

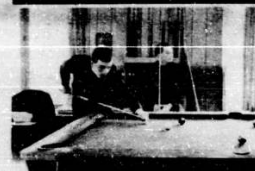
READER

VOLUME 10, NO. 5, FEB. 5, 1991

SAN DIEGO'S WEEKLY



ISLAND IN A CONCRETE SEA



Inside the Armed Services Y.M.C.A.: a hotel, an old swimming pool, a coffee shop, a television room, family counseling, a friendly game of eight ball, chaperoned dances, the largest servicemen's center in the world, more than 130 million visitors. Outside the Armed Services Y.M.C.A.: prostitutes, winos, drifters, pushers, con men, and muggers.

By Jeff Smith



Since it was built in 1924, the Armed Services Y.M.C.A. has never locked its doors. Legend has it that, shortly after the structure was completed, a sailor was ordered to transport the key to the front doors out to the Pacific Ocean, where he gave it a deep-six. Whether or not the legend is true — and several veteran staff members of the Y doubt the tale — the fact remains that the doors have always been open, twenty-four hours a day, seven days a week, for the last fifty-six years.

During those years, more than 130 million people, mostly military personnel, have passed through the doors — the first being a young Marine named Fred Carnes, who still resides in San Diego. But with the plans for redeveloping the downtown area, in particular the proposed convention center and the upcoming referendum that will determine its fate, the wrecking ball looms ambivalently over the seven-story building located at 500 West Broadway between India and Columbia streets. And

while its future is still uncertain, the time may be right to take a look at the old lifeboat of Lower Broadway — and at the water that surrounds it.

When the Hotel del Coronado and the La Valencia overlook scenic bays and coves, the Armed Services Y.M.C.A. gazes down on a vastly different scene, for which over the years it has sought to provide an alternative, a shelter from the massage parlors, topless bars (which advertise "hypo-sex-ism"), tattoo shops, porno bookstores and theaters (one of which promised "hardcore to the max"), and the drifters, punks, and pushers — the parasitic subculture that follows the military the way a remora fish clings to a shark. Many call this place the "real world." But my own experience outside the Y has convinced me otherwise. Lower Broadway is a surrealistic locale, governed by restless energy, more loneliness than one chart can

(continued on page 4)

City Lights

This Just In From Dottie's Couch

We who were at home perceived the cast of characters in this way: Dorothea Morefield was one star; her hostage husband, Richard, was another; the Morefield children had bit parts; and the other leading actor was the national press corps. We experienced the media members as an undifferentiated mob, assailing Mrs. Morefield with questions, grouping together for the long stage and long celebration of Richard's release. But reporters who were covering the story experienced something different: an intensely competitive battle for Mrs. Morefield's attention. Some competitors seemed to hold a clear-cut advantage, while at least a few felt the sting of a Morefield snub.

The reporter who commanded the greatest advantage was CBS Television correspondent Barry Petersen, numerous witnesses testify.

"He usually got to sit next to her on the couch," says one of the press people who spent countless hours at the Morefield's Tijuana residence. "He was always scored at her side." Petersen scored the coup of winning the first telephone interview with Richard Morefield after his release, and reporters observed other, smaller signs of the CBS team's status: its four members were among the only press people ever to venture up to the second story of the Morefield residence. Petersen and his crew also reportedly were the only members of the press, ever to sleep the night on the floor of the Morefield living room. (Cameraman Carl Gilman points out that this only happened once, this fall, after an anonymous phone call really distressed Mrs. Morefield.)

And when the Morefields finally returned in the triumphant homecoming parade, the family conspicuously invited the CBS team inside — and shut the door on most other outside reporters.

Gilman, a free-lance cameraman who lives in Kensington and worked extensively for CBS on the Morefield story, readily explains CBS's special position. "CBS started with the story much earlier and stayed with it longer than either of the two other networks," Gilman says. Petersen and Jim Anderson, the team producer, used to take Mrs. Morefield out to dinner (at CBS's expense) every time they came to town, and over the months a deep rapport developed between the two men and their subject.

There were others, besides the CBS team, who also enjoyed Mrs. Morefield's special attention. Toward the end of the ordeal it didn't even take a trained eye to detect they were distinguished by homemade press passes.



embellished with "Morefield and Press," toted by only the longest-entrenched members of the media. Signed by Mrs. Morefield and stamped with her car's pass, the "passes" declared, "This card entitles bearer to camping privileges at the Morefield residence during the hostage crisis." That inner circle included San Diego Union reporter Susan Jetton, Channel 10 news reporter Mitch Duncan, and Channel 39 reporter Gina Lew. Among those who felt the lack of the special relationship was Channel 39 reporter Cathy Clark, who only began relieving Gina Lew when the story coverage was drawing to a close. "I felt like an outsider at the end," Clark says. "I felt at home as if I had come into the country club without a membership card."

Another reporter whose reception from Mrs. Morefield was frosty was Alison DaRosa of the *Evening Tribune*. DaRosa happened to be in Austria on assignment for the *Tribune* right at the time of the hostage release, and in response to a call from her editors, she sped to Wiesbaden. There she scooped a photograph of Richard Morefield which ran on the *Tribune's* front page. Then DaRosa headed for Washington, where she finally caught up with Mrs. Morefield. "I said we hadn't met before, but it was an honor to meet her anyway," At that, DaRosa says, Mrs. Morefield responded by looking at her, then she had him, turned on her heels, and walked away.

That experience contrasts with the perception of Mrs. Morefield held by those reporters who observed her over a long time and grew close to her, like Jetton. Jetton says she "partly asked" to be taken off the story. (Times reporter Edward Chen replaced her.) In contrast, cameraman Gilman says that despite his friendship with Morefield, the two of them even joked about the fact that he would shoot even those things that weren't favorable to the family. "She knew that I was there to do a job," Gilman says. "I always had in my mind that I didn't want to start changing the story to please Mrs. Morefield." Morefield said, "It's going to be so difficult that the only people I'm going to make an effort to see Dick speak with are the familiar faces."

At least one reporter, however, found that having an unfamiliar face was the only thing that could threaten access: writing critical stories could also shut the door. Lanie Jones concluded Jones, of the *Los Angeles Times*, began covering the Morefields in October and wrote two articles which took a measured look at the hostage family's relationship with the press. "Allegedly, she [Mrs. Morefield] liked the stories," says Jones, who had been scheduled to fly with Morefield to Washington, D.C., and even to Wiesbaden had Morefield gone there. "But the week the hostages were released, she apparently became uncomfortable with me." When Morefield finally

became uncooperative and even hostile toward Jones, the reporter says she "partly asked" to be taken off the story. (Times reporter Edward Chen replaced her.)

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was always to address the hostage's wife as "Mrs. Morefield," even though she insisted that people instead call her "Dottie." Duncan says when she finally told him he was the only reporter calling her "Mrs. Morefield," he yielded in private, but continued to address her by the title on the air. He says he only slipped once, at an especially emotional moment when he said, "Dottie — give us a hug" before the camera. "Just because I'm a reporter doesn't mean I'm not human," he says. "And this was a unique story. You tell me what the hard questions were. You tell me where the investigative reporting was."

-J.D.

Let's Get Smashed In Jamul

Out past Spring Valley, Highway 94 becomes a rambling country road that dips, swerves, rises, and bends

through Jamul and Dulzara, past farms, fields, and outback homes, before spicing into a short feeder road down to Tecate. According to Caltrans officials, this forty-mile stretch of Highway 94 was built in the 'twenties to serve traffic that rarely topped thirty-five miles per hour. Today the speed limit is mostly fifty-five, and the road does multiple duty as a freight route to and from Tecate, an alternate border-access road for those — Mexican and American — who wish to avoid Tijuana, a favorite motorcycle ride, a great road for Sunday drivers, and the only road to San Diego for the 6000 or so residents of the area, many of whom use it to commute to work in San Diego. Last year there were approximately one hundred traffic mishaps, about half involving injuries, along the

dips, swerves, rises, and bends of the road.

The Kiwanis Club of Jamul, after an exasperating attempt to get Caltrans to put up more cautionary signs or to straighten the road in some places, late last year took to selling bumper stickers that read, "Pray For Me, I Drive Hwy 94." Residents of the area are particularly worried about the "downtown" section of Jamul, composed of a store, a gas station, a post office, and a real estate office, because traffic zooms through there at about fifty miles per hour, not slowed by warning signs or any other indication that a town is present. About a half dozen traffic accidents occurred in town last year, and there were countless near misses, according to residents. "It's the flatlanders coming out and not knowing how to drive the road," explains Charles Holcum, a local who has been trying for years to improve safety along Highway 94. "I swear I'm going to go out there at night and put up a slow-down sign outside Jamul."

The Kiwanis were going to do the same thing after they were told by Caltrans that the road problems were being handled as quickly as possible, but an alleged scarcity of money required that the state transportation department concentrate on putting in guard rails and concrete barriers. Caltrans told the Kiwanis that they'd take down any signs not erected by the state.

Besides, Caltrans reasoned, signs wouldn't prevent most of the accidents anyway. There was the one last November involving a drunken man who was standing in the middle of the road late at night, urinating on the white line. Fire Chief Bob Colson of the Jamul Volunteer Fire Department says a Datsun pickup hit the man "dead on" at fifty miles per hour, causing him to smash through the windshield, travel through the cab, and end up halfway through the rear window, with his head and shoulders inside the camper shell. Luckily, he lived through it without major injuries.

Another incident last fall gave comic relief to the accidents that occurred in the area in 1980. A truck carrying bales of defective disposable bags, destined for Tecate, scraped a speed guard rail near the Honey Springs intersection and trailed debris along the road all the way through Jamul. Unbeknownst to the driver, the impact caused sparks to ignite his cargo, and just past Jamul he found himself driving an inferno of debris, which had to be squelched by the local fire department. It was one of the few times the volunteer firemen were called out actually to fight a fire, though it still involved their most common duty: responding to traffic accidents on Highway 94.

-N.M.

City Lights



Lydia Lowe

Tonany Waits

The tourist complex, pale and middle-aged, amble past the building Lydia Lowe occupies in Seaport Village, and they take in all the little details around them: the earth-colored cobblestones, the upright wooden casks, the old-style lanterns mounted on weathered wood posts. The world even sounds happy from Lowe's building, located just south of the "Mexican" square next to The Mexican Restaurant. Bosozuki music is piped in from somewhere, and the booney melody mingles with the burbling of a nearby aquamarine. Good thing there are no tangible signs of the messy dispute which has tainted the relationship between Lowe and the Seaport Village management. Here, that sort of thing simply wouldn't fit in. Instead, the warlike between Lowe and her landlord has been waged inconspicuously.

Lowe says she heard about the plans for Seaport Village years ago, when she was contemplating returning to the hawking business and combining it with a new twist (or Lowe) — a retail boutique. She says in January of last year she finally began negotiating for space with the Seaport Village management. Immediately something happened which Lowe could have interpreted as a bad omen after she had signed a lease for space in one building from the bay, the Seaport Village management asked her to move to another building, one further from the waterfront. Lowe says the switch disturbed her, but

when the management offered her especially favorable lease terms, she shrugged her shoulders and began preparations to move in.

Since the second-story space was completely unfinished, containing nothing more than bare wooden floors and open two-by-four on the walls, Lowe says she spent about \$60,000 to finish and outfit it with fixtures for her "Barbary Cutters." To accommodate the boutique, she had carpenters build a mezzanine level, which gave her an extra 233 square feet of space. She began paying rent April 15 in anticipation of an early June opening. She says she was in the midst of unpacking \$20,000 worth of shampoo bowls, chairs, and the like on the morning of May 15, when the city inspector showed up with the first notice.

It informed Lowe that the city would not grant her final building approval until she added to her premises some access for the handicapped (in accordance with state law). "I almost fainted," says Lowe who figured out to install an elevator the only way to provide such access) would cost about \$50,000, money she didn't have. Panicked, she called the three local television stations, whose news teams all described her plight on the evening broadcast. The publicity brought quick results. "Those people in the city were jumping like ducks on June bugs," Lowe says, adding that she soon received word that she'd been granted a waiver by the city, which redesignated

her space as "office" rather than "retail." That seemed to solve the problem (since state law doesn't require second-story offices to provide handicapped access), and Lowe opened for business June 2.

Her serenity was short-lived. Lowe says by July the Seaport Village management was informing her that she owed them money. Although Lowe's lease said she owed \$1248.75 per month plus five percent of any gross sales over a certain minimum amount, Lowe found the management demanding the basic rate plus five percent of all gross sales. Lowe says the Seaport Village management explained the discrepancy by saying that a secretary had made a clerical error. She responded by having her attorney point out the terms to which Lowe had agreed. Through August and into September, the tension between Lowe and the landlord increased. Lowe says Seaport Village president Bryant Morris forbade her from conducting "any outside beauty demonstrations and ordered an outside mannikin removed. Another time, Lowe's car was towed out of the center's parking lot. Later, Lowe's publicity posters were removed." Bryant Morris told her, "If you want to get you out of the Village any way I can," Lowe says.

She says the situation reached a climax on September 29, when another city inspector showed up and informed her that she'd been granted a waiver by the city, which redesignated

that she was still breaking the law by not providing access for the handicapped. Although her beauty salon had been granted the waiver, the boutique had not, the inspector disclosed. On the advice of her attorney, she removed all the clothing in her shop — about \$15,000 worth — and returned the items to the manufacturers. "I took another \$1500 to \$2000 loss on that," she says. "Now I literally, legally can't even sell a bottle of shampoo out of here."

Lowe quickly retaliated by withholding her October rent. And her November rent. And that for December and January and February. She also filed suit against the center management, claiming that they broke her lease and caused her a variety of damages which total at least \$140,000. In response to Lowe's nonpayment of rent, the management initiated eviction proceedings, however, Lowe since has filed a Chapter 11, a form of bankruptcy she says has given her temporary respite from the claims against her.

Rescue of the suit, Mary Lou Britto, the Seaport Village manager, declined to comment on Lowe's charges, except to say, "If you want to make a survey around the Village, you'll find there's only one tenant like me [like Lowe]." The litigation hasn't similarly silenced Lowe. Her boutique space is empty, but she's still running the beauty business out of the disputed property, although she claims, "This shop cannot support itself by just doing hair. They [the Seaport Village management] leased me space that it's illegal to operate in. They should have known what they had. I sank everything I owned into this place. I don't even have a sellable business now."

-J.D.

- Jeannette DeWysse and Neal Matthews



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It's Still Mendelssohn To Me

After reading the article on Gustavo Romero, "Prelude for a Young Pianist," January 29, I realized that the folks who make all these comparisons to Mozart and Mendelssohn have missed a very important distinction. Mozart and Mendelssohn were not only great performers but were also masters of composition. Ironically, in my article I didn't mention if Romero composed also.

I also wonder why piano virtuosi must go playing music that is at least a hundred years old. Mozart played the modern music of his time, rather than the music

composed hundreds of years earlier. Romero would be a valuable resource for a living composer. And Romero might find new works a little more challenging. T.J. Clement

Jacobs' Letter

In rebuttal to Faye Jacobs' critique, "Max I Hate This Dance," January 15, of the beautiful Crystal Ballroom at Tenth and C streets, let me say that many seniors and people who are guests were disgusted by Ms. Jacobs' lack of taste. Particularly for an avowed "European," she

displayed a surprising lack of breeding.

My dance partner and I have been parties of the center for years and have shared fun afternoons with my mother, who is a regular. We have never been intimidated by male partners' bad breath, body odor, or naughty whispers. We do feel privileged to share the happy atmosphere and great music from a great band, and are elated that there is such a joyous place.

Letters

We feel that Ms. Jacobs' views are not those of the majority. In her own detached and snobbish way she has conveyed her contempt for a rare and positive scene happening.

May the seniors at the Crystal Ballroom live on to enjoy the fine music and dancing the staff and the city have provided. We thank you all. As for Ms. Jacobs, may she grow to be less grouchy. Joan D. Grant Lomita

How Many Boat Owners Does It Take To Unscrew A Light Bulb?

I am a member of the Shelter Island Anchorage Association and a resident of the anchorage and I am writing to protest the tone of the article in "City Lights" (January 22) by Neal Matthews.

Mr. Matthews has the right to state his article in whatever manner he pleases, but I hope a paper known to be as fair as the Reader will take the opportunity to listen to the other side.

Neal met with us over several days to gather information for this article. Upon reading it, I was dismayed to see that he chose to dwell on the negative aspects and write an article that was filled with half-truths and unproven accusations.

He reports that area merchants "have had it up to here with the anchorage people" because of reported stealing, dumping of trash, and dog excrement. I do not doubt that the merchants have the above gripes, but it is unfair to us to leave the charges unanswered.

Anyone caught stealing should be prosecuted! Not all the stealing that is attributed to the anchorage

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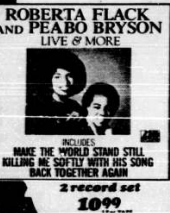
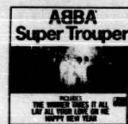
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Straight from the Hip

Dear Matthew Alice:
I'm interested in learning to work with neon lights for sculpting and design. Is there anyone in this city who teaches such a thing? Where do I get the necessary supplies?

Erick Jon
Golden Hill

Let There Be Neon, by Rudi Stern, is available at Comic Kingdom, 1629 University Avenue, for \$8.95 in paperback. Though given mostly to a history of fluorescent lighting in advertising and sculpture, the book contains a heavily illustrated chapter on the crafting of neon tubes. It covers techniques of design, layout, glass bending, "tubulation," mounting, and installation.

I have learned of no person who teaches the craft himself, nor of a school in San Diego where the creation of neon lights is taught. Del Kitts, the owner of United Neon Electrical Signs in Lemon Grove, learned his trade thirty years ago at the Gan Technical Institute in New York. "First thing they taught us was how to cut glass," said Kitts, holding in his left hand a piece of glass tubing, and in his right hand (cavalier-style) a metal file with sharp square edges. He drew the file swiftly across the upper side of the tube, while giving its underside a quarter roll on the workbench, producing a scratch about a quarter of an inch long. Then he snapped the tube in two pieces as neatly as a string bean. "Next thing we learned was how to splice a tube back together," he said, turning to use a hand torch, a Y-shaped instrument with jets of blue flame protruding toward each other from the branches of the Y. Next to the hand torch was a crossfire torch, and next to that was a ribbon torch, named for the patterns of their flames. He heated the two pieces in the hand torch and joined them together,

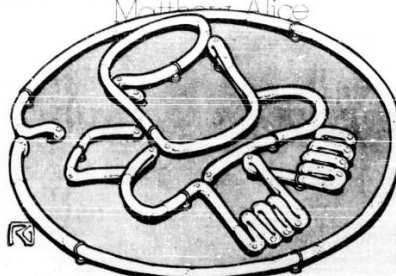


Illustration by Jack O'Keefe

then set the unified piece on the asbestos paper that covers his workbench. "A friend of mine from Pennsylvania mentioned glass blowing after I got out of the Navy in '46, and at the time I had ideas of tool and die," said Kitts, reaching for a Kent. "What made me change my mind was coming back from the service and seeing the same guys doing the same thing after thirty years. I took one look at that and thought that glass looked pretty good. You can do anything with glass, you see, that you can do with a pencil."

