

# **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 visitors. Outside the Armed Services Y.M.C.A.: prostitutes, winos, drifters, pushers, con men, and muggers.

By Jeff Smith





# City Lights

### This Just In From Dottie's Couch

perceived the east of characters in this way: Dorothea Morefield was one star her 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 grouping together for the tong siege 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, 'He usually got to sit next to emblazoned with "Morefield and Press," toted by only the longest-entrenched members of longest-entrenched members of the media. Signed by Mrs. Morefield and stamped with her cat's paw, the 'passes' declared, 'This card entitles bearer to camping privileges at the Morefield residence during residence. "He was always right at her side." Petersen right at her side. Petersen scored the coup of winning the first telephone interview with Richard Morefield after his 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 presid and the state of the release, and reporters obs 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 special relationship was Channel 39 reporter Cathy Clark, who only began relieving Gina Lew when the crew also reportedly were the only members of the press ever to spend the night on the floor of the Morefield living room. (Camerman Carl Gilman points story coverage was drawing to a close. "I felt like an outsider out that that only happened once, this fall, after an anonymous phone call really distressed Mrs. Morefield.)

triumphant homecoming parade, the family of the Evening Tribune.

DaRosa happened to be in invited the CBS Austria on assignment for the Tribute right at the time of the hostage release, and in response to a call from her reditors, the specific states of the specific states 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 I said we hadn't met before to dinner (at CBS's expense) every time they came to town, and over the months a deep rapport developed between the responded that she realized wo men and their subject

There were others, besides the CBS .. the CBS warn, who also enjoyed Mrs. Morefield's take a trained eve to detect them; they were distinguished by homemade press passes

And when the Morefields

finally returned in the



Morefield held by those reporters who observed here over a long time and grew close to her, like Jetton Jetton says Mourfield "beautifully" handled the sharp demands for her attention. "She'd make an effort to say something to each person. She made an effort to all ki to everyone who asked her to." Jetton does remember one observe conversation which she phone conversation which she had with Mrs. Morefield this past fall in which the hostage wife discussed the chaos that would accompany her husband's release. The Union reporter remembers that Mrs.
Morefield said, "It's going to
be so difficult that the only people I'm going to make an effort to see Dick speaks with are the familiar faces." At least one reporter, however, found that having an unfamiliar face wasn't the only

a close. "I felt like an outsider at the end," Clark says. "I felt at times 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 Evanta Tithura. thing that could threaten access; writing critical stories could also shut the door, Lani 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. editors, she sped to Wiesbaden. There she scooped a'l the other media by snapping a rine other media by snapping a pinotograph of Richard Morefield which ran on the Trilinne's front page. Then DaRosa headed for Washington, where she finally caught up with Mrs. Morefield. says Jones, who had been scheduled to fly with Morefield to Washington, D.C., and eve to Wiesbaden (had Morefield gone there). "But the week the hostages were released, she apparently became uncomfortable with me.\* When Morefield finally but it was an honor to meet her anyway." At that, DaRosa says, Mrs. Morefield they hadn't met before, turned on her heels, and walked away

That experience contrast with the perception of Mrs.

became uncooperative and even hostile toward Jones, the story. (Times reporter Edward Chen replaced her.) In contrast, cameraman

In contrast, cameramus 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 always that with the sound in the fact that he would shoot even those things that weren to have a sook of the sound to say the say that I was there to do a job. 'Gilman says. 'I always had in my mind that I didn't would be safety the story. want to start changing the story to please Mrs. Morefield." Gilman mentions one incident this fall when Richard's mother, Maria Morefield, mother, Maria Morefield, broke down and cried, then was carried upstairs by family members. "People were saying. 'Don't shoot that. Don't shoot that.' But I continued to take pictures of it because it was a story."

Gilman says the network didn't use the footage, a decision he has no quartel with. "If the media was so close to Dottic that they were protecting the family by not using it, then that would be wrong. But it really wasn't of any great consequence to the [larger hostage | story.

Some of the veteran reporters admit that by the end reporters admit that by the en they felt they had become members of the Morefield family. They argue that that only deepened their understanding of the situation. helped them to report the stuation, helped them to report the story better. Mitch Duncan of Channel 10 echoes that sentiment, although he adds.
"Just because I was her friend didn't mean I didn't have my rules." He says a cardinal one

was always to address the hostage's wife as "Mrs. Morefield," even though she insted 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 — givus a hug" before the cameras "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.

### 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 Dulzura, past farms, fields, and outback homes, before splicing into a short feeder road down to Tecate. According to Caltrans officials, this forty-mile stretch of Highway 94 was built back 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 and the road does multiple du as a freight route to and from Tecate, an alternate border-access road for those -Mexican and American - who wish to avoid Tijuana, a wish to avoid 11 uana. 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 mute to work in Sar Diego. Last year there were approximately one hundred traffic mishaps, about half

# City Lights

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 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 the flatlanders coming out and not knowing how to drive the road," explains Charlotte Holcum, a local who has been trying for years to improve safety along Highway 94. "I swear I'm gonna go out there at night and put up a slow-down sign outside Jamul."

to do the same thing after they were told by Caltrans that the road problems were being 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. that they'd take down any signs not erected by the state. Besides, Caltrans reasoned,

besides, Cairrans reasoned, signs wouldn't prevent most of the accidents anyway. There was the one last November involving a drunken 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 halfway through the rear window, with his head and shoulders inside the camp shell. Incredibly, he lived through it without major

Another incident last fall pave comic relief to the accidents that occurred in the bales of defective disposable diapers, destined for Tecate. scraped a steel guard rail near the Honey Springs intersection and trailed diapers along the road all the way through Jamu Unbeknownst to the driver, the impact caused sparks to ignit his cargo, and just past Jamu he found himself driving an inferno of diapers, which had to be squelched by the local fire firemen were called out actually to fight a fire, though common duty: responding to traffic accidents on Highway



### Tenancy Waltz

The tourist couples, pale and middle-aged, amble past the building Lynda Lowe occupies in Scaport Village, and they take in all the little details take in all the little details around them: the earth-colored cobblestones, the upright wooden casks, the old-style lanterns mounted on weathered 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. Bouzouki music is piped in from somewhere, and the bouncy melody mingles with the burbling of a nearby artificial pond dyed bright 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 warfare between Lowe and her landlord has been waged inconspicuously.

Lowe says she heard about

the plans for Scaport Village vears ago, when she was contemplating returning to the combining it with a new twist (for Lowe) - a retail boutique She says in January of last year she finally began negotiating for space with the Scaport Village management Immediately something happened which Lowe could have interpreted as a bad omer after she had signed a lease for space in one building fronting the bay, the Scaport Village 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, coutaining nothing more than bare wooden floors and open bare wooden floors and open two-by-fours 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 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 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 fina building approval until she added to her premises some access for the handicapped (in access for the handicapped ( accordance with state law), almost fainted," says Lowe, who figured that to install an provide such access) would ost 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 pro handicapped access), and Lowe opened for business

Her serenity was short-lived. Lowe says by July the Seaport Village management was informing her that she owed them money. Although Lowe' 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 term 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 parking lot. Later, Lowe's publicity nosters were removed. "Bryant Morris told

me. I'm going 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

law by not providing access for the handicapped. Although her beauty salon had been granted the waiver, the boutique had the waiver, the boutique had not, the inspector disclosed. On the advice of her attorney on the advice of ner 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 ! literally, legally can't even sell a bottle of shampoo out of

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. Because of the suit Mary

Lou Britto, the Seaport Village survey around the Village you'll find there's only one tenant like that [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 This shop cannot support itself by just doing hair. They Ithe Seaport Village ement) leased me space that it's illegal to operate in.

They should have known what everything I owned into this place. I don't even have a

- Jeannette DeWyze and Neal Matthews



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Submissions

### It's Still Mendelssohn To Me

After reading, the article on Grazavo Konecov (\*\*Perlade for a Vosine Patient, \*\*J. Anniary, \*\*D.\*). Anniary, \*\*D.\* Anniary, \*

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### Jacobs' Letter

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she grow to be less grouchy.

Joan D. Grant

Lomita

displaced a surprising lack of breeding.
My dance partner and I have been guests of the center for vera-surd and the surprising the con-surdance of the detect for vera-surdance of the detect for vera-surdance of the detect of the con-surdance of the detect of the con-surdance of the detect of the con-trol of the detect of the detect when the con-trol of the detect of the detect of the detect of the detect of the surprising of the detect o

# 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 senter

happening.
May the seniors at the Crystal
Bailroom 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

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# Straight from the Hip

I'm interested in learning to work with I'm interested in tearning to work with meon 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

Though given mostly to a history of fluorescent lighting in advertising and sculpture, the book contains a heavily illustrated chapter on the crafting of non tubes. It covers techniques of design, layout, glass bending, "trubulation," mounting, and installation.

I have learned of no person who teaches the craft himself, nor of a school in San Dego where the creation of non lights is taught. Del Kits, the women of United States of the Cambridge learned his trade thirty years ago at More Coan Technical Institute in New York.

First thing they taught us with how for New York.

First thing they taught us with how for the property of t

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paper that covers his workbench. "A friend of mine from Pennsylvania menincluded of mine from Pennsylvania men-tioned glass blowing after 1 go to ut of the Nay in '46, and at the time I had ideas of tool and die, 'siad 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 awything with glass, you see, that you can do with a pencil.'

Kitts, who has neatly combed gray hair and silver-timmed bifocust. Inhibitous in 'I was photographed and reproduced on the Eagles' Hoste California album, which Kitts has never seen or heard. He works in a wooden shed that is lighted by standard noon fittures and heard by his ever-burning torches. He usually works

from designs, copying them onto subestor paper in backward fashion so that the bends in the finished product won't show from the front. When heating a piece of thing, 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 coary glass from collapsing. He uses a black Dixon film marking penelt (Yo. 2014) and the property of the coary of the c

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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 im-purities within the tube. Then he adds the 

and the state of t

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# ISLAND

appetite.

In the morning, the street is sparsely populated, though in front of the Y, on bus benches and down both sides of Broadinscribed, in purple ink, on her left wrist

is one of them. "Sombody must've — is one of them. "Sombody must ve stuck a pin it, his doll," she says after a sailor has rebuked her overtures, which were obvious and very impersonal come-ons ("New in town? Looking for a little ons ("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 Levis. Coni rises from the bench and approaches him. "Hey! You with the sexy legs. Could

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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 Levis, 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 hite its tail. She notices I'm observing the design. You like snakes?" she asks.
"Not really. Nothing personal, you un-

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

'Even if they're trying to chew off their

ever. Has a special meaning to me. Like, I mean, it's a circle. Or almost one. To me the gums of a mind saind Ada who.

stops momentarily at each harbor, 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 Another old man, in a rainry 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 Broad-

way. Referring to the other voyager, he says, "They ought to m-make a m-movie outta that old coot, C-call it Around the B-Block in Eighty Days."

ney, given his condition. Like a sailboat,

ney, given his condition. Like a sainboar, he tacks from lamppost to parking meter to bus bench, a slow, zigzagging course into the gums of a mild Santa Ana wind. He

A man in his early twenties, with short, and colored bair a thin mustache, and 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 Levis, a plaid shirt, and tennis shoes. And unlike nany new visitors to the area -- whose 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 of the street of because his feet are allergic to leather shoes ("They make my feet 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

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 reazy, 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

The street is pretty torn up, like back "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 Il blow you away. To me, Broadway is quiet; everything moves at a lot slower pace than

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all that. It's very complicated. . ."

An old blue Buick drives by. From inher verbally with the impassioned howls of an aroused coyote. Coni quickly responds in kind. The middle finger of her left hand 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 cheases with the way they had in mind. "Go chase your fat ass," she shouts, half angered, half delighted. Con its its down again as the Buick speeds off, and after a short pause I begin my inquiry anew. "You like San Diego" less. There splenty to do here but nothing hut trouble. Today's my birthday. I'm nineteen. Wish I had a bundred to blow. Know what I mean?"
"Yea, I guess. Why did you come here to this spot?"

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

A short time later an old man drunk to

second Street, from Seventh to Eighth Av enue, 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

say, Theed money, Theed rood. 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 Olangopo City, in the Philippines. That's bad 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

A mild commotion begins down the A find commonon 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. "Naw," he continues, "San Diego is like for when I get older— to come out and relax. This place is a lot cleaner than most of the places I've

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 happen-ing 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

wizened body of an old man. His skin is a juundiede palior, a trickle of blood trails from his right ear. "That man juus paid for the farm," saya young sailor, somewhat smugh, as he walks past me. "How'd it happen?" "Who knows?" "How'd it happen?" "Who knows?" Almost definatly, a man with close-cropped gray hair covers the body with his cost and stunds, the a sentry, with his back to cost and stunds, the a sentry, with his back folded across his chest. He says nothing. The few stars observers surrounding the The few stray observers surrounding the remnants of a life react variously. As she remnants of a life react variously. As she 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 ja?" When no one replies to his question, he moves off, saying, "Someone should call his mother; she should heavy should his."

know about this. ... Suddenly a wild-eyed man with a scraggly beard and immensely long fin-

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

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

trails from his right ear.

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

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 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 rousing business. "I wouldn't stand right there," he said. "Oh? How come?" Under normal cir-

"Oh? How come?" Under normal cir-cumstances, 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 over-coat, 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 other,

larger feet

larger feet.
"Who's Cappy?" I asked.
"A gnarly old rat who thinks it's his street. He's get 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

"I agree," I said. "Want a cup of cof-fee? I'll buy you one at the Y's coffee shop."
"I'd love a cup of Joe, but I don't think
"They've been

they'll let me in there. They've been cracking down on us lately."

cracking down on us lately."
"I'll escort you. How's that?"
"Fine," he said. "Let's be moving.
Cappy's spot is a matter of life and death
with him."

The coffee shop is located inside the

The coffee shop is located inside the front doors of the Armed Services Y.M.C.A., to the left of the registration desk, where hotel manager Jim Baker keeps a watchful eye on the lobby. Baker, who retired after twenty-eight years in the Navy, told me that a portion of his job is the unenvisible task of "drawing the line". between the paying and nonpaying cus-

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

Open to the public, the coffee shop was recently painted orange, which prompted Rick Givney, locker manager at the Y, to Rick Givney, locker manager at the T, to say, "I like orange, no matter what color it is." The original shop had only three stools in 1924. 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 conofters a fairly complete collection of con-temporary 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 dude calling him room, in one of which a dude calling mire-self 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 said he would meet them on the front steps of the Y. 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 comounter of the coffee shop.
"Just call me Alias. 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 assump-tion that one's name or nickname represents a part of one's personal identity, for good or ill, I wasn't buying his notion completely. But I didn't press the point. since he seemed to like being called Alias and since he never asked for my name. "Tell me about Cappy and his spot," I

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

"No sir."

