the sounday of several control of the sounday of sounda



Direct from Greenwich Village, N.Y. SHEILA JORDAN

greats such as Charlie Parker, Dizzy Gillespie, Miles Davis, McCoy Tyner

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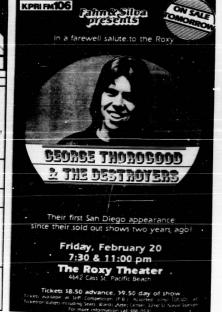
McCOY TYNER

\$40.4 D. & COFFEE HOUSE
4034 30th Street, North Pair Ineer Lincolni
Doors open at 7:30. Avance tickets for all shows available at Select A. Seat
ations, Licence Pizza (P.B., Chubu Vata, North County), Chameleon Records,
Prophet, Flyside Records (Sports Arena). No age limit. Series discount
244-960 or 267-6718.

ONGOING CALENDAR (nacous

LATIN JAZZ Thursday with MAZA SUNDAY JAZZ featuring JAIME VALLE (gutter), RONNIE STEWART (drums), BILL ANDREWS (bass), CARL EVANS (keyboard) with special guest BRUCE CAMERON (trumpet)

- Joint promotion by SMILEY'S BAR & GRILL & Ha





CIRCLE JERKS

Two shows 7:30 & 10:30

Friday, Jan. 30th

ROXY

Advanced tickets \$6.00, available at Ticketron outlets 4\$8-0531,
Off the Record 265-9507, and at Stiff Competition 272-8209. Boxy box office
day of show only. For more information call 459-1161,
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The 1st Rock in Roll Festival of the year!

SURF JAM '81

Featuring the King of the Surf Guitar

DICK DAL and the Del **Tones**



Surfing Movies KPRI Host Laura Wilkinson

WOMEN'S **MUD WRESTLING**

The T-BIRDS, INCOGNITO and THIS KIDS

Full Beer Bar for people with proper I.D. Win door prizes: Mad Jack Car Stereo, a Big Baar Ski Vacation for 4 from Adventure Tours.

SATURDAY, JAN. 31st

DEL MAR FAIRGROUNDS

ADVANCE TICKETS \$4.50 Available at: LICORICE PIZZA, Parific Beach, Chula Vista, Carisbad, Escondio OFF THE RECORD near State College, CLAREMONT SURF SHOP: TRIP TICKETS, Claimmont, Chula Vista, El Cajon, LDU'S RECORDS, Cardiff, STIFF COMPETITION. Tickets at the door \$5.75 on sale at 7:00 p.m. Huddleton and Galloway Attractions. For more information call 458-1181.



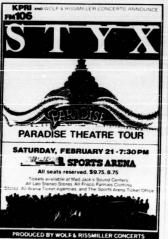
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READER'S **GUIDE TO THE** MUSIC SCENE

San Diego Concerts

Moving Targets: Old No. 7 Distillery, Thursday, January 3 through Saturday, January 3 p.m., 140 South Siena, Soland Beach, 755-6733

X, Neutrons, and the Executives. Rose, Friday, January 30, 7, 30 and 10,30 p.m., 4522 Cass Steet. Pacific Beach, 459-1161.

Albert Collins: Belly Lip Tovern. Friday, January 30 and Saturday, January 31, 9 pm., 143 South Ceatros Solana Beach, 481, 9022

The Penetrators, the Unknowns, and the Xilerminators: Spirit, Friday, January 30, 9 p.m., 1130 Buenas Avenue, 276-3993

Vamp: Golden Eagle, Friday January 30 and Saturday, Jan 31, 9 p.m., 630 Market Street 238-9131.

The Penetrators, Jerry Raney and the Shames, and Decagents: Spirt, Saturday, January 31, 9 pm., 1130 Buenas Avenue, 276-3993

De-Defroit and the Cartoons, the Mentors, and the Form; North Park Lions Club, Saturday, January 31, 9 p.m., 3927 Utah Street

Steve Kuhn and Sheila Jordan: International Blend, Wednesday, February 4, 8 p.m., 4034 30th Sheet, North Park, 287-5718 or 298-1731.

Clarence "Galemouth" Brown: Bellir Up Tavem, Thursday, February 5, 9 p.m., 143 South Cedros, Solana Beach, 481-9022

Johnny Almond and Mark Lessman: Belly Up Yavem, Friday February 6, 9 p.m., 143 South Cestral: Solano Beach, 481-4022

Charlie Pride: Civic Theale. Sunday, February 8, 8 p.m. Convention and Performing Arts Center 286-1240

Dave Mason: Bacchanal. Thursday, February 12, 7:30 and 10:30 p.m., 8022 Claremont Mes Boulevard, 560-8022

Willie Bobo: Internat Saturday, February 14, 8 p.m. 4034 30th Sheet, North Pask 267-6716 or 296-1/31

Gato Barbieri: Baschanal. Monday, February 16, 7,30 and 10,30 p.m., 5022 Claremont Me Boulevard, 560-8022

McCoy Tyner; International Bland, Wednesday, February 11 or of Thursday, February 10, 8 p. 4034-30th Sheet 287-6716 or 298-1731.

Molly Hatchet: Sports

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East West Band Tonight only.



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Thursday, Feb. 5 is our CHINESE NEW YEAR PARTY

Sunday Beach Brunch

golden hash browns, homemade biscuits with clover honey and well cocktail

\$2.00

Le Chalet Cuisine Monday Spaghetti Feast

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Wednesday Feb. 4

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Dist tons of guests, What else can I say?

Clubs

The Alama, 30/3 Claremont Drive, Claremont 275-2242 Pary Express, country rock, Tuesday through Sunday

Albahass, 1309 Camino del Mar Del Mar. 755-0744. Peter Sprague and the Dance of the Universe Orchestra, 1922. Thursday through Safurday.

Albie's Beet Inn, 1201 Hotel Circle John Howard, planist, Tuesday through Saturday

Anchorage Fish Company, 88/5 Caregood Southered

Anchor Inn, 7260 Clairemont Mesa Boulevard, Kearny Mesa

Anthony's Harboiside

Belly Up Tovern, 143 South Cottos Avenue Sivoria Beach ast 9442 the access rock and fall thursass. Access using and the Cottosokies Sociale Disks Francis and Soureast. Art in Charlies, 1353 Mission Center Roda, Mission Valley, 297 1623 Night Vision, jazz Thursday through Saturday Borkley's, 2000 Grossmort Conten

Aspen Mine Co., 5880 H Calon

through Saturday

Bacchanal, 8022 Claimment Misa Baulerand, Claimment 500-8022 Bratt Jock, Husday Heagh Saturday, Shake rook, Sunday and Monday, Moving Targets took, new wave, Tuesday and Wednesday.