Kitts, who has neatly combed gray hair and silver-rimmed bifocals, fashioned the blue neon sign that reads "Hotel California." It was photographed and reproduced on the Eagles' Hotel California album, which Kitts has never seen or heard. He works in a wooden shed that is lighted by standard neon fixtures and heated by his ever-burning torches. He usually works

from designs, copying them onto asbestos paper in backward fashion so that the bends in the finished product won't show from the front. When heating a piece of tubing, he works it quickly back and forth in the flame so that the glass melts evenly, and then blows into the tube to keep the oozy glass from collapsing. He uses a black Dixon film marking pencil (No. 2225) for marking the glass because its lead doesn't evaporate in the flame or fuse onto the glass's surface. The tubes come in four-foot sections, and each is coated on the inside with a fluorescent powder that will give the finished light its color. The neon inside the tube emits only one color, a red that resembles the burning end of a cigarette; and argon, the other inert gas often used in fluorescent lighting, emits a color like the blue of fair weather. Before fitting a length of tubing with neon or argon, Kitts attaches the tubing to a vac-

uum pump and to an electrical device that charges the air inside the glass with 30,000 volts at fifteen amperes, enough to heat the glass to 500 degrees Fahrenheit and thereby vaporize the dust and other impurities within the tube. Then he adds the inert gas. (When using argon, he also adds a drop of mercury, which vaporizes and causes the tubing to glow more brightly.) Both neon and argon come in one-and-a-half liter bulbs, about the size of grapefruit. Each costs about \$5.50 — "the cheapest thing we use in the whole process," said Kitts, who orders his supplies from the Montroy Company, 4165 Beverly Boulevard, Los Angeles 90004. Commercial neon lighting was developed in the early 1900s by a French physicist, Georges Claude, whose main interest was to find some way to fractionate air into large amounts of oxygen for use in hospitals and in welding. In the process, he accumulated stores of neon and other rare gases, which he used in lamps that others had invented. An associate, Jacques Fonseque, recognized the lamps as a snazzy new supplement to advertising, and in 1912 he sold the first neon sign to the Palais Coiffure on Boulevard Montparnasse. The second sign was installed on a rooftop in Paris and advertised, in three-foot letters, CINZANO. About ten years later Fonseque sold two signs to a car dealer who was visiting from Los Angeles. These two signs, each reading PACK-ARD, in neon red, were the first of their kind in America, and they were sensational. The police department complained because they stopped traffic.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80093, San Diego, California 92138.

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ISLAND

(Continued from page 1)
graph, and desperation. It is an endless parade, mostly at night, of unfettered appetite.

In the morning, the street is sparsely populated, though in front of the Y, on bus benches and down both sides of Broadway, crowds of street ambassadors await new arrivals to the Y. Coni — her name is inscribed, in purple ink, on her left wrist — is one of them. "Somebody must've stuck a pin in this doll," she says after a sailor has rebuked her overtures, which were obvious and very impersonal comments ("New in town? Looking for a little excitement?"). She comes back to the bus bench in front of the building, where I have been sitting and where the solar heat of the morning sun gathers in a pocket of stuffy air, baking the pavement and instilling the urge to move on.

A sailor walks by, wearing cut-off Levi's. Coni rises from the bench and approaches him. "Hey! You with the sexy legs. Could

you spare a cigarette?" He draws out a Salem Light from a depleted pack and hands it to her. She tears off the filter, and as he lights it for her, she says, "I don't want to embarrass you, but you got sexy legs."

Embarrassed, the guy walks off quickly. And Coni sits back down. She is wearing tight Levi's, a sleeveless pink T-shirt, and boots. Her hair is brown, of medium length. She shakes it into place with two rapid twists of the head. Beneath her eyes, amber half-moons suggest sleepless nights. She also has a tattoo on her left forearm — a small snake about to bite its tail. She notices I'm observing the design. "You like snakes?" she asks.

"Not really. Nothing personal, you understand."

"That's okay. Some do, some don't. I do."

"Even if they're trying to chew off their tails?"

"That's not what it's doing. It's... well... symbolic symbolism or whatever. Has a special meaning to me. Like, I mean, it's a circle. Or almost one. To me it's a halo made by the snake in the Garden

of Eden. Has to do with good and evil and all that. It's very complicated."

An old blue Buick drives by. From inside, four young men in uniform assault her verbally with the impassioned howls of an aroused coyote. Coni quickly responds in kind. The middle finger of her left hand rockets upward — a sign that echoes the thoughts of the men in the car, though not necessarily the way they had in mind. "Go chase your fat ass," she shouts, half-angry, half-delighted. Coni sits down again as the Buick speeds off, and after a short pause I begin my inquiry anew.

"You like San Diego?"

"Yeah. San Diego sucks. There's plenty to do here but nothing but trouble. Today's my birthday. I'm nineteen. Wish I had a hundred to blow. Know what I mean?"

"Yeah, I guess. Why did you come here to this spot?"

"The Y's here, dummy. Men are here. I don't want to talk to you any more. You ask too damn many questions. Later for you!"

A short time later an old man drunk to his eye-teeth comes waving up Broadway on what looks to be an extended jour-

ney, given his condition. Like a sailboat, he tacks from lamppost to parking meter to bus bench, a slow, zigzagging course into the guns of a mild Santa Ana wind. He stops momentarily at each lamppost, where he marshals his energies, gets his bearings, and mutters, "Got to get up there, and I'm gonna damn well do it, too... this time!"

Another old man, in a fairly similar state, watches me observe the halting traveler, then approaches. He almost makes me seasick as he rocks back and forth, and he has enough alcohol on his breath to disinfect most of lower Broadway. Referring to the other traveler, he says, "They ought to make a m-movie outta that old coot. C-call it *Around the B-Block in Eighty Days*."

A man in his early twenties, with short, sand-colored hair, a thin mustache, and gray eyes, comes down the stairs from the building and sits on the bus bench. He closes his eyes and tilts his head back to catch the rays of the afternoon sun. Though clearly in the military, he appears more comfortable than most of his peers, in civilian attire — in his case Levi's, a plaid shirt, and tennis shoes. And unlike many new visitors to the area — whose eyes, like mine, dart constantly here and there, both looking and on the lookout — he seems almost unfazed by the sights, sounds, and occasional furies of the street.

A bus pulls up. Others climb aboard. He and I do not. His name is Robert. A sailor stationed at the Thirty-second Street Base, he will soon be discharged from the service because his feet are allergic to leather shoes ("They make me feel turn purple"). His future plans are uncertain: he'd like either to open up a new bar in New York or a pizza parlor in Japan ("They're starved for pizza in Japan"). After we exchange our basic information, he complains about a lack of things to do in San Diego. "You ever hear of the Ritz? The old nightclub in the Village on Eleventh Street?"

"In New York?"

"Yeah. They renovated the place in the last year. I went there on a dead night — like on a Wednesday — and they had over 2500 people there; 4500 people show up on a weekend. Place is crazy, really open, and the drinks are good. There's nothing like it in San Diego. The only place that comes close is Foggy's Notion, across from the Sports Arena."

"What about Broadway? It reminds me of New York sometimes, especially at night."

"The street is pretty torn up, like back home. But to me this place is definitely more mellow. Everybody says to watch yourself out here — and it's true — but there is nothing like Forty-second Street in this town. Nothing. Man, that place'll blow you away. To me, Broadway is quiet; everything moves at a lot slower pace than in New York. They got the worst over there. Someday try walking down Forty-

second Street, from Seventh to Eighth Avenue, at 3.00 a.m. without a gun or a knife. That's bad news over there. They'll kill you for a dollar. Guy'll come up to you and say, 'I need money, I need food.' And bam! Down you go."

"The only place I've ever seen that's like New York and I've been three-fourths around the world — is Olongapo City, in the Philippines. That's had over there, too. First time I walked out the gate at the base I turned around and went back. Saw three guys' wallets taken and a guy get thrown in the bay. I said, 'Man, this is too much like home!'"

A mild commotion begins down the street. A small crowd gathers around an undecipherable object. I notice the event. Robert does too, briefly, and then turns his profile to the sun. "Now," he continues, "San Diego is like when I get older — to come out and relax. This place is a lot cleaner than most of the places I've seen."

Before he could swing into another story, sprinkled with another dash of Big Apple chauvinism, I excuse myself and tell him I am going to see what's happening down the street. "Okay," he says. "Listen. All you gotta do around here is walk quick and stay near the curb. You'll be okay. Catch ya."

A block and a half down Broadway the crowd is thinning out. Some people stay, arrested by the sight, while others take a brief glance and walk away, giving it no second look. The object of the mixed reactions is a small heap of dusty rags: the wizened body of an old man. His skin is a jaundiced pallor; a trickle of blood trails from his right ear. "That man just paid for the farm," says a young sailor, somewhat smugly, as he walks past me.

"How'd it happen?"

"Who knows?"

Almost defiantly, a man with close-cropped gray hair covers the body with his coat and stands, like a sentry, with his back to it — his feet spread apart, his arms folded across his chest. He says nothing. The few stray observers surrounding the remnants of a life react variously. As he leaves, a woman whispers to herself, "He's only drunk or asleep. Keep thinking that. Only asleep." A serviceman dressed as a cowboy asks, "Does anyone know who he is?"

"Somebody should call his mother; she should know about this."

Suddenly a wild-eyed man with a scraggly beard and immensely long fin-

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gers, who had been peering into the window of an empty store, comes forward. In a high-pitched voice and with his head nodding at every word, he shouts, "He had taken his eyes off Chee-zus! He failed to call on the Lord — who stood in that square in Jerusalem and had his back split open so that you might be healed!" As he continues in this vein, the remaining crowd, except for the sentry, dissolves into the motion of the street.

At night the street explodes with movement. People seem to emerge from nowhere. The noise is ceaseless — "like in a jail," a local said to me — as waves of people flow down the streets looking and, according to several I talked to, finding whatever it is they're looking for, "short of the fountain of youth, that is."

The man who spoke those words was of an indeterminate age. He was probably in his early forties, but he looked as if he had lived every year twice. I was standing next to a parking meter across from the Y, before an empty storefront where the legendary Angel Baby's, a brothel euphemistically called a massage parlor, used to do a routing business. "I wouldn't stand right there," he said.

"Oh? How come?" Under normal circumstances, if there are such things in this part of town, I would have simply moved on. But the man had a kindly, though very hoarse voice, so I made the inquiry.

"That's Cappy's night spot you're standing on. He'll be here in a bit. People know better than to stand there." His eyes, streaked with brownish veins, had a yel-

low, filmy quality to them. He had a high forehead. The rest of his features were gathered below the equator of his head — eyes, nose, and mouth packed together toward the bottom of his face. An overcoat, also of indeterminate age, covered the rest of him, save for his shoes — two leather slabs that had seen better days and had been worn, at one time, by his larger feet.

"Who's Cappy?" I asked.

"A dearly old rat who thinks it's his street. He's got seniority down here so he gets to pick his spot. We'd better move on. Here he comes."

A scrawny man of medium height turned the corner on Columbia Street and headed our way. He had a semblance of a beard, in the middle of which was a row of black teeth.

"I agree," I said. "Want a cup of coffee? I'll buy you one at the Y's coffee shop."

"I'd love a cup of Joe, but I don't think they'll let me in there. They've been cracking down on us lately."

"Tell me about Cappy and his spot," I ventured.

"The streets have their phony chains of command, just like any place else. And there's like a ladder out there. Certain people have their spots and you don't want to fool with that if you're smart."

"Why not?"

"Damn question. They say Cappy has a butterfly knife. Know what that is?"

"No sir."

"He Phillips — or somewhere — they got these knives, see? Sharp like a razor on both sides! And the handles cover

transient on crutches. "Otherwise the place would become a flophouse in no time at all."

Open to the public, the coffee shop was recently painted orange, which prompted Rick Givney, locker manager at the Y, to say, "I like orange, no matter what color it is." The original shop had only three stools in 1925. Now it has around fifteen, and several booths. For every three stools at the counter, there is a mini-jukebox, which offers a fairly complete collection of contemporary music; among the selections is Pat Benatar's esoteric song "My Clone Sleeps Alone." There are also fifteen phone booths at the west end of the large room, in one of which a dade calling himself Rasty Nasty set up shop last November. He tried to run a phony raffle scam and coerced a couple of sailors into collecting the proceeds. He got to the front of the street, where he would give them a commission for their efforts. Jim Baker and others, however, detected the scam before the man could accomplish his aims. And Rasty Nasty split — some say — to Hawaii.

"What's your name?" I asked my companion as we sat at the farthest end of the counter of the coffee shop.

"Just call me Allan. I've changed my name so many times over the years I can't remember the real one."

"Oh, come on, now. I said, 'Wait just a pair of minutes.'"

"It's a fact, and anyway, I don't put much stock in names anymore. One of the things you can live without, I'm thinking."

Operating, as I do, under the assumption that one's name or nickname represents a part of one's personality, identity, or good or ill, I wasn't buying his notion completely. But I didn't press the point, since he seemed to like being called Allan, and since he never asked for my name.

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(Continued on page 10)

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ISLAND

(continued from page 1)

the blade on both sides. With one flick the thing is open. Guys that know how to use 'em can do it in one flick. The two sides fall back and form a handle. Do a lot of damage. Named after a man or woman who cheats on their wife or husband. That's a bad deal when they pull out that knife."

"And Cappy's got one of them?"

"So they say. No need to find that out. Let him sit or sleep where he wants. He'll get the best part of you otherwise."

Alias cradled the coffee cup in his two

hands, feeling its warmth and treating it as if it were some mysterious elixir. I slurped mine solely out of habit — and addiction. To me it was merely another cup of coffee. To Alias, it seemed a lot more. Most of the people I talked to on Broadway were reticent to speak at all, wary, defensive, extremely cautious. Or they would counter whatever I said with a line of their own, verbally frisking my private desires. But Alias was surprisingly forthcoming, possibly because of the bribe: a free cup of coffee in a warm, well-lit room. At one point he asked me if I refills cost extra. When I said they didn't, he proudly pointed at the empty bottom of his cup as the waitress passed by.

At first he was nervous, uneasy in the

coffee shop. He later confessed that he had been kicked out of the building, a while back, when he was caught sleeping behind the stage curtains in Davidson Hall, a large, multipurpose room at the north end of the building. This is why, he said, he wanted to sit in the corner of the counter, to keep one eye on the entrance. I asked him about the life he lived, a world with which I am very unfamiliar. And gradually he warmed to his subject. He told me that transients are a lot like "rich people" in that they go south for the winter, usually to San Diego or Florida, though not all of them make it that far. Some have themselves systematically arrested for drunkenness, he said, until they build up a record and have to be put in jail for three or four

months — in the winter, of course. He also talked about the heated rivalries, often verging on a civil war, that can occur between the public transients and the locals, those who have made a place their own, year round. "How come you want to know all this anyway?" he asked.

"How come you're so willing to answer?"

"Ya got me there."

My question was one of four he refused to answer in any detail. The other three concerned his past, his present, and his future. He much preferred, instead, to give advice, which he did on another occasion, though I failed to heed it.

The old building, if it had ears, would have heard millions of these conversations over the nearly fifty-seven years of its existence. In 1944 alone, almost eight million people came through the front doors. According to Bob Schmidt, executive director of the Armed Services Y, there were days when the always-open doors never shut — literally — as a continual flow of humanity, 22,000 per day, filed through them. "They say it was a sea of white hats," adds Barbara Keeney, assistant program director, "and you couldn't even walk through the building. The story goes that a young woman came from out of town looking for her boyfriend. She couldn't even get inside the doors to find him, so she just sat on the front steps and cried."

It all began in 1920, when the Army and Navy took over the War Activities Club at 940 First Street and renamed it an "official Army and Navy Y.M.C.A." By September of that year, however, the first executive director, Orno Tyler, chose to switch the facilities to the San Remo Hotel, at State and E streets, since the original building was inadequate to house the rapid expansion of the military in San Diego — a growth that soon rendered the San Remo Hotel obsolete. A new structure became imperative.

A steering committee was formed, ac-

cording to Fahy O. Johnson's monograph *500 West Broadway — the Story of a Building*, and an "all-star team of San Diego civic leaders went to work to establish a permanent Army and Navy Y.M.C.A. building." George W. Marston and G. Aubrey Davidson headed the committee, among whose other members were Colonel Ed Fletcher, George Stone, William Kettner, Jay Gould, Milton Heller, J. W. Seton, and Herbert Holmes. The function of the committee was to find a site for the new structure. They discovered three adjoining lots, facing Broadway, between India and Columbia streets.

"After several weeks of discussion," continues Johnson, "a final meeting of the committee was called to take definite action. The hour of the meeting arrived, but the committee didn't. The only ones in attendance were Marston, Davidson, and Fletcher. Then, as Colonel Fletcher recalled in his memoirs, 'More as a joke than anything else, I made the motion that the purchase be authorized and we raise the money. Davidson seconded the motion, and it was unanimously carried by the three of us. I was then instructed to write a letter to each member of the committee about the action taken by those present and asking if they would acquiesce. Several members responded favorably. The others did not reply.'"

Neither Fletcher nor Johnson offers reasons for the silence of the others.

"An architect, Lincoln Rogers, was engaged to draw the plans for the new structure, and bids for construction were called for," Johnson writes. "Nine construction firms responded, and the closed bids were

opened on September 1923 in the board room of the Southern Trust and Commerce Bank. There was a wide variance of bids, ranging from a high of \$621,000, with a 400-day completion date, to \$557,000 with a 350-day completion date, submitted by the Campbell Building Company. The Campbell Company was awarded the bid, and ground-breaking ceremonies took place on Monday morning, 8 October 1923. The building was dedicated, "amid the atmosphere of a Roman holiday," November 7, 1924.

Johnson, who frequently refers to the building as a ship, admits that it did not allow for proper drainage, and the windows on the lower level were not installed correctly. Also, the plaster soon began to crack, and the front and rear of the building, it turned out, had been painted different colors. "These corrections were made by the contractor," says Johnson, "but discussion arose between the committee and architect Rogers — and while he was eventually paid in full for his services some four years later, he never gave the committee the complete and final set of blueprints of the building. Over the ensuing years this caused considerable frustration as the plans on hand do not include the changes and deletions which were made during the construction period."

Though designed as off-base housing for servicemen, a large portion of the Armed Services Y's function is to provide programs and services for military personnel

in the area. In 1930, with the cooperation of Fleet Chaplain John N. Brady, a comprehensive survey was made regarding the kinds of activities servicemen wanted at the Y. Some of the suggestions, according to Johnson, were 1) Allow the swimming pool to be patronized by civilians as well as sailors. Sailors like to mingle with the civilians. 2) Employ ex-servicemen because they understand servicemen. 3) Should have talking movie pictures. 4) Young lady employees should not act as if they despise the sailor when they are waiting on him. 5) Should have frequent dances, with girls properly vouched for. This last request was fairly long in coming. As late as 1939 women were still forbidden in the building, except for clerical help and waitresses. But a young, intrepid Fahy O. Johnson, risking his new job — a low administrative position — at the Y, changed all that.