"In the Philippines — or somewhere —
they got these knifes, see? Sharp like a
razor on both sides? And the handles cover









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• PERFURENCE OF



ISLAND

(continued from page 9)
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

"And Cappy's got one of them?"
"So they say. No need to find that out. "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 clixir. 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, pos-sibly because of the bribe: a free cup of coffee in a warm, well-lit room. At one point he asked me if 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

According to Bob Schmidt, executive direction of the Armod Service's V, there were days when the always-open doers never that — literally — as a continual flow of them. "They say it was a sea of white them. "They say it was a sea of white them, "They say it was a sea of white them, and the Babrara Keener, assistant program director, "and you couldn't even walk through the building. The story goes that a young woman came from out of two 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 940 First Street and renamed it an "official Army and Nay Y.M.C.A.", By September of that year, however, the first excutive director, Omo 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 Diezo—a growth that soon rendered the San Remo Hotel obsolete. A new structure

talked about the heated rivairies, often verging on a civil war, that can occur between the mobile transients and the locals, those who have made a place their own, year round. "How come you want to know a'l this anyway?" he asked. "How come you're so willing to an-

'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 dvice, 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 ex-istence. In 1944 alone, almost eight mil-lion people came through the front doors. According to Bob Schmidt, executive di-

cording to Fahey 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. Sefton, and Herbert Holmes. The function of the committee was to find a site for the new structure. They discovered

tor the new structure. They discovered to the 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 accommittee was called to take derinine ac-tion. 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 re-called 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 en-gaged to draw the plans for the new struc-ture, and bids for construction were called for," Johnson writes. "Nine construction firms responded, and the closed bids were

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opened on 5 September 1923 in the board room of the Southern Trust and Commerce hant. There was a wide variance of bids.

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campbeii Company was awarded the bid, and grownd-breaking ceremonies tooly place on Monday morning, \$6 Cetober of the state Bank There was a wide variance of hids

correctly. Also, the plaster soon began to crack, and the front and rear of the buildent colors. "These correction: were made by the contractor," says Johnson, "but dissension 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 the considerable frustration of the contraction performance of the changes and deletions which were made changed as the contraction performance housing for servicemen, a large portion of the Armed Services V's function is to provide programs and services for military person-

nel in the area. In 1930, with the cooperation of Fleet Chaplain John N. Brady, a comprehensive survey was made regard-ing the kinds of activities servicemen wanted at the Y. Some of the suggestions. 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 ailarlos. Salions like to service the substantial of the state according to Johnson, were 1) Allow the

jeopardy, we nonetheless contacted the Navy Mothers Club and asked if their members could provide us with fifteen girls — daughters, granddaughters, and friends — for a dance that evening in the Armed Services Y.M.C.A. They agreed.

The only space available for the little affair was in the second-floor dormitory. So Miss Wilson and I stacked the beds in one Wilson and I stacked the beds in one corner, spinished some dance wax on the floor, and set up at old, beat-up, wind-up phonograph. We then purchased a supply of dance records — all hits of the day: Tiptoe through the Tulipp.' My Blue Heaven. 'I'm Looking at the World drough Rose-Colortof Glasses.' That evening.' Johnson continues, "all fifteen gifts surveed, and well supersisting the supplementary of the control of the supersisting the supersistent the supersisting the supersistent the supersisting the supersistent the supersi

We sneaked them up the back alley, through the gym, up a back stairway to the dormitory. A selected group of thirty-five servicemen were waiting. The affair was a spectacular success.

"Then came the day of reckoning — as we knew it would. Early Monday morning we were called into the office of the executive secretary to explain what happened on Saturday night. So we told nim. We stuttered, but we told him. I still have a vivid mental picture of him — chewing at the end of a lead pencil. Then after what

the end of a lead pencil. Then after what seemed an eternity he said. Maybe we've got something here. "Since Falsey O. Johnson's during gam-ble in 1939, the Armed Services Y has sponsored countless dances and a like number of programs, ranging from bus trips to various points of interest to the Thanksgiving Home Hoopstaity Program Diego homes last fall) and the Family Outreach Program. This latter program sends three women — Nancy Kechler, Patricia McCoy, and Clody Moore (who (continued on page 13)

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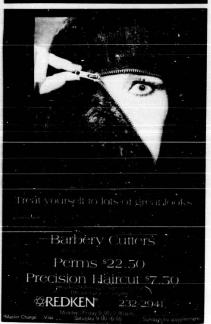
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# ISLAND

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 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 pat-terns 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 sandblasted recently and, if the wrecking ball is waylaid, 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 Fahey O. Johnson, to Davidson Hall. Built in 1942 and named after G. Aubrey Davidson, the hall is a large, ballroomlike structure with a high ceiling and a fully compped stage (during the Thirties and equipped stage (during the Unities and Forties, all the major bands played here). It is the site for Friday-night dances as well as the many special programs — Octobertest, Las Vegas night, to name but twooffered by the Y. Adjoining Davidson Hall oriered by the 1 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 corpsman, first came to the building in 1978 to participate in a marathon dance contest in Davidson Hall. "I came with two women who were Ambassadors — women who do volun r work here. I was a mess that night Had a crush on one of the women. The other one had a crush on mc. She and I

entered the marathon, and man, was she ong. I kept falling down and she 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

'Naw. 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, Sonic Fighter, and Galaxian — a devious package of electronic paranoia -

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# **ISLAND**

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 Broad-way. 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."

plied. '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

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 1925, was four dollars a week. There are also three dormitories, a week. Here are also tince continuous, 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 back, in an empty room, with no linen. The individual rooms are tiny, an almost cellular cight-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 sur-

risingly quiet.
It is decidedly less quiet in the activities It is decidedly less quiet in the activities office, located on the main floor, where Mouty Jordan, assistant program director, has put in many a twelve-hour day. Jordan, a building, mustachioed man in his middle Hawk was commissioned in 1961. Only intercency cars 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 Bulbon Navai Hospital.

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

At ten-thirty, fourteen hours after his At ten-duity, Touriscen hours after his day off legan, I requested Jordan's permission to abundon shy. On the rid2-back to the building, Jordan reactive, the image an outsider has of the building. "Most people think it is just a gym. When they drive by our front they see wims. space caces, and serviscemen coming off a two-day druit. They connect this picture 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 — exerse the expression — a viable alternative to the

expression — a viante abernance to oncher situations downdrown."

"With only few exceptions," I said, "I am think I we 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 cheery, and yet i hear they don't make all that much money."
"The first thing people think," Joedan replied, "is that the staff is not for real. replied. Is that one start is not for reaching 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

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

Jordan resisted the opportunity to swing into a sezino.

The administration exercises a similar restain 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 bull will bit, 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."

Phyilis Mondoc, who has been an ad-

that is the key."

Phylin Mondoc, who has been an administrative assistant at the Y for the last living with your and the years, also reflects the statical fluid years and the years and the years and years and years are supported by the years and years and years are the years and years are years and years and years are years and years and years are years and years

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not to walk on a certain spot just inside the main entranceway. "It's just been main entranceway. "It's just been mopped," the man told George, That was five years ago, and George him 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 tall. I met with Alias again. We sat on a small pyramid of steps at the west end of the building, facing Broadway. The steps once led to a down-yn, now fley feed up to not led to a down-yn, one with the period of the period

—"is that you pick up a habit you can't shake. Could be the booze, dime bags, women, or just finee-can't bolly games. Could be anything. Some say society is at fault. Which could be true, but not the way they're hanking. Jimmy Garcia's a friend of mine. Former friends, lege likelled up in Portland. And his whole life was trying to 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 va. He succeed. Thur's where society gets ya. He bought the - watche ail it? The Big Dream. You know - two Cadillacs in your garage, hig freigidaire full of chops a 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 7th).

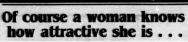






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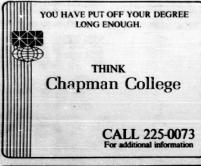
w can a woman describe a man's eyes to him without the language of color?

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# **ISLAND**

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 that four of your mind. 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 ... suck-

After a pause, I asked Alias about the So long, old man. Would I had heeded

"Can't say for sure. Somewhere away from here. This ocean air'll rot your papes. Okay. Listen up but good. If you're going to hang around here and all doing your story, 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 the man had auburn-colored hair, a sur standing on the same ground they're

I don't follow that."

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

"How about you. Should I trust you?" Me, about half the time. So long,

After a passe. I neked Alias about the second point be wanted to make. "Okay, Then and then't point head out of feet." Then and then't point head out of feet. Then the second mill not your pipes. "Can't say for sure. Somewhere away from here: This ocean art! I rot your pipes. Okay, Listen up but good. If you're point of the second mill not point point, and a detk-hown control picket. He will not provide the provided of the provided point of the provided point." And a detk-hown control picket. He will not provide a detk-hown control picket. He forehead, and brown eyes. About five-feet-eight and no more than 140 pounds,

ned face, and an overdose of nervous

tanned face, and an oversoos of nervous energy.

He told me he was headed for Texos in the morning and claimed he could never stay long in any with tome "Energy por you. But a supple to the could never have been all the supple to the could never have been as the could never have been as the could never have been to the could never have been thave been the could never have been the could never have been the

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

the freeway is the free way. It is be great it you didn't have to stop—ever. My name is Danny, by the way."

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

come tiresome.

"A lot of people on the road are just changin' jails, running from one place to the next. The difference is that they look

near Little America and the Badlands. It worked the con, starting there and going all the way on to Minnesota." "Who was Harrison?" "Nobody knows. Probably like Kilroy "like in Kilroy sleep here" People say the guy used to go from town to town, just the outskirts, with a girlifriend. And they if work this con guaranteed to make up to a bundred dollars a crack, no questions saked, it works, believe me, it works. The sources I'm with the charged up real mice. asked. If works, between the in works, the woman I'm with gets diressed up real nice. And she's got a nice car — that's the one trouble with the core, you be 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

Tits on a bull," mumbled Danny. "F

"Tisson a buil," mumbed Darny, "He probably sper 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 the state of the state

wearing this diamond ring. Now it ain't really diamonds, but it looks close enough. No 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 \$350 for the ring if he can find it. Gives him a phone number in can find it. Gives him a phone humber in the next town, just in case. Then I show up later that day and find the ring (near the gas pump where she was standing). I show it to the attendant, say I'm short of cash, and ask if he wants to buy it. I say it looks like 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 beck it, but I'm heading in the other direction. Nine times out of ten he 'II' 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 naswer Harrison keen nume and simple. 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 block had barriers at each end — closed to through traffic due to the new trolley tracks unough narric due to the new trotley tracks going in. The street was empty and dark. As I was walking on the right side, about allf way up the block, two men came out of the shadows of an entryway: one in front of me, one behind. The one before me—thin, short, white, and unbelievably calm ttans, short, white, and unbelievably calm—smiled wryly as the one behind me said, almost inaudibly, he wanted to check the contents of my wallet. The voice was somewhat familiar, but I was in no mood to turn and confirm who it was after a round, metallic object was pressed against my back—a terrifying feeling that can send a whole film festival of brutal scenarios through your brain in a solid

send a whole film testivat or con-scenarios through your brain in a split second.

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, arruge 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 par..." "Your wallet!" the man behind me de-

manded, punctuating the remark with a metallic thrust into my kidneys.

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
sticked 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 left pocket I extracted the

bills and held them over my left shoulder

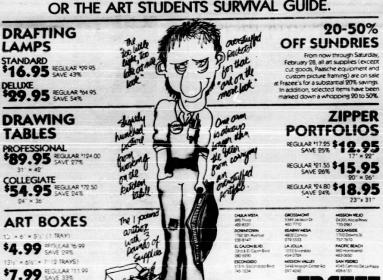
bills and held them over my left shoulder. When the man behind me reached for them, I glanced around. "Danny!"
"Right you are. Nothing personal, you understand." He grabbed the back of my neck and jerked my head forward. As he frisked me, Danny kept muttering, "Seven measly dollars." Then he cuffed me hard arrows the head with the back of my 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.

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IFFF SMITH

A feeble grunt, a cloud of turf, and a disheartening. "Oh no. not over there. FORE:" And Shanks Green ers again. Although he lowes the game of good almost as much as he does his three children—whom he has inchanned Two-Tiered, Undulating, and One-Putt Green—Shanks may be the world's worst golfer. Even if you can 'tell the difference between a one roun and a mashe miblech. Everen bering and the state of the control of o A feeble grunt, a cloud of turf, and a

lore, its strategies, and especially its frustrations. In fact, if golf were merely a frustrations. In fact, if golf were merely a conceptual exercise of envisioning the proper shot for each situation, then he would have to give you several strokes a side. It's just that when he puts a club in his hands ... will, between the idea and the reality, the motion and the act, falls at wenty one pincer takeaway. a feeble grunt, a cloud of turf. ... Recently Shanks and played a round of

golf at the Torrey Pines south course, site of this week's Wickes/Andy Williams San of this week's WickevAndy Williams San Diego Open. Shanks wore his favorite outfit orange-colored slacks. a puestriped shirt, for him uncharacteristically preprie saddle shoes with spikes, and a white visor with elogo. "Brain Hollow Country Club" inscribed across the front. And I had on my usual golf attime — Levis and tennis shoes — but with a new addition, a mauer 1—shirt I gof for Christmas upon the back of which is a useful, all-purpose solgan; "I don't want total, about rpose siogan: "I don't want to talk about

it."
The round we played, to be discreet, was not a pleasant sight. After Shanks and I accidentally crossed paths with ex-President Richard M. Nixon — a blood-President Richard M. Nixon — a blood-cording, though ultimately moral and up-lifting experience — about a year or so ago, we abandoned our proclivity toward indecicate adjustments on the course and the aconecand. We don't cheat no more, to put it in the more callous vernaculur. But playing the ball 'sai lites' ment that we had to find it first. This resulted in our that the course of the distribution of the course of the course of the distribution of the course of the course of the distribution of the course of the state of the course of the course of the course of the course of the distribution of the course of the course of the course of the distribution of the course of the course of the course of the distribution of the course of the course of the course of the distribution of the course of the course of the course of the distribution of the course of the course of the course of the course of the distribution of the course of the course of the course of the course of the distribution of the course of th all that Shanks had been reading instruc-

sion of someaks that left Len in a state of soon of squeaks that left Left in a start of postcreative exhaustion — and that left Shanks's putt about four feet past the hole. By day's end, amid these various an-noyances, my own game was a sorry affair a projected seventy-seven or seventy-

 a projected seventy-seven or seventy-eight expanded into a lumpy eighty-nine
 and Shanks had even more demons in-habiting his personal space. "Partner," he said as we headed for the nearest saloon, if they ever decide to do a remake of Snow White. I'm ready to audition for the role of the eighth dwarf."