Black Frog Restaurant 4: 7

Storney Stone Pub, 5017 503500 Aversey Cloremont 279-2003 Avenue Claremont 279 2003 Brian Connoti, Inshifok Wednesday thyoigh Sunday

Bive Porrot. 12/8 Prospect Sheet Laboral dad m33 New Toesch caz Barral aczi Thusdan Bill Coleman ducater aczi Frican aci Shrudan Doyer Robert aci chasocal surbacy dan Music Col caz Toesch, Bill kiyle Guizher aczi Yosech, Bill kiyle Guizher aczi Wecheladay

Boathouse, 2,140 Harbor Island Drive, Harbor Island, 291-8010, Law Pade contemporary, Wednesday through Saturday, Jon Sandoval Group, contemporary Sunday through Turisday

hobby GS, 485 First Sheet fricintal 436 7397 Jenn McCann Band rock and roll thursday through Saturday, Mark Leisman and Johnny Amorala Band, 1022 Sunday and Monday

Buttercup Lounge, 2045 Fast Valley Parkway, Escondido, 743-6422 Harry Paul and Mel

Vernon, variety. Thursday through Sunday

Cafe Del Rey Moro, 1549 El Praco Balboo Park. 234-8611 Brain Remey, contemporary guitar-Friday and Saturday, Shareo Sudgel, piano bar, Friday and Saturday.

Cate in the Valley, 911 Camino-del Bot South Mission Valley 30s 5029. Night Wing featuring Deliner Zottoch and Size Pincus, contemporary. Thusday through Saturday. Deliner Zathach, contemporary. Wednesday.

Cask and Cleaver, 140 South Sierra Avenue, Solana Beach. 481-8238 Pelikan Alley, jazz.

Castaways, 10757 Woodside Avenue: Santee, 449-6700: Misfit, rock: Tuesday through Saturday; the Acme Spagnetti and Sateen Door Company, cornedy, Sunday, and Monday.

Chicago Mining Co., North, 308

Nations country swing. Sunday trough Tuesday

Chuck's Steak House, 1250 Prospect Street, La Joha 454-5325 Manzanita, Jazz, Monday through Thursday, Aubrey Faye Guartet,

Country Pump, 13280 Ola Business Route 8, El Cajon 561-5893 Call club for information

Crossroads, 345 Market Street, downtown 233-7856: Marquetta Page Guartet, jazz, Wednesday and Thurscay, Elia Ruth Pigee and the Nieves Brothers, jazz, Friday and Saturday Culipeppers, 7305 Clairemont Mesa Boulevard, Kearry Mesa 571-7755 Frewater country. Wednesday through Saturday

Culipoppers, 7380 Golfcrest Place, San Carlos, 460-5400, Al Torros, pianist, Wednesday through Safurday.

Cunningham's Restaurant and Country Western Nightclub, 7094 Miramar Road, Mira Missa 578 1216. Cali club for information

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161 Weetestly Dues, top 40 rock, Wearnesday through Sunday, rock and roll, Monday and Tuesday.



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The Push Band

Friday 3 Saturday, February 6 & 7 Rockin' Rhythm & Blues

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12 JANUARY 29 1981

Unknowns, and huse nock new wave. Thursday, Rockin Stevie W., rock, new wave, and cream of the pap. Friday and Saturday, Crystal City, rock, new wave, Sunday, auditions, Wednesday.

Distillery, Old No. 7, 140 South Siera Boulevard, Soland Bauch 755-6733: Moving Targets rock new worde: Thursday through Safurday, Trowses, regigae skd. Sunday, Rifts, rock. Luesday, Tweed Sheokies, rock. new wave. Wednesday.

Elario's, 7955 La Jolla Shores Drive, La Jolla 459-0541 Joe Manilio Guintel featuring Ron Satterfield, jazz. Wednesday through Suniday Fat City, 2137 Pacific Highway, downtown 232-0686 Melisia McCracken pontemporary. Tuesday through Thusday, Auduton Brate Carter Jazz Trio. Doc Masters 2051 Shallow March ve. Shelter Island. 223-2572

Donofrio's Steak House, 7353 El

Caon Boueward to Meso 460-1500 +ing Biscut Blues Bond cross. Thusday through Sofurday Saddie Scar country western Tuesday and Wednesday Driffwood, 526c Battimore Drive. La Masa. 462 0533. Steve Johnso. Tino contemporary and jazzinWednesday through Saturday. Sage: country western Sunday through Tuesday.

Boulevard, Son Marcos 744-7100. Call club for information

jazz, Friday and Saturday Fireside Restaurant/Lone Star

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Andy and Donnal country west Weldnesday through Safurday, open iam session. Sunday

Fogcutter, 2858 Carisbad Boulevard, Carisbad 729-3189 Edges, took and roll. Thursday through Salurday, Incognitio, new wave. Sunday and Monday, Mistli rock and roll. Wednesday.

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

Haiii Baba 104 Mission Valley Center West, Mission Valley, 298-2010, Live Arabic music and belly dancers, nightly. Halovon, 4258 West Point Lomo

Boulevard, Lorna Partal, 225-9555 Moving Targets, rock, Thursday through Saturday. Halligan's, 4325 Ocean

Boulevard, Pacific Beach 274-3474. Poison by, rock/new wave, Tuesday through Schulday

Roze, contemporary and country, Friday, Melissa McCracken, guilla and variety. Saturday. Harpoon Henry's, 2725 Shelter

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: Connor and Dation, country rock. Wednesda through Saturday, Texas Tuxedo, country rock. Sunday through Tuesday.

Hilton Cargo Bar, 1775 East Misson Bay Drive. Mission Bay. 276-4010. People Movers. contemporary, Tuesday through Saturday: Guideline. contemporary. Sunday and Monday.

Houlthan's, 5323 Mission Center Road, Mission Valley, 297-6370; Wayne Gire, contemporary, Friday and Saturday.

Humphrey's, Half Moon Inn. 224t Shelter Island Drive. Shelter Island. 224-3577: Fever. contemporary. Tuesday through Saturday.

Hungry Hunter, 402 Fielcher Parkway, El Cajon, 442-0517 Call

Hungry Hunter, 1221 Vista Way, Coparside, 433-2633: The Rus Kirkpotrick Band, Southern soul and aristst, Wednesdoy through Saturday, Soft Shout, contemporary, Sunday through Tuesday.

International Blend, 4034 30th Street. North Park. 287-6718: San Diego Jazz Ali-Stas, jazz Friday, Steve Kuhn and Sheiira Jordan Band, jazz. Wednesday.