"One weekend in the early part of 1939, the entire administrative staff were in attendance at a conference in Santa Maria. Being the newest member of the staff, I was left in charge of the building. The executive director's secretary, Eleanor Wilson, had come in to complete a few stenographic chores. Over a coffee break the two of us decided to verify the establishment of the building. Over the ensuing years this caused considerable frustration as the plans on hand do not include the changes and deletions which were made during the construction period."

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ISLAND

(continued from page 11)

drives the "Funmobile" and who met her husband when they were both young volunteers at the Y — to the military housing units in the area. They not only develop recreational activities but also provide counseling services for the parents, and in particular, the women. "We do more than doughnuts and dances," says Carol Kramer, director of activities and services. "Over the years the Y has been able to adapt to the changing needs of the times. The movement in programming has shifted from in-building to outreach in the last five years. Although we still maintain a large number of in-building programs, the shift has been toward women in the military community and the isolation they often experience in that situation. Now forty-five percent of the Y work in the nation is with women."

Inside the building itself, the Y offers a wide variety of activities. In 1965 it closed its physical departments, a gymnasium on the main floor and the swimming pool in the basement — the pool, twenty-five meters in length, is ringed by elegant patterns of blue and white tile mosaic, and it is ringed as well by dust and excess items from the basement's storage department (the latter being a treasure-trove of bizarre objects, strange costumes, a four-foot tall porcelain cobra, a mammoth bronze piggy bank, items from all over the world placed in the basement for safekeeping). The gym, used for years as a game room and slot-car track, was dismantled recently and, if the wrecking ball is wielded, could be functioning again in the near future.

The lobby of the building, its walls lined with brochures of the points of interest in San Diego, leads past a twenty-four-hour barber shop, and a television room named after Fabey O. Johnson, to Davidson Hall.

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If you are unable to get an application from the above locations, or need assistance in completing one, call toll free 1-800-952-8311 from 7:30 a.m. — 8:00 p.m. Monday — Friday and Saturday 9:00 a.m. to 5:00 p.m.

Mail application to:
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Built in 1942 and named after G. Aubrey Davidson, the hall is a large, ballroomlike structure with a high ceiling and a fully equipped stage (during the Thirties and Forties, all the major bands played here). It is the site for Friday-night dances as well as the many special programs — Octoberfest, Las Vegas night, to name but two — offered by the Y. Adjoining Davidson Hall are a piano room and a library, in which the Sunday Morning Alternative, a program combining religious and educational services, takes place.

Davidson Hall is always the first place Skinny goes when he comes to the Y. Skinny, a black sailor from New Jersey who wants to become a copman, first came to the building in 1978 to participate in a marathon dance contest in Davidson Hall. "I came with two women who were Y Ambassadors — women who do volunteer work here. I was a mess that night. Had a crush on one of the women. The other one had a crush on me. She and I entered the marathon, and man, was she strong. I kept falling down and she kept pulling me up."

"Did you win the marathon?"

"No. I faded near the end. She could have kept on going."

"What happened to the woman you had a crush on?"

"She danced with someone else."

"And you return here in hopes of seeing her?"

"Now. She got married. No. I come to this room because it's so big. Ya see, I work on a submarine."

Just inside the building to the right is a pool room, with eight bar-sized, quarter-a-game tables and, against the east and west walls, many of those computerized games that are making pinball machines archaic. Instead of the sounds of jiggling bells, games like Moon Cresta, Night Bomber, Sons of Fighter, and Galaxian — a devious package of electronic paranoia —

(continued on page 14)

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ISLAND

(continued from page 13)

Greg Johnson, an eighteen-year-old Seaman E3 from Little Rock, Arkansas, often comes to the Y to play pool, which he does fairly well, using an extended thumb bridge, and to retreat from lower Broadway. As I was shooting some straight pool with Greg, I asked him about being a sailor in San Diego. "One guy told me," I said, "that you get as much attention as a movie star, only it's the wrong kind. Six ball, cross-side."

"Nice shot. That's true," Johnson replied. "Outside, people hit on you about two or three times on every block. You can pick out a serviceman with no problem. People come up to you trying to sell you anything and everything. But if I wanted

something, I'd go into the store and ask for it."

The seven-story building has 274 rooms and more than 300 beds. The rooms, most of which are individual units, range in price from eleven to fourteen dollars (with a two-dollar deposit); the higher price is for rooms with a television. The original rate, established in 1923, was four dollars a week. There are also three dormitories, one for men, one for women, and one for the American Youth Hostel program, which is for travelers from all over the world. The dorms go for \$3.50 per night and would make one's sense of Spartan seem opulent; there are merely beds, in an empty room, with no linen. The individual rooms are tiny, an almost cellular eight-by-ten, and many are in bad shape, since the administration is unsure at present whether they should be renovated — the wrecking ball may turn renovation into a needless expense. With the exception of the rooms facing Broadway, where street

sounds rise like steam, the upstairs is surprisingly quiet.

It is decidedly less quiet in the activities office, located on the main floor, where Monty Jordan, assistant program director, has put in many a twelve-hour day. Jordan, a balding, mustachioed man in his middle thirties, is also a professional comedian. "I'm from Colorado," he told me. "Right in the middle of where it's really happening — about half way between New York and L.A." I followed him on his "day off," a fourteen-hour tour that included a presentation about the services of the Y held deep inside the metallic guts of the *Kitty Hawk*, stationed at the North Island Naval Base in a John Wayne voice. Jordan announced solemnly, "The *Kitty Hawk* was commissioned in 1961. Only nineteen years old. Still a minor," several counseling sessions, meetings with the volunteer staff, preparations for upcoming events, and, finally, a comedy routine for forty patients at Balboa Naval Hospital.

where he introduced Debbie Wilson, Y M.C.A. director of recreation at the hospital who had set up the show, as "my future ex-wife."

At ten-thirty, fourteen hours after his day off began, I requested Jordan's permission to abandon ship. On the ride back to the building, Jordan reacted to the image an outsider has of the building. "Most people think it is just a gym. When they drive by our front they see winos, space cases, and servicemen coming off a two-day drunk. They connect this picture with what they think is inside. Actually, this is the largest servicemen's center in the world. The place goes through incredible pains to give these guys — excuse the expression — a viable alternative to the other situations downtown."

"With only few exceptions," I said, "I don't think I've ever seen a more pervasive feeling of loneliness than I have around here. And on the other hand, the staff seems almost unreal — like a M.A.S.H.

unit — in its eagerness to help. They're incredibly chery, and yet I hear they don't make all that much money."

"The first thing people think," Jordan replied, "is that the staff is not for real. That's a pretty pervasive impression. But the people who work at the Y do so for other than financial reasons. This is a Christian organization."

"That's the first time I've heard that mentioned," I said.

"We are, only we don't like to lay the heavy line on people. The staff is motivated by Christian values." In keeping with the philosophy of the organization, Jordan resisted the opportunity to swing into a sermon.

The administration exercises a similar restraint regarding the future of the building itself. The prevailing attitude is stoicism. Bob Schmidt, executive director of the Armed Services Y, said, "We don't know how soon or if the wrecking ball will hit, but we are suppositive of downtown

redevelopment and we fully expect at this point that we are going to be moving. We have to relocate in the downtown area. That's the key."

Phyllis Mondoc, who has been an administrative assistant at the Y for the last thirty-eight years, also reflects the stoical response of the staff. "It's sad, but I'm not going to cry over it," she said. "It's an old building, with many incisions, but a new one would be more desirable. If they would move into a new one, though, I wouldn't go with it. I guess the person who would be hurt the most by the move is George. This is his home."

A veteran of the First World War and a member of the Army Corps of Engineers that dredged San Diego Harbor, eighty-six-year-old George Latimer has lived in the building, except for a couple of years, since the Thirties. Several members of the staff asked me not to speak to him because he takes literally what everyone says to him. Someone once told him, for example,

not to walk on a certain spot just inside the main entranceway. "It's just been mopped," the man told George. That was five years ago, and George has avoided the spot ever since. And in 1971 someone told him that it was dangerous outside of the building. George has not left the premises in the last ten years.

A few evenings after our first talk, I met with Albus again. We sat on a small pyramid of steps at the west end of the building, facing Broadway. The steps once led to a doorway; now they lead up to a wall. He began by announcing, "I've got a few things to say." His cough, a low, mucilaginous rumble deep in his chest, was bad that night. After clearing his throat, he said, "I just got two things to say, is all. The first thing is don't feel sorry for nothing or nobody — not anytime. That all's just dwelling. What puts you here?" — he indicated the neon lit street before us

— "is that you pick up a habit you can't shake. Could be the booze, dime bags, women, or just fence-and-Molly games. Could be anything. Some say society is at fault. Which could be true, but not the way they're thinking. Jimmy Garcia, a friend of mine. Former friend; he got killed up in Portland. And his whole life was trying to fit in and not bein' able. Keep saying he was just one good job away from success. Only he never got the job."

"Reasons?" "He was Mexican, you know. Maybe that did him in. Maybe it was that damned woman of his. Thing that done him in, I'm thinking, is that he wanted too hard to succeed. That's where society gets ya. He bought the ... watcha call it? The Big Dream. You know — two Cadillac's in your garage, big refrigerator full of chops 'n' steaks, job, kids. I heard that song and dance thirty years ago. I'm free of that now. Thing about being on the streets is (continued on page 16)

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ISLAND

(continued from page 15)

most people out here still believe in the Dream—that's what drives 'em silly. You gotta get yourself free of all that. You gotta rid it out of your mind. Or you end up like Cappy or Garcia. Cappy thinks he's like the president of this end of town. Got his big executive's office right there. There's a lot of that out here. Success... snick-cuss!"

After a pause, I asked Alias about the second point he wanted to make.

"Okay. This and then I gotta head out of here."

"Where to?"

"Can't say for sure. Somewhere away from here. This ocean air'll rot your pipes. Okay. Listen up but good. If you're going to hang around here and all doing your stuff, remember this: the first rule is, when some guy is vomiting in his shoes, don't look him in the eye. The second rule is,

never for one single minute believe you're standing on."

"I don't follow that."

"Look. You may be taken to some body and think to yourself, 'This guy's on the level.' Don't over. Never. Not for one second. Cause no matter where you think you are, they're always lower—way lower down than you. That's how they live. So never trust them people. They're slicker 'n shit."

"How about you. Should I trust you?"

"Me, about half the time. So long, son."

So long, old man. Would I had heeded your advice with sharper ears.

About a week later I was in a coffee shop across the street from the Armed Services Y building. I began talking with a man, about thirty, wearing black, faded jeans, boots, a black T-shirt (with no advertising on it), and a dark-brown cotton jacket. He had a thin, reddish-brown beard, a high forehead, and brown eyes. About five-foot-eight and no more than 140 pounds.

the man had Auburn-colored hair, a suntanned face, and an overcast of nervous energy.

He told me he was headed for Tucson in the morning and claimed he could never stay long in any one town. "Places get small after a while, like they close up on you. It's sort of like seeing the same flick over and over. Sure, if it's a good one, you'll see new things, but you know how the thing's gonna turn out. Once you get to that point in a town, it's time to move on."

I asked him if the road itself didn't become tiresome.

"A lot of people on the road are just changing 'jails, running from one place to the next. The difference is that they look forward to the next place and we look forward to leaving the last one and getting back on the road itself. Gettin' out. Man, the freeway is the free way! It'd be great if you didn't have to stop—ever. My name's Danny, by the way."

Two sailors went by outside the coffee shop. One shouted, "Man, tonight I learned the real meaning of liber-teece!"

"Tits on a ball," mumbled Danny. "He probably spent a few seconds with a drugged hooker on cheap sheets."

For about an hour Danny and I compared impressions of towns and states and shared our personal experiences from the road. As we passed in memory through South Dakota, Danny spoke proudly about Harrison's con. "Outside of Rapid City, near Little America and the Badlands, I worked the con, starting there and going all the way on to Minnesota."

"Who was Harrison?"

"Nobody knows. Probably like Kilroy—like in 'Kilroy slept here.' People say the guy used to go from town to town, just the outskirts, with a girlfriend. And they'd work this con guaranteed to make up to a hundred dollars a crack, no questions asked. It works, believe me, it works. The woman I'm with gets dressed up real nice. And she's got a nice car—that's the one trouble with the con; you've got to start by looking like you got more than you do. She's got nice clothes and a nice car, and she pulls into a gas station. And she's

wearing this diamond ring. Now it ain't really diamonds, but it looks close enough. So while the attendant's pumping gas, she makes sure he sees the ring. Then she goes into the john. When she comes out, see, she can't find the ring. She says to the attendant she'll pay \$250 for the ring if he can find it. Gives him a phone number in the next town, just in case. Then I show up later that day and find the ring in the gas pump where she was standing. I look it to the attendant, say I'm short of cash, and ask if he wants to buy it. I say it looks like about a five- or six-hundred-dollar ring. Say I could take it back into town and hock it, but I'm heading in the other direction. Nine times out of ten he'll buy the ring for at least a hundred, hundred-fifty, thinking he's still gonna make another 200 off the woman free and clear. So he buys the ring and phones the number the woman left. No answer. Harrison's con, pure and simple."

After about an hour, Danny left ("Nice meetin' you, Jeff"). I stayed in the shop for another forty-five minutes or so. Then I headed for my car, which was parked at the north end of the block on India Street. The blacks sure he sees the ring. Then she goes into the john. When she comes out, see, she can't find the ring. She says to the attendant she'll pay \$250 for the ring if he can find it. Gives him a phone number in the next town, just in case. Then I show up later that day and find the ring in the gas pump where she was standing. I look it to the attendant, say I'm short of cash, and ask if he wants to buy it. I say it looks like about a five- or six-hundred-dollar ring. Say I could take it back into town and hock it, but I'm heading in the other direction. Nine times out of ten he'll buy the ring for at least a hundred, hundred-fifty, thinking he's still gonna make another 200 off the woman free and clear. So he buys the ring and phones the number the woman left. No answer. Harrison's con, pure and simple."

My mind split into three overlapping impulses, all governed by the shock of the situation: a horrifying fear of being struck

on the head—or worse, a profound sense of violation, of something trespassing all over my being, and a rage, based on fear, an urge to rip the flesh from the faces of my assailants. These impulses coalesced into a strange, brief dialogue that took place somewhere inside me: "Have you fulfilled your purpose?" the first voice said.

"I don't think so," said a second voice.

"Then you'd better stick around and do what they ask," cautioned the first voice.

"Say," the second voice began, "just what is my purpose?"

"Your wallet!" the man behind me demanded, punctuating the remark with a metallic thrust into my kidneys.

"All I have is seven dollars," I replied.

"I don't bring much money when I come down here. No wallet, no credit cards, no checkbook..." I told the truth, though I wished at the time that I had more cash, assuming that the lump on the head would decrease in proportion to the size of the take. From my pocket I extracted the

bills and held them over my left shoulder. When the man behind me reached for them, I glanced around. "Danny!"

"Right you are. Nothing personal, you understand." He grabbed the back of my neck and jerked my head forward. As he frisked me, Danny kept muttering, "Seven measly dollars." Then he cuffed me hard across the head with the back of his hand. And it was over.

"Follow us and you're a dead man," the creep in front boasted as they fled down the street into the shadows. I remained still, my bravado button firmly on hold.

For the last fifty-six years the Armed Services Y.M.C.A. has offered people an alternative—and a refuge—from the environment that surrounds it. As has surely been the case for countless others, it was the first place I headed after the incident. And I was glad as hell that those doors are always open.

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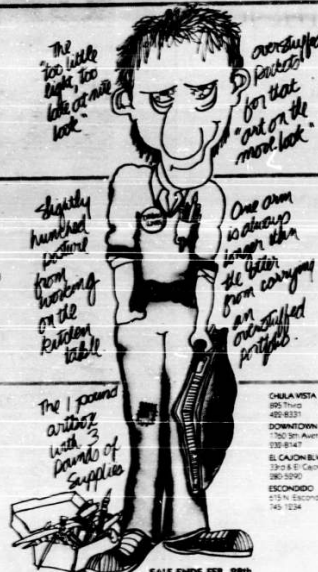
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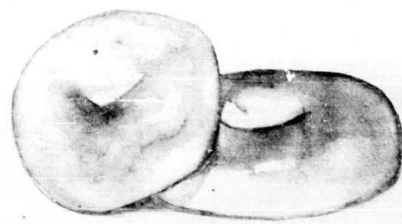
ELEANOR WIDMIR

During the Christmas holiday, my sister and I waited in vain for a bus that would take us to the center of La Jolla. After we had tired of craning our necks and alternating with such stimulating remarks as "Do you see the bus? Do you see it?" my sister approached a woman and her child. They were entering their car and my sister asked whether "two nice women" could be driven into town. Though the driver of the car may have been somewhat startled by the request — women of our age rarely hitchhike — she graciously gave us a ride. As we entered the car, she told us that she was headed for the Baltimore Bagel Company, and we all cried out in unison, "For bialys!"

What is a bialy? This is the question which is posed to the owners of the Baltimore Bagel Company (7523-B Fay Avenue, La Jolla) at least twenty times a day. A bialy is a roll which has raised edges and whose center is filled with poppy seeds and onions. It is crusty, almost like a croissant, and it really does exercise your teeth. The name is an abbreviation of Bialystok, the city in eastern Poland where these rolls originated. Truth to tell, in my childhood we called them Bialystok rolls. They used to be heaped, without benefit of wax paper or any protective cover, right on the counter of grocery stores or in bakers' windows.

We often ate them dry while walking in the streets. Unlike bagels, bialys were not round as doughnuts, did not contain holes in their centers, and were absolute jaw-breakers. In those days preservatives weren't used, and no matter how fantastic these rolls tasted with cream cheese or soft sweet butter, they were worthless the next day — dry and lifeless as stones. Many years ago, when my oldest son was about three years of age, I offered him a bialy obtained in Los Angeles. He chewed it thoughtfully and remarked, "Is this a biscuit for doggies?"

Bialy lovers the world over will find this remark horrifying. If you are accustomed to brown-and-serve rolls or hot dog buns, you may find the texture of bialys perplexing — they have no resemblance to cotton balls. But once you get hooked on bialys, you will long for them and travel distances to obtain them. Although I still eat them dry as I walk home, they are best heated. My children prefer them with whipped cream cheese, but I like to spread sweet butter on them when they are steaming. The butter runs into the depress-



but immaculate. The hundred-pound bag of flour is weighed and divided into several small batches, and then water, salt, malt, and yeast are added. The dough is mixed in a professional kneader. It is then shaped to fit round pans and allowed to "rest" a few minutes. The pans are placed beneath a mechanism which divides the dough into thirty-six equal pieces. The dough is then stretched by hand and formed with high ridges and low centers. The bialys are placed on spotless pans and set inside a metal container called a "proofer," which is covered with a snap-on material. This allows the bialys to remain warm and to rise. When they are properly proofed, they are either baked immediately or, if the demand is not urgent, placed in a refrigerator.