'The eighth dwarf?' "Yeah. Bitchy."

"Yeah. Bitchy."

While we gathered up enough inspiration to continue our lives at the pub — and
while I was totaling up the casualties on
our scorecard — Shanks reflected on the
grim realities of the Torrey Pines south rse "It's murder out there. Some pros avoid this tournament simply because the course is so tough. I don't want to name names but one of them's initials are Jack Nicklaus. Ma'am," he called to a waitress. 'could we have another round of these lovely Scotches? Nice looking, ain't

"Decidedly," I replied as the waitrest

went away.
"Yes. Those into numerical evalua would rank her in double figures," said Shanks, "though my particular conception of a ten is a five — with a chain of figuor

stores."
"Shanks," I said as the waitress re-"Shanks," I said as the waitress re-turned with the next round of inspiration, "the pros will be here this week. Which holes on the south course do you think will give them the most trouble?"
"The ones on the putting green, for starters. Stand fifteen feet above or to the side of one and try to putt the ball to within two feet of the cup."

"I have." "Done it?"

"No. Just tried."
"Well, not counting that demoralizing experience, I'd say one, four, seven, and twelve — and I don't mean the relative 10's of the Osmond Bro

never been before.

What made matters even worse is that a man named Len joined us on the first tee. A "sacowhird" from the Middwest, Len was what you would call garutous, Henne's hockwing, he also had an overall uppe to make noise. He had one of those special handcarts guaranteed to squeed, on cue. When he leaned on it, the cart would produce a sound that, by comparison, would make long fingernalis on a blackboard some like the music of the spheres. As Shanks was liming up a curling eight-floorer on seventeen — to save face; pur was out of the question — Len apparently discovered that if he pointed on the variety of the consequent of the pointed on the variety of the pointed on the variety that the variety of squeeks. After a tightly packed opening movement of statement and response, modulating into an atomal maze of anguisted auditory unages, the cart achieved its dispason, a frenzied fu-IQ's of the Osmond Brothers.

"The first hole," he began, "is about
437 yards from the marker on the tee, but it
plays usually into an off-shore breeze and
is slightly upbill, so figure more like 450
yards. It's a par four — if you're an archangel with a scratch handicap. A good tee
shot to the left-center of the fairway will volcano on a miniature golf course, and just as lethal.

"You know," said Shanks after bolstering himself with a stiff taste of Cutty, "they say the first hole on a golf course should be merely a warm-up, fairly short and undemanding. But the first hole on the south course is tougher than most of the finishing holes in Southern California. A four on that thing is a tale of untoid

When he played the hole earlier in the day, it took Shanks four strokes just to reach the fairway bunker on the right. From there he managed to startle the trunk of every tree that lines the right side of the fairway. Eleven shots and a broken six iron later, he putted out. Always the optimist, though, Shanks regarded the debacle in positive manner. "Well, the first hole should be a warm-up," he had said, "and that's just what I am now — tuned-up and ready to tackle this pine-studded

"The fourth hole," he continued, "re-sembles the first in length — it's about 430 or so, with the wind usually at your left. and it plays uphill most of the way. But the fairway, especially the landing area for the tee shot, is much narrower than number one, and there are cliffs on the left side. Hook one over there and you won't need a addy; you'll need a Sherpa.'

The man sneaks from experience Over-

**POSTERS!** 

straight putt on the darn thing — like a | left. Then he clubbed a screaming duckhook into the brown foliage that borders the fairway and overlooks the Pacific. Playing conservatively from that point. Shanks hit seven pitching wedges in a row and holed out for a disturbing thirteen on the par-four hole. Again the optimist, Shanks walked to the next tee and claimed that he was "establishing a smooth tempo" with his pitching wedge. "That'll come in handy on the back nine." he had

> "Number seven," Shanks continued 'begins you to thinking it might be more fun to go to some bar and be the tall, good-looking dude with a tall, good-looking Budweiser. It's a par four, about iooking Budweiser. It's a par four, about 445 yards long, with a serious dogleg to the right. The pross like to fade the ball to the right-center of the fairway, since after about 245 yards or so the thing slopes toward the green and they get some extra roll. But then they've got a side-hill lie. The result of the right side of the right side of the Londency is: to sifter the test's sign into Dangerous Rattlesnake Area' sign into the canyon on the right side of the fairway. the canyon on the right side of the fairway Depending on where they hit their tee shot Depending on where they fit their tee shot, the pros 'll have anything from a three to an eight iron to the green. But club selection here is difficult because they're slightly above the hole and are playing into an off-shore breeze again. They can go for a bundle on this one."
> So did Shanks. This was the hole where

Len began experimenting with the melodic possibilities of his handcart. It was also

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Monday 11-5 where my partner began fooling with his left thumb, seeking its proper placement on the grip. The combination was in-felicitous. Going all out on every stroke. Shanks sent four balls into the canyon jarring the slumbers of hibernatine rattlers When he reached the green — the "dance floor" as he calls it — Shanks rolled in about a twenty-five-footer to secure a sixteen, his personal high in a career of lows. for the hole. His scorecard read like a

"Most of the pros consider the twelfth hole as a par five — or four and a half. Nobody gets to this one," Shanks said. "It's listed as a par four, 452 yards and skinny as an undernourished lizard, and it skinny as an undernourished lizard, and it may just be one of the toughest holes on the pro tour. Some of the pros don't actually go for the green on their second shot go for the green on their second shot — usually a long iron or even a wood. They 'll play to the right of the green to avoid the out-of-bounds left, and hope to pitch on and one-put for a par — the way Ben Hogan used to play the eleventh hole at Augusta National.

Augusta National.

"Tweive depends on what side of the fence you're looking at it from," Shanks continued, assuming a reflective pose.

"Across the way, on the mesa, people coming to the Torrey Pines Glider Point peer through the fence and say. What a lovely, green, bucolic setting. But people on this side of the fence, playing that scabrous aberration, would swear they're in about the Eighth Bolgia of Satan's little theme park, as described in Dante's Inferno. Which is where they ought to ship the sucker that designed this atrocity."
When Shanks played the twelfth, he

hooked his tee shot onto the hardpan of the elider path that adjoins the fairway, and gracer pain that adjoins the fairway, and the ball rolled all the way down — or so it seemed — to Black's Beach. I informed him that he might have to alter his costume to play his second shot, and a gritty, dedi-cated Shanks Green replied, "Just because they re having fun down there doesn't mean I have to." He ended up with an X for the hole, a humiliating admission of abject defeat golfers resort to when their calculator and/or swing goes on the blink
"Those four holes," Shanks concluded

"should give the pros the most trouble, I guarantee. When they're done with 'em, they'll know San Diego's got more than just a zoo and nice weather. Those four just a 200 and nice weather. Those four holes — one, four, seven, and twelve — will give 'em a good glimpse of the furnace. How'd I do, by the way?"

"You had a 129," I blurted out, know."

ing from past experience that there is no tactful way to reveal such things, "not

counting the X on twelve."
"I putted exceptionally well," said the ever-positive Shanks with a contented smile, "and I'm sure to do better next

If hope were a driver, Shanks Green would eagle every hole. "I'm bound to do a lot better next time, because I wasn't much today from tee to green," he said "In fact, I only hit two good balls all day



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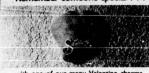
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# Restaurants

# Bagels and Bialys

ELEANOR WIDMER

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 take us to the center of La Jolla. After we had tired of craining our necks and alternating with such stimulating remarks as "Do you see the bus? Do you see the Jord you shall be the year entering their car and my sister asked whether "two nice women" could be driven into two. Though the driver of the car may have been somewhat startled by the request — women of our age rarely hitchlike — she graciously gave us a ride. As we entered the car, she fold us that she as we entered the car, she told us that she was headed for the Baltimore Bagel Com-pany, and we all cried out in unison, "For bialys!"

What is a bialy? This is the question What is a biasy? Inis is the question which is possed to the owners of the Baltimore Bage! Company (7523-B Fay Avenue, La Jolla at least twenty times a day. A bialy is a roli which has raised edges and whose center is filled with poppy seeds and onions. It is crusty, almost flat except for onions. It is crossy, almost har except for the ridges, 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 beaped, without bearing to hear they bear to be beaped. Without bearfit of was paper or any protective cover, right on the counter of grocery stores or in bakers windows. We often at 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 fantasite these rolls tasted with cream cheece or soft day—dry and lifeless as stones. Many years ago, when my oldest ons was about three years of ago, I offered him a bialy obtained in Los Angles. He chewed it thoughfully and remarked. "Is this a biscuit for dougless?"

thoughts...
cuit for doggies?"
Bialy lovers the world over will find this Bialy lovers the world over will find this remark hortifying. If you are accustomed to brown-and-serve rolls or hot dog buns, you may find the texture of bialys peeplexing — they have no resemblance to cotton balls. But once you get hooked on balys, you will tong for them and travel distances to obtain them. Although still the standard of the standard ball the standard ball the leaded. My children prefer them with whipped cream cheese, but like to spread sweet butter on them when they are teaming. The butter runs into the depres-



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

biss, better than a gournet meal, better than checolate.

This being the case, why did it take so long for the bialy to arrive on our seen?

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 salestable have amond annovalment the fresh-

Bagel Company in La Jolla bakes them every few hows. The ones you obtain in plastic bags cannot approximate the freshmess of balsy swich are baked on demand in small batches.

The other morning I went to the Baltimore Bagel Company to watch the preparation of the properties of the

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

make bagels — in Baltimore."

Michael, who holds a degree from USIU in marriage and family counseling, shocked his family when he told them he was going into the bagel business. "My shocked his family when he told them he was going into the bagel business." My survey, a marter analysis, to find out whether people in San Diego wanted good bagels and bulsy. But I had a gut feeling about it. Not for a minute was 1 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 mail, and I make a separate dough no sugar, no shortening, no preservatives, liquid mail, and I make a separate dough the same dough and then punch out a hole with a Coke bottle for bialys. We shape the same dough and then punch out a hole with a Coke bottle for bialys. We shape the same dough and then punch out a hole with a Coke bottle for bialys. We shape the same dough and we let the bialys proof [rise] in a special metal container."

Though Michael Brau's initial enthusiasm was not in question, he faid, in a city or Baltimore (where else?), he can try to Baltimore (where else?), he can try to Baltimore (where else?), he can be sugart the skill and amazed everyone there by learning not only the craft but the special secrets in two weeks fait. Then he returned here and began searching for a site. For munths before he opened at his present focation, he had a

searching for a site. For months before he opened at his present location, he had a sign in the window assouncing his strival. People were always dropping in, open-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. Since I have come to watch the process.

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 fit round pans and allowed to "rest" a rew 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 stretched by hand and formed with migh 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 re-

rise. When they are property prostree, mey are either baked immediately or, if the demand is not urgent, placed in a reference of the control of the control

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DUNCAN SHEPHERD

The existence of press kits is not one of 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 shaning any or shipping-part are unrelent. shaping-up or shipping-out, are unrelent ing. They constitute, in my experience, most conspicuous consumption of raw paper stock anywhere outside the L.A. Trime. 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 mragine what possible use there can be for all this material, the spirit that permeates the properties of the properties I know I have not always taken full advan-

Thom I have not aways taken tull advan-tage 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 usu-ally a folder of considerable slickness and résumés or what-have-you times can ochoned to a science, as well as provide you with minutes of amusement, if you think to

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file the soup recipes in Stir Crazy and the résumés in Nine to Five). Inside the folder resumes in Nine to Five). Inside the folder will be a sheaf of papers printed on one side only, type-written, double-spaced, stapled or gummed together in any number of individual batches, and measuring in hickness, on the average, anywhere from a quarter of an inch to a half. Also included, will be an assortment of those indispensa-ble glossy photos used to illustrate movies stories, and occasionally, in the case of the stories, and occasionally, in the case of the more high-pressure promotions, there will be a bonus gift item: a poster, a paperbask novelization of the movie, a \$5 pm of the therm emisic. My own most treasured memento in this line was an inflatable plantic model of the Goodyeer Blimp from Black Sanday. This, dampling from the celling, brightened the Reader editorial. It didn't dawn on me, supple businessman that I am, that there might be a market value attached to these kits, until I

market value attached to these kits, until read somewhere of the king's ransom able to be fetched by the original Star Wars on Which is but one practical application. I have herefore failed to avail myself of, and will hereafter keep in mind. (Bids are now being taken for a mint-condition press kit for The Investible Shrinking Woman ). The best use I have found for these things up to now has been to turn the information when the control of the star of t read somewhere of the king's ransom able

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 orthe actor who essayed the role of Tedesco, Tauber, Obermann, 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 dehave meant to call him "a Superman di-rector," it is obviously a boon to be re-minded on a subsequent page that he was also an Omen director. If one still feels a shred 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 move than just entertainment. He proves in scene after scene that film is, in-

assumer is note to inject humor and em-thusiasm into his pictures by the force of his personality. Members of the cast and crew on his pictures find themselves with a feed-ing of being lost and alone when the filming is completed, and are reluctant to say occupied.

The fact-checking aspect of these data The fact-shecking aspect of these data sheets is not without occasional pitfall, however, as when the Raging Bull handout dispenses the datum that Jade La Motta was a former welterweight boxing champion. Middleweight was what was meant, of course, and it seems a good bet that the perpeturator of this gaffe fell victim to the tendency of today's welterweights to the tendency of today's welterweight to the tendency of the same and t

embetically "the welterweight division."