Islands Lounge, Hanalei Hotel. 2270 Hotel Circle North, Mission Valley 297-1101: The Elements. Latin show and dance. Tuesday through Saturday

John Bull, 2200 Highland Avenue National City, 474-220: Gary Sherwood, contemporary and cruntry, Tuesday and Wednesday.

Jolly Roger, 807 West Harbor Drive. Seaport Village: 233-4300-Fullkan Alley, jazz and modern rock. Weldersday through Saturday.

Jolly Roger, 1900 West Harbor Drive. Opeanside, 722-1831. Sky High, new rock and old wave. West residay through saturday

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

King's Grill, 1333 Hotel Circle

Mark V. San Marcos Royleword of Freeway 78, San Marcos. 744-3520: Classified. contemporary, Tuesday through Saturday. Jose Murphy's, 4302 Mission Boulevard, Pacific Beach 270-3220. David Bradley, rock and roll. Thursday through Schurday, Clindy and the Ginees country rock. Sunday through Wednesday Maxdon's Club, 2231 El Camino

Real Uceanside, 757-1791: Lifeside, contemporary, Thursday frough Saturday. McFadden's, 5455 Grissmont Center Drive. La Mesc. 465-3464 Edde Preston Unlimited, country and top 40, Tuesday through Strurgery.

The Mission Room, 502 East Mission Road, San Marcos 744 2203, Western Hermanhee

country. Weichesday through Sunday

sum Mason Valley 297 2231 in club for information

Krazy George's, 6149 University Avenue: Fad San Diego 587 5700 Leather and Lace, Country western, Friday and

Krishna Mulvaney's, 1031 Orange Avenue, Caranado, 435-4660

all club for information. Kung Food, 2949 Fifth Avenue. Hilcrest. 298-7302; Pat Kerber, classical gulfar, Thursday; Bob Ward, classical gulfar, Friday; Carlos X, Pena, vibes, Saturday

La Casa Nanca Restauran

La Casa Bianca Kestauram. 2444 San Diego Avenue, Old Town 295-6380: Ricardo Bielint easy listening in Spanish and English, Friday through Sunday.

La Hacienda Cantina, 878 Hotel Crole South, Massion Valley, 298 S281. Kalyn and the Bear, contemporary, Tuesday through saturday.

Lakeland Resort, Highway 79, Cuyamaca. 765-0736: Three Fall, country rock, Thursday through Sunday.

Lakeside Hotel, 9940 River Street, Lakeside 443-9591: Loose Change, country, Friday through Sunday.

L'Chaim Vegetarian Restaurant, 134 West Douglas Avenue, El Cajon, 442-1331: Cass, organal fois guitar, Friday, Stuart, organal fois guitar, Sofurday; Caroline, unique originals, Monday and Tuesday.

e Chalet, 5046 Newport Aver Doean Beach. 222-5300: Call Jub for information.

Loading Zone, 4198 Convoy Shoet Clairemont 277-9869 Dark Ryder Southernrock, Thursday.

Little Bavaria, Carmel Valley Road Del Mar. 755-1383: Call

ondon Opera House, 5404 labba Avenue, Clairemant, 79-2390. Yeath, Yeath, Veath, celles mails: Husuday Hhough aturday, Barker and Oir, orderingorary, Sunday, John arker, conferengorary, Monday rough Wednesday.

Longshot Saloon, 843 Grand Avenue, San Marcos, 744-8576 Who's Driving?, country swing. Thursday through Saturday. Lorenzo's, 596 Broadway, El Cajon 442-9696 Justice. Contemporary rock, Tuesday through Saturday, Fro Brigham Preservation Band, rhythm chal

Macho's, 2966 Midway Drive, Lomo Portal. 224-2401. Ridge Runners, country western. Westrawatoy flyough Sunday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550. Tall Catton, country western. Wednesday through Sunday.

Mama's Mink, 533 East Main Steet, El Cajon, 442-5573 Ambitious, country, Tuesday through Salunday.

olub for information.

vitation.

Mississippi Room, 2223 El Cajor Bookward Fwith Fank, 298 8686 Bach-a-la Trio featuring Eddie

Mom's Soloon, 943 Govern Avenue, Pacific Broach, 488-9598 Nightlight, rock and roll, Thursday through Saturday

Bogart, top 40, Wednesda through Monday, Weather top 40, Tuesday

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo

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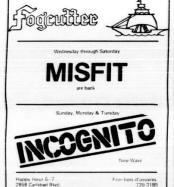
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My Rich Uncle's, public Calon Bourward East San Dega 287 7337 Bitz Bios. rock Sunday and Monday

Nashville West, 4240 West Point Loma Boulevara Loma Par 224-8982 Brammle Loverts western Tuesday through Totucks

Navaje Inn, 85th Navaje Road San Carios 466-1730 Jimmy Nison Down Home Country and Rock Band, Tuesiday through Saturday Nitelite, country rock, Sunday and Monday.

The Normandy, 210 North Hill Street. Oceanside: 722-2828. Ref. Raft, dance rock, Monday through Sciurday.

Ocean View Room, Hotel Del Coronado, 1500 Orange Avenue Coronado 435-oott: Wildflower, contemporary: Tuesday through

O'Hungry's, 2547 San Diego Avonue: Old Town, 298-0133, Jim and Theresa Hinton, Inshifolik, Tuesday through Saturday.

Old Bonlia Store Restaurant, Old Bothin - Add Borilla - 479-3537 Joyce Ann Damon - contemporary and country - Friday and Saturday

Old Time Cafe, 1454 North Old Time Cate, 1453 North Highway 101 Leucadia 436-4030 Kutlis Fargo and the Spus, country Thursday, Hedge Cabers, single and songwriter, Friday, Samsa Gael Cell lists Band, fradstorial fish music Saturday Stone's Throw, vintage jazz and blues Sunday: Old Time Hoof Nite.

One Night Stand, 4970 Voltrate Street. Ocean Beach, 222-2146 Call club for information.

Our Favorite Place, 8646 Mission Country Comfort country rock. Friday and Saturday

Padre Gold, 7245 Linda Vista Road Linda Vista 277-8681 The Bad Stas with Mgz Turner, country western, top 40, oldes, rock, and boogle, Friday and Safurday

Pai Joey's, 5147 Waring Road. Allied Gardens. 286-7873. Rise featuring Don Beak on sax, top 40, swing, and oldles. Tuesday through Saturday.

Palomino Cocktall Lounge, 5821 Mission Gorge Road: Mission Valley: 280-46/8 C.B. Martin and the Whitels, country rock. Thursday through Safurday.

Palomino Star, 3008 Main Street. Chura Vista 427-5889 Sundown. conlemporary. Tuesday through saturday.