The process for preparing the bagels is similar, except that less water is employed for the dough, and the bagels are shaped by hand on cloth-covered redwood boards, which go into the oven until a skin appears on the bagels. Once the skin has set, they are flipped directly onto the hearth (the oven's surface). This establishes a good crust that is elastic and shows seams in it when broken.

Taking a freshly baked onion bagel, Michael bites into it, chews appreciatively, and shows me the underside. "That's a great crust. See how it breaks?"

You don't find commercial bagels with such crust. "He also attributes the quality of the crust to the use of corn flour rather than rice flour in the final preparation. Most commercial bakeries simplify the process by placing the bagels on silicone-treated pans to prevent scorching, but the board-and-hearth system provides a superior product, claim both Michael and his wife Rachel."

Shortly after the Baltimore Bagel Company opened last spring, Rachel and Michael were married and went to New York for their honeymoon. On their very first morning at the Plaza Hotel, the baker phoned them from La Jolla at the crack of dawn. "The bagels aren't proofing," he cried. Michael had to review the entire process long distance.

Nevertheless, he never wears of his product. "When I come home after a social evening, after a movie, I run to my freezer, take out a bagel or a bialy, and heat it. I never tire of them."

sion in the center filled with onions and poppy seeds, and eating that center is sheer bliss, better than a gourmet meal, better than chocolate.

This being the case, why did it take so long for the bialy to arrive on our scene? Even at present it's hardly a household item in San Diego. While Bagel World manufactures bialys, only the Baltimore Bagel Company in La Jolla bakes them every few hours. The ones you obtain in plastic bags cannot approximate the freshness of bialys which are baked on demand in small batches.

The other morning I went to the Baltimore Bagel Company to watch the preparation and baking of bialys as well as bagels. The exuberant owner, Michael Brau, 32, was already in the rear of the small shop in an arcade across the street from Safeway. The Baltimore Bagel Company is open seven days a week, and either Michael or his wife, Rachel, arrives daily at 6:00 a.m. to light the oven. Shortly thereafter, the preparation begins — at least a dozen different kinds of bagels are baked daily, including pumpernickel, whole wheat, garlic, and cinnamon-raisin. The Baltimore Bagel Company uses over a ton of flour a week to produce its 11,000 bagels and approximately 2000 bialys.

Michael, who owned Michael's Plants in La Jolla from 1975 to 1980, explains his interest in baking. "I love to cook. If you eat my food, it means you like me. I love bagels but I didn't care for any made in San Diego. I remembered the bagels of my childhood when we went to Baltimore for delicatessen. I thought those were the best bagels in the world. Besides that, my wife comes from Baltimore. I have relatives in Baltimore, and that's where I learned to

make bagels — in Baltimore."

Michael, who holds a degree from USU in marriage and family counseling, shocked his family when he told them he was going into the bagel business. "My father-in-law suggested that I should do a survey, a market analysis, to find out whether people in San Diego wanted good bagels and bialys. But I had a gut feeling about it. Not for a minute was I afraid. I had no insecurity about the product. I use the best high-gluten flour, the best seeds, no sugar, no shortening, no preservatives, liquid malt, and I make a separate dough for bialys and bagels — most bakeries use the same dough and then punch out a hole with a Coke bottle for bialys. We shape the bialys by hand and we let the bialys proof [rise] in a special metal container."

Though Michael Brau's initial enthusiasm was not in question, he had, in fact, never baked a bagel in his life. While on a trip to Baltimore (where else?), he asked some bakers whether they would teach him. He paid several thousand dollars to be taught the skill and amazed everyone there by learning not only the craft but the special secrets in two weeks flat. Then he returned here and began searching for a site. For months before he opened at his present location, he had a sign in the window announcing his arrival. "People were always dropping in, opening the door, and asking 'When are you opening? When will you be ready?' How many people would walk up to a new clothing store and say, 'I need a new shirt. When are you opening?'" Open he did in April, 1980.

Since I have come to watch the process, I take a chair next to the table top where the bialys will be prepared. The space is small

Illustration by Elizabeth Markham

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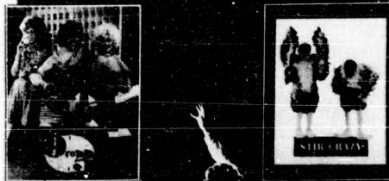
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PRESS MATERIAL

DUNCAN SHEPHERD

The existence of press kits is not one of the more openly discussed facts of a film critic's life. For any number of reasons. These dossiers, heralding the arrival of every new movie large and small, and seeing to it that my mailbox is furnished with reading material a bit more genial than the latest letter demanding my shaping-up or shipping-out, are uninteresting. They constitute, in my experience, the most conspicuous consumption of raw paper stock anywhere outside the L.A. Times. And as with the latter publication, the typical press kit cannot begin to be looked at without first throwing half of it away. Difficult as it is, at first glance, to imagine what possible use there can be for all this material, the spirit that permeates any press kit is the generous intention of making the film critic's job easier for him. I know I have not always taken full advantage of that assistance.

For anyone who has never known the joys of rummaging through these things, a brief inventory might help. The outer layer, once your excited fingers have torn through the large Manila envelope, is usually a folder of considerable slickness and sturdiness — also considerable handiness, once you have gutted its innards, for storing your favorite soap recipes or your job resumes or what-have-you (this can be honed to a science, as well as provide you with minutes of amusement, if you think to

file the soap recipes in *Star Crazy* and the resumes in *Nine to Five*). Inside the folder will be a sheet of papers printed on one side only, type-written, double-spaced, stapled or gummed together in any number of individual batches, and measuring in thickness, on the average, anywhere from a quarter of an inch to a half. Also included will be an assortment of those indispensable glossy photos used to illustrate movie stories, and occasionally, in the case of the more high-profile promotions, there will be a bonus gift item: a poster, a paperback novelization of the movie, a 45 rpm of the theme music. My own most treasured memento in this line was an inflatable plastic model of the Goodyear Blimp from *Black Sunday*. This, dangling from the ceiling, brightened the *Reader* editorial offices for months.

It didn't dawn on me, stupid businessman that I am, that there might be a market value attached to these kits, until I read somewhere of the king's ransom able to be fetched by the original *Star Wars* one. Which is but one practical application I have heretofore failed to avail myself of, and will hereafter keep in mind. My bids are now being taken for a mini-condition press kit for *The Incredible Shrinking Woman*. The best use I have found for these things up to now has been to turn the information sheets over to my reverse side and thereby procure for myself a steady supply of blank paper for note-taking or for scribbling out rough drafts of reviews in longhand. But thanks to my lack of ingi-

ration over the Christmas movies, and thanks to the traditional seasonal lull since then, I have gotten a bit bored staring down at the blank pages and have got it into my head to turn them over and explore further what they have to offer.

I have always known and made use of the credit sheet, of course, to double-check the identity of the cinematographer or the musical scorer or the actor who essayed the role of Tedesco, Tadler, O'Brien, or whomever. And I have often found very helpful the thumbnail biographical sketches that jog one's memory of film-makers' past credits. When, for instance, Richard Donner of *Inside Moves* is described as "a superstar director" and my ill-informed first thought is that they must have meant to tell him "a *Superman* director," it is obviously a boon to be reminded on a subsequent page that he was also an *Onion* director. If one still feels a shroud of doubt that these two credits quite confer the mantle of "superstar," one has only to read on to have spelled out those special qualities that clinch Donner's status, and that set him apart from one director out of every ten or twenty.

What Donner brings to his work and to *Inside Moves* is style. It is the hallmark of his popularity with avid movie fans who look for more than just entertainment. He moves where one else does not, he is, in a word, a director's medium.

Donner is able to inject humor and enthusiasm into his pictures by the force of his personality. Members of the cast and crew on his pictures find themselves with a feeling of being lost and alone when the filming is completed, and are reluctant to say goodbye.

The fact-checking aspect of these data sheets is not without occasional pitfall, however, as when the *Raging Bull* handout depicts the datum that Jake La Motta was a former welterweight boxing champion. Middleweight was what was meant, of course, and it seems a good bet that the perpetrator of this gaffe fell victim to the tendency of today's welterweights — Leonard, Hearns, Duran, et al. — to eclipse all other classes. This theory gains support elsewhere in the *Raging Bull* file when the biography of screen newcomer Cathy Moriarty describes her as "weighing in at 130 pounds" and "ends parry ethetically" the "welterweight division." Wrong again.

Any ill will built up by such minuses is quickly dispelled when set against the torrent of reliable information for which one would not have known where else to turn, or for which one would never have thought to ask. That George C. Scott's middle name is Campbell, that G.D. Spradlin's first and middle names are Gertrude and Duan, that *Change of Seasons* director Richard Lang ("an open, straightforward, and unpretentious man") is the son of the late 20th Century-Fox director Walter Lang, that the Gale Garnett who discloses a very nicely developed torso in *Tribute* is indeed the same Gale Garnett who at sweet sixteen had the Top Forties hit of "We'll Sing in the Sunshine." These are the kinds of facts a film critic occasionally wants to know when his mind is momentarily relaxing from larger concerns like the menace of the major oil companies or the breakdown of conventional morality (Shirley MacLaine, having given the matter much thought in preparation for *A Change of Seasons*, is quoted as

having two cents' worth to contribute to the latter debate, give or take a penny. "How can something be unconventional when so many people are doing it?" she asks with a probing jab, followed up with a crisp one-two: "And those who aren't would probably love to try it. But most importantly, it doesn't hurt anyone".

Some of the information given out winds rather dangerously far out on the thin ice of trivia, like the Christian names of all the dogs in *Seems Like Old Times*: Buck ("a descendant of the original Buck in *The Call of the Wild*"), Sparky, Aggie, Jiggs, Scrappie, and Peanut. Not to stop there, the information further tempts a chilly fate by proceeding to name all the doggie doubles for the forenamed canine stars: Capone, Coker, Abbie, Pippin, Scruffy, Scooter, Flap, and Seymour. I would also have to classify as trivia the following anecdote, despite its sheer fascination, and despite its settlement, in its own mind at least, of the academic dispute as to the origin of the name Malta:

Writer-cartoonist Jack Feiffer, who wrote the screenplay for the new movie musical *Papaye*, felt prophetic regarding one aspect of his script. Two years before *Malta* had begun or before a location had been selected, Feiffer had given the motion picture, he discovered that the name Malta was derived from two Phoenician words meaning "sweet" and "honey," for in many protective ports. Having named the town in his script over two years before his visit, Feiffer felt that the coincidence was a very good omen indeed.

Other tidbits, more than just unusable, are quite unallowable. "It's the best work I've ever done on the screen," Shirley MacLaine, in a chilling display of early senility or of someone putting words in someone else's mouth, is said to have said of her *Change of Seasons* performance. Meanwhile, in a ditto display of ditto senility or of someone putting words in someone else's mouth, is said to have said of her *Change of Seasons* performance. In a ditto display of ditto senility or of someone putting words in someone else's mouth, is said to have said of her *Change of Seasons* performance.

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these pages as a boldly opinionated fellow ("Film is perhaps the greatest form of worldwide mass communication, as well as an art form"), goes around repeating his opinion of Lord Olivier to anyone carrying a pad and pencil, and it comes out with slight stylistic variations every time. Speaking of never saying a line the same way twice: John Avildsen, director of *The Formula*, tells a tale that very well exemplifies the sort of insights publicity releases afford into the cabalistic goings-on at a movie set, and in this particular case into the enigmatic personalities of Marlon Brando and George C. Scott, whose amicable confrontation caused all of Hollywood, we are told, "to tremble in astonishment."

"Every time we went through a rehearsal of a long and involved dolly shot, Marlon would improvise new lines as they occurred to him," Avildsen recalls. "Finally, with a grin on his face, George said to Marlon: 'Are you ever going to say the same line twice?' Brando just shrugged him on the back and replied: 'Doesn't make any difference, George, because I know that you know a cue when you hear one.'"

Not normally prone to ESP experiences, I probably ought not to mention that I could swear I heard George C. Scott thinking to himself behind his grin "Son of a bitch." Nary a cloud darkens a press release, however. No mention is made, for instance, of the like-it-then-between director Avildsen and writer-producer Steve Shagan which resulted in Avildsen requesting that his name be removed from the film. News like that has to be gotten elsewhere. It is not the business of publicity departments to air dirty linen. Nonetheless, an enormous amount of inside dope is ground out by the running and unnamed authors of publicity handouts, and if it occurred to film critics to share some of the wealth, stirring bits of like rose petals throughout their otherwise abstract and academic reviews, the film criticism might begin to approach the readability of *People Magazine* or the *National Enquirer*. Samples of what's available in this line are that Martin Scorsese once intended to enter the priesthood, that the crooked little mind of Wesley IV Hart's *Seems Like Old Times* is due to partial paralysis ("which, doctors say, will disappear by the time he is two years old"), that director John Olanoff, of *The Competition*, published short stories by classroom Francis Ford Coppola when he was editor-in-chief of the Hofstra University literary magazine. And so on. Most critics would want to stop just shy of those morsels that might sour over so slightly in the fan magazines, like the following memoir of Neil Diamond:

After graduation, however, the hazel-eyed young man enrolled at New York University as a pre-med student on a fencing scholarship. He always kept writing songs, and with a half-year to finish before graduation, he was signed to a writing contract by Tim Pan Alley publishing firm for the soundtrack of *800* and *the jump* as the chance and cool college.

Diamond was hired and unceremoniously fired from several jobs before he landed a \$35-a-week anti-office on Broadway and wrote morning, noon, and night. At a low point, he allowed himself fifteen minutes a day for food — a soft drink, a sandwich, and a piece of candy. He was even thinner in those days than now.



On the other hand, there are some critics, especially among those who are obligated to turn out daily copy and sooner or later find themselves strangled for something to say, to whom a scissors and a pool of Scotch tape are more valuable writing tools than a typewriter. This sort of critic — and I can think of one prominent local example who is not here to be kicked around anyone — will make use of exactly the above sort of item, in combination with a few of the prepared quotes, and pass off his cut-and-paste creation as an interview. That may well be what publicity handouts are intended for. I've never been sure.

Where almost any critic could grab hold of the proffered helping hand would be in the composition of his criticism. There is much in the publicity material that spreads into that jurisdiction too. I hate to think of all the hours I have spent roaming through the wilderness of my brain in search of the proper words to describe this or that movie, when I could have used my labor in half, or in seven-eighths, by simply consulting the pertinent press release. Thus, *The Formula* would come out as "a hard-hitting thriller," *A Change of Seasons* as "a sophisticated look at contemporary relationships," *Inside Moves* as "both funny and touching," and *Raging Bull* as "vivid and searing." *Tribute* would be seen to be saturated with "insight, compassion, and, above all, irrepressible humor," and *Seems Like Old Times* would be giddily portrayed in terms of "stunts and car chases, pranks [sic] and pranks, cops and robbers, dogs and cats, sn... rough hilarious and improbable twists and turns... to tickle and delight everyone's fancy." With criticism nowadays sounding more and more as if it has been written with an eye to being shown in the ads, a critic's patterning from these ready-made lines would be certain to go unchallenged by the reading public, even warmly embraced as a dropping of critical can in favor of much more congenial plain talk or baby talk. If reliance on these ready-made takes a critic a distance from his actual feelings about a movie, the labor-saving aspect may surely compensate him. Some of the prose

in these handouts, in any case, has been polished so close to perfection as to almost beg to be plagiarized. The stilted mad author of the *Star Crazy* notes, for instance, is at least trying to get a critic into the proper mood, if not to tempt him to thievery, when he suggests that the Gene Wilder character possesses "a trusting innocence that makes Candide look like Machiavelli." That the holding cell in which he is incarcerated "resembles nothing so much as the locker room below the Roman Coliseum during Caligula's reign," that on entering this room "he narrows his eyes like Bogart gazing at the last plane to Marseilles," and that his eventual escape plan "will require sacrifice... that would make Napoleon wince."

Some of the cattle-prod suggestions tendered to critics are even stronger, proposing an overall outline or central focus for their reviews. The case laid out for *Raging Bull* is constructed along traditional auteurist lines, affirming that the work is "personal," "enumerating the qualities that this movie shares with Scorsese's others ('hair-trigger emotions, completely unimpartial realism, and a well-honed skill in re-creating the week and frustrations of people who are themselves somewhat inarticulate'), and leaving it to Scorsese himself to pin down the theme that gives unity to all his efforts. ("I look for a thematic idea running through my movies, and I see that it's the outsider, struggling for recognition"). The director of *The Formula* avows his long-time admiration for Frank Capra, and the critic can take the comparison from there. *Seems Like Old Times* suggests that a profitable line of pursuit would be to trace its lineage to so-called "farce comedies" (not to be confused with farce dramas) like *My Favorite Wife*, *The Awful Truth*, and *His Girl Friday*. This last comes from the central publicity department as *Star Crazy* (Columbia), whose contributions to the literature of press releases far outshine most others. The revealed intricacies of the artistry allow in *Seems Like Old Times* are flagrant. They flagrant are made, having already been made to withdraw into a tortoise-shell of shame for

my failure to notice the use of doubles among the dogs in the cast. I was made to want to pluck out my eyes as the lazy and worthless things they are when I read of the following niceties:

The wallpaper was custom-designed in New York. The house was painted in three values of gray taken from the wallpaper. The muted pinks were added because the neutrality of the color allowed blond star Goldie Hawn to stand out against this background. Even the oak hardwood floors were stained gray.

It is still possible, even one reduced like me to a quivering gelatinous mass of awe and humility, to occasionally feel that one is being talked down to. Take this example from *On Notes on The Formula*:

To many observers it seems increasingly apparent that in order to support a good cause, Brando often will portray an opponent to that cause, getting an audience mad enough to go into action in support of the cause. Maybe they'll come out of the theater hating him, but they'll feel like supporting the social issue that he strongly supports in his private life away from the screen.

And before one can say "gotcha," the author of this piece is pressing ahead from the general to the specific:

The heroic image no longer appeals to Marlon... He appears ruthless, arrogant, and all-powerful. It's a character anybody would find very difficult to like. Obviously, Brando isn't looking for supporters. He himself, people should get stirred up against Big Oil, perhaps, so he portrays Big Oil. In itself, in such a way that people can't avoid being angry and abused.

Anger and abuse are two for a nickel, I always say, and it suddenly comes back to me why I never imagined there would be a market value for press kits. Try titling still, next, for this remedial cinematic and economic history lesson:

The [musical] film genre long has been a favorite of audiences because the fantasies portrayed reward moviegoers from the day-to-day realities of life. And, if we are to believe our nation's economists and there is a genuine recession, then millions of moviegoers will find more than just escapism in this modern adaptation of *The Jazz Singer*.

Nothing is more wonderful to behold than when the publicists decide to venture out into their area of expertise and air their views on neighboring fields.

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There ain't no mystery to life... Ya gits bored as 'thens all they is to it."

It is at this point, or at any number of similar ones, that certain fundamental questions are rekindled, not to be doosed by remembering that the people in publicity departments only want to help and often actually do. Forecast among these questions are who the hell these communicators are aimed at, what he is supposed to do with them, and how insulted he ought to feel.