Any ill will tuilt up by such miscues is quickly demolished when set against the torrent of reliable information for which one would not have known where else in turn, or for which one would never have thought to ask, that George C. Sect. D. Spradlin's first and middle names are Gerwais and Duan, that Change of Seasons director Richard Lang ("an open, staightforwas, and unpretenious man"). straightforward, and unpretentious man's is the son of old-time 20th Century-Fox director Walter Lang, that the Gale Garnett
who disclesses a very nicely developed
torso in Tribute is indeed the same Gale
Garnett who at sweet visteen had the Top
Forties hit of "We"l Sing in the Sunshine. "These are the kinds of facts a film shine." 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 conven-tional morality (Shirley MacLaine, having given the matter much thought in prepara-tion for A Change of Seasons, is quoted as having two cents' worth to contribute to having two cents worth to continuous 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

would probably love to try it. But most importantly, it doesn't hurt anyone "). Some of the information given out wan-ders rather dangerously far out on the thin ice of trivia, like the Christian names of all ice of trivia, like the Christian names of all the dogs in Seron Like Old Times: Buck "a descendant of the original Buck in The Call of the Wild". Sparky, Aggle. Jiggs. Scrapper, and Peanut. Not to stop there, the information further tempts as chilly fate by proceeding to name all the doggie dou-bles for the forenamed canine. stars: Capone, Corker, Abbie; Pippin, Scruffy, Scoeter, Flap, and Seymout. I would also have to classify as trivia the following anecdore, despite its sheer fascination, and anecdote, despite its sheer fascination, and despite its settlement, in its own mird at least, of the academic dispute as to the origin of the name Melta:

omen indeed.

Other tidbits, more than just unusable, are quite unswallowable. "It's the best work I've ever done on the screen," Shirley MacLaine, in a chilling duplay of early generally the state of the screen of the screen, and the screen of the scree best actor in the world, as far as I'm con-cerned, and he inspired us all. "I have to admit the possibility, though, that both quotes are accurate and that Neil Diamond, who emerges all throughout

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 syntactical 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 sorts of insights publicity releases afford into the cabalistic releases afford into the cabalistic goings-on on a move set, and in this par-ticular case into the enigmatic per-sonalities of Marlon Brand: 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 foolly shots, Marlon would improvine new times up they occurred upon the control of the contr

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 he gin "Soon of a bitch." Nary a cloud darkens a press release, however, and the state of was editor-in-cniet of the Hotstra Univer-sity literary magazine. And so on. Most critics would want to stop just shy of those morsels that might savor ever so slightly of the fan magazines. like the following memoir of Neil Diamond:

After graduation, however, the hazel-cyed young man excelled as New York University as a pre-most student on a fencing scholarship. He always kept writing songs, and, with a half-year to finish before graduatou, it was negree to make before graduatou, be wear to be the second of the second to be the second of the second to be t

Running

On the other hand, there are some critics, especially among those who are obtigated to turn out daily copy and some the relative fine the control of the con

and more as if it has been written with an eye to being quoted in the ads, a critic's pittering from these ready-numle bluth would be certain to go undetected by the reading public, even warmly embraced as adropping of critical cant in favor of much more congenial plain talk or baby talk. If reliance on these ready-musch stakes a critic a distance from his actual feelings about a movie, the labor-saving aspact will surely compensate him. Some of the prose

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in these handouts, in any case, has been polished so close to perfection as to almost beg to be plagiarized. The simile-mad au-thor of the Stir Crazy notes, for instance, is

beg to be plagarized. The simile-mad auther of the Suff-Cury notes, for instance, is
at least trying to get a critic into the proper
at least trying to get a critic into the proper
when he suggests that the Gene Wilder
character possesses "in trusting innocence
that makes Candide look like Machiavelli," that the holding cell in which he is
nearcested "seembles nothing so much
as the locker room below the Roman Colientering this room "he narrow his eyes
like Bogart gazing at the last plane to Marseillen," and that his eventual escape plan
"will require sacrifice ... that would
make Papillon wince."

Some of the cattle-prod suggestions
used to be a supplied to the control of the cattleposing an overlant one to the confor their reviews. The case laid out for
Reging Bull is constructed along traditional auteurist lines, affirming that the
work is "personal," enumerating the
qualifies that this movie shares with Scorcompletely unsertimental realism, and a
well-hound skill in revealing the needs and
relational sustemined in Papillen, and a
well-hound skill in revealing the needs and
relational sustemined in Papillen, and a
well-hound skill in revealing the needs and
relational openies and return the proper services on the proper services on the services on the proper services on the services of the services on 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 see-called "Times comordies" from to be conflued with farce drumas) like My Fowerite Wife, The Areful Turka. And His Girl

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 grays were used because the neutrality of the color allows blond star Goldle Hawn to stand our against this background. Even the eak hardwood floors vere stained gray.

It is still possible, even for 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 exan, ple from the notes on The Formula:

To many observers it seems increasingly apparent that in order to support a good cause. Brando often will portry as 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 batting him, but they'll feel like supporting a social issue that the strongly supports in his private life away from the screen.

author of this piece is pressing ahead from the general to the specific:

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

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 sitting still, next, for this remedial cinematic and

The [musical] film genre long has been a favorite of audiences because the fantasies portrayed remove moviegoens 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 movie patrons will find more than just exception in this modern adaptation of The Jazz Singer.

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

Forget Einstein and his theory of relativity. Abandon your Freud and his research into the workings of the inner mind. Close your mind to the philosophical mussings of the ancient acholars. The new movie must-cal Popyer, which brings to screen life with real actors the most fabled ualor of all times shows that the anvil-armed Popyer sammed up all there is with his accritect.

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











JONATHAN SAVILLE

It takes a little while for San Diego Rep's production of *Working* to pick up steam. About ten seconds. It takes another half minute or so for the audience to realize that they are in on something sensational And to imitate this speed and decisiveness.

I might as well declare right away that
Working is a wonderful musical bril.

musical is drawn is heir to a long tradition of literary development. It was the nineteenth-century realistic novel that dis-covered the fascination of ordinary lives, led by rdinary people, under the social and economic conditions of industrial capitalism Interest in this underclass as a subject for fiction was furthered by the political aims of populism and socialism,

people more control over the conditions of heir lives and the products of their labor In recent decades, modern sociology has begun to experiment with novelistic tech-niques, attempting to convey the concrete, daily reality of people's lives in a narrative form but without the aesthetic and imaginative intentions of fiction. Detailed social reportage by literary-minded jour-nalists and newspaper-minded literateurs has produced such hybrid forms as the 'nonfiction novel." And the development of convenient, portable recording machines has made possible the ultimate in this sort of realism: the direct transcription mis soft of reasons, the affect transcription of the thoughts, experiences, and perceptions of the common man and woman, in their own authentic words. Working, which consists of a series of interviews with some 130 members of the American working class, but a place of gride in the larger family of writines extending from large family of writings extending from Dickens, Zola, Norris, Dreiser, Dos Passos, and the proletarian novelists of the 1930s to Oscar Lewis's La Vida and Ronald Blythe's Akenfield.

This remarkable book (successor to Ter-

his remarkable book (specessor to ex-let's equally impressive Division Street: America and Hard Times) gives a powerful and touching account, alive at every mo-ment with palpable truth, of how Amer-icans feel about themselves and their jobs. icans feel about themserves and mer joos.
It is astonishing to see how these interviews—they are monologues, really, unobtrusively stage-managed by Terkel—portray fully rounded, flesh-and-blood characters any realistic novelist would be portray lusy rounces, need-aux-order yealshic novelist would be proud of, and the expressions would be proud of, and the expressions with the provided of the

ment, rather than a disjointed series of fragments.

The meaning of Working emerges from the kinds of questions Terkel asks his interviewees, his editing of the material, the selection, arrangement, and juxtaposition of the various monologues, and the author's own commentary in the headnotes

and introduction. That meaning is basis cally a political one; populist in tone favorable to the organized labor move ment, and critical of the routinization work, the alienation of the worker from the product of his labor, and the general de-humanization and depersonalization characteristic of our advanced industrial society. Working is by no means a society. Morking is by the mean's marrow-minor system does not purport to suggest a viable alternative. What Terkel is successful with a support to suggest a viable alternative. What Terkel is successful with its to make as recognize the human meaning of industrial capitalism, to see the human meaning of industrial capitalism, to see the human meaning of industrial capitalism, to see the human meaning of industrial capitalism, and an extremely powerful one. To remina a system chiefly concerned with goods and money that it is dependent on the needs, the work, the feelings, and the experiences of living human beings is to make the most radical purpose. It is precisely this basic political attitude that underlies the whole gener of the novel, unling writers of quite varied narrow-minded political tract: its critique the novel, uniting writers of quite varied politics—and here is another link between what Studs Terkel has tried to do in his writings and the novelistic tradition of which his enterprise is in an important sense a culmination.

How does a book like this become a

musical comedy, of all things? The American musical theater has traditionally the state of the s nett and his collaborators created out of these interviews, often using the perform-ers' own words, preserved the authen-ticity of personal confession while at the same time managing to be entertaining and theatrical in the conventional sense.

theatrical in the conventional sense.

The theatrical adaptation of Working, by Stephen Schwartz and Nina Faso, does very much the same thing, in some ways more successfully and in some ways a bit less so. It was necessary, of course, to

select a limited sampling of characters from Terkel's cornucopia, and the adapters have made their selection with taste and intelligence, choosing many of the most vivid and eloquent monologues, and contining themselves to a few categories of sorkers in order to tighten the sense of unity a theatrical work demands so much more imperiously than a lengthy book does. They have achieved continuity - of a sort - by devising transitions from one ene to the next (the retired man rem inisces about watching a fire, and then the fireman takes over with his monologue) and by beginning and ending the show with the same character (the the show with the same character (the steelworker). They have combined characters, compressed and rearranged the material in the monologues, and focused on particular episodes, all with an eye to making the material more unimeruptedly dramatic, poignant, and humorous. Al-though the staged version gives us only a small portion of Terkel's original, it succeeds in conveying the concentrated es-sence of the book in all its fullness and

theater, the staged version of Working makes use of three distinct devices, and the San Diego Rep production does full justice to all three. The monologues are recited by twelve actors, all of them playing a diver-sity of roles, and each recitation is a desity of roles, and each recitation is a de-manding exercise in the creation of character and in the rhythms of oral deliv-ery. Director Sam Woodhouse has assem-bled a fabulously talented cast who make one scene after another a model of brilliant one scene after another a model of brilliant acting. The power and expressiveness of the voices, the clarity of diction, the naturalness of the speech rightms, the flawless timing, the intensity and authen-ticity of feeling, the full realization of character in stance, facial movements, and gestures — these great virtues are thrown into relief by the isolation of each perinto rener by the isolation of each per-former, as he or she creates a total self, a total life, a total world, often completely alone on stage, and without any of the usual support from dialogue, interaction with others, or participation in the direc-

Among the most beautiful of these examples of pure acting skill are the monologues of the rare characters who actually love their work. Ken Bordner's exquisitely matter-of-fact stonemason. voted to his artisanry with the passion of a lover ("Stone's my life - I daydream ai Wiff's deeply touching fireman, motivated by a totally unself-conscious love for his fellow human beings ("I can look back and say, 'I helped put out a fire. I helped save somebody"—it shows something I did on this earth"). These characters con-stitute the ideal relationship to work, a frame of harmonious self-identity surrounding a host of the unhappy: Ginny rounding a host of the unhappy. Ginny Prunier's devastaingly social portrayal of a woman functioning as a living machine in a luggage factory; the scaring, low-key monologue by the immensely gifted Kicardo L. Nagara as an exploited Chicano farmworker; or the same actor's zanily comical portrayal of Charlie Biossom, the protest against the capitalist for the protest against the capitalist for the protest against the capitalist for the protest page of the protest against the protest against the capitalist for the protest page of protest

The second device used to make Ter kel's book theatrical is a reliance on visua variety, from ingenious manipulations of Robert Green's clever, all-purpose. variesy, from ingenous manipulations or Nobert Green's clever, all-purpose, Kobert Green's clever, all-purpose, blocked production numbers, wittily blocked production numbers, wittily blocked production numbers. Director Woodhouse, always remarkable for his in-tentiveness in these matters, cutdoes him-self here at every turn. The energetic pat-ing and broad physical humor so charac-teristic of San Diego Rep are in full force. doing a kind of Safteway rhumbs, the sasey newspaper currier (Cameron Bordner, a delightfull young actor) impressorating one of his thrown newspapers and diving into the arms of three other members of the cast clad as bushes; the precisely orchestrated counterpoint of chattering elephone counterpoint of chattering elephone Terkel confessional (vivaciously left by Algene Adams), and, show all, the grand number in which the ebullicnt Julie Anne.

Simeone, as Dolores Dante the prond stimeone, as bootes Danie in e-productive waitress, flamboyantly cavorts around her cowed customers. But Mr. Woodhouse also knows when the opposite is needed, not energetic cavorting, but an even more expressive stasis. Matthew Cubitto's expertly handled monologue as the stolid Ralph Werner, innocent upholder of all that is shallowest in the American dream ("I would like a Colonial house of some sort, possibly one that leans toward a Mediterranean style"), is all the funnier for the actor's just standing there motion-lessly and delivering it deadpan and straight ahead of him, as though making a deposition before the court of eternal values about his own smugly permanent

Finally, there is the music From a Finally, there is the music. From a strictly aesthetic point of view, this is not the strongest element of the show. In A Chorus Line, composer Marvin Hamissch devised a musterly score filled with songs that were both dramstically relevant and estimable in their own right as individual pieces of music. The music for Working is by a consortium, like a Communist Oninge line opportunities.

Chinese piano concerto - credits are ac-Chinese piano concerto — credits are ac-corded to James Taylor, Micki Grant, Craig Carnelia, Mary Rodgers, Susan Bir-kenhead. Stephen Schwartz, and Michele Brourman — and it consequently lacks a unity of style and purpose a single com-poser might have given it. The songs are workmanick—miscellameous in inepira-tion, and generally undistinguished; it is hard to disals of them being separated from hard to disals of them being separated from

hard to think of them being separated from the show and meaningfully performed by themselves.

On the other hand, all of them are perfectly salioned to their function in the play, and though they have little individuality, it types and nothing more that makes them so untable for what they have to do. The texts are taken, often with only minor changes, from the prote interviews of Terkel's book, and the songs usually function as more communications, on pitches and with more communications, or pitches and with more continuations, or pitches and with more communications, or pitches and with more communications, or pitches are a pitches and with more communications, or pitches are a pitches and with more communications, or pitches and with the pitches are a pitches and with the pitches and with the pitches are a pitches and with the pitches are a pitches and with the pitches and with the pitches are a pitches and the pitches are a pitches monologues they grow out of . E. Michael Kilpatrick is warmly amusing as a jazzy

parking lot attendant, and the music his self-revelation is set to effectively en-hances the warmth, the charm, and the elody, harmony, rhythm, or anything a all. The same thing could be said for Ann all. The same thing could be said for Ann Clegg's wistful "song" about the lot of the housewife. Deborah Houston-Martino's musical scene as a domestic who wants her daughter to have a better life, or Jack Fisher's lone, moving, but musically un memorable number about the better life be wants for his son. No matter — it is the dramatic heightening that makes these songs useful in their context, and they

serve their purpose admirably.