Pavillan Launge, Town 8 Country Hotel: 500 Hotel Circle North. Mission Valley: 291-7131 Memil Moore, contemporary and swing. Tuesday through Saturday.

Pelikan Pub, 7628 Broadway, Lemon Grove, 464-9284 Call club for information



6 6 6 lehr's greenhouse restaurant and florist

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and



Poseidon, In TC classification of control of the Poseidon of the Control of the C

rophet Vegetarian Reslaura: Lati Lissensk, Avenue: East San-lands: 250-7448 Lon Bell and Lands: San-heid classical fluid-lands: and chambeld classical fluid-lands: Inuscala Saturaly and Levels fluidscan Saturaly and Ace, other Sunctoy, Mollissa (August horp, Tuesday, Otion, getar duct, Weichersday, Friday, extravery other Sunday, Melissa (August horp, Friday affernoon,

Rancho Bernardo Inn. 17560 concerds Ocale Drive, Rancho venands 487-4511 California a state featuring Steve Ulian etemporary. Wednesday exight Monday

Reubent Lee, 88, 16, 81 x 84, 741 A THE CONTRACTOR OF THE CASE O

Roubons Harbor Island, NSC Harbor Island Chief Market Island Hartisk Island Ether Hartisk Bland (59) 2016) Teaching pharmore, f guitar Michalas Brough Safarish

Reubens Plankhouse, 2(4) Baltoco Avenue (Casemore 278-7273 Autome conferences Thurcks Medical Influency

Rib Cage, Medicikowani, Medici Road, Kediniy Medici 277, 7937 W.C., Spenicer Band, country western, Friday and Services Royal Vista Inn, 632 f. Sheet Chula Vista, 426-2500, Mise

Scrictors, conferencery Trendery Brough Solundary Rudy Garcia's, 1433 Gamen

Sed Dog Lounge, Holicity by 1970 Hullion Lauter Insulfit Moscon Vollog 100 1-720 and also be information

Shepherd Cafe, 1126 South Highway 101, Encestos, 753 1124 Evernusic from classical to followings from collections of the collections of the collection o

Sheraton Harbor Island, 139 And the followed level the place of the and and a second s

Spitt, 1330 Kenner Asenser Boy, Fort 276, 3900 Fort Jewisser Jaards new worder Burschap Heinelbarten Kenner Friedrich Freise Bertreich in der Bertreich Freise Bertreich Bertrei

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Swan Song, 4787 Moses: Boulevard Position for the section 272 7802 Collision for information

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this weekend! Thurs. 9 p.m. – 1 a.m.; Fri. & Sat. 9:30 p.m. – 1:30 a.m. No Cover Charge

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Sun.—Wed., opening Feb. 1 Also . . . Manzanita and New Tuxedo Jazz Band Join us for one of Art 'n Charlie's special dinners (and one of San Diego's best salad bars) before the show. Daily from 5 p.m. Early Happy Hou: 4-7 p.m. Mon.—Fri. All we¹¹ drinks 85c.

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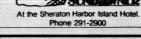
Tubo-Manik, 255 University Avenue North Park, 255 9225 Hardimes Buegrass Band, bluegrass Safurday

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Yae Japanese Restaurant, tidi beria Place. Parcha Berrarda 455 0390 Leste Gold, vocalist ara pranis (Geahwin frough co reimporary), Tuesday fhrough Saturday.

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Baked Potato, 3781 Cahumga West Hollywood (213) 980 1615 Dan Randi and Quest, Thursday through Suturator

Concerts by The Sea, 100 Brach (213) 379-4998 Roy Ayes. Thursday through Sunday

Country Club, 18415 Sherman Way, Reseda (213) 881-9800 Capton Seetheatl and Plug. Trusday, the Dickin, Alleycats, and Great Buildings, Hiday,

Donte's, 4169 Lorsenshim 769 Ison. A Vinculti and Burny Burel, Thursday, John Guerin and Kenny Rankin, Friday and Saturday

uoraen Bear, 30s Cocasi Highway, Huntington Beach, (714) 50s (4600). The Plimouth and Septem, Thursday, Cophan Beetheart, Ficially and Safunday, Idea, Sunday, Ser Douglas Quinter, Joesday.

Modame Wong's, 949 Sun Muy Way, Chinatown (213) 824-5346. Combonation, Avalon, and 2K. Thursday, Naughty Sweeters and Daniel Waters, and the Lawyers. Friday and Salunday.

Palamina, 6907 Lankenhim Boulevard, North-Hollywood, (213) 764-4010. The Dillords, Friday, Ed Bruce, Saturday: Alex Harviey, Monday, Clarence "Gatemouth" Brown and Capitan Siyde. Tuesday, Baywood and Little Buddies, Wednesday.

Concerts

Mubby and the Midnights teaturing Bab Well, Soloby Cochtan, Milly Cobham. Tim Bogert, and Mart Kelly: Pekins Parace, Friday, January 30, 8 p.m. 129 North Reymand, Pasadena [213] 796-7001.

CURRENT MOVIES

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propagnitaria about hos the Sys-tem continues to divide and conjuga-tive workers in the Dentel also indiges-ter workers in the Dentel also indiges-cates, who operand their facilities bother cates, who operand their facilities bother intrinsians, are gaucously absoluted, in the acknowledgments, of any lake-reses to the lacificity and the union po-trayed in the film.) Schrader's acropt is a direct descondant of the Cifford Ocitic Maswell Anderson school of

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"(Towne, 2-1 through 3)

The Buddy North Body and The Buddy North Body North Bod synching to the originals. We Don-Stroud, Charle Martin Smith, directed by Steve Rash. 1978. "" (La Paloma, from 1/30)

point as in hilling and pulms safetice shift All four lend to squeeze out the leenage caddy (Michael O'Keele) who gives the script what little co-belence it has Directed by Harrist Barns 1986.