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Letters

Students even make sense. Why
would we steal light bulbs? Many
bulbs have no electronics and those
that do operate on a twelve volt
system, making conventional light
bulbs totally useless to us!

Trash would not be such a
problem if we had a little
neighborhood cooperation. We
tried and tried to get space for a
dumpster, offering to pay for it and
police the area, all to no avail.

Our "crust my dinghies" that
"reflex" the docks are our only
means of getting to our boats.

While those dinghies are at the
dock, we are also spending money
at the area businesses.

Very few boats have facilities
for burning wood and those that do
are not so desperate for wood that
it becomes necessary for them to
tear down a rotten fence.

As for dog shit all over being the
fault of anchorage dogs, I say,
"Ball shit!" Most people find it
inconvenient to have a dog on the
water and those that do can hardly
be blamed for every pile along
Shelter Island Drive.

There are many problems but
the residents of the anchorage,
at risk of being blamed for
everything that goes wrong
within a five mile radius of the
anchorage. We are a unique
community, one of the last on the
West Coast to offer low-cost
housing and a means to keep a boat
in this town of nearly nonexistent
slips. The members of the
association are working to clean up
the anchorage, patch up relations
with local merchants, take care of
trash problems, and police
ourselves. And regardless of what
one downstate anchorage resident
was quoted as saying, we do seem
winning.

Roger L. Stanford
Shelter Island Anchorage

Let There Be Chigos

Your National University article
"No Joy On These Walls,"
January 15th was factual and fair
and thereby rough on David
Chigos. Congratulations again.
The Catch-22 is that the NU
idea was splendid and would be a
real asset to the community and to
education if anyone but a Chigo
ran it — yet only an arrogant
Chigo could create NU, not a
scholar, not a humanist. The
lowers, as you showed, are the
women and men who leave
National thinking that this is what
university teachers-scholars are
like, and that the blitz courses at
night provide automatic wisdom,
effortlessly.

You might add a comment on
the funny part: Chigos's "hundred
dollar dues-alumni-association"
stuck. The association provides
none of the activities of a real
alumni group, is open to students
in their first month of school if
they have the hundred dollars, and
confers only one important benefit:
a directory of fellow alumni who
can be approached for job
contacts. Other "benefits" are
discounts on trips and cyzylapses.
Until nonstudent Chigo departs
from NU, you spoke the truth: If
God wanted students to get an
education along with a degree,
He/She wouldn't have created
National University. Also,
Kevin L. Lybrand
Sancti

Let's Get Elastic

This letter is directed to the
Reader's reviewers in general, but
to Jonathan Saville and Duncan
Shepherd in particular. It is more
challenging to point out what's
wonderful about a project than
what is terrible.

Stretch thyself.
De-mo: Tardus
San Marcos

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Off the Cuff

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John Coates
Civil Engineer
Del Mar

I was working on the Palau
Islands for nearly a year, eating
a boring diet of rice and
breadfruit. After a while I
accepted an invitation to eat
with Supriano, quite a nice
local chap who made grotesque
wooden puppets and sold them
to Peace Corps volunteers. I
refused to eat the fruit bats —
an expensive delicacy among
the natives. They're small,
rather lively furry bats, but
when they are boiled their little
bodies float up to the top of the
pot and expose their teeth in a
truly horrifying way. He
prepared a palatable meat
which was similar in texture
and taste to strong moon, but a
bit chewier. I had a suspicion
that it might be local dog, but it
wasn't until the next day that I
found out the Peace Corps
mascot "Big Red" was
missing. I felt terrible, but the
way the others responded, they
would have thought we roasted
the dog's mother. I was
banished to rice and breadfruit
for the rest of my term.



Ann Baxter
Student
La Mesa

I started to diet when I was
fifteen. You name it, I've
probably tried it. Drinking
juice for three days, that was
one of them. You lose weight
but end up with a headache and
everything else. It's an
experience when you don't eat.
You can think without your
brain all clogged up. But I
don't think it's a good solution.
For a long time I was too thin.
People think they're not
insulting you when they tell
you you're skinny and you look
terrible. I'd look at myself and
know I had to put on weight but
I'd feel terrible eating
anything. Now that I'm at the
weight I wanted to be at, I'd
prefer being thinner. The best
diet is high in complex
carbohydrates in combination
with exercise. All you have to
do is eat like a rabbit.



Margaret Kelly
Illustrator
La Jolla

I started out with Weight
Watchers and a
low-carbohydrate program. I
lost about thirty pounds and
then it seemed like I couldn't
lose any more. I got desperate
so I started in on carrots.
Packages of them. I would eat
about a pound a day with
maybe a diet drink and nothing
else. Suddenly people were
asking me why I was turning
orange — the bottoms of my
hands, my feet, the tip of my
nose. I even went to a doctor.
He said, "Yeah, you're orange
but I can't tell you why." One
of the engineers at work just
went berserk. He knew I was
eating carrots and had heard of
a case where someone had died
from eating an excess of them.
I ate carrots for about four to
six weeks and lost maybe five
more pounds. I wouldn't
recommend it. I look at carrots
with a jaundiced eye.



Susy Maczka
Jazzercise Instructor
Bonita

Before I got into this
exercise program, I must have
tried everything. The worst had
to be the banana diet. It was
young, about seventeen. It was
a big deal to try to look really
slim to attract guys. One of my
friends said, "Susy, you're
gonna lose ten pounds this
week." I thought, "Great, ten
pounds before my date
Saturday night." I went out
and bought enough bananas to
last me for about five days —
pounds of them. It must have
looked like I had a monkey or
something. I lost weight, but
I lost me for about five days —
just put it right back on
with diet like that. You just
have to exercise and eat
normally. Last time, if
someone gave me a banana I
would have thrown it in their
face. I couldn't eat them for a
year after that.

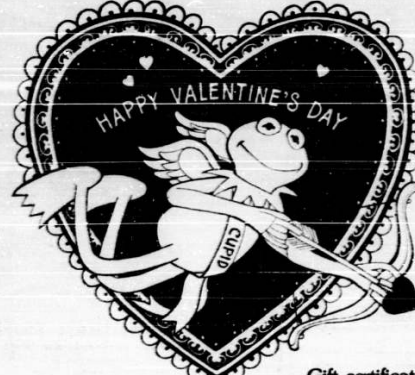


Roger Lundstrom
Designer
Mission Valley

I'd always been on the
typical American diet — Big
Mac's, fast food. My mother
always cooked heavy, greasy
foods — meat three times a
day. About a year and a half
ago I saw this guy on Merv
Griffin — Nathan Pritikin. He
stated cultures all over the
world and came up with a
program based on the diet of
people that had a lower
incidence of medical problems.
It had applications in my life. I
bought his book and went on
the diet the next day. For
breakfast — oatmeal and
bananas. For lunch — green
salad, bread, rice. For evening
— either rice and potatoes or
steamed vegetables. Once in
a while, fish or chicken. He
says no alcohol, but I like a
couple of glasses of beer in the
evening. I also run around
Mission Bay every other day. I
know a lot of it must be
psychological, but I really feel
better. I was just ready to do it.

— Lin Lukary

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Section 2

Events, Theater, Music, Film



On George Sand

from February 11 to February 14, San Diego State will host the fourth annual National George Sand Conference on "George Sand: Her Life, Her Works, Her Circle, Her Influence." More than forty scholars from the United States and Europe will present papers in English and French. (Some titles: "The Influence of E. A. Hoffmann on George Sand," "The Influence of George Sand in Russia," "George Sand and Virginia Woolf," "The Two Georges: A Psychoanalytic Study of the Double in Indiana and Adam Bede," "Characters and Bird Metaphors in George Sand," and "Heterosexuality and Intertextuality in George Sand's 'Consuelo'"). J. Paul Moretti, formerly of the Comedie Francaise, will direct *Alceste*, a two-act play by George Sand (never before produced). Sand Productions of Las Vegas, directed by choreographer Sylvie Varenne, will perform the dance drama *Her Name Was George*. In Love Library there will be a large collection of historical photos and an exhibit of Sand's personal possessions, including original manuscripts, a photograph of Sand's lover Chopin by Dagnere (the only photo of the composer), a drawing by Delacroix, music annotated by Chopin, and a selection of family relics. Two George Sand posters, designed especially for the event by Françoise Chloir, will be on display and available for

purchase. Pianist Arthur Lambert of the music department of SUSU will give a concert of Chopin mazurkas and preludes. Three films on George Sand will be shown. Who was George Sand? Her real name was Amandine Lucile Aurore Dupin. She left her husband and had affairs with novelists Jules Sandeau, poet Alfred de Musset, and composer Frederic Chopin. She wrote a large number of novels about self-assertive women and wise peasants. She knew everyone and did everything. She lived from 1804 to 1876. She was French. Now that I, too, have left my husband and babies, she has become a great inspiration to me, especially since I also hope to write novels about self-assertive women.

A dear French gentleman of my acquaintance, who knows English perfectly, has translated one of George Sand's passionate pages for me. A dolorous shudder took the name, and after having passed the hand on her forehead, I think to do nothing," she said, "before having understood what is happening to me."

"And what remains to you to understand?"

"All! For I understand nothing, and you see me busy to seek the cause of my unhappiness, without finding anything which should explain it to me. What evil have I done to Aristotle, so that he no longer loves me? What fault have I committed which has rendered me incompatible in his eyes?" You

The Way A Tree Grows

Toru Takemitsu — the name combines fire and water — is one of the most intriguing of modern composers, and San Diegoans will have the chance to listen to him and his music during his forthcoming tenure as Regents' Lecturer at UCSD. He has composed for orchestra, for orchestra with such traditional Japanese instruments as the *hausa* and *shakuhachi*, and for magnetic tape; his compositions include more than eighty film scores. But it is best to let the composer speak for himself:

"The sounds of Western music dispose themselves along a horizontal. The sounds of the *shakuhachi* occur vertically, the way a tree grows."

"Perhaps you have heard: The sound which a *shakuhachi* master hopes to achieve is

performance, the consummate *shakuhachi* sound, is the sound the wind makes when it blows through a decaying bamboo grove."

"First of all you must listen totally, open your ears wide to what you hear. Before long you will understand the aspirations of the sounds themselves."

"It has been demonstrated that *shakuhachi* communicate not with their gibbering voices but with the varied intervals of silence between the sounds they emit — a provocative discovery."

My wish to enter into the secrets of Japanese music, which never ceases to exert a strong influence on my music."

"The title of the piece, *A Flick Descends into the Penagonal Garden*, came from one of my dreams and may have some connection with a photograph I had seen earlier in the day of Marcel Duchamp, who had cut

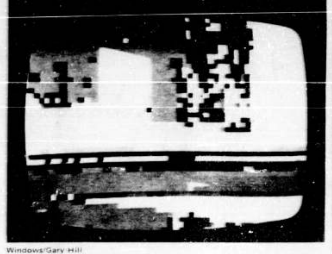


cannot tell me it, you'll since I who read in my own conscience, I do not see anything there which gives me the key of this mystery. Oh! it is an inconceivable prodigy! My mother believed in the power of whiteness — the *Corolla*, would she be a sorceress?"

So much for that. Here are some times and dates: The three films on George Sand will be shown on Thursday, February 12, from 4:00 to 5:30 p.m. in Love Library room 410. The Chopin concert by pianist Arthur Lambert will take place Thursday, February 12, at 8:00 p.m. in Smith Recital Hall. The

Video Synthesis

For artists, video is the medium of the moment. In some sense it is also the infantile. Still young and highly



experimental, it attracts attention and criticism from within and without. It could be here to stay. Meanwhile, the rest of us still are watching television.

Video is not television. It uses the electronic language of television to try to do all the things that television does not.

It is not commercial, although some of the best video is the most commercial-like. The Rockette baby legs in *Merce by Merce* by Patti, The Andalusian Dag evel treatment to a fried egg in *Entropy*.

Video is vision. Personal, often autobiographical, more Hydra-headed than most art forms. An artist holding a mirror to the artist's self or to the world. We, the passive TV generation, have to activate ourselves to get the message of the video vision; it's not easy.

A video tape is light: light that converts invisible magnetic information into visual images and sound. Many video tapes rarely see the light — they're stored on the shelf or shown only occasionally in galleries or museums. Today they might be beamed from museum to home television, tomorrow they might be marketed with the video records and tape cassettes are.

Forpaps are the one (just) form of video. They are the inexpensive portable systems of camera and recorder

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday event 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. Box 8083, San Diego, CA 92118.

Dance

"Dance Jam." New Age disco with ancient, contemporary, and futuristic music, will take place Saturday, February 6 and Sunday, February 7, 8 p.m., interval downtown, 860 Third Avenue, downtown, 239-1713.

Greek Youth Folk Dance Festival, the fifth annual, will feature an open dance competition. Saturday, February 7, 8:30 a.m. to 6 p.m., Vacation Village Hotel, Mission Bay, and "A Greek Folk Dance (Olive)," a program of Greek folk dances and songs performed by groups from throughout the Western U.S., Sunday, February 8, 2 p.m., East County Performing Arts Center, 200 East Main Street, El Cajon (442-2277), 235-7682.

Lectures

"Four Poets and the Search for Meaning" series of lectures presented by the Rev. Ronald Krupp will conclude with Robert Frost, Thursday, February 5, 7:30 p.m., Unitarian Universalist Fellowship of San Diego, 1336 Solana Drive, Solana Beach, February 5, 7:55-8:25.

"Modern Leadership in an Adv-

sary Society" will be the topic of a lecture presented by William McGillicuddy, former chancellor of USCD and former president of Columbia University, Friday, February 6, 10 a.m., room 111A, administrative complex, USCD. Free. 452-3429.

"Spies with Hardhats — Unsubstantiated Role of the FBI in Industry" will be the topic of Frank Holowach, newly elected vice-president of NASSCO's Inshoremen Local 627, and Chris Hoppe, recently fired worker at Lockheed Aircraft's plant in Marietta, Georgia, Friday, February 6, 7:30 p.m., 1053 15th Street, downtown, 234-4630.

"Early Man and the Oceans," and the theory that there was no impossible ocean barrier between the world's most ancient civilizations, will be the subject of a lecture presented by Norwegian anthropologist, explorer, author, and environmentalist Thor Heyerdahl, Friday, February 6, 8 p.m., Casa del Prado auditorium, Balboa Park. Reservations: 212-3821 x48.

"Black Genealogy" will be the topic of a lecture to be presented by SFSU reference librarian Robert Fikes, in conjunction with a current exhibition of Black Panthers in San Jose, Sunday, February 8, 2 p.m., Villa Montezuma, 1925 K Street, San Diego, 239-2211.

Poetry Readings by Joan Levine and Ruth Capen will take place Monday, February 9, 7:30 p.m., D.G. Wells Books, 7527 La Jolla Boulevard, La Jolla, 456-1800.

"The Etruscans" will be the topic of a talk by Michael Grant, author of more than thirty books in the field of classics, Tuesday, February

10, 10 p.m., Casa Real, Aztec Center, SFSU. Free. 265-5204.

Writer and Performance Artist Kathy Acker, a.k.a. the Black Tarantula, will read from her work, Tuesday, February 10, 3 p.m., Scripps Cottage, SDSU. Free. 265-5441.

"Mountains of America" will be climbed in a slide lecture by Cascade mountaineering guide Fred Beckey, Tuesday, February 10, 8 p.m., room 100, social sciences building, SDSU. Free. 265-5204.

"Deep Ocean Hot Springs: An

Quest of Life" and new life forms recently discovered on the ocean floor will be discussed by Scripps Institution of Oceanography oceanographer Paul Smith as part of an "Adventures in Research" lecture series, Wednesday, February 11, noon, room 111A, administrative complex, USCD. Free. 452-3120.

"Autumn on the Sun," a planetarium show, will be presented over Wednesday through February 25, 7 p.m., Palomar College planetarium, 1140 West Mission Road, San Marcos. Free. 744-1150 or 727-7529.

Energy Lectures, a series on various aspects of energy, will continue with Mark Urban from the California Energy Commission discussing "California Energy Futures," Wednesday, February 11, 4 p.m., room F148, physics building, SFSU. 265-6635.

New Poetry Series will present a reading by Laura Chatter, founder of the first anthology of women's poetry, Wednesday, February 11, 4 p.m., Revell Formal Lounge,

USCD. Free. 452-6766.

Optimal Health Lecture Series, the eighth annual, will emphasize preventive medicine, beginning with "Creating Self-Healers," by psychologist and psychological theorist Nathaniel Branden, Wednesday, February 11, 7:30 p.m., Aztec Center, Montezuma Hall, SDSU. Free. 265-5281.

"Global Perspectives for the 1990s" will be the theme for the thirty-ninth annual Institute on World Affairs, with this week's speaker Murgasappa Madhavan, SDSU professor of economics, Wednesday, February 11, 8 p.m., room 113, music building, SDSU. Free. 265-5147.

Young Music

Concerto series of the San Diego Symphony Orchestra will present its second program, "Various Musical Styles of Our World," featuring the premiere of Stephen Kent Goodman's "Overman Zero Rencel" and an excerpt from Stravinsky's ballet *Petroushka* with dancers from the Academy of Dance Arts, Thursday, February 11, 10 and 11:30 a.m.; Friday, February 6, 10 a.m. (sold out) and 11:30 a.m., and Saturday, February 7, 10 a.m., Civic Theatre, downtown, 239-9726.

Choral Chamber Music from the Ringier to the Twentieth Century, including a choral cantata by Bach, Renaissance madrigals, a Brahms motet, and popular modern spirituals, will be presented by the San Diego Master Choral Chamber Singers, Sunday, February 8, 3:30 p.m., Immaculate, USCD. 239-4662.

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(Butch) Lacy and his friends Anthony Ortega and John Reeves, saxophones, Brian Lynch, trumpet, Bob Holtz, trombone, Gunter Biggs, acoustic bass, Jerry Tancer, electric bass, and Jim Plank, percussion, Friday, February 6, 8 p.m., Smith Recital Hall, SDSU. 265-6987.

"1000 Years of Jazz," a New Orleans jazz retrospective that includes jazz vocals and tap dancing, will feature the "Legends of Jazz" and the "Original Rascals," some of the living legends from the jazz world of sixty years ago, Friday, February 6, 8 p.m., Mandeville Auditorium, USCD. 452-4090 or 452-4559.

Guitar Series sponsored by the International Guitar Shoppe will present Christopher Parkening, who has been called America's leading virtuoso of the classical guitar, Saturday, February 7, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 462-6900.

Philharmonic, the Los Angeles Philharmonic, conducted by Josep Lopez-Cobos and with pianist Misha Dichter, will perform Mozart's Symphony No. 13 and Piano Concerto in C, and Schumann's Symphony No. 2, Saturday, February 7, 8 p.m., Civic Theatre, downtown. (Sold out.) 234-2064.

Classical Guitar Recital will be presented by Kim Bittel, who will play works of Turina, Albéniz, Bach, Tárrega, and Villa-Lobos, Sunday, February 8, 7:30 p.m., First Unitarian Church, 4100 Frost Street, Hillcrest. 298-9978.