The cast members are as good at singing The cast members are as good at singing as they are at acting, and their mastery of the various styles of musical comedy occal production is such that the whole bunch of them could be transported immediately to the could be transported in the could be transported in the could be transported in the could be transported by the cou risher hoiter out James Taylor's absolutely banal but at the same time absolutely sen-sational song "Brother Trucker." Character, situation, music, acting, sing-ing, and staging fuse in a number that is just about as purely theatrical as you can get, but that at the same time grows out of and illuminates the real loneliness and tedium of the long-distance truck dr

San Woodhouse has dedicated this show to the memory of his father, who died recently. The exceptional quality of the production, the love and care that have gone into it, the commitment to artistic excellence and to the play's message of human dignity, make the San Diego Rep's production of Working worthy of such a dedication; it is a giff from son is father of which both gives and recipient could be proud. It is also a gift to su— at a we have until March 7 to make the most of it.



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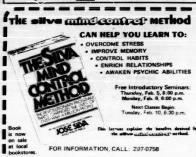


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### Letters

would we steal light bulbs? Many boats have no electricity and those that do operate on a twelve volt system, making conventional light bulbs totally useless to us!

problem if we had a little neighborhood cooperation. We tried and tried to get space for a tried and fried to get space for a dumpster, offering to pay for it and police the area, air to to avail. Our "crur, my dinghies" that "infest" the docks are our only

means of getting to our boats.

While those dingbies are at the dock, we are also spending money

occi, we are also spleaning 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 ten down a rotten fence.

As for dog shit all over being the foot of one burning the foot of one of the property of the prope

that down a street name. Deep the tail of unknespeed dogs. I say. "Bull shall" May people find it inconvenient to have a dog on the water and trose that do can hardly Sorther I shall of unknespeed to the document of the sater and trose that do can hardly Sorther I shall of Diverse. There are many problems but we, the residents of the anchorage, are ask of being Shamed for everything that goes wrong the anchorage. We are a unique community, one of the law of the base of the law Robin L. Stanford Shelter Island Anchorage

### Let There Be Chigos

Your National University article
("No by On These Walls."
January 15) was factual and fair
and thereby rough on David
(higos. Congratuintions again.
The Catch-22 is that the NU

Cragos. Congrussiones again. The Cash-2 is that the NL The Cash-2 is that the NL and another than the Cash and the Cash Cragos could create NL not a scholar, not a humanist. The Cragos could create NL not a scholar, not a humanist of the Cash and the Cash National thinking that this is what university seches/scholar are like, and that the bibit courses at night provide unionate wisdom elistricash). And a commert on the timp part. (https://s. humanist-deliar.deer-alumn-association\* which. The association provides note of the activities of a real alumning group. Is open to suddenic

none of the activities of a real adumn group. Is open to sudentia in their first month of school aff they have the hospital to the first month of school aff they have the important hencefit a directory of fellow adumn who can be approximated for pin contact. Other "leneth", and explained the school and they are also provided from NU. you spake the truth 15 God warned students to get an education along with a degree. He She swould be have created the school and the sc

### 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 swenderful about a project than what is terrible. Stretch thyselves. Demoi Taradan San Marco.



### \$14.00 PRIME RIB DINNER FOR 2.

We at the Kings Grille realize it is proper for one to arrive early to the theater and seated before the performance begins. Therefore, daily 5 to 7 p.m., we feature our Early Curtain Prime Bib Dinner for 2; complete with carafe of wine. Do join us before the theater, after work or for lunch soon. You'll be pleased.

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# Off the Cuff



### 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 accented an invitation to exaccepted an invitation to eat with Supriano, quite a nice local chap who made grotesque wooden puppets and sold them to Peace Corps volunteers. 1 refused to gat the fruit bats refused to cat 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 which was similar in texture and taste to strong moose, 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 "Hig Red" was missing. I foll terrible, but the way the others responded, you would have hought we reassed the pope's another. I was benithed to joic onal breadfruit benithed to give onal breadfruit.



Student La Mesa I started to diet when I was ristene 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 backache and everything else. It's an everything etc. It's an everything etc. 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. People think they'te not insuling you when they tell insuling you when they tell insuling you when they be not be trible. 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 is wanted to be at, I'd prefer being thinner. The best diet is high in complex with exercise. All you have to do in 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 then it scened like I couldn't loce any more. I pot desperate so I started in on carrost. Packages of them. I would eat about a pound a day with maybe a diet drink and nothing clsc. Suddenly people were asking me why I was turning change — the bottoms of my hands, my feet, the tip of my mose. I even went to a doctor. He said, "Yeah, you've orange but I can't tell you why." One of the engineers at work just carrost with a pamded from eating as excess of them. I are carrost for about four to six weeks and lost maybe five more pounds. I wouldn't recommend it. I look at carrost with a jumideed 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. I was young, about seventeen. It was a big deal to try to look really a big deal to try to look really slim to attract guys. One of my friends said, "Susy, you're gonna lose ten peunds 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 comethine I loss weight her something. I lost weight, but something. I lost weight, but you just put it right back on with diets like that. You just have to exercise and eat normally. That last day, if someone gave me a banana I would have thrown it in their face. I couldn't eat them for a year after that.

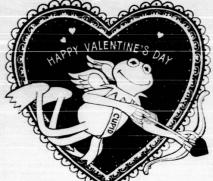


# Designer Mission Valley

Mission Va'ley
I'd always been on the
typical American diet — Big
Macs, 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 studied cultures all over the world and came up with a 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 bananas. For lunch 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 Jakary

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### Section 2 **Events, Theater, Music, Film**

# The Way mnot tell me it, you! since I who read in my our 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 philtres – this Corilla, would she be On George Sand . . purchase. Pianist Arrhur

purchase. Pianist Arthur Lambert of the music department of SDSU will give a concert of Chepin maturies and prefules. Three films on George Who was George Smd! Her real name was Amandine Lucile Aurore Dupin. She left her husband and had affairs with novelis fulles Sandeau, poet Affed de Musset, and composer resident Chopin. She wrote a Circle. Her Influence," More than forty scholars from the United States and Europe will present papers in English and French. (Some triles: "The Influence of E.T.A. Hoffmann on George Sand," "The Influence of George Sand in Russia," "George Sand and Virgina Woolf." "The I we will be used to be a support of the I would be used to and Adam Bedc," "Characters and Bird Metaphors in George and Bird Metaphors in George Sand," and — an especially exciting one — "Heroinism and Intertextuality in George Sand's Consuelo.") J. Paul Moretto, formerly of the Comédie Française, will direct Aldo-k-Rimere, a two-act play by Consus Sandan, and the standard of the Comerce Sandard of the Comerce of the Comerce Sandard George Sand never before produced. Sand Productions 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

pages for me: A dolorous shudder shook the A doterous shindler shook the statue; and after having passed the hand on her forehead: "I think to do nothing," she said, "hefore having understood what is happening to me."
"And what remains to you to moderning." original manuscripts, a photograph of Sand's lover Chopin by Daguerre (the only photo of the composer), a 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

And what remains to you to inderstand?"
"All! For I understand nothing; and you see me busy to seek the cause of my unhappness, without finding anything which should explain it to me. What evil have done to Anzoleto, so that he no longer loves me? What fault have committed which has rendered me

So much for that. Here are some times and dates: The three films on George Sand will be Love Library room 430. The Chopin concert by pianist Arthur Lambert will take place Thursday, February 12, at 8:00 p.m. in Smith Recital Hall. Th

Frideric 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 Video Synthesis

has become a great inspiration to me, especially since I also hope to write novels about self-assertive women. sense it is also the enfant terrible Still young and highly 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

# A Tree Grows

one of the most intriguing of modern composers, and San Diesans will have the chance to Diegans will have the chance to idented to him and his music during his forthcoming tenure a Regens' Lecturer at UCSD. He has composed for orchestra, for orchestra with such traditional Japanese instruments as the biasa and shakahachi, and for magnetic tape; his compositions include more than eighty film scores But it is best to let the compose

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

shaloshachi sound, is the sound the wind makes when it blow through a decaying bamboo

"First of all you must listen

"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 alolphians communicate not with their gibbering voices but with the varied intervals of silence between the sounds they emit — a provocative

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

"The title of the piece, A Flock Descends into the Pentagonal dreams and may have some connection with a photograph I had seen earlier in the day of Marcel Duchamp, who had cut



attention and criticism from within and without. It could be

the electronic language of television to try to do all the things that television does not



most commercial-like. The Rockette haby legs in Merce by Merce by Paik. The Andahasian Dog eveball treatment to a frice egg volk in Entropy. Video is vision. Personal, often autobiographical, more Hydra-headed than most art forms. An artis haldlug a mirr. forms. An artist holding a mirror

some of the best video is the

most commercial-like. The

forms. An artist holding a mirro to the artist salf 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 tage is light, light that converts invisible magnetic information into visual images and sound. Many video tage trately see the light—they're stored on the shelf or shown onto occasionally in galleries or miseums. Took or the mirror than the property of th museums. Today they might be beamed from museum to home television; tomorrow they might be marketed the way records and

# READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be orisidered for publication. Please do not phone. The Events Editor reserves the right to edit all materials photos to: READER EVENTS EDITOR, P.O. Box 80803, Sam Dioro, CA 92138.

### Dance

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

Greek Youth Folk Dance Festival, the fifth annual, will feature an open dance compertision. Saturday, February 7, 8:30 a.m. to 6 p.m., Vacation Village Hatel, Mission Bay, and "A Greek Folk Dance Odyssey," a program of Greek folk dances and songs performed by the Mission of the Mission Bay, and "The Mission Bay," and "A Greek folk dances and songs performed by the Mission the Wission.

### Lectures

"Four Poets and the Search for Meaning" series of lectures pre-sented by the Rev. Runald Knapp will conclude with Robert Frost, Thursday, February 5, 7:30 p.m., Unitarian Universalist Fellowipt of San Dieguito, 1036 Solana Drive, Solana Beach, Free. 755-9225.

sary Society" will be the topic of a lecture presented by William McGill, former chancellot of UCSD and former president of Columbia University, Friday, February 6, 10 a.m., rosm IIIA, administrative complex. UCSD. Free. 452-3429.

"Early Man and the Oceans," and "Early Man and the Oceans," and the theory that there were no im-possible ocean barriers between the world's most ancient civilizations, will be the subject of a lecture pre-sented by Notwegian an-thy-opologiet, explorer, author, and covinonmentalist Thot Heverdahl, Friday, February 6, S. p.m., Casa del Prado audinorium, Bulbow Park, Reservations: 232-3821 x484.

"Black Genealogy" will be the topic of a lecture to be presented by SISU reference (librarian Robert Fides, in conjunction with a cur-er shibitrion of Black Pouncers in San Jugos, Sunday, February 8, 2 p.m., Villa Montezuma, 1925 K Seroet, San Diego, 239-2241.

Poetry Readings by Joan Levine and Ruth Capers will take place Monday, February 9, 7:30 p.m., D.G. Wills 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. 1 p.m., Casa Real, Artec Cen-tet, SDSU. Free. 263-5204.

Writer and Performance Artist Karby Acker, a.k.a. the Black Tarantula, will read from het work. Tuesday, February 10, 3 p.m., Scripps Cottage, SDSU, Free, 265-5443.

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

"Deep Ocean Hot Springs: An Ossis of Life" and new life forms recently discovered on the commiscent will be discovered on the commiscent will be discussed by Sergiph scenanographs read Smithes as part of an "Adventures in Research" of an "Adventures in Research and J. H. Book, and J. Book,

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

Energy Lectures, a series of, various aspects of energy, will continue with Mark Urban from the California Energy Commussion discussing "California Energy Futures," Wednesday, February 11, 4 p.m., room P-148, physics building, SDSU, 265-6155.

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

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

"Global Perspectives for the 1980s" will be the theme for the thirty-ninth annual Institute on World Affairs, with this week's speaker Murugappa Madhavan, DSU professor of economics, Wednesday, February 11, 8 p.m., room 113, music building, SDSU. Free, 265-5147.

### Music

VMLSEX
Voung People's Concerts series of
the San Diego Symphons Orchettra will present its second program. Varrous Musical Series of
the San Diego Symphons Orchettra will present its second program. Varrous Musical Series of
the San Symphons
Vounger Zeta Reticuli\* and an
except from Sarrains's biller
Anderson of Dione Arts. Thursday, February 5, 10 and 1130 a.m.
Firsky, February 6, 10 ann. Look
of out and 1130 a.m. and Stenstoys
Thurston Company
The San Symphons
The S

Classical Music Recital Series will begin with pianist Kathleen Roach and works of Mozars. Chopin, Poulers, and Lisze. Thursday, Februare. 3 6 p.m. Rectal Hall 801, Southwestern College, 900 Ony Lales Road, Chula Vista. 421-1180.

Friday Evening Concerts series will present jazz pianist Edward

(Butch) Lacy and his friends Anthony Ortega and John Rekevies, assophones, Brian Lynch, trumpet, Rob Holtz, trombone, Gunnar Biggs, acoustic bass, Jerry Trice, electric bass, and Jim Plank, percussion, friday, February 6, 8 p.m., Smith Recital Hall, SDSU. 265-6947.

"1000 Years of Jazz," a New Or-leans jazz revue that includes jazz vocals and up darcting, still feature the "Legends of Jazz" and the "Original Hoofers," some of the living legends from the jazz world of sixty years ago, Friday, February 6, 8 p.m., Mandeville Auditorna, UCSD, 452-4090 or 452-4559.

Guitar Series sponsored by the In-ternational Guitar Shoppe will present Christopher Parkening, who has been called America-leading virtuoso of the classical 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 Jean Lopes-Cobo and with pianist Misha Dichter, will perform Mocari's Symphony No. 13 and Piano Concerto in C, and Schumann's Symphony No. 2, Saruday, February 7, 8 p.m., Civic Theatre, downtown. (Sold out.) 224-2264.

Choral Chamber Music from the Buroque to the Twentieth Cen-tury, including a choral cantata by Boch, Renaissance madrigals, a Brahum moret, and popular mod-ern spirituals, will be presented by the San Dego Master Chorale Chamber Singers, Sunday, February 8, 23/2 p.m., Immaculata, USD, 239-66.2

9:00 a.m.

# Adventures in Good Music with Karl Haas

Here's How? . . . The world-renowned musician and author Fredrick Dorian joins Karl Haas in a discussion of various aspects of

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# TO LOCAL EVENTS

Country Music Vecalist and ex-semipto baseball player Charley Pride will perform in concert, Sun-day, February E, 3 and 7 p.m., Civic Theatre, downtown. 236-6510.