**(Ace Drive in, from 1/30, Mira Mesa

Chemist, Conamide (8)

La Capa and Fother. The hymnices all proprietor of a homosessual right acid, and congligate love of his star display queen, learns that the son he would be represented the star of the sta the standard pilot machinations as much as it might be especied to but a does alrhoot logo Tograzza and Michel Sertaal. a pair of roles they can fully sent their largerinate rest. There best some together resolves around one improvised type thyring to teach another how to buffer a piece of Melba toosat live a man." 1978. "(Ken. 1/31)

A Design of Sessons Middle-apid college professor christs on wite with native source conditions and with native source conditions and that setting the stage to a menuga-tion setting the stage to a menuga-dicuster in a cony Viermort cache. If the manual double is during the stage to a menuga-tion of the manual countries of the daughter's Stage — all of anoma-tioning as much aerotheric as mora being middle to the stage of the more than anyone in the audience. Stage to the stage is a great deal more than anyone in the audience. And prototoly must their everyone in histories for some unfationable rea-son decide to out form a major his some eithor, with the chronic hydro-ceretificating and the chronic hydro-ceretificating and the chronics for

The Cheap Detective — Net Simon's Boyari periody gets underway with a vertode prolegage which reads more law Woody Aflers and which beings a the Public being only by majorities the Public being only by majorities the public being only by majorities Rogard (THE MAIT TSE FALCON) and medium bad. Detecting Public Boyard CASMEL ZASA) is executabled not CASMEL ZASA) is executabled in both becatine he has so few. The both becatine he has so few. The common rife prolone (Mainta Masor. rected by Robert Moore. 1978.
* (New Valley Drive In)

When I have a long amount which to aborts War II though I sayly bloom track of that fact. The narrative events, con-curring the called sandcers seem way of the order to conduct way on earness considerable expension of the called the called the called the part of the called the called the property of the called the called the property of the property of the called the property of property of the property of the property of pr

contests? and will his Beethoven been out her Mocraff (or will still only at the last menule for Proboles/?? and will have outcome hart their characters for happiness? and, most suspenseship of all, will write derected sold Clauriany exist sisk any question for which he doesn't have a snappy amove? With Pscharto Derystes. Amy being, Lee Retrick, and Sam Watamaker. 1960. "(Cincerams)."

Down of the Dead — George A Romerol's companion issues to risk harply (and napraelonsky) or a substitution Philipping storage to read to the control of the





CURRENT MOVIES

he had just experienced Teorilo Stevenson's right hand 1979 **** (Parkway, 1:30 and 31 midnight)

Divine Medness — Bette Midler as a modernized Mae West who takes full modernized Max West who takes full advantage of what more site can get away with saying, gesturing, and gyrating, and identificate to trust to instrustion. Site exercises a taste in songs not often carried over into the last of the carried over the last of the last of the carried over the last of the last of the carried over the last of last of the last of the last of last of

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GARY SHANDLING

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Fade to Black — A lot of knowledge went into the characterization of the move-built hero, beginning with his near of going through the coming acet's TV Guide and circling the moves not to be missed (99 RIVER STREET, THE BIG SLEEP, etc.), and songs not deen carried over return posses for the appears to enjoy the sale enough to pick up the slack for sale end to the sale enough to pick up the slack for sale end to the sale enough to pick up the slack for sale end to the sale enough to the sale end to the s COMEDY STORE

The First Deady Sin — Frank Shatza has a nice gentle way with a line making for easy identing, even making the leg or partially bad, as they conceally tend to do during the con-cept of the second of the con-trol with the constraints of these makes from police dialers and makes from police dialers and alked to read doubt from one of the Honeyburich books. Faye Dunaway.

Martin Gabel, David Dukes, Brenda Vaccaro directed by Brian G. Hutton 1980 * (Plaza, from 1/30)

Buch Henry, the writer and director, and one of compresses committee of an one of the making of this misspadder on the making of this misspadder of the making of this control of the cont

Flash Gordon — Much fun, when not trying extra extra hard also to be tunny. A bit like a BARBARELLA on a surely. And tiles a BARBARELLA on a nuch bugger budget it's a crust fact of lartissy that money counts for more in this sort of endeavor than in most others, and Dino De Lauvents, who controlled the nurse strings on both trails moves, did it inget that time. With Sam Jones, Milliody Anderson, Max Von Sydow, Ometa Mill, Martenson, Max Von Sydow, Ometa Mill, Martenson Sam Jones and Topol, without Licenso Semple, Jr., directed by Mille Hodges, 1990.



Fade to Black - A lot of know

The First Family There are a few directonal touches that indicate that Buck Henry, the witer and director.



"(Aero Drive In Balboa: College Fashion Valley Harbor Drive In Oceanside 8 Poway Playhouse: Spring Valley, University Towne Centre, Vogue, from 1/30) The Formula — Pausible enough conspiracy them younded on a construction of statement facts the Naza-sporments with synthetic level and care of conspirates. And an interesting enough risk and exercise standing of an observable of the synthesis and proposed to the statement for the statement of t The Formula — Plausible enou

"Reper Hill Creen 1. from 130)

Mapl — The Black second move and first n coor file color is respectively retroughed to them via black and with the second to the color and present the second second to the second t midnight)

The Manter — Steve McQueen as a modern, urban version of Joint Ram, and a second of Joint Ram, and the Joint Ram,

The Incredible Shrinking Woman— Come and feminist remails of a classic Fiftee sci-fi kim, with Lily Tomkin and Charles Grodin, directed by Joel Schumacher (Loma Oceanside 8, Vineyard Twin 2, from 1/30)

tion 100)

state Moves — Trace are for descrete or Mark Bar in Obtained the corpspect, the bird of Designed step or Copped, the bird of Designed step or Copped step of the manufacture of the copped step of the copped step

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CURRENT MOVIES

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Knife in the Water — Roman Polanski's beautifully controlled first feature is an experiment in chemical reaction — three characters isolated in a placed, bland, watery setting and



NO NUMS A FRAM ABOUT TO JIMI HEADRIX Vednesday Thursd

BETTE MIDLER IS DIVING MICHAEL Bette Midler Alan Bates

they will not get a chance to clear their heads once the action lunges into the Inchic of a was seeningly well-increases. Inchic of a was seeningly well-increases that certain of the combatants look pleasanter. Cuter, humaner than others. And if they had hoosed, by seeing the move now, to get they away to be sorely left down to discover that, will be sorely left down to discover that after investing the orand a quarter flows. It sell have been a compared to the seen of the combatants of the seen of the combatants of the combatan

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Lend of the Rings — Hodgepodge y snimated feature, with the figures dream in an alexangly different style from the backgrounds and with the more compuseded crived scenes handled by way of trick protograph that is closer to he we allow than to ar-mation. Those with or than to ar-mation. Those with or than to ar-mation those with charge the second becomes the more than to be confused inside of two minutes, and The Siliror Crack'd — An Agatha Christie murder mystery (Angela Landbury as Mass Marple, Edward fox as her Scotland Yard rephree), as well as a safere of 1950s Hollywood, played with great relight by people who were there: Ekzabeth Taylor, Rock Hudson,

SCANNERS

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engaged in an edgy jostle of egos, chiefly that of a well-off sportswriter and that of a hatch-history shirter (the writer's wife is almost dispensable, except as catalyst). Like any exper-ment, it is overcalculated and pre-

dictable but it is also subject to in-tense, scrupulous observation. Pho-tography by Jerzy Lipman music by Komeda. 1963. **** (Ken. 2/2)

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SPORTS ARENA 6

Whether 3 United as 2 Hardcro between the control of 3 Mine to Five — Cunning piece of propulse interfeatment, pushing the propulse interfeatment, pushing the cancer of a most everybody toward anders of almost everybody toward their bosses, and particularly those of secretaries. All is savent if settles to secretaries, and a savent in settles to secretaries, and a savent in the control of the

despite the appearance of topdespite the appearance of top-topyriness. 1980.