An Evening of American Music will be presented by Paul and Carla Roberts on star, tambora, and bamboo flute, Sunday, February 8, 7:30 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia. 456-4030.

Sacred Music Series will present the Albert McNeil Jubilee Singers of Los Angeles in a program of Negro spirituals, contemporary gospel music, and Afro-American folk ballads, Sunday, February 8,

TO LOCAL EVENTS

Country Music Vocalist and ex-tempo baseball player Charley Prake will perform in concert, Sunday, February 8, 3 and 7 p.m., Civic Theatre, downtown. 236-6510.

Piano Recital by Michael Cave will feature Mozart's Fantasy and Sonata in C Minor, Schubert's last sonata, and the U.S. premiere of Cave's own Romantic Sonata in One Movement, Sunday, February 8, 3 p.m., La Jolla Women's Club, 715 Silverado Street, La Jolla. 454-6428.

Concert Series of USCD will present a vocal concert with baritone Robert Austin, soprano Jean von Merzke, and bass Conrad von Merzke, Sunday, February 8, 4 p.m., Camino Theatre, USCD. 291-4480 x4426.

Chamber Music Concert, featuring works of Bach, Marcello, Bonelli, Haydn, and Mozart, will be presented by the Greenmont Sinfonia Orchestra, Sunday, February 8, 2:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. Free. 464-4914.

Classical Guitar Recital will be presented by Kim Bittel, who will play works of Turina, Albéniz, Bach, Tárrega, and Villa-Lobos, Sunday, February 8, 7:30 p.m., First Unitarian Church, 4100 Frost Street, Hillcrest. 298-9978.

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7:30 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla. 454-1605.

"The Connoisseur's Handel," a program of arias and instrumental music by Bach and Handel, will be directed by Michael Parker, Sunday, February 8, 8 p.m., St. Paul's Episcopal Church, Fifth Avenue and Nanning Street, Hillcrest.

Mini-Concerts series will present the Pergin duo, guitarist Joseph Hoyer and flutist Karl Canfield, playing compositions by C.P.E. Bach, Mallo, Villa-Lobos, Ravel, Castelnuovo-Tedesco, Berry Roe, and Bert, Monday, February 9, noon, Beverly Hills Salon, Civic Theatre, downtown. Free. 459-7351.

In Concert, famed French flutist Jean-Pierre Rampal, accompanied by John Steele Ritter, will present works of J.C.F. Bach, J.S. Bach, Corelli, Schubert, and Claude Bolling, Tuesday, February 10, 8 p.m., Civic Theatre, downtown. 236-6510.

Noontime Concerts will resume with a piano recital by Michael Rade, Wednesday, February 11, 12:15 p.m., French Parlor, Founders Hall, USCD. Free. 291-4480 x4426.

Film **Moscow Films** starring Mickey, Migher, Walter, and Frederick, and a cat film, will be shown Tuesday, February 5, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

Political Film Series sponsored by the USCD Committee for World Democracy will present *The Ascent*, a portrayal of the partisan resistance during World War II, directed by Leni Riefenstahl and grand prize winner of the 1977 Ber-

lin Film Festival, and *Akes and Diamonds*, a Polish film about political struggles after the Nazi defeat, February 5, 7 p.m., Mandeville Auditorium, USCD. 452-3362.

Chicano Film Festival will feature film screenings, discussion with the filmmakers, and a reception, with Jose Luis Ruiz's *The Unsubstantiated Role of the FBI in Industry* and Lourdes Portillo's *After the Earthquake*, Friday, February 6, 6 p.m., Humanities Library auditorium, and *Motestrua Esparrú's The Alien Game* and *Aguida Martinez, Jesus Treviño's Seguin*, and Sylvia Morales's *Chisme*, Saturday, February 7, 2 p.m., Mandeville Auditorium, USCD. 235-6135.

"Aku Aku," the filmed documentary of The Heyerdahl's expedition to Easter Island, will be shown Saturday, February 7 and Sunday, February 8, 1:30 p.m., Natural History Museum, USCD. Free. 452-3129.

South Bay Amateur Media Festival of film, photography, and video, open to San Diego County amateurs of all ages, will be held through Saturday, February 7, with an awards ceremony on Saturday from 7 to 9 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. 575-5161 or 575-5064.

"Seven Chances," a Buster Keaton silent film comedy, will be shown with musical accompaniment by Rex Kew at the night, Wednesday, Sunday, February 7, 7:35 p.m., California Theatre, Fourth Avenue and C Street, downtown. 279-2867.

Underwater Film Festival, the fourth annual sponsored by the USCD Sea Divers SCUBA club, will include films and slide presentations from local and nationally known photographers, including *Underwater Women*, a classic film from the Fifties made by Ron Church, Conrad Limbaugh, and Jim Stewen of Scripps Institution of Oceanography, Saturday, February 7, 8 p.m., Mandeville Auditorium, USCD. 452-4559.

"Etkimo in Life and Legend," the story of a great hunter who carved an image of his wish in stone and sees it come true, will be shown in conjunction with a current exhibition of Etkimo art, Sunday, February 8, 1, 2, and 3 p.m., Museum of Man, Balboa Park. 239-2001.

Japanese Film will be introduced by Tora Takemura, composer of their musical scores, with *Kan-dan* ("Ghost Story"), Monday, February 9, 8 p.m., Man-

delville Recital Hall, and *Ballad of Onn and Woman in the Desert*, Tuesday, February 10, 8 p.m., Mandeville Auditorium, USCD. Free. 452-3129.

Fantasy Film Series will screen Max Reinhardt's 1935 version of *Madame Night's Dream*, starring James Cagney, Olivia de Havilland, Mickey Rooney, and Joe E. Brown, Jean Cocteau's classic *Bonny and the Beast*, and two short subjects, Tuesday, February 10, 7 p.m., TLH 107, USCD. 451-4559.

Special Events **"Herbaceous,"** a bimonthly taxonomy event of the California Native Plant Society, will be led by Erik Jonsson, Saturday, February 7,

9 a.m., Cabrillo National Monument information center, Point Loma. Free. 565-0548.

Chinese New Year, beginning the year of the rooster, will be celebrated with a lion dance, a kung fu demonstration, calligraphy and acupuncture, music and food, Saturday, February 7, 10 a.m. to 1 p.m., Chinese Social Service Center, 418 Third Avenue, downtown. 234-4447 or 234-0442.

Herb Garden Gumbo, a two-hour tour in Taylor's Herb Garden, will take place Saturday, February 7, 11 a.m., Lone Oak Road, Vista. Directions: 727-3485.

Camella Show, an annual event of the San Diego Camella Society, will take place Saturday, February 7, 1 to 5 p.m., and Sunday, February 8, 10 a.m. to 5 p.m., Conference Building, Balboa Park. Free. 281-5027 or 332-5782.

Acting Auditions, the annual Craig Noel Classical Audition Festival will permit attendance by the public, Saturday, February 7, Mission Hall, Southwestern College, 400 Oak Lakes Road, Chula Vista. Schedules: 421-0149 or 421-6700 x 340.

"Auntie," a day of activities to benefit the American Cancer Society, will take place Sunday, February 8, with a unique and classic car show, 10 a.m. to 3 p.m., Exhibit Hall, antique plane show, noon, Mickey Finn's Band with Fred Finn, noon and 2 p.m., harness races, 1 to 3 p.m., and (reservations required: 335-6586) dinner, auction, and dancing, all of the Del Mar Fairgrounds, Del Mar. 299-4202, 489-1465, 579-0102, or 421-0485.

A GREEK FOLK DANCE ODYSSEY

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SUNDAY, FEBRUARY 8 - 2 p.m.
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**Wednesday, February 11, 1981
9:00 a.m.**

Adventures in Good Music with Karl Haas

Here's How? . . . The world-renowned musician and author Frederick Dorion joins Karl Haas in a discussion of various aspects of musical interpretation.

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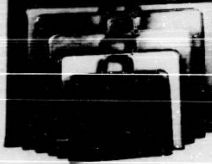
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READER'S GUIDE

"George, Sand, Her Life, Her Work, Her Circle, Her Influence" will be the theme of the fourth annual national George Sand conference, beginning with a day of lectures, Wednesday, February 11, 9 a.m. to 4 p.m., and including exhibitions of photographs and personal possessions in Love Library, through Sunday, February 14, 10 a.m. to 6 p.m. San Diego's Longest Sidewalk could be panned during a walk

sponsored by Walkabout International, Wednesday, February 11, 9 a.m. to 4 p.m., from Pacific View Center parking lot, Channing Drive and Channing Mesa at the intersection of Pacific View Center, San Diego. Free. 274-5884 or 223-5436.

Walking Tours of the historic Gaslamp Quarter will be led every Friday, room to 1 p.m. and Sunday, 12 a.m. to 10 p.m., from 652 Fifth Avenue, downtown. Free. 233-5227.

Nature Walks will be offered every Sunday by the Audubon Society, 10 a.m. and 12 p.m., Silverwood Wildlife Sanctuary, 2851 Camino Road, 540 miles east of Lakeside (291-8770), and the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (321-8212). Free.

Whale Watching of the annual California gray whale migration to Baja breeding grounds can be done from Cabrillo National Monument.

ment, Point Loma, and from ex-current boats. Fishermen's Landing, 2855 Garrison Street (222-2910), H&M Landing, 2851 Garrison Street (222-1444), Island Sportsfishing, 1501 West Mission Bay Drive (222-1044), Point Loma Sportsfishing, 1475 Scott Street (222-1627), South Sportsfishing, 1717 Avenida Road (224-3383), the California sailing ship, Sheraton Harbor Island Hotel dock (224-3777), all daily through February.

Sports

U.S. Figure Skating Championships will continue with the competition, Thursday, February 5, 7:30 a.m., 12:30 and 7:30 p.m.; Friday, February 6, 8 a.m., 12:30 and 8 p.m.; Saturday, February 7, 1 and 8 p.m., and concluding with exhibitions of champions, Sunday, February 8, 1 p.m., Sports Arena, 224-4176.

Golf, the fourteenth annual Andy Williams San Diego Open golf tournament will tee off for \$250,000, Thursday, February 5 and Friday, February 6, 10 a.m.; Saturday, February 7, 9:20 a.m.; and Sunday, February 8, 9 a.m., Torrey Pines Golf Course, Del Mar, 291-5372.

Karate Self-Defense, a system that originated in the Himalayas, will be demonstrated, Thursday, February 5, 8 p.m., room 100, Social Sciences building, 329USC.

Night Orienteering Meet, the first in Southern California, will challenge anyone with a flashlight, from novice to advanced, to find the way in the dark, Saturday, February 7, 5:30 p.m., Muir Woods, John J. Hopkins Drive 34 mile south of Genesee Avenue, UCSD, 277-6331.

Physique Contest, the All-Navy Bodybuilding Championships and Mr. and Ms. Apollo contests will be sponsored by Gold's Gym, Saturday, February 7, 7 p.m., Mission Junior High School auditorium, 1704 Channing Drive, San Diego, 571-7700.

After Basketball, the SDSU women's basketball team will face the USC-Leach Guard 49ers, last year's WCAA champions, Wednesday, February 11, 7:30 p.m., Peterson Gym, UCSD, 265-5547.

"Guests of the Nation," a dramatization of the Frank O'Connor short story about a pair of Irish immigrants and their two British soldier hostages, will be shown Monday, February 9, 8 p.m., repeating Sunday, February 15, 11 p.m., Channel 15.

"Architectural Ceramics: An Overview," an exhibition of clay works by Rhoda Lopez and Gerald Thibault, will be on view at an opening reception for the artists, Sunday, February 8, 12:30 to 3 p.m., and through March 5, Band Hall Gallery, First Unitarian Church, 4190 Front Street, Hillcrest, 298-9978.

"Vivan los Arrecifes," an exhibition of Mexican folk art used in daily life and on ceremonial occasions, will be on view at a reception, Thursday, February 5, 6 to 9 p.m., and continue through February 28, Parker Studios, 1929 Front Street, Hillcrest, 239-8324.

"Brothels and Bathhouses," an exhibition of recent works by Luis Ficker, will open with a reception for the artist, Friday, February 6, 7 to 10 p.m.; and continue through February 28, Parker Studios, 1929 Front Street, Hillcrest, 239-8324.

"Information: A Continuing Series of Contemporary Exhibitions" will present installments 8, 9, and 10, unretouched canvas paintings of Richard Baker, painted objects of Malene K., and a multimedia installation of Barbara Jansen, through February 26, University Galleries, SDSU, 265-5171.

"The Sundrianiens," an exhibition of clay works by Carol Lebeck, will be on display through February 28, 10 a.m. to 5 p.m., Hillcrest, 239-8324.

Radio/TV

NBA Basketball, the Boston Celtics at the Milwaukee Bucks, will be on TV, Thursday, February 5, 7 p.m., Cable Channel 2.

"A Love Letter to Jack Benny" will be sent into the past by some of his friends, Thursday, February 5, 9 p.m., Channel 38.

"Hombre," Paul Newman is an Apache-raised white man in this 1967 film also starring Richard Boone and Fredric March, Friday, February 6, 8 p.m., Channel 6.

Andy Williams Golf will be televised from Torrey Pines Golf Course, Saturday, February 7, 3 p.m.; and Sunday, February 8, 1 p.m., Channel 5.

"East of Eden," Timothy Bottoms is not James Dean and Jane Seymour is not Julie Harris, but they are the stars in this new movie based on the John Steinbeck novel, Sunday, February 8, 8 p.m.; Monday, February 9, 8 p.m.; and Wednesday, February 11, 8 p.m., Channel 10.

"Raid on Entebbe," a TV film about the Israeli commando rescue of hijacked hostages at Entebbe, Uganda, on July 4, 1976, will be rebroadcast Sunday, February 8, 8 p.m., Channel 6.

"Tell Me That You Love Me, Julie Moon," the 1970 Otto Preminger film starring Liza Minnelli, Ken Howard, and Roger Moore as three handicapped people who decide to live together, will be broadcast Sunday, February 8, 11:30 p.m., Channel 10.

"Civil Rights Freedom Songs 1963-1968" can be heard again during "Black History Month," Monday, February 9, 7 p.m., KFRS-FM 89.

Doggy Doings, the Wag Westminster Kennel Club Dog Show will be broadcast, opening night, Monday, February 9, 7 p.m.; and closing night, live, Tuesday, February 10, 5 p.m., Cable Channel 2.

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TO LOCAL EVENTS

"Sherlock Holmes in New York," a 1976 TV film starring Roger Moore, John Huston, Charlize Ransing, and others, will be on display through February 8, 8 p.m., Channel 6.

"Living Treasures of Japan," a National Geographic special about artisans and performing artists, including a potter, a papermaker, a swordmaker, and a kabuki theater actor, will be televised Wednesday, February 11, 8 p.m., repeating Sunday, February 15, 3 p.m., Channel 15.

Musical Comedy Moments will be re-created from "Fanny's Rainbow," "South Pacific," "Lady in the Dark," and "Sweet Charity," on Sybil Fine Key's Musical Comedy Tonight II, Wednesday, February 11, 9 p.m.; repeating Sunday, February 15, 3 p.m., Channel 15.

"Continuous Exposures," an exhibition of recent works in mixed media by William Gambusi, and abstract paintings on unretouched canvas by Gillian Theobald, will be on display through February 13, Five Fifty Two Gallery, 552 Fifth Avenue, downtown, 233-7888.

Retrospective Exhibition of works by Chicano artist Louieño Ullua will continue through February 15, Solar Gallery, 300 Fifth Avenue, downtown, 295-0384.

New Paintings by Elizabeth Sher will be on exhibit through February 18, Wenger Gallery, Fine Art Store, 4603 Cass Street, Pacific Beach, 454-4444.

"Eight Paintings," two each by Andrew Spear, Paul Polster, Julie Koraki, and Michael McManus, will be exhibited through February 20, Installation, 447 Fifth Avenue, downtown, 232-9915.

"Color Photography: New Images," an exhibition of works by ten contemporary photographers, including William Eggleston and Joel Meyerowitz, will open with a reception, Friday, February 6, 6 to 8 p.m., and continue through March 15, Mandeville Art Gallery, UCSD, 452-2864.

The conference and special events are open to the public. For registration, tickets, and information, call the French and Italian department at 265-6491, or Janice Galloway at 274-9562. See you there, everybody!

— Violet Rosenbloom

Guatemala and Mexico photographs by Susan Turner will be exhibited through February 25, Gallery Graphics, 3847 Fifth Avenue, Hillcrest, 295-3538.

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Retrospective Exhibition of works by Chicano artist Louieño Ullua will continue through February 15, Solar Gallery, 300 Fifth Avenue, downtown, 295-0384.

New Paintings by Elizabeth Sher will be on exhibit through February 18, Wenger Gallery, Fine Art Store, 4603 Cass Street, Pacific Beach, 454-4444.

"Eight Paintings," two each by Andrew Spear, Paul Polster, Julie Koraki, and Michael McManus, will be exhibited through February 20, Installation, 447 Fifth Avenue, downtown, 232-9915.

"Color Photography: New Images," an exhibition of works by ten contemporary photographers, including William Eggleston and Joel Meyerowitz, will open with a reception, Friday, February 6, 6 to 8 p.m., and continue through March 15, Mandeville Art Gallery, UCSD, 452-2864.

The conference and special events are open to the public. For registration, tickets, and information, call the French and Italian department at 265-6491, or Janice Galloway at 274-9562. See you there, everybody!

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"November Steps" ("Like the music of the No Theater, the rhythm endlessly oscillates," "Asterism," "Dorian Horston," "Green," "Water Music," "Lord Island") ("I remain an island" when the sun penetrates into my wood of shells I become a transparent coral island / A foaming crest of love").

"Vocalism A," a seventy-two-hour tape montage of a Japanese word meaning love condensed into four minutes, nine seconds... the voices of one woman and one man... they repeat at many times in different pronunciations and different speeds.

These will be Takemitsu's public appearances. On Monday, February 9, at 8:00 p.m. in UCSD's Mandeville Auditorium, the composer will introduce the film "Kusatsu" ("Ghost Story"), directed by Kobayashi, and will discuss its musical score, which he composed. He will do the same following the evening, Tuesday, February 10, at 8:00 p.m. in Mandeville Auditorium for two more of his films: "Ballad of Omi," directed by Shinoda, and "Woman in the Dunes," directed by Teshigahara. On Thursday, February 12, at noon, in Mandeville Recital Hall, the composer will present and discuss "A Rock Descends into the Penitential Garden," which is his most recent orchestral work. And finally, on Tuesday, March 3 at 8:00 p.m. in Mandeville Auditorium, SONOR and a number of other performing groups and artists will present four pieces by Takemitsu under his supervision, along with Luciano Berio's theater epic "Passages," directed by Bernard Randi. The audience will have a chance to meet Tom Takemitsu and the performers at a reception in the East room after the concert.