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

Concert Series of USD will present a vocal concert with baritone Robert Austin, soprano Jean von Merzke, and hass Concad von Metzke, Sunday, February 8, 4 p.m., Camino Theater, USD. 291-6480 x4426.

Chamber Music Concert, featur-ing works of Bach, Marcello-Bonelli, Haydn, and Mnaart, will be presented by the Grossmont Sinfonia Orchestra, Sunday, Feb-ruary 8, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, Free. 464-4914.

Classical Guitar Recital will be presented by Kim Bloom, who will play works of Turna. Albents. Bach, Tarrega, and Villa-Lobos, Sunday, February 8, 7:30 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. 298-9978.

An Evening of Eastern Music will be presented by Paul and Carla Roberts on sitar, tamburs, and bamboo flute, Sunday, February 8, 7:30 p.m., Old Time Cafe, 1664 North Highway 101, Leucadia.

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.

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, Sun-day, February 8, 8 p.m., Sr. Paul's Episcopal Church, Fifth Avenue and Nutmog Street, Hillcrest.

Mini-Concerts series will present the Peregrin daw, guisants Joseph Hoey and flutent Karl Canfield, Plaving compositions by C.P.E. Bach, Molino, Ville-Lobox, Ravel, Castelmowo-Tedesco, Betty Roy. and Ibert, Monday, February 9, noon, Beverly Sills Salon, Civic Theatre, downtown. Free. 459-7551.

In Concert, famed French florist 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 Bahde, Wednesday, February 11, 12:15 p.m., French Parlor, Found-ers Hall, USD. Free. 291-6480 x4426.

### Film

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■ Waitresses

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Mitchen Help

Bartenders

Mouse Films starring Mickey, Mighty, Walter, and Frederick, and a cat film, will be shown Thursday, February 5, 320 p.m., National City Public Library, 200 East 12th Streets, National City, Free, 474-6211.

Political Film Series sponsored by the UCSD Committee for World Democracy will present The As-cent, a portrayal of the partisan re-sistance during World War II, di-rected by Larias Shepitico and grand prize winner of the 1977 Ber-

defeat, Thursday, February 5, 7 p.m., Mandeville Auditorium; and The History Book, a series of ani-mated films that begins where most history books stop, Friday, Feb-ruary 6, 7 p.m., TLH 107, UCSD. Free, 452-3362.

Cheane Film Festival will feature film screening, discussion with the filmmaker, and a recepton, with Jore Lun Burls The Unwanted and Lun Vendalon and Lourde Fortilitis After the Embapaite. Printy, Feb-berry additioning and Mocteanina Esparas's The Allen Game and Aguida Marine, Jean Twetth's Sequin, and Sylvia Morales's Cheanes, Searchin, February 7, 2 p.m., Mandevulle Auditorium. UCDD, 223-6218.

"Aku Aku," the filmed documentary of Thor Heyerdahl's expedition to Easter Island, will be shown Saturday, February 7 and Sunday, February 8, 1:30 p.m., Natural History Museum, Balboa Park 232, 2821

South Bay Amateur Media Festival of film, photography, and video, open to San Diego County mateurs 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 Lisbray, 365 F Street, Chula Vista, 575-5161 or 575-5064.

"Seven Chances," a Buster Keaton silent film comedy, will be shown with mutical accompaniment by Rex Koury at the mighty Wurlitzer, Saturday, February 7, 7:35 p.m., California Theatre, Fourth Av-enue and C Street, downt

Underwater Film Festival, the fourth annual sponsored by the UCSD Sea Deucers SCUBA club. UCSD Sea Deucers SCUBA club. will include films and side presentations by local and nationally known photocopynhers, including Uniderwater Wonders, a classic film from the Fifties made by Ron Church, Contral Limbough, and Jim Serwart of Scripps Institution of Oceanography, Sannday, February 7, 8 p.m., Mandewille Auditorium, UCSD. 452-4559.

"Eskimo in Life and Legend," the story of a great hunter who carves an image of his with in stone and sees it come true, will be shown in conjunction with a current exhib-tion of Eskimo art, Sunday, Feb-ruary 8, 1, 2, and 3 p.m., Museum of Man, Balbou Park. 239-2001.

Japanese Films will be introduced by Toru Takemitru, composer of Japanese Films will be introduced by Toru Takenitus, composer of their musical scores, with Kuadan ("Ghost Story"). Monday, February 9, 8 p.m., Mandeville Recital Hall; and Ridad of Orin and Woman in the Danes, Tuesday, February 10, 8 p.m., Mandeville Auditorium, UCSD. Free, 452-326. ree. 452-3229.

Fantasy Film Series will screen Max Reinhardt's 1935 version of Midssummer Night's Dream, starring James Cagney, Olivia de Havil-land, Mickey Rooney, and Joe E. Brown, Jean Cocteau's classic Benny and the Boats, and two short subjects. Tuesday, February 12, 7 p.m., TLH 107, UCSD, 452-4559.

### Special **Events**

9 a.m. Cabrillo National Mor ment information cer Loma. Free: 565-0548.

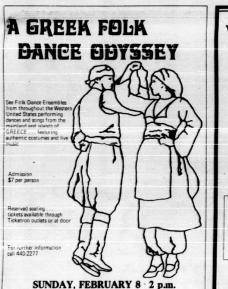
Chinese New Year, beginning th

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

Camellia Show, an annual event of the Son Diego Camellia Society, will take place Saturday, February 7, 1 to 5 p.m.; and Sunday, Feb-ruary 8, 10 a.m. to 5 p.m., Confer-ence Building, Balboa Park, Free. 281-5027 or 232-5762.

Acting Auditions, the annual Crais Noel Classical Audition Fes-tival will permit attendance by the public. Saturday. February 7, Mayan Hall, Southwestern Col-lege, 900 Oray Lakes Road, Chula Vitta. Schedules. 421-0349 or 421-6700 x 340.

"Assor '81," a day of activities to benefit the American Cancer Sco-ercy, will take place Sunday, Feb-ruan 8, with a unique and classic car show, 10 am. to 5 pm., Sabbito 'Halli, antique plane with Fed Fin. none and 2 pm., harmen seco., 1 to 5 pm.; and (rec-versions required: 235-6596) dia-ner, asction, and dancing, all at the ICH Mar Fangouch, 1cl Mar. 239-4200, 469-1465, 579-4101, or 411-0488.



EAST COUNTY PERFORMING ARTS CENTER

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# READER'S GUIDE

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Balbos

278-0074

sports end by Wishinson informa-tional Wednesday February II, 0.45 p.m. from Peatle Vision center parking lot. Clairemont Drive and Clairemont Mesa Beatlevard, San Piego Free 273 5864 or 223 WALK

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

Merlin's Restaurant and Lounge

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CONSPIRACY

SAN DIEGO COUNTY

The World's most Spectacular ?

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### through February. Sports

U.S. Figure Stating Championships will continue with the country's top 150 amarteus in competition, Thursday, February 5, 154 and 152 and 152

Golf, the fourteenth annual Ands Williams San Diego Open golf tournament will tee off for \$250,000. Thursday. Februars's and Friday, Februars' 6, 10 a.m.; Saturday, February 7, 920 a.m., and Sunday, Februars 8, 9 a.m., Tortey Pines Golf Course, Del Mar. 291-5372.

originated in the Himalayas, will be demonstrated Thursday, Feb-ruary 5, 8 p.m., room 100, Social Sciences building, SDSU, 265-5994.

Night Orienteering Meet, the first in Southern California, will chal-ienge anyone with a flashlight, from novice to advanced, to find the way in the dark, Saturday, February 7, 533 p.m. Must Wocks, John J. Hopkins Dive 34 mile south of Genesee Avenue. UCSD, 277-6334.

Bodybuilding Championships and Mr. and Ms. Apollo contests will be sponsored by Gold's Gym. Saturday, February 7, 7 p.m., Marston Junior High School au-ditorium 3793 Champion 200

Artec Basketball, the SDSU women's basketball team will face the CSU-Long Beach 49ers, last year's WCAA champions, Wednesday, February 11, 7:30 p.m., Peterson Gym, SDSU, 265-5547.

### Radio/TV

NBA Basketball, the Bostot Celtis at the Milwaukee Bock will be arred Thursday, February 5 7 p.m., Cable Channel 2.

will be sent into the past by some of his friends. Thursday, February 5, 9 p.m., Channel 39.

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

vised from Torrey Pines Golf Course, Saturday, February 7, 3 p.m., and Sunday, February 8, 1 p.m., Channel 8.

"East of Eden," Timothy Bottoms "East of Eden," Timothy Bostoms is not James Dean and Jane Sevmour is not Julie Harris, but they are the stars in this new most based on the John Steinbeck novel, airing in three installments, Sunday, February 9, 9 p.m.; and Wednesday, February 11, 8 p.m., Channel 12.

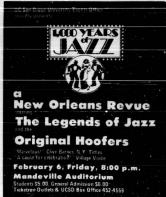
"Raid on Entebbe," a TV film about the Israeli commando rescue of hijacked hostages at Entebbe, Uganda, on July 4, 1976, will be rebroadcast Sunday, February 8, 8 p.m., Channel 6.

"Tell Me That You Love Me, Junie Moon," the 1970 Orto Freminger film starting Liza Minnelli. Ken Howard, and Roger Moore as three handscapped people who decide to live together, will be broadcast Sunday, February S. 11:30 p.m., Channel 10.

"Civil Rights Freedom Songs: 1960-1966" can be heard again during "Black History Month," Monday, February 9, 7 p.m., KFRS-FM 89.

Doggy Doings, the big Westmin-ster Kennel Club Dog Show will be broadcast, opening night. Mon-day, February 9, 7 p.m., and clos-ing night, live, Tuesday, February 10, 5 p.m., Cable Channel 2.

"Guests of the Nation," a dramatization of the Frank O'Com-nor short story about a pair of Irish insurgents and their two British soldier hostages, will be shown Mondoy, February 9, 8 p.m.; re-peating Sunday, February 15, 11 p.m., Channel 15.



# TO LOCAL EVENTS

"Sheriock Holmes in New York,"
a 1976 TV film starring Roger
Moore, John Huston, Charlotte
Rampling and others, will be
broadcast Tuesday, February 10, 8
p.m., Channel 6.

"Living Treasures of Japan," a "Living I reasures of Japan," Astonoid Coorgraphic special about attisans 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 Finian's Rumbou, South Pacific, Lady in the Dark, and Sueer Charity, on Sylvas Fine Key's Musical Comedy Tonight II, Wednessay, February 11, 9 p.m.: repeating Sunday, February 15, 1:30 p.m., Chanhel 15.

Ski Reports, sixty seconds on con-ditions at resorts in California, Colorado, Urah, Wyoming, Idaho, and sometimes the Canadian Rockies will be broadcast Mondays through Sarutdays, 645 and 845 a.m.; and every two hours from 1245 to 845 p.m., Mondays through Fridays, KSDO 1130.

### Galleries

Woodblock Prints by Paul Jacoulet, Western uktyo-e master, will be on view at a reception, Thursday, February 5, 6 to 9 p.m., Michael Stamm Gallery, 525 Spruce Street, Hillcrest. 295-2188.

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

One-Person Show of New York artist Richard Funciaco will open with a reception for the artist, Pri-day, February 6, 6 to 8 p.m., and continue through February 26, Thomas Babeor Gallery, 7470 Girard Avenue, La Jolla. 454-0345.

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

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

"Vivan los Artesanos," an exhibi-tion of Mexican folk art used in

ssons, including toss, masks, pup-pets, postery, textiles, and paint-ings, from the collection of Fred and Barbarn Meiers, will be on dis-play through February 8, Mingei International Museum of World Folk Art, University Towne Centre, 4405 La Jolla Village Drive, La Jolla, 453-5300.

"Keeweenaw Suite," a series of watercolor paintings by Midwest-ern artist Glenn Bradshaw, will be exhibited at an opening reception for the artist, Monday, February 9, 7 to 9 p.m.; and continue through March 17, Founders Gallery, USD. 291-6480 x4296.

"Continuous Exposures," an exhibition of recent works in mixed media by William Gambini, and abstract paintings on unstretched canwas by Gilian Theobadi, will be on display through February 13. Ever Fifty Two Gallery, 525 Fifth Avenue, downtown, 233-7888.

Retrospective Exhibition of works by Chicano artist Domingo Ulioa will continue through February 15, Solart Gallery, 900 Tenth Avenue, downtown. 295-0384.

New Paintings by Elizabeth Sher will be on exhibit through February 18. Wenger Gallery, Fine Art Store, 4683 Cass Street, Pacific Beach. 454-4414.

"Eight Paintings," two each by Andrew Speer, Paul Polson, Julie Kuroki, and Michael McManus, will be exhibited through february 20, Installation, 447 Fifth Avenue, downtown. 232-9915.

One-Person Exhibition, works by Manny Farber will be on view through February 20, with a reception on Wednesday, February 11, 2 to 4 p.m. during an art department open house from noon to 5 p.m., James Crumley Gallery, MiraCosta College, One Barnard Drive, Oceanside.

"Vorbatim: Late Dialogues," en exhibition of photographs by Jeny Burchfield, Barbane Kasten, Par-rick Nagarani, Susan Rankaitta, and Ardon Alger, will be on view through February 20, Grossmont College Gallery, 8800 Grossmont College Gallery, 8800 Grossmont College Drive, El Cajon.

Guatemala and Mexico photo-graphs by Susan Turner will be ex-hibited through February 25, Gal-lery Graphics, 3847 Fifth Avenue, Hillcrest. 295-3538.

"information: A Continuing Series of Contemporary Eshibi-tions" will present installments 8, 9, and 10, unstretched canvas spirittings of Richard Baker, painted objects of Madame X, and a multimedia installation of Bu-touse Stream, through February 26, University Gallery, SDSU, 265-5171.

"The Sandinavians," an exhibi-tion of clay works by Carol Lebeck, will be on display through February

Sunday, February 8, 1 to 4 p.m., Spectrum Gallery, 4011 Goldfinch Street, Mission Hills, 295-2725.

Museum of Contemporary Art. 70% Prospect Street, La Jolla 454-3541.

teoritisus from 1988 1) performance of Aldo-ir-Rineur and Hen Name Was Gorge are scheduled for Friday, February 13, at 8:00 p.m., in Smith Rectard Hall. The talk on mality in George Sand (Consude's will be given Friday, February 13, between 9:00 and 10:30 a.m., to be followed by a break for coffee and croissants.