** (Cinema Plaza 5: Fastion Valley: Fronter Drive In, UA Cinema 2: Uni-versity Towne Centre: Vineyard Twin.

No Nukes - Documentary on the No Nukes — Documentary on the wadroon Square Gurden Innonces sponsored by MUSE (Musicians United for Sade Emergy), with a post-script on the Battery Park freebue that followed. Interspersed throughout the concent flootage are snoppets of back-stage informalities brainstorming seasons, interviews, poletrics, and a wonderful Army propagands like thom wonderful Army propagands like thom to the property of the property of the wonderful Army propagands like thom wonderful Army propagands like thom to the propagands of the wonderful Army propagands like thom wonderful Army propagands with wonderful Army the six o'clock news. The one tackcal inspiration of the film was to keep Bruce Springsteen under light wraps. We assert evapon, for anhour and a quarter, and then let him loose for a good filteen or twenty manutes — an eruption of showmanship canable of bringing any move and any audience back from the dead. With Jackson Browne, James Taylor, Carly Smon, Graham Nash, and the Doobe Broth-ner, discrete his Main Shringships. ers directed by Julian Schlossberg Danny Goldberg, and Anthony Potenza 1980. * (Strand, 2/1 through 3)

One-Trick Pony - Paul Smon in a role written by and for limited, a thin-voiced pop singer who hit his peak with Sixties protest songs and a de-



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FAMILY

FAMILY Starts Friday ULY TOMUN IN AN ERIC COMEDY 224-3344 (PG) THE INCREDIBLE SHIPMENS 2:00, 4:00, 6:00, 8:00, 10:00 p.m. (Matinees Sat. & Sun. only) UNIVERSITY TOWNE CTR CHANGE OF SEASONS

SPORTS ARENA 6 3350 SPORTS ARENE 273 5333 ANY WHICH WAY YOU CAN NINE TO FIVE (PG) 12:30, 2:50, 5:10, 7:50, 10:10 pm INSIDE MOVES (PG) WSIDE MOVES (PG) 12:40, 3:10, 5:40, 8:20, 10:35 p.m. POPEYE (PG) 1.00, 3:15, 5:30, 8:00, 10:15 p.m. POPEYE (PG) 12:50, 3:00, 5:30, 8:00, 10:20 pm PRIVATE EVES (PG) FLASH CORPON (PG) 100. 220 540 820 10.40 pm STIR CRAZY (R) 130 345 600 815 1020 pm MANUEL REALITY BERNARDO E TIMO BERNARDO CENTER CT 485-8641) POPEYE (PG) 1:00, 3:15, 5:30 8:00, 10:15 p.m. 780VATE EYES (*2) MIRROR CRACK'D (PG) 30. 2 30. 4 30. 6 30. 8 30. 10 30 pm SEEMS LINE OLD TIMES (PG) STR CRAZY (R) 12:30, 3:00, 5:30, 8:00, 10:30 pm PRIVATE BENJAMIN (R) 1.45, 4:00, 6:15, 8:30, 10:30 pm. AMPLANE (PG) 1:45, 4:30, 8:15 pm FIRST FAMILY (R) 30, 430, 630, 630, 1030 pm 1245 300.535 730.945 pm FLASH GORDON (PG) PRIVATE EYES (PG)



Roman Polanski's "TESS" CINEMA 21

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Wage 620 Dangs Ave. Concept (400-6161) Wrote pier and Comes a forsement from 1.30 MORTH COUNTY

committee of the commit

The Jezz Binger — Jazz never sounded like this — and as long as they were going to drop Mammy from the original cast of characters, they could just as well have direpped or the title.

CURRENT MOVIES

case later has been reduced to 8 minds there induced as 1 minds there are all the Section of the



Buddy Holly Story Special Sunday Matinee

Pretty Beby — A taded, laundered memory of the notorious Storyville. New Orleans red-light district and of the mysterious photographer. E.J. Belloog, who diligently captured the

mulciposa filtero soci di mueri hari colo signi, più la dell'occi dell' Tre librar sulf seemo to be to me sole purpose di heiping Frank-encemer get to silece di night and monning There a nothing disnonos-bie abour mising a montali move, di cuurse, escett affent il e servici di cuurse, escett affent il e servici di facto, di Tre one. Ribrert Foxicotti, Talai Shre, and Armand Assarte. 1979. (Caremotti)

Haging Bull — A lutreread of a move aloo, an apparent lutriferead of a man, tomer modifiereegift bowing champion, sike La Motte. Despite a number of expressionnick and sylvaci bulburss, a dulf-minded realism rules this move. And even the lymostem is dulf-minded the use of slow motions begitten the inspact of the pulserating and overamplified punches in the and overamplified punches in the ing, or to heighten the sex appeal of La Motta's bionde-bombel wite as she kicks he led in a gimmening out-door isimming pool of as the moves sort of bring is straight out of 17 com-mercials. The seviest woman in the Homan Josephin as to being the one who moves the slower. The whole-realism is best exemptified by Robert De Niro's much publicized skip-pound weight gain to portraight exider. De Nirós much publicized siety-pound weight gain to printip in edi-pound weight gain to printip in edi-ta Motta. But equally view into unin-parent in the relixal to impose any moral or intellectual attude, or even any narrative noisty, orich the tomiess scientificial attude, or even any narrative noisty, orich the tomiess scientification original and any any and qualistical sisting brounds qualities as a dramatic climas. Directed by Marin Scoresee, 1964. 1. La Jolfs Villagel;

Reputation — Polanski's brillarity crafted and protoundly motod their should a Lovelon manicurat wiso har-should a Lovelon manicurat wiso har-wine, when her stable sater leaves sown on a romatic holding wison to her fat — the walls turn to putly, the carcasses putly, and the outside-world worth leap away. Catherine Lovelon — the series of the country of and the country of the country to the series (bark appearance 1886).

Prophecy — Sermonizing so-fi al-lows director John Frankenheimer to show his knilled-show concern for ib-eral clauses (housing problems in the urban grettor, kniden nights, mulastral pollutoril, while he amuses himself with the Unacces of this FIELD AND STREAM ingitimate (as fercued rac-coon, an overhillated diapolie, and a

Rockers — Reggae musical from Jamaca, with Leroy "Horsemouth" Wallace, directed by Theodoros Bataloukais. (Fine Arts, from 1/30)

fine Ans. tom 1:00.