All events are free and open to the public. For more information, phone 452-3229. — Thomas Arne

—repeatedly. Being is an operative word in video. When applied by the viewer, it can mean, "I'd rather watch a football game or look at a painting." When applied by the video artist or critic, it can shed any negative connotation and mean, "How subtle" or "How effective." "It makes you think about real time and reality." Thus the word appears as an appropriation in statements such as "This video is boring, interesting, and funny." And "Boredom isn't far from being a negative quality. It is rather a sign of antipathy to Asia."

Video, as appearing to advantage on television, is what some of today's video is, and what much that is video is not.

The Emerson Museum of Art in Syracuse, New York, recently organized an Emerson Video Revue which has been traveling and is currently on view at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The exhibition is intended as a cross-sectional representation of the many trends in contemporary video art. It is arranged into four categories: abstract image and electronic space; documentary/portraiture; and narrative/performance. The documentary/portraiture videos will be shown continuously through Wednesday, February 11 during museum hours, 10:30 a.m. to 5:00 p.m. Tuesday through Friday, and 12:30 to 5:00 p.m. Saturday and Sunday. The narrative/performance works will be shown during the two following weeks, and any of the videos can be seen during the week after, concluding Sunday, March 1. Nam June Paik, one of the old-timers of video art, has two works in the show. William Wegman, who often makes his humorous videos with his Weismann, Man Ray, is also in the show as are Ed Emshwiller, Ira Schneider, Joan Jonas, Lawrence Weiner, and Lee Levine. Two talks are scheduled in association with the exhibition: David Ross, formerly assistant director of the Emerson Museum, will speak on "Artists Video: The Vacation of History," Monday, February 23; and Richard Simmons, curator of video and film at the Emerson Museum, will speak on "An Overview of Video," Thursday, February 26. For further information, call 454-5341.

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TWO B'S PRODUCTIONS AND AL HAYMON PRODUCTIONS
IN ASSOCIATION WITH K105FM
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LOVE EXPLOSION '81 BAR-KAYS SWITCH POINTER SISTERS SLAVE KANO

SUN. FEB. 15, 7:30 P.M. 9.00 and 10.00
S.D. SPORTS ARENA

TICKETS AVAILABLE AT: MAD JACKS SOUND, LEO'S STEREO,
STORES, FRISCO, FANNIE'S, SAN DIEGO MUSIC CORP.,
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contemporary, Tuesday through
Saturday.

Black Angus, 1000 Groves
Avenue, El Cajon 440-2050.
Smokey, contemporary, Monday
through Saturday.

Black Frog Restaurant, 4672
Federal Boulevard, La Jolla 454-5325.
Punk, jazz, funk, Sunday
through Saturday.

Blaney Stone Pub, 5617 Balboa
Avenue, Claremont 279-2033.
Rock, country, Irish folk,
Wednesday through Sunday.

Blue Parrot, 1298 Prospect Street,
La Jolla 454-9131. Mike Wolford
 Trio, jazz, Thursday; The Shelly
Marine Trio, jazz, Friday and
Saturday; Dwyer-Rackin Duo,
classical, Sunday; Gray Music Co.,
Latin jazz, Tuesday; Bill Kyle
Quartet, jazz, Wednesday.

Boathouse, 2040 Harbor Island
Drive, Harbor Island, 291-8010.
Texas, Tuesday, contemporary,
Tuesday through Saturday; The
Sardonic Shovel, contemporary,
Sunday and Monday.

Bobby G's, 485 First Street,
Encinitas 435-7367. Amy McCann
Band, rock and roll, Thursday
through Saturday; Mark Lesman
and Johnny Almond Band, jazz,
Sunday and Monday.

Bombay Bicycle Club, 2806
Shelter Island Drive, Shelter Island
224-2483. Call club for
information.

Bull and Bear, 690 North Second
Street, El Cajon 440-5757. Amber
Band, country rock and originals,
Wednesday through Saturday.

Burberry's, 2606 Mira Mesa
Boulevard, Mira Mesa 578-8066.
Call club for information.

Burroughs Lounge, 2045 East
Valley Parkway, Escondido
743-6422. Harry Paul and Mel
Vernon, variety, Thursday through
Sunday.

Cafe Del Rey Motel, 1549 S.
Prado, Balboa Park, 234-8511.
Brian Reney, contemporary guitar,
Friday and Saturday; Sharon
Skidgel, piano bar, Friday and
Saturday.

Cafe in the Valley, 911 Camino
del Rio South, Mission Valley
296-6329. Night Wing featuring
Devere Zoroch and Sue Proulx,
contemporary, Thursday through
Saturday; Devere Zoroch,
contemporary, Wednesday.

Cafe and Cleeve, 140 South
Sierra Avenue, Solana Beach
481-8238. Pelican Alley, jazz,
Wednesday through Saturday.

Canterways, 10757 Woodside
Avenue, San Diego 449-0700. Matt,
rock, Tuesday through Saturday;
The Aztec Scapheti and Screen
Door Company, comedy, Sunday
and Monday.

**ZEBRA
CLUB**

560 5th Avenue (at Market)
230-4222

Thursday,
February 5

**Fifth Column
and
Social Spitz**

Friday, February 6
**Audio Bop
and
Funnels**

Saturday, February 7
Trowsers
(solamente)

Thursday, February 12
THE NUDES
with special guests

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

Chicago Mining Co., North, 308
El Camino Real, Encinitas
942-5676. Rex Gammie Band,
soft rock and dance music,
Thursday through Saturday; Texas
Bullies, country swing, Sunday
through Tuesday.

Chuck's Steak House, 1250
Prospect Street, La Jolla 454-5325.
Punk, jazz, funk, Sunday
through Saturday.

Comedy Store, 146 Pearl Street,
La Jolla 454-9176. Bruce Baum
and Dave Tyne, comedians,
Thursday through Saturday.

Country Pumpin', 1862 Palm
Avenue, Imperial Beach 420-1161.
Country, Cosanova, country
western, Wednesday through
Saturday.

Cullpeppers, 7305 Claremont
Mesa Boulevard, Kearny Mesa
571-7755. Firewater, country,
Wednesday through Saturday.

Cullpeppers, 7380 Golfcrest
Place, San Carlos 460-5400. Al
Tome, piano, Wednesday
through Saturday.

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

Crossroads, 445 Market Street,
downtown, 233-7856. Marguerita
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571-7755. Firewater, country,
Wednesday through Saturday.

Cullpeppers, 7380 Golfcrest
Place, San Carlos 460-5400. Al
Tome, piano, Wednesday
through Saturday.

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Mesa Boulevard, Kearny Mesa
571-7755. Firewater, country,
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Cullpeppers, 7305 Claremont
Mesa Boulevard, Kearny Mesa
571-7755. Firewater, country,
Wednesday through Saturday.

**Cunningham's Restaurant and
Country Western Nightclub**,
2044 Miramar Road, Mira Mesa
578-1250. Rock 'n' roll, dance music,
Tuesday through Saturday.

Dance Machine, 1862 Palm
Avenue, Imperial Beach 420-1161.
Weekly dates, top 40 rock,
Wednesday through Sunday; rock
and roll, Monday and Tuesday.

De Vinch's, 6261 Street, Chula
Vista 427-8880. Top 40,
contemporary, Tuesday through
Sunday.

Dino's Nightclub, 9711 Campo
Road, San Diego 454-9502.
Rockabilly, rock a billy, Friday
and Saturday.

Distillery, 751 Metcalf Street,
Escondido 741-9393. Puppies,
1-Birds, and the First, new wave,
Thursday; Rockin' Stevie W., rock,
new wave, and cream of the pop,
Friday and Saturday; Crystal City
and Free Light rock, Sunday; The
Kits, new wave, Wednesday.

Donnell's Steak House, 7353 El
Cajon Boulevard, La Mesa
460-1500. King Beal Blues Band,
blues, Thursday through Saturday;
Sardonic Shovel, country western,
Tuesday and Wednesday.

Driftwood, 5186 Baltimore Drive,
La Mesa 462-0533. Steve Johnson
Trio, contemporary and
jazz, Wednesday through
Saturday; Sage, country western,
Sunday through Tuesday.

Eagle's, 945 San Marcos
Boulevard, San Marcos 744-7100.
Call club for information.

Florio's, 7950 La Jolla Shores

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Distillery, Old No. 7, 140 South
Sierra Boulevard, Solana Beach
750-6733. Call club for
information.

Doc Masters, 2011 Shelter Island
Drive, Shelter Island 223-2572.
Dallas Collins, contemporary,
Tuesday through Saturday; Bill
Blackwell, 8-rated comedy, Sunday
and Monday.

Donnell's Steak House, 7353 El
Cajon Boulevard, La Mesa
460-1500. King Beal Blues Band,
blues, Thursday through Saturday;
Sardonic Shovel, country western,
Tuesday and Wednesday.

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HALCYON

4258 N. Pl. Lima, 225 8559

**Tues.—Sat. Feb. 3—7
KNOCKER**

**Sun. & Mon. Feb. 8 & 9
MOVING TARGETS**

**Tues.—Sat. Feb. 10—14, 17—21
KAYWELL BROS.
BAND**

Monday Dinner Special

Complimentary beer & wine while you dine

*No cover charge
when dining at the Halcyon
Make reservations now.*

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300.

Live Music
every night



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1484 S. Hwy. 101
Eureka, CA 95501

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FOLK • BLUES • BLUEGRASS

When Blues is the Food of Life
Folk is the Spice

Thursday	<p>An evening of traditional English song and instrumental music —Lancaster, CA, 95504, 1744 CHS 4300</p> <h2 style="text-align: center;">THE JACKSTRAWS</h2> <p style="text-align: center;">*Polite, original guitarists & songwriters</p>	<p>7:30 to 11:30 \$2.00</p>
Friday	<h2 style="text-align: center;">ARTIE TRAUM</h2> <p style="text-align: center;">—Recording artist</p>	<p>7:30 & 9:30 \$1.50</p>
Saturday	<h2 style="text-align: center;">Robin Flower,</h2> <h2 style="text-align: center;">Nancy Vogt, Barbara Higbie</h2> <p style="text-align: center;">Musicians' musical Tribute to Robin Taylor, Nancy Flansburg, jazz organists</p>	<p>7:30 & 9:30 \$4.00</p>
Sunday	<p>St. Simons Island, GA —An Evening of Eastern Music</p> <h2 style="text-align: center;">Paul & Carla Roberts</h2>	<p>7:30 to 10:00 \$2.00</p>
<h2 style="margin: 0;">Old Time Hoot Nite</h2>		
Tuesday	<p>—Musical</p>	<p>7:30 to 11:30 \$1.50 or a musical donation</p>
Wednesday	<p>—"Eclectic" Performance —Musical</p> <h2 style="text-align: center;">HEDGE CAPER</h2> <p style="text-align: center;">formerly C Hedge & Dovers</p>	<p>7:00 & 9:00 \$3.50</p>
Singer, songwriter		
<h2 style="margin: 0;">SUNNY LUNCH</h2>		
<h2 style="margin: 0;">SUNNY LUNCH BRUNCH</h2>		
<p>Open 11:30 a.m. to 2 p.m. and 5 p.m. to midnight Tuesday—Saturday Advance reservations recommended for Friday—Closed Monday</p>		
<p>1744 CHS 4300 • 7:30 a.m. & 8:00 a.m. • Blue nites • 336-4420</p>		

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MOLLY HATCHET



SPORTS ARENA

WED-FEB 13-8PM

tickets \$8.75 and \$7.75 at Sports Arena Box Office; Mad Jacks, Leos Stereo, and
all Arena Ticket Outlets. Call 224-4171 for information.

Select tickets may not be available for public sale.

Don Pepe CONCERTS *Aulen*

[illegible]

FEBRUARY 5, 1991 15

Hill House RESTAURANT & BAR



Colorado Cool-Aid

Country Rock
Tuesday through Saturday 8:30-1:30

Barry Cunningham

Light Country Rock
Sunday and Monday



Reservations recommended for
lunch, dinner and Sunday
Champagne Brunch. Banquet
facilities available. 2730 Via de
la Valle - Del Mar - 755-6614
In the Flower Hill Mall

If You Like Country Music Or Progressive Jazz ... give a listen to



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STEAK HOUSE
LA HACIENDA
RESTAURANT

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

Located in front of the Mission Valley Inn
Hotel Circle South Mission Valley 298-8281

King Biscuit Blues

plays every Thurs., Fri. & Sat. in February. Their new album on
Thunderbird Records "Caught in the Shuffle" is here too!

Mon., Feb. 9

The Lounge Lizards

Tues. & Wed., Feb. 10 & 11

The Untouchables

Play 60s rock—"Come On"

The Mandolin Wind Restaurant

has always been known for its great entertainment, but did you
know we also serve some of the finest food in San Diego—at
moderate prices? Prepared by a conscientious chef, served by
courteous people in a cozy atmosphere. Isn't that what it's
all about?

—308 University Hillcrest 297-3017—

western, Tuesday through
Saturday.

Navajo Inn, 8315 Navajo Road,
San Carlos, 460-1730. Jimmy Nixon
Country and Rock Band, Tuesday through Saturday.
Nativity, country rock, Sunday and
Monday.

The Normandy, 210 North Hill
Street, Oceanside, 722-2828. Riff
Raff, dance rock, Monday through
Saturday.

Ocean View Room, Hotel Del
Coronado, 1500 Orange Avenue,
Coronado, 435-6611. Wildflower,
contemporary, Tuesday through
Saturday.

O'Hungry's, 2547 San Diego
Avenue, Old Town, 298-0333. Jim
and Theresa Horton, Irish folk,
Tuesday through Saturday.

Old Bonita Store Restaurant,
4014 Bonita Road, Bonita,
479-3537. Joyce Ann Damon,
contemporary and country, Friday
and Saturday.

Old Time Cafe, 1404 North
Highway 101, Leucadia, 435-4030.
The Jacobites, traditional English
songs, Thursday. Arlie Truitt,
guitarist and song writer, Friday.
Robin Flower, Nancy Vogl, and
Barbara Higbee, women's music,
Saturday. Raul and Carlo Robber,
an evening of Latin music,
Sunday. Old Time Hotel Nite,
Tuesday. Hodge Capers, singer
and songwriter, Wednesday.

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

Orange Tree, La Jolla Village
Square, La Jolla, 455-6064. Gail
Lenei, guitarist, Friday.

Our Favorite Place, 5640 Mission
Gorge Road, Scripps, 448-4020.
Country Comfort, country rock,
Friday and Saturday.

Pacific Gold, 7245 Linda Vista
Road, Linda Vista, 277-8681. The
Bar Stars with Mike Turner, country
western, top 40, oldies, rock, and
boogie, Friday and Saturday.

Pai Joey's, 5147 Waring Road,
Allied Gardens, 286-7873. Pro
Bingham Preservation Band, oldies
and swing, Friday and Saturday.
Dick Liberatore,
oldies and goodies, Sunday.

Palomino Cocktail Lounge,
5621 Mission Gorge Road, Mission
Valley, 280-4698. C.B. Martin and
The Wheelies, country rock, Tuesday
through Saturday.

Palomino Star, 3008 Main Street,
Chula Vista, 427-5889. Sundown,
contemporary, Tuesday through
Saturday.

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

Pelican Pub, 7828 Broadway,
Lemon Grove, 464-9284. Call club
for information.

Porthole Lounge, Holiday Inn,
1335 North Harbor Drive,
Embarcadero, 232-3861. Spring
Fever, contemporary, Tuesday
through Saturday.

Posseidon, 1670 Coastal Boulevard,
Del Mar, 755-9345. Call club for
information.

Prophet Vegetarian Restaurant,
4401 University Avenue, East San
Diego, 283-7448. Lon Bell and
Tom Seger, melodic jazz, Lon Bell
and Carl Griffield, classical flute
duets, Thursday, Saturday, and
every other Sunday. Melissa
Morgan, harp, Tuesday, Orion,
guitar duo, Wednesday, Friday
and every other Sunday, Melissa
Morgan, harp, Friday afternoon.

Rancho Bernardo Inn, 17560
Bernardo Oaks Drive, Rancho
Bernardo, 487-1611. California
Sunshine featuring Steve Ukano,
contemporary, Wednesday
through Monday.

Reuben & Lee, 880 Harbor Island
Drive, Harbor Island, 297-1850.
John Campbell and Company,
contemporary, Tuesday through
Saturday.

Reubens Harbor Island, 880
Harbor Island Drive, Harbor Island



Tuesday-Saturday



887 Camino del Rio South
Mission Valley 291-1638

Tom & Flo welcome you to THE LONGSHOT SALOON



Thursday 7 to 9
Dance Lessons
with
Kris & Jimmy
SPURS

Friday and Saturday

GOOD OLE BOYS

Country

Coming: Jitterbug Contest February 28

Featuring homemade pizzas and fine Italian food
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WE'RE OPEN 7 DAYS
MONDAY SATURDAY 10 AM TO 9 PM SUNDAY 11 AM TO 7 PM
CASH PAID FOR USED LPs & 45s

291-5030. Ted King, piano and
guitar, Monday through Saturday.

Reubens Franchise, 7637
Babcock Avenue, Claremont,
278-7373. Airborne,
contemporary, Tuesday through
Saturday.

Rio Coge, 5550 Kearny Mesa
Road, Kearny Mesa, 277-7937.
W.C. Spencer Band, country
western, Friday and Saturday.

Royal Vista Inn, 632 E Street,
Chula Vista, 426-2500. Mike
Sandies, contemporary, Tuesday
through Saturday.

Rudy Garcia's, 1433 Garnet
Street, Pacific Beach, 270-8000.
Douglas Geller and the Duo
Tones, light jazz, Saturday. David
Chunley, flamenco, Sunday.

Sandpiper Lounge, Sheraton Inn
Airport, 1950 Harbor Island Drive,
Harbor Island, 291-0430. Portland
Mokai, contemporary rock,
Thursday through Saturday.

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

Shepherd Cafe, 1126 South
Highway 101, San Marcos, 753-1124.
Live music, from classical to
contemporary, daily. Jeff Gregory,
folk guitar, Tuesday and Friday
morning. Peter Sprague, jazz
guitar, Sunday morning. Jeff
Kenton Proctor, folk guitar,
Tuesday and Wednesday
morning, call club for further
information.

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island
291-2000. Butterfield Stage School:
Stone's Throw, variety, Tuesday
through Saturday. Sundowner
Lounge, Magic II, variety, Tuesday
through Saturday.

Show Biz, 1421 University Avenue,
Hillcrest, 291-1561. Female
improvisation, Wednesday
through Sunday.

Splitz, 1130 Buena Vista Avenue, Boy
Park, 276-3993. SVT, Fire, and the
Products, rock, new wave,
Thursday, the Puppies and Rick
Ella Band, rock, new wave,
Friday, the Beatles and the
Uncuties, rock, new wave,
Saturday. Rite and the Airline,
rock and roll, Tuesday, the
Penetration Carnival of Values
night with special guests,
Wednesday.

Springfield Wagon Works, 5255
Kearny Villa Road, Kearny Mesa,
565-2272. Homelick,
contemporary, Tuesday through
Saturday.