The Company of the Consuder of the

### Takemitsu

"Shamans and Spirits: Myths and Medical Symbolism in Eskimo Art," a collection of stonecuts, stencis, lithographs, and engra-ings from the Canadian Arctic, will be exhibited through February 28, Museum of Man, Balboa Park, 239-2001.

"Everson Video Revue," a exhi "Everson Video Revue," a exhi-bition of noncommercial vid-eo tapes based on abstract, elec-tronic space, documentary/ portraiture, or narative/ performance modes, will be on view through March 1; La Jolla Museum of Contemporary Art. 700

### Sand

teenmuse from page 1)
his hair in the form of a
star-shaped garden."
"At the end of a performance
it should not seem that a musical
composition has come to an
end. After all, which is more
fun, a trip that has been planned
meticulously, or one taken on meticulously, or one taken on the spur of the moment?" "Most modern composers

"Most modern composers erect walls of sound, each with a mortar of his own ingenious making. But who inhabits all those rooms?" His works have names like

"November Steps" ("Like the music of the No Theater, the rhythm endlessly oscillates"), "Asterism," "Dorian Horizon," "Green," "Water Music," "Cor Island" ("I remain an island/

when the sun penetrates into my wood of shells/1 become a wood of shells' I become a transparent coral island! A foaming crest of love"). 
"Vocalism Ai": a seventy-two-hour tape montage of ai (a Japanese word meaning love) condensed into four minutes, nine seconds . . . the voices of one woman and one man . . they energed ai many

discuss its musical score, which discuss its musical score, which he composed. He will do th-same the following evening, Tuesday, February 10, at 8:00 p.m. in Mandeville Auditorium for two more of his films: Ballad

p.m. in Mandeville Auditorium for two more of his films: Ballad of Orin, directed by Shinoda, and Woman in the Danes, directed by Teshigahara. On Thursday, February 12, at noon, in Mandeville Recital Hall, the composer will present and

composer will present and discuss A Flack Descends into the

Composer wan present and the decisions A Flack Decembs must be Penagonal Gorden, which is his he may be a found to the decision of the decisio

man . . . they repeat ai many times in different pronunciatio public appearances: On Monday, February 9, at On Monday, Pebruary 9, at 8:00 p.m. in UCSD's Mandeville Auditorium, the composer will introduce the film Kewidam ("Ghost Story"), directed by Kobayashi, and will

"Artists" Quilts," an exhibition of seventeen quilts designed by ten Los Angeles and Taos. New Mexico artists, including Charles Armoldi. Guy Dill. Ladde Jondon Dill, and Ken Price, and handmade by Cansalian quilmakers, will be on display through March 8. La Jolla Misseum of Contemporary Art. 700 Prospect Street, La Jolla. 454-5341.

# Video

FREE

continued from page 1)

that give non-network types wherewithal.

A video artist can do performance, environmental installation, body works. be a poet, musician, painter, sculptor. Video synthesizes many different disciplines. The video artist's focus usually falls

repeatedly Porring 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

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 reality." Thus the word appears as approbation in statements such as "[This video is] boring, interesting, and funny." And "Boredom itself is far from being a negative quality. It is rather a

sign of aristocracy in Asia." Videogenic, "adj. Appearing to advantage on television," is and what much that is video is

not.
The Emerson Museum of Art in Syracuse, New York, recently organized an Everson Video
Resue which has been traveling and is currently on view at the La Jolla Museum of Contemporary Art, 700
Prospect Street, La Jolia. The exhibition is intended as a exhibition is intended as a cross-sectional representation of the many trends in contemporary video art. It is arranged into four categories: abstract imagery and electronic space, documentary/portraiture, and narrative/performance parts one and row. The documentary/performance will be above not rottle and the state of the sta and narrative/performance parts one and two. The



2 days only \$50.00 Stage 7

Optimal Health Lecture Series FREE



The series is planned for six consecutive Wednesdays in Aztec Center at 7:30 p.m., starting on February 1.1. It will be five and open to the general public.

1.1 in the price and open to the general public.

Topics will include Self-Esteem, Sugar, Caffeirie, Eating Disorders and more. See Resdet Events

Calendar for details or call 265-5281.



Little Bavaria in Del Mar Swing, Two-Step, Polka, Waltz 5 lessons: \$20 per person

FEBRUARY 5, 1981 5

4620 Alvarado Cyn. 280-8770

# READER'S GUIDE TO THE THEATER -Crea. in 1912. Planningan is clearly a forcurrier of equal rights, but his philosophies change already when philosophies change already when chicker marriage instead of the philosophies and cerevish the philosophies and cerevish as plant of the philosophies of philosophies and which further whole, Marriagan and Michael J. Turner (Sim) Coronado Filiabone, through February 21: Thursday through Sanaly of MO2 21.

corriedy by Stephen Levi about the efforts of a spirited young woman to matchmake for her twice-divorced mother. In three vignettes. Mema is pursued by one kind-hearted ex-husband, by a mustachioed, emotous mail-carrier, and by

he included if ye invalish these, emporar mail control and by excumber two. Trude Been, who directs the production plays the lead Robert Matthews, Dan Jones, and Dan Butts are the three subors, and Laine Stanley is the matchmaking daughter. The play is preceded by a batherure bufflet dinner cooked outdoors in the insourtain and obliant. (Sm.) Pinch Blis Lodge, through February 28. Priday and Saturdough February 28. Priday and Saturdough February 28.

Finds and Succiously at CAD pure. PRATES and Succiously at CAD pure. PRATES TO A PARCE of the CAD pure and the CAD pure and

and Sandiny, February 19 at 300 pm.

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THE LOUD RED PATRICK
A comedy by, John Borull about
Patrick Flarringan, an Irish widower
and progressate thinker, who is raising
this four daughters to become
independent personalities and not
metely cows put out to breed. Since
the attempts this project in Cleveland,

Theater listings are compiled by Jeff Smith; commenting is by; Jonathan Sauille and Jeff Smith Information is accurate according to material given us, but it is alleags use to phone the theater for any. uses to provide the treater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military, ask

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DAMES AT SEA DAMES AT SEA.
Written as a spoof of the musical entrawaganzas of the Thirtes, by George Hairmsohn and Robin Miller, with music by Jim Wise, Dannes. parodies the lavish production numbers of the period, in particular the compulsively synchronized, mobile monuments created by Busby

Cilbert & Sullivan

OPENING FEBRUARY 18-THROUGH MARCH 1, 1981

DON & BONNIE WARD

HOLLACE KOMAN

Benele, A the same is in its retains the inherent chann of the gener, an indominable signific in the face of deversity and an instantic interpretability of deversity and an instantic interpretability in the face of the significant of construction is a broady production in the see, descens, Under the region guidance of directions characteristics because purpose Don and Stornie Ward, the small group performs a unified, fluid, versible, and always being perform a unified, fluid, versible, and always being perform a unified fluid performance in the fine cost in some control of the above. White is many theoretical skills are ever present. Michael Walderevers equal praise for his performance in the dual following the fine performance in the dual following the fine performance in the dual following the fine performance in the dual following the following the fine performance in the dual following the following the fine performance in the dual following the following the fine performance on of the highlights of the evening a His work with White in the 'Beguine,' is one of the highlights of the remining is a memorable display of cornical — hough ultimately very precise — tumbing. Among the younger members of the cast, each of whom is talerted. With 'Wild's performance stards out this lary-dance rendition of Broadway Rahy, is first rate, as is this there there are also as the control of Lyin. Dinner Theatire, through February 15, Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:30 p.m., Matinee Sunday, brunch at 11:30 a.m., curtain at 1:15 p.m.

THE DIARY OF ADAM AND EVE The Alpha Omega Players present his masta at corned, written originals, his masta is a corned, written originals his Maria Navara battle between the seese, with the masis written by Jenn Bock and Sheldon Harrick. First Preshyterian Chartch, 2001 El Carnino Real Cocarnistic, Sunday, February, 84 at 400 pm. For further information call 757-3560.

information call 79:1360.

PANILY PORTIFY THE Next they expected from the last they for the last they for

GETTING MAMA MARRIED
The Pine Hills Players present the

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Sandale, February 7 at 800 p.m.

SEXOA. PERVERSITY IN CRECAGO.

CRECAGO.

When De Nillager Priber wereining playwright David Marriet. This cornedy listen priber due in the International Creation of the Marcian Gallery Theater. Call Protects, and Mary Stern, Scotial Ford, and Sternation of Computer Sternation of Computer

p.m.

SPARKS RIV GPWAND
A play have locasty — in both form and content— on the events in the life of Ea Periot, though the names have been changed and the specific manner in the production of the product of the product of the product of the production by with the Black Common Lawrence and Robott E. Lee and originally writted Black Demonst this dense become the P. The Lawrence and Lawrence and the production by the CRI Town the production by the CRI Town the production by the CRI Town the Lawrence and Lawren og to the management of the management of the control of the contr

the Cut Town Opens House, under down not succeed in salveging an overning of dame from the shalveging an evening of dame from the shalveging record of the shalveging of the special shalveging of the shalveging of the shalveging conception of the character — a smaller whose behavior is foctand by the deterministic discribed by the deterministic discribed not play the deterministic discribed play the deterministic discribed play the deterministic plays the shalveging of plays the plays the shalveging of plays the plays plays the plays plays the plays plays the plays plays

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- Continuous show beginning at 9 p.m. - Try your comedy out on a REAL audience - Sign-up at 8 p.m.

Sorry, you must be 21 or over, 2 drink minimum. Entertainment line-up subject to change.

lambouttness amos seems to alre the audience to try staying cellen during its major production numbers. On opening night, Barbara Mellon's rendition of the spiritual "As I Go" stole the show, as did the finale by the complete ensemble, though there were general other contenders for the honor. Charlette.

February 8: Thursday through Sunday at 8:00 p.m. Matinee Saturday at 2:30 p.m.

SPOON RIVER ANTHOLOGY SPOOR RIVER ANTHOLOGY
A per of a New Assisy Special Events
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The SUPSIGHER BOX:
The Fasta Devon Theatre celebrates in the standard control to the process of the standard sevent with the Supsight S

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Marquis **Public Theater** MAINSTAGE Extended thru March I by Langton Hughes

I secleting & Invigorating
rafter-raiser. Jones/Unior
GO SEE. wonderful
enter sinnent. First rate
Smith/fleeder

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GALLERY **Now Playing!** MANUTE AL

The Magic If. Up to their old tricks again.

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N.Y. TIMES

Diego 263-7254 x33 Tickets \$6.50 Friday/Saturday \$5.00 Thursday/Sunday — 3717 India St.

GASLAMP GGARTER THEATRE 547 Fourth Avenue, downtown 234-9583

JEWISH COMMUNITY CENTER
Front and Center Theater
4079 Fifty-fourth Street. San Diego
583-3300 x36

LA JOLLA STAGE COMPANY
Parker Auditorium, La Jolla High School
750 Nautius Street, La Jolla
459-3819 LAMB'S PLAYERS' THEATRE 500 E. Plaza Boulevard, National City 474-4542

500E Plass Boulevard, National City
174-4542

LAMPIUNTERS COMMUNITY THEATRE
Ben Polia Fine And Senter
8053 University Avenue, La Mess
144-4598

1-VECKIM THE ATRE
314 F Street, downtown
235-6602

235-6662
LYRIC DIMITER THEATRE
7578 EI Cajon Bouleverd, Le Mese
464-1196
MARQUIS PUBLIC THEATER
MARQUIS GALLERY THEATER
3717 India Street, San Diego
296-8111

At the Sundowner Lounge Sundowner Lounge Tuesday through Saturday, 9 p.m. to 1:00 a.m. Three shows nightly.

296-6111
MIRACOSTA COLLEGE
Lible Theater
One Barnard Drive, Oceanside
757-2121 x236

success. Headlined by veteran actives. Jan Clayto, the show also stars former (USD) actor Patrick De Sards, Liac Custer, and Nichael Tucci. Jereniah Homis is the director and Devis Korwish the chreecage ageles. Home the Control of the Control of

WORKING Reviewed this issue. San Diego Repertory Theatre, through March 7; Wednesdey through Sunday at 800 pm. Matines Stonday, February 8, Sunday, February 22, and Sunday, March 1 at 2:30 pm.



February 12-March 1 4040 Twiggs St. S.D. 298-0082

Charge tickets by phone

OLD GLOBE THEATER Festival Stage, Baltica Park 219-2255

OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 298-0082

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746-6502

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Salomon Theorem

1900 Lorneland Drine, Point Liona

222-6474 x 222-6478.

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

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diegi 279-2300 x236

SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 231-3585

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theat
265-6884

### Theater Directory

CALIFORNIA THEATRE 1122 Fourth Avenue, downtown 239-2255

THE TOER
A Commely by Natmy Schlagal about
Bors and Selected posteriors who is
the control of the Commely of the Commely
and the Commely of the Commely
and th

TORN TO THE RIGHT
As part of the San Diego Playgoer
Series, Buddy Ebven presents the
world premite of this musical
comedy, for which he has rewritten
the book and lytics and Zele
Manners has written the music.
Pashioned after a 1916 Broadway hit,

Fashioned after a 1916 Broadway hit, originally created by Wirnchell Smith and John E. Hazzard, the musical follows the fortunes of Joe Bascom, Muggs, and Gilly, three former inmates of Sing-Sing prison, as they try their best to "go straight" — turn to the right — on their road to

THE TIGER

CALIFORNIA-PACIFIC THEATRE 234-7938 CARTER CENTRE STAGE Balbos Park 239-2255

CORONADO PLAYHOUSE 1755 Suand Way, Coronado 435-4856

C.R.A. THEATRE 9115 Claremont Mess No. Diego 277-8900 x111 EAST COUNTY PERFORMING ARTS

CENTER 210 E. Main Street, El Cajon 440-2277 R ean View Boulevard, Southeast San

FIESTA DINNER THEATRE 9565 Campo Road, Spring Valley 697-8977

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8000 crossmort Lollege Drive. El Lejon 465-1700:x410 SECOND AVENUE THEATRE 863 Second Avenue, downtown 233-3965

SOUTHWESTERN COLLEGE Arens Theater, Mayon Hall 900 Clary Lakes Road, Chula Vista 421-1180 SPRECKELS THEATRE 121 Broadway, downtown 233-6541

STARLIGHT Startight Bowl Baltice Park 232-3049 or 2.14-STAR

232-3009 of 214-316V UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10459 Pomerado Road, Scripps Ranch 271-4300

271-4300
UNIC RESTY OF CAUFORNIA SAN
DISGO
USSD Theater, John Muir Theater. Studio
Theater
452-4574
Mandeville Auditorium, Mandeville Recital
452-2380

UNIVERBITY OF SAN DIEGO Camino Theater, Alcala Park Linda Vista Road, San Diego 291-6460

PETER EROS, Conducting JANOS STARKER, Cellist

**BRAHMS: Tragic Overture** SCHUMANN: Cello Concerto in A Minor R. STRAUSS: Salome, Dance of the Seven Veils R. STRAUSS: Death and Transfiguration

CIVIC THEATRE
February 13 & 14 at 8:00 p.m., February 15 at 2:30 p.m.
Single tickets: \$15, \$12, \$10, \$7

Tickets on sale at Select-A-Seat Agencies, Center Box Office (236-6510), Charge by Phone (565-2865).