The Reade – to Girsa Graname or Jain Shering or Shelly Writers or any often achies ousside of an Andy Wand move the costs of an Andy Wand move the costs of an Andy Wand move the costs of a Costs of the Costs of the Costs of the Costs of the Ensire Costs of the Cost

Scenners — What starts out giving every indication of being intelligent science fiction very soon settles down to being a fanciful sub-Bond spy accounts more on the level of being being at tending sub-filled by recolours, and on the level of level or recolours, and on the level of level on the recolours. The AVEN/BERSO in 16 MAN PROPERLY IN CLE. But it makes the level of level o

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With Codde Heart. Chartes Goods,
and Iranda Gould, directed by Jay
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Established 1976

rected by Hal Needham. 1980.

• (Ace Drive In: Harbor Drive In: Poway Playhouse: Spring Valley: Vogue: from 1/30)

Stir Crazy — Two highlies from the Broadway rat race run about of the taw (alternate spelling, abowl) when two Anzona bad men sales then wood-pecket costumes and stick up a bank. As the two innocent priors inmates (oh, of course jailbrids), Gene Wider word the hand throw priors agross as as As the two innocent prison inmates (oh, of course jailbrids), Gene Wider and Richard Phyor come across as coulably historical. — In the clinical series, not the comical Decicle by Schey Polier 1990.

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Tribute — Jack Lemmon as a good-sime Drafe whose only ambition in life, before he must succumb to leukemia, is to see his introspective son come out of himself and play, And his despeate attempts to pass along its stack for howing fur are regard sertfold when the scripeus. Thus is book the early

final britiday. This is the sort of role Lemmon could play in his sheep, and if so his credit that he seems to keep prinching himself to stay awake. With Robby Berson and Lee Remick di-rected by Bob Clark. 1980. ("Camino Cinema. 4", from. 1/30. Grosstront)

When Country — A Treas of worker Lobin Tavotta, etc. and to country — A Treas of worker to control country of place at a duck earth perspension of place at a duck earth perspension of the country of th

"(La Jola Village)"

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Windwalker — Sincere, simple, uttiny artiess tale of hern American inclaims separated in childhood and one brought up as a perceitable. Or the control of th

Women in Leve — Ken Russell's deep-putple summoning up of the DH. Lawrence "spirit." This is the move that initially leunched Russell, whom even many of his early backers have been reportently, vengefully, and quite right yring to shoot down ever since. Starring Diver Reed and Alexa Dates, an easter a the second Asso Dates the latter in his secon territh or so rules score, and Several women who behave very contributely, darving shandowedy in the drawing room, tauriting bulls in the pasture, colleding with a side of beet hanging in the meal market, and barring their bodies with enormous, slack-shouldered, masochistic self-loafing 1970.

(Ken. 130)



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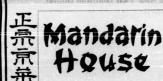
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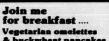
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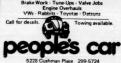
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1975 MAZCIA 808 (piston engine) 4 door white. 27 mpg average, glood car. 12300 firm. Also 8x.2, 1973, 11850, 483-5158, and 298-0042. 1457 VOLKSWAGEN pickup truck needs transmission and sits of body work Leave mes-

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-Acoustics

Section 12-28 (Section 12-28)

Modified Immigration (Section 12-28)

YOUNG PROFESSIONAL JEWISH male seeiing room to share with family 1 are a non-smoker reat responsible, and mellow, Leave message web SRZ-0484 for prompt return.

ROMAMATE NEEDED to share 3 bedroom house in Rors Lorna area 4370 monthly in Lornal pool. Appet 1284 to 174 488

ROOMMATE WANTED for 2 bedroom apartment in Pacific Beach. Must be dependable & new 273-3020.

NEEU A cean, responsible person to share ocean front 2 bedroom apartment in Ocean Beach \$16750 monthly, plus deposit & utilities. And; 223-4706.

CLAREMONT. Fem.Nr nonsmoker to share clean, quet furnished house. Own room & bath. Microwave. Jauridy, HBO, fireplace, 5190 July 1/3 utilines, 270–7430.

SDSU STUDENT seeks male/fernale to share 2 bedroom, 2 bath apaitment. Hiltcrest area. 5142:50 plus 1/2 unities. Must be responsible, near. Rob 297-3172, 459-2294.

ROOMMATE WANTED to share 3 bedroom condo in South Bay area Responsible nonsmoker 421-5379 after Spm.

FEMALE JEWSH housemate watned to share 3 bedroom house plus expenses. Prefer nonamoter Available March 1, 277-3125

RODMMATE MALE or female, 25-35, to share 3 bedroom, 2-1/2 bath Chula Vissa townshome with two openninded, honest, clean adults, 1150 data 1/3 usates, 823-536.

FEMALE ROOMMATE to share private 3 bed-room 2 bath house in Point Lorna Large back-yard, greenhouse and dishwasher: \$160 plus 1/3 usiloss; 226-1314 after 5.30.

ROOMMATE TO share cure house in Ocean Beach. Own room one block from beach, quiet congenial atmosphise. 1162:50 plus share utilines Re 226-3023 or 279-870.

ROOMMATE WANTED, quiet nonsmoke ;; share 2 bedroom 2 bath condo with famanti-view of Lake Murray, 1200 plus 1/2 utilities, fem. 13-van-old male: 469-969.

Personals ARE THERE ANY worker, our there who still need tomarks men's fin 21, shy and alone with so much love to share Lost without flomance. DALE, MY LOVE for you're eventuoring you are my happress! I love you'llucia. LOOSING LIBRA/Vigo femure 25-30 White-Will construct astrological companion chart for companions muyin first information — day time place PO Box 976. San Diego CAV2109

Dego. CA 9022

HIPPOCRENE Thanks, I needed that How was your Christinis and New Year? Write any new stones librily? How about more Confusion? Populous.

SMOKES M4O want to gut, hour with poles-sonal evaluther into the feeting new treat.

LONESY MEET THE IT I'M in meet of thendship tool meet otherwise research is sumplies here. Meet the meet also hereby Audiophie, times, and takening March Jonnes Errest tourig II Audi 150-108 that driving counter Controlled.

GRAND OPENING

Beginning Sat. Jan. 31st

SWAP MEET

Del Mar Fairgrounds

Every Saturday & Sunday, 8 a.m. 4 p.m. (formerly the Great American Market)

AFRICAN SAFARI VILLAGE ZOO

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First two weekends

INDESCRIBABLY darling deserving darnsels Dorothy & Mana King, with Jimmy, Michael Francis Liney Christipher & Walt Jumov Happy Valentine's Day Love, Uncle Jim

AMIX ON MAIX I shought you were going to sale your liste one shopping before he grew at up, where are you? I is 1.0.