Station Oaks Resort Ranch,
Boulder Creek Road, Poway,
445-4179. Call club for information.

Stratford Restaurant, 1600 Coast
Boulevard, Del Mar, 755-2022.
Bla Fagan, contemporary, Friday
and Saturday.

Swan Song, 4267 Mission
Boulevard, Pacific Beach,
277-7832. Call club for
information.

Taming of the Shrew, 441 University
Avenue, Hillcrest, 299-1980. Steve
Reiden, contemporary, Thursday;
Summerwind, contemporary,
Friday; the Dwyer/Reiden Duo,
contemporary, Saturday;
Summerwind, contemporary,
Wednesday.

Thai Plaza Place, 2022 E El
Camino Real, Carlsbad, 434-3171.
Diamond jazz, Friday, John & Julie
Mason with Dennis, bluesgrass,
Saturday.

Tio Leo's, 6333 Mission Gorge
Road, Mission Gorge, 280-9944.
Laura Zambro, guitarist and jazz
vocal singing, Wednesday through
Saturday.

Tom Horn's Lighthouse, 2150
Harbor Island Drive, Harbor Island
291-0910. Duet, contemporary,
Wednesday, Duet and Melissa
contemporary, Wednesday
through Saturday, Donna
Cole, contemporary, Tuesday and
Wednesday.

Top of the Arc, Travelodge Hotel,
1950 Harbor Island Drive, Harbor
Island, 291-0700. Schweitzer,
country western, Friday and

Saturday, the Hollis Gentry,
Gentry, jazz, Sunday and
Monday.

Trains, 315 South Highway 101,
Solana Beach, 755-7302. Call club.

Triton, 2330 South Highway 101,
Carlsbad, 434-8877. Ron Sutton
Group, contemporary rock and
roll, Tuesday through Saturday;
Bole and the Screamers, rock,
Sunday and Monday.

Triton, 6011 El Cajon Boulevard,
East San Diego, 563-3240. Bruce
Cameron Ensemble with Hollis
Gentry, jazz, Friday and Saturday.

Trojer, Norris, 6170 University
Avenue, East San Diego, 562-1070.
Station, rock and roll, Monday
through Sunday.

Aspen Mine Co.

presents

SIERS BROS.

Wednesday-Saturday
February 4-7, February 11-14

THE MARK

Tuesday, February 10

Sunday & Monday
50c beer in the Slope
Ski movies, etc.

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THURSDAY FEB 10 7:30 & 10:30 PM
BY APPOINTMENT WITH
DAVE MASON
TERRY SCHEIDT

MONDAY FEB 10 7:30 & 10:30 PM
BY APPOINTMENT WITH
GATO BARBIERI

THURSDAY FEB 10 7:30 & 10:30 PM
BY APPOINTMENT WITH
JOSE FELICIANO
JOHN BATDORI

TUESDAY FEB 24 7:30 & 10:30 PM
VASSAR CLEMENTS
PACIFICALLY BLUEGRASS

* Doors open 7 PM
Advance tickets for all shows available at Sears, Wards, 32nd
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SELECT A SEAT outlets, also at Balfour's the day of the show
starting at 6 p.m. For ticket information call 565-9947 or
565-2865

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Thursday, February 5 9 PM
The Incredible
CLARENCE
"GATEMOUTH"
BROWN

Friday, February 6 9 PM
The rockin' blues guitar of
SMOKEY
WILSON

with
The Flyin
Red Plaza

Saturday, February 7 9 PM
Mr. "Good Rockin' Tonsie"
ROY
BROWN

with
The Big City
Blues Band

Wednesday, February 11 9 PM
Rockin' rhythm & blues
KATY
BROWN and THE
RENOVENS

Coming
Friday, February 13
Buddy Guy & Jr. Wells
with
The Hollywood Fats Band *

Friday & Saturday, February 24 & 26
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macho's

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SAN DIEGO

presents
**Country Western
Music**

featuring
RIDGE RUNNERS

Thursday—Sunday 9:00—1:30
Special guest star
JUDY ROSE
Feb. 6 & 7

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Wednesday night — \$100 in prizes

Free country dance lessons
every Tues. & Thurs., 7—9 p.m.

**Best Mexican food
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Rhythm & Blues

Night Shade

with Sharmin Duran, Sydney Peritz, Paul Cowie, Rolf Biers, and Richard Savery
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**Early Bird
Dinner Special**

Teriyaki Steak \$5.95
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Catch of the Day \$5.95
Top Sirloin \$5.95

4—7 daily

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All you can eat
Prime Rib \$8.50
BBQ Bones \$6.95

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7 nights a week

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**MY RICH
UNCLE'S**
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Tweed Sneakers
ONE NIGHT ONLY

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SPECIAL PARTY 25¢ ALL WELL DRINKS 8—8:45

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JIM McINNES PRESENTS

RICK ELIAS BAND
FOUR EYES THE BIG

Tube-Mom's, 2551 University
Avenue, North Park, 295-9426. Call
club for information.

Turquoise Lounge, 5975 Severn
Drive, La Mesa, 455-1525. Call
club for information.

Yas Japanese Restaurant, 1165
Isela Place, Rancho Bernardo,
485-0390. Leslie Gold, vocalist
and pianist (Japanese through
contemporary). Tuesday through
Saturday.

Wayside Inn, 3050 Pico Drive,
Carlsbad, 729-7131. Call club for
information.

The Westerner, 22 West Seventh
Street, National City, 474-2019.
Duffy Rhodes, rock and roll.
Monday and Tuesday.

Windjammer, 2051 South
Highway 101, Cardiff, 753-0188.
Boris Cunningham,
contemporary. Friday and
Saturday.

Wrangler's Roost, 6008 Mission
Boulevard, Mission Valley,
262-0263. E. Zone Wood and
Buzing Saddles, country.
Wednesday through Sunday.

Fisherman's Wharf, Redondo
Beach, (213) 379-4998. Carmen
Mellon, Thursday through Sunday.

Country Club, 18415 Sherman
Way, Reseda, (213) 881-9800. Phil
Seymour, Friday. Gary Myrick and
the Riquets, Saturday.

Dante's, 4269 Lankershim
Boulevard, North Hollywood, (213)
769-1566. Al Vazanti and Bunny
Bunel, Thursday. Bill Wabow Big
Band, Friday and Saturday.

Golden Bear, 302 Coast
Highway, Huntington Beach, (714)
535-1600. Randy Meisner,
Thursday. Tower of Power,
Saturday.

Lighthouse, 30 Pier Avenue,
Hermosa Beach, (213) 372-6911.
Max Murphy, Thursday through
Sunday.

Madame Wong's, 949 Sun May
Way, Chatsworth, (213) 824-5346.

Los Angeles Clubs

Island Palato, 3787 Cahuenga
West, Hollywood, (213) 960-1615.
Don Randi and Quetz, Thursday
through Saturday.

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There's a new kid in town!
Bobby G's

Wednesday—Saturday

**Jerry McCann
and the Gigoles**

Sunday & Monday

**Mark Lessman
and Johnny
Almond Band**

Kamikazes \$1.00 7 days a week

485 First St.

The "IN" spot in beautiful
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POSEIDON

a Del Mar
tradition

Thurs.



Fri. & Sat.

**Thunderbolt the
Wondercolt
NO COVER
CHARGE!**

Our entire menu served daily till 9:00 p.m.

Bring your Valentine Feb. 14th
5:00-9:00 for her free dinner —
reserve early—or you'll miss it!

1670 Coast Blvd. **ON THE SAND** in Del Mar 756-9345

Thurs., Fri., Sat.
9 p.m.—1 a.m.

**LONDON
OPERA
HOUSE**

presents
Yeah Yeah Yeah
performing the music of the
Beatles



5404 Balboa Ave.
(at Genesee)
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POSEIDON

a Del Mar
tradition

Thurs.



Fri. & Sat.

**Thunderbolt the
Wondercolt
NO COVER
CHARGE!**

Our entire menu served daily till 9:00 p.m.

Bring your Valentine Feb. 14th
5:00-9:00 for her free dinner —
reserve early—or you'll miss it!

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**JOE MARILLO'S
LATEST ALBUM
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Hear it live Wed.—Sun. 9 to 1
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Anthony's Fine Grains
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Whisky a Go Go, Sunset Ship,
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Gun Club, and Lenny Weaver,
Thursday. Pinnous and Falcona,
Friday. Jim Carroll Band, Saturday.

Concerts

Diana Ross, Inglewood Forum,
Thursday, February 5, 8:30 p.m.
(213) 673-1300.

Molly Hatchet, Inglewood
Forum, Monday, February 16, 8
p.m. (213) 673-1300.

McCoy Tyner, Dorothy Chandler
Pavilion, Friday, February 20, 8
p.m. (213) 972-7811.

Black Oak Arkansas, Varsity
West, Friday, February 27 and
Saturday, February 28, 8 p.m.,
19657 Ventura Tarzana, (213)
342-7166.

CURRENT MOVIES

All reviews are by Duncan Shepherd unless indicated by the star. All dates and times are subject to change without notice.

Airplane! — A laughably apocalyptic film in this context, although the implication of getting off the ground makes a metaphorical statement. Several flightbacks allow it to take off on other tracks as well, and indeed it seems constitutionally unable to remain on any one course for longer than thirty seconds at a time. Nowhere near as outrageous as *THE CONCORDE*—*AIRPLANE!* 79, much less than other disaster spoof. *THE BIG BUS* 4 captures it have been put together by taking the wastebaskets after a gag writers' transforming conference. Leslie Nielsen, Robert Stack, Lloyd Bridges, and Peter Graves are very good at what they do, but the bigger joke is on script and directing. Let's to the Kentucky Fried Theater team of John Amos, David Zucker, and Jerry Zucker, who are not with Robert Hayes, Julie Hagerty, and Karen Tiedge. *Airplane!* 1980. (A) (Cine Drive In, 2:45; Oceanide 8)

Altered States — Paddy Chayefsky's 1980 film about sensory deprivation experiments, with William Hurt and Barbet Schroeder, directed by Barbet Schroeder. (Cine Plaza 5, Oceanide 1, Harbor Drive In, from 2:45; Rancho Bernardo 6, Sports Arena 6)

Any Which Way You Can — Sequel to EVERY WHICH WAY BUT LOOSE.

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with Clint Eastwood, Sondra Locke, and William Smith, directed by Buddy Van Horn.
Beauty and the Beast — A traditional fairy-tale kingdom of enchanted forest, bewitching castle, and magic, poetic occurrence is led out by Jean Cocteau, perfect in every detail. The crowd-pleasing cinematic sleights-of-hand, the resplendent, soft-toned majesty of France's "quality cinema," the fragile, fine-china beauty of Jean Cocteau, Belgium, and the humbling hairy makeup of Jean Marais. 1946. (Ken, 29)

The Bicycle Thief — Vittorio De Sica's heart-wrenching and arm-twisting argument in *Il ladro e la bicicletta*. The people's faces, the director's fine touch, the film's understated and unadorned, but with the awful plot line — a manual laborer's frantic search for his stolen bicycle — dumps truckloads of irony and pathos all along the way. 1949. (Ken, 25)

The Big Red One — Marching through World War II under the command of Sam Fuller and in the company of a crew of soldiers, the film survives. North America, Czechoslovakia, and somewhere in between. 1980. (Ken, 25)

The Blue Brothers — Dan Aykroyd and John Belushi, as a couple of Chicago white boys turned to a mythical and bluesy wave-length, expand the musical act they unveiled on television's *Saturday Night Live* into a full-blown slapstick chase movie, traveling through a meaningful cultural landscape that includes a Catholic orphanage, a black Baptist church, and a soulful restaurant. 1980. (Ken, 25)

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Beauty and the Beast — A traditional fairy-tale kingdom of enchanted forest, bewitching castle, and magic, poetic occurrence is led out by Jean Cocteau, perfect in every detail. The crowd-pleasing cinematic sleights-of-hand, the resplendent, soft-toned majesty of France's "quality cinema," the fragile, fine-china beauty of Jean Cocteau, Belgium, and the humbling hairy makeup of Jean Marais. 1946. (Ken, 29)

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skid-row hotel to ramblers, a holiday in lounge, a fancy French restaurant, a redneck bar called *Blo's Country Bunker*, and more. The sensitivity to cultural discord often results in something quite touching, like the sight of these two white Negroes enclosed in an elevator and showered with a Muzak rendition of "The Girl from Ipanema." Aykroyd and Belushi look well and move well in their anonymous, Mafiosi-like suits and sunglasses, but it is never resolved satisfactorily what we are supposed to make of them as musicals. The fact that they clearly do not measure up to, indeed barely come up to the ankles of the likes of Ray Charles, Aretha Franklin, James Brown, John Lee Hooker, and Cab Calloway, is not really detrimental to the movie and is certainly no tragedy. With Carrie Fisher, Henry Gibson, Steve Lawrence, and Dagwood, directed by John Landis. 1980. (Ken, 25)

Caddyshack — Comedy out of the better-than-*Shogun* school. But then, it hasn't much to be snatched about. Its main boasting point is in truly giving Rodney Dangerfield a firm role larger than to move around in a nouveau-riche vulgarism who is the star of the film. But it's not his moments, but, as an added groundswell of humor, he has only himself to talk to, but Chevy Chase seems at a complete loss to define whatever character he is supposed to be playing, and Ted Knight is stuck in second gear as a huffing and puffing stuffed shirt. All four tend to acquiesce out the teenage gadabout (Michael O'Keefe) who gives the script what life co-

Down of the Dead — George A. Romero's companion piece to his *NIGHT OF THE LIVING DEAD*, set in a suburban Pittsburgh shopping center, less a sequel than a remake, a more and more improved version with slicker technique and gaudier special effects, and positively guaranteed not to disappoint even the most hysterical fans of the earlier film. It is gratuitously scandalously, nonetheless, but it also offers the wisest laughs of any American movie since *BEYOND THE VALLEY OF THE DOLLS* — unless, of course, you are one of those persons who order no circumstances can admit the possibility of there being anything humorous about, for example, a flesh-eating zombie having the top of his head sliced off, very thin like Oscar Mayer's luncheon meats, by a helicopter propeller, and then going to a rubber-lined webbed seat through the head just experienced Taquito Hernandez's right hand. 1979. (Ken, 25)

Divine Madness — Betty Midler as a modernized Maxie Ward takes full advantage of what more she can get

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hence it has. Directed by Harold Ramis. 1980. (A) (Cine Drive In, Oceanide 8)

A Change of Seasons — Middle-aged college professor cheats on wife with noble young coed and wife follows suit with virile young handstander, thus setting the stage for a ménage-a-quatre in a cozy Vermont cabin. Enter the married couple's daughter, enter the co-ed's father, enter the daughter's fiancé — all of whom, sensing, don't approve of the situation. Shirley MacLaine laughs a good deal more than anyone in the audience, but probably more than everyone in the audience put together. Anthony Hopkins for some unorthodox reason decided to put forth a major heroic effort, with his chronic hyper-ventilating and his nervous tic of pulling his spectacles up his nose. And not to lead in the cast but lead. So (short for *Boring*) *Change* evokes the sort of an appeal cherished by inflatable-rubber-doll freaks. With Michael Brandon and Mary Beth Hurt, directed by Richard Link. 1980. (Ken, 25)

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Many fabrics to choose from

Sofa, Chair, End Table, Loveseat, Coffee Table



Solid Wood Wall Units

Starting from \$179.95
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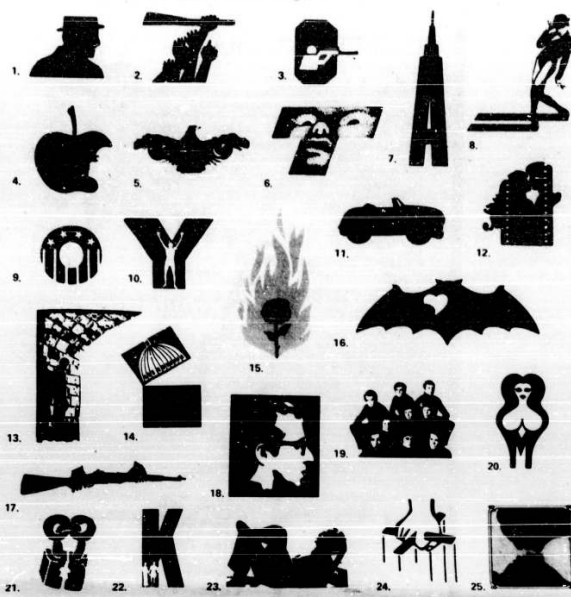
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THE READER PUZZLE

No. 142 Cine Signs



By Don Rubin

The history of the modern motion picture logo dates back to the 1930s; to movies like *Carmen Jones* and *The Man with the Golden Arm*, and designers like Saul Bass.

A well-conceived logo can often convey, through simple graphics, what hundreds of words or thousands of frames cannot.

Each of the following logos is a cinematic sign for a movie listed below. We'd like you to match them up.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader T-shirts.

2. All entries in the Reader Puzzle contest must be received by Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).

4. Employees of the Reader and their immediate families are not eligible.

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

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

7. One entry per person.

- THE SHINING
- ROCKY
- COOL HAND LUKE
- EXODUS
- DRACULA
- CASANOVA
- SATYRICON
- MANHATTAN
- THE BOYS IN THE BAND
- ALL THE PRESIDENT'S MEN
- EMMANUEL
- ONE FLEW OVER THE CUCKOO'S NEST
- CRUISING
- LAST TANGO IN PARIS
- AMARCORD
- AMERICAN GRAFFITI
- THE BIG RED ONE
- NASHVILLE
- THREE DAYS OF THE CONDOR
- THE FRONT
- CABARET
- BEING THERE
- GREASE
- ALL THAT JAZZ
- LOVE AT FIRST BITE
- INTERIORS
- JOE
- ROCKY II
- DAY FOR NIGHT
- TWO MINUTE WARNING
- THE GODFATHER
- ADVISE AND CONSENT

Winners of Answers to Reader Puzzle #140, Unussumus!

According to one of our readers, "Nitroglycerin requires only two ingredients (other than energy):

glycerin-based molecules, which are supplied by the mono- and diglycerides, and nitrogen, supplied by the soon-to-be-broken-down proteins in the margarine. The activation energy required to bring our high-tech breakfast to near-critical mass might develop through the interaction of the acids and natural buffers already present in the stomach."

Well, if he says so. The majority of errors generally involved the bacon and egg substitutes, although we can't for the life of us imagine caramel-colored eggs. Ninety-six out of 182 were able to identify correctly the "foods" at the High-Tech Deli.



Should to bottom, the numbers should have read:

- 9—the egg substitute
- 10—the bacon substitute
- 5—the sugar substitute
- 2—the salt substitute
- 8—breakfast drink
- 3—whipped topping
- 1—margarine
- 4—diet cola
- 6—non-dairy creamer
- 7—D-Zert

And the T-shirt winners are:

- 1. Susan Stachon, San Diego
- 2. M. Jegen, San Diego
- 3. Bob Kruger, Santee
- 4. Joe Rys, La Jolla
- 5. Bill Kohli, Del Mar