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Garage sale goods welcome.

HOPING FOR A caring sharing daring paining loving amazine fun-filled gall to meet reliazed la Joile genderna. P.O. Box 133. 5666 La Joha Lotte genderna. P.O. Box 133. 5666 La Joha Ermeat S.

BLONDE BOSTOMAN seeks financially secure professional man, 30s, into saling, culture, good conversation, sravet P.O. Box 3194, San Diego, CA 92103.

ATTRACTIVE FEMALE college graduate wants to meet college graduate to service outboard boar motor in exchange for friendship P.O. Briv. 26094, San Diego, CA 92126.

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DAWD C, write or call you're remote tracing to the original response of the property of CB. Bob Lime, MOW, Tool, services to the property of CB. Bob Lime, MOW, Tool, Service CB. PMOI 1003 MAI AM. 101.

HAIL BEAUTIFUL ARES and Taurus woman. Born April 13. 18, 22, 1955 1 Scoppic am com-patible by the stars to you. Let us meet. P.O. Box 15952. San Diego. CA 92115.

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BOOMMATE: OWN BEDROOM in Solana Beach townhouse, close to beach and stack, 1225, amenips, Call 755-5691.

Our Price \$174.00 \$210.00 \$200.00 \$294.00

\$118.00 \$129.00 \$171.00 \$194.00

\$180.00

\$320.00

\$310.00

Lab L-3 \$449.00 Lab L-5 \$799.00 Lab L-11 \$1699.00 Lab L-2 \$999.00

share new 3 bedroom house in Mira Mesa with young male student. \$200 monthly. 271-0761. NEED RESPONSIBLE female roommane for 3 bedroom house on cul-de-sac. Pay 5175 morthly plus 1/3 unities & deposit. No pets. Docothy 575-2537.

FEMALE STUDENT: special room with key for nonsmoker in quiet 4 bedroom, 2 bath house with female UCSD student & others, no kids or pets. \$175, 483-1508.

MALE OR FEMALE with furniture wanted to share bright, suriny 2 bedroom townhouse. Has pool, park, aucrety. New UCSD, LITC. 3175 monthly 455-7026 or 453-5362.

ROOMMATE WANTED tor surry, Pacific Beach apriment Fool, bay view, 6 laundy, Profes-sonal female preferred, \$182.50, 270-6667.

SHARE SEA POINT condo, Del Mar, on beach. Sesponsible female. \$250/monthly, plus 1/2 utilities. Enjoy amenities & conveniences. 755-0722

ROOMMATES NEEDED to share 4 bedroom, bath La Jole home, Jacuzz, fireplace, beach \$245 month, 488-4967 or 453-5401 x444.

22 JANUARY 29, 1981

for the price of one. (first space only)
Spaces 10'x20' \$5 per day (two-day basis) Call 755-5693 for reservations. (No extra charge)

MARE IT was seven wonderful years while it lasted Now the grass look_greener on the other side for you, good luck always. Love Raph.

empt of language has four flought, and one state of Dogo desert made of a state of Dogo desert made of COP/LEGE LOCKS arest everyments to research and the control of the company of the c

and interesting gal 25-35. Interests include make, sport and tavel time Charle. Box 27125 San Degg 92122.

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ATTRACTIVE: 27-year-old wiret, thinker, furny-man seeks female arist, wiret, dancer, acress, filmmater, etc. for intelligent conversation, es-change of icleas, & frendship, Serve, PO Box 33857, 92103.

ATTRACTIVE male would like to meet lady who is into the great outdoors, sports 6 the questimes 8 is looking for someone special A.M. PO Box 178003. San Diego. CA 92117

REPLANTED ATTRACTIVE easterner seeks sensitive. Branciatly secure man, 22-32. Into films, savet sports, for long term relationship, P.O. Box 319. San Diego. CA 92103.

ATTRACTIVE LADY, 23, interested in meeting gentleman 23-26, who likes saling, arts, our-doors, fun in general Ranger's Daughter, 1205 Usax 92/103

LONG LIVE Jams Jophn the Ligard King, Hen-drix, Bontham, Jones and Mark Bolin, Punky 1960

FARAURY EYES, you must lead a buring life, if all you have to do for exceptners is make fun of finners.

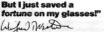
HOUSEMATE wanted for Leucadia townhold I block to beach local & backcountry views bedrooms. 1260 plus 1/2 utilities. Ceo 436-0365 home or 452-4588 work.

HOUSEMATE WANTED Large Pt. Loma 3 bed room frome, garage, yald, vegetable garden \$177 month. 223-7833 evenings.

FEMALE NON-STNOKER wanted to share large a bedroom house in Ocean Beach, Fireplace, from and back yard close to 1-8. Share rent and utitines. David 276-0248.

ROOMMATE WANTED to shale rent. Large, private bedroom in a 2 bedroom, nicely furnished apartment. Near beach and Hwy, 101 in Sosana. Beach. Prefer male: \$170 month. 481-2567 or 453-0893.

FEMALE ROOMMATE wanted 7 bedroom 2 bath, apartment overlooking Mission Bay in-oudes HBD, 7 TV, phone, 3240 plus, 5100 de-post. Platonic relationship. Skip 273-2824.



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MALE OR FEMALE responsible rusy going typ to share 4 bedroom house with 2 professions males 8.1 unemplayed dog. Pireplaces, patter wind cut-de-size. \$200. 462-6748.

RESPONSIBLE, CLEAN & friendly person wanted to share apartment in Clairmont near Balboa & Genesee. Nonsmoker, platonic. \$125 plus part utilities & depose. 292-1992.

1135 PLUS 1/2 electric. Physic room and bath in apartment with pool. Journally. Semi-crapy female preferred. 423-3577.

QUIET 2 BEDROOM, 2 BATH APARTMENT toxely living room, pools. Nonsmoker lemals 32-52, share with same. Near Crown Point, 5185-272-5545, leep trying.

RUSTIC 3 bedroom, 2 bath Cardiff house to share with 2 other females. Large yard, garage, must be responsible and over 21, 436-0524. FEMALE ROOMMATE waited to share two bedroom apartment in North Park, \$130 month. 291-4801

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MSSON-BEACH spring leases at discours rates Studio, 1294. Rutic orean front cortage, 1394. Beylmor 2 besticon; 2 best, 1394. Copy 3 bed loan cortage, 1996. Large 2 besticom digres on baylise, 1995. More information at office sur-right one-based 3941-1/25ain Francis Paice Misson Boulevard 3941-1/25ain Francis Paice 275-3331 or 486-2511. No peci, no fee

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