24-HOUR INFORMATION: Dist 28-MUSIC STUDENT, MILITARY, SENIOR CITIZENS Hot Tix, \$4, one hour prior to all concerts.

TICKETS NOW ON SALE FOR: Boston Symphony Orchestra/ Seiji Ozawa Conducting, March 15 Victor Borge In Recital, April 28





DAVE TYREE RAUM POTLUCK NIGHT

POCTEY OF LIFE. AN EMENING OF ARTYONING. The tenth annual King's Company preservation, which ran originally in imperial Bach is all howenber, retaures mime, pastionnime. Along with a more selection of the pastionnimes are entitled to the pastionnimes. The pastionnimes are entitled to the pastionnimes. The pastionnimes are entitled to the pastionnimes are entitl : ......

. CERRIARY 5 1981

### READER'S GUIDE TO THE MUSIC SCENE

### This Week's Concerts

Among Loth jozz orisis. The Puenter is name is perhaps the most celebrated and nenowned. He occupies a rare position that is smile to Court Basic or the Late Court Basic or the Late Court Basic original countries or perhaps or and countries created to a countries or created to a countries or light manager or massican's strengths, does his best for eliminate their wedchissess. Card the results with wedchissess. does his best to eliminate had weeknesses, and his result, will have in his best of an gene with the back, in his best of an gene with the back in his best of a gene with the back in his best of a gene with the back in his best of a gene with the back in his best of a gene and his back in his best of the back in his back in his

International Blend on Sunday night. This must be the week of the incongruous "ethnics." At the Belly Up Tavern tonight. Thursday, Clarence "Gatemouth" Brown cidence Gaternoum slown returns. Brown is a spiendid blues player but he also reveals expertise with country music. Like many black musicians from the



music Classicals, if comes with the territory if it is Brown's small that he review demands to back of he have demands to back of he have be pours! Broight allowing comes and the pours! Broight allowing comes are produced to the pours! Broight and the

The Music Scene is compilled every Friday and Saturday. To list cube entertainment, call 6702 3206 Saturday before 5 pm. Send concert information and photos to REARS MERIC SCENE PO Box 8003, Sin Dega, C.A. 92138, or call 235-4036 Friday before 5 p.m.

### San Diego Concerts

Clarence "Gatemouth" Brown: Belly Up Tovern, Thursday, February 5, 9 p.m., 143 South Cedros, Solana Beach, 481-9022.

SVT: Spirit, Thursday, Fabruary 5, 9 p.m., 1130 Buenos Avenue, 275-3993

Johnny Almond and Mark Lessman: Belly Up Tayem, Friday, February 6, 9 p.m. 143 South Cedros, Solana Beach, 481-9022. The Pupples and Rick Elias Sand: Spirit. Friday, February 6, 9 p.m., 1130 Buenas Avenue. 276-3993.

The Blasters: Spirit. Saturday, February 7, 9 p.m., 1130 Buenos Avenue. 276-3993.

Tito Puente: international Blend. Sunday, February 8, 8 p.m., 4034 30th Steet, North Park, 287 6718 or 298-1731.

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

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

Wille Sobo: International Blend. Saturday, February 14, 8 p.m., 4034 30th Street, North Park. 287-6718 or 298-1731.

Gate Barbiert: Bacchanal, Monday, February 16, 7:30 and 10:30 p.m., 8022 Clairemont Mesa Boulevard: 560-8022.

McCoy Tyner: International Plend, Wednesday, February 18 and Thursday, February 19, 8 p.m. 4034-30th Street, 287-6718 or

Molly Hatchet: Sports Arena, Wednesday, February 18, 8 p.m., Sports Arena Boulevard, 224-4171.

### Clubs

Abilene, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Wild Rose and the Silver Bullet Band, country western, Tuesday through Saturday.

Albie's Beef Inn, 1201 Hotel Circle South, Mission Valley, 291-1103; John Howard, planist, Tuesday through Saturday.

Anchorage Fish Company, 3878 Cartiscas Boulevard. Centrod 7.29-3170 MB and Me, tolk rock, Wednesday through Saturday, Kathle Daran, Fran Laskota and Scatt Piease, contemporary, Sunday through fuesday.

Anchor Inn., 7260 Clairemont Mesa Boulevard, Kearny Mesa, 571-1532: Chuck Martin, moder contemporary vocalist, Friday,

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: Coloxus-Wakefield Band, contemporary, Tuesday through Saturday

Aspen Mine Co. 5880 El Covos Boulevard, East San Diego. 582-1813: Siers Bros. rock and roll. Wednesday through Saturday.

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

LESTAUDANT

Bacchanal 8022 Clairement Mesa Bouleward, Clairemant 560-8022 Meving Targets 100k frew water, Thusday, Tweed Practices Tock, new water, Friday and Saturday, Bitz Bos. nock, Sunday, the Pupples and Four Lyes, new water. Monday, Bratz rook, Tuesday and Wednesday.

Bahla, 998 West Mission Bay Drive Mission Bay 488-0551 Calamity Jayne and the Cowpurks, county punk, Tuesday through Saturday

Barr X Ranch House, 119 Fast Broadway, Vista, 724-0510. The Nastwille Ensemble, country are

country swing. Tuesday through Sunday.

Bay Lounge, Vacation Village Hotel, Mission Bay, 274-4630, Call club for information

481 9022 Clarence Gaternouffs Brown blues, Thursday Smokey Wilson with the Chicago Flying Saucer Band mock Hiday, Roy Brown and the Big City Blues Band

Berkley's, 5500 Grossmont Cen Drive La Mesa: 463-9825 RPM.





BLUE PARROT Live Jazz Mike Wofford Trio

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Now Open Sundays Open 6 p.m. - Red Eye - 7:45-12:30 a.m. Live Music—Dancing sday through Saturday nights 8:45 p.m. - 1:30 a.

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LATIN FUSION WEEKEND

TIERRA concert is moved to the BEAR STATE THEATER on 10th &



TITO PUENTE

leaturing: Alfredo de la Fe (violin); Johnny Rodriguez (percussion); Patatoe (percussion); Jorge Dalto (keyboards)

WILLIE BORG

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Doors open at 7:30. Advance trickets for all shows available at Select A-Seat locations, Licorice Pizza (P.B., Chulu Vista North County), Chameleon Records, Prophet, Floside Records (Sports Area), No age limit. Series discount 284:9603 or 287:6718

LATIN JAZZ Thursday with MASA

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Superframp Led Zeppelin **Rolling Stones** Fleetwood Mac

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Jefferson Starship Emerson Lake & Palmer and many more ...

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THURSDAY, FEBRUARY 12-7, 8:40, 10:20 P.M. FRIDAY, FEBRUARY 13-7, 8:40, 10:20 P.M. SATURDAY, FEBRUARY 14-7, 8:40, 10:20 P.M.

Program subject to change
Tickets through University Events Box Office and Ticketror
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contemporary, Tuesday through Saturday.

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Boathouse, 2040 Harbor Islan Drive, Harbor Island, 291-8010.

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ZEBRA

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Thursday, February 5 rifth Cole

Social Spit

**Audio Bop** 

Saturday, February 7 Trowsers

Thursday, February 12 THE NUDES with special guests

Must be 21. \$3 cover charg

Chicago Mining Co., North, 308 El Camino Real, Encinitas 942-1676: Rea Grammer Band, soft rock and dance music,

Chuck's Steak House, 1250 Prospect Street, La Jolia, 454-5325; Purl, jazz, Friday through Sunday.

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El Cajon

442-5553

Crossroads, 345 Market Sheet, downtown, 233 7856: Marguerita Page Guartet, jazz, Wednesday and Thursday, Ella Ruth Pigee and the Nieves Brothers, jazz, Friday and Safurday.

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

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

Cunningham's Restaurant an Country Western Nightclub, 7094 Miramar Road, Mira Mesa 578-1216 Red Eye, dance music Tuesday through Saturday.

Dei Vinci's, 626 E Street, Chulia Vista, 427-8880: Rex Parts, contemporary, Tuesday through Sunday.

Dino's Nightclub, 9711 Campo Road, Spitip Yalley, 464-9502: Backstreet, rock-a-billy, Friday and Saturday.

Distillery East, 755 Metcalf Street Escandida, 741-9393; Pupples, 1-Brds, and the Firts, new wave, Thursday; Rockin' Stevie W., rock

Sierra Boulevard, Solano 755-6733 Call club for information.

Doc Masters, 2051 Shelter Island Other, Shelter Island, 223-2572 Dallas Collins, contemporary, Tuesday through Sofurday, Bill Brackett, X-rated comedy, Sunday and Monday.

Donofito's Steak House, 73S3 El Cajon Boulevard, La Mesa. 460-1500: King Biscull Blues Band, blues, Thursday flyough Safurday, Saddle Soot, country western.

Eagle 1, 945 San Marcos Boulevard, San Marcos, 744-7100 Call club for information



**Trowsers** 

**Flurts** 





291-8010





lehr's greenhouse restaurant and florist

2828 Camino del Rio South, Mission Valley 299-2828

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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.

Fat City, 2137 Pacific Highway, downtown: 232-0686: Melissa McCracken, contemporary. Tuesday through Thursday. Audubon Birdle Carter Jazz Trio. jazz, Friday and Saturday.

Fireside Restaurant/Lone Star Lounge, 439 West Washington. Escandido 745-1931. Trinity River Bros. country western. Thursday through Saturday.

Fish House West, 2633 South Highway 101. Cardiff. 763-6438-Puri the Jazz Continuum, jazz. Thursday Itvough Saturday.

Flynn Springs Inn, 15505 Old Highway 80, El Cajon, 443-9568: Andy and Donna, country west Wednesday through Saturday, open jam session, Sunday,

Fogcutter, 2858 Carlisbad Soulevard, Carlsbad, 729-3189. Misfit, rock and roll, Wednesday through Saturday, Incagnillo, new wave, Sunday through Tuesday.

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

Hajji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010, Live Arabic music and belly dancers, nightly.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559 Call club for information. Halligan's, 4325 Ocean Boulevard, Pacific Beach, 274-3474: Poison Ivy, rock/new wave, Tuesday through Saturday

Hamburguesa, 4016 Wallace Street, Ola Town, 295-0584: Danny Roze, contemporary and country, Friday: Melissa McCracken, gullar and variety, Saturday

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: Call club for

Hill House, 2730 Via de la Valle. Del Mar. 755-6614. Calorado Cool-Aid. country rock. Tuesday tivough Saturday.

Hillon Cargo Bar, 1775 East Mission Bay Orive, Mission Bay, 276-4010: People Movers, contemporary, Tussday through Saturday, Guideline, contemporary, Sunday and Monday,

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

Humphrey's, Half Moon Inn. 2241 Shelter Island Drive. Shelter Island. 224-3577. Fever. contemporary. Tuesday through Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Call club for information.

Hungry Hunter, 1221 Vista Way, ... Coeanside, 433-2633: The Russ Kirkpatrick Band, Southern soul and artistry. Wednesday through Saturday, Soft Shout, contemporary, Sunday through Tuesday.

Huntsman, 1511 #13 East Valley Parkway, Escondido 743-7105: Call club for information.

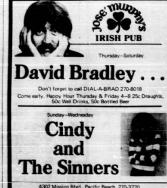
International Blend, 4034 30th Street. North Park. 287-0718. Tierra jazz. Saturday. Tito Puente. jazz. Sunday.

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

John Bull, 2200 Highland Avenue National City. 474-2201: Gary Sherwood, contemporary and country, Tuesday and

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













ese hard rock & roll shows are starting to do pretty good. People are coming and spend

The Penetrators

**Carnival of Values** 

with lots of surprise bands and things. A Paul Sansone, E & M Live Television Video Pr Feb. 12—Jim Ryan of the Cardiac Kids presents the dribut of RANDY AND THE STREAMERS, THE CARTOONS & FUNES.

Sky High, dance rock, Wednesday through Saturday

Jolly Roger, 1900 West Harbor Drive, Oceanside, 722-1831 Pelikan Alley, jazz. Wednesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220, David Bradiley, rock and roll. Thursday through Saturday, Cindy and the Sinners countly rock, Sunday through Wednesday.

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

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

Krazy George's, 6149 University Avenue, East San Diego. 582-5700: Leather and Lace. country western, Friday and Saturday.

Krishna Mulvaney's, 1031 Orange Avenue: Coronado: 435-4660 Call club for information.

Kung Food, 2949 Fifth Avenue. Hillcrest. 298-7302: Pat Kerber. classical gultar, Thursday, Bob Ward, classical gultar, Friday. Carlos X. Pena. vilbes, Saturday

2444 San Diego Avenue, Old Town, 295-6380, Ricardo Bielm

English, Friday through Sunday

La Hacienda Cantina, 878 Hotel 296-8281: Kalvri and the Bea contemporary. Tuesday through Saturday.

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

Lakeside Hotel, 9040 River Street, L'âkeside, 443-9591; Loose Change, country, Friday through Sunday.

L'Chalm Vegetarian Restaurant, 134 West Douglas Avenue, El Cajon, 442-1331. Cass, osiginal tolk guitor, Friday, Stuort, original folk guitor, Saturday, Caroline, unique originals, Monday and Tuesday.

Loading Zone, 4198 Convoy Street, Clairemont, 277-9869: Call club for information.

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

BACCHANAL

SAN DIEGO'S HOTTEST ROCK SPOT

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THE PUPPIES

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8022 CLAIREMONT MESA BLVD.

Mama's Mink, 533 East Main Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. Call club for information.

Mandoun Wind, 308 University Avenue, Hillcrest, 297-3017; Becky

Longshot Saloon, 543 Grand Avenue. San Marcos. 744-8576 Who's Driving?, country swing. Thursday through Saturday.

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

Macho's, 2966 Midway Drive. Loma Portal. 224-2401: Ridge Runners, country western. Wednesday through Sunday.

Magnolia Mulvaney's, 8861 Mognolia Avenue, Santee 448-8550: Stage Coach, country western, Wednesday through Saturday: 100 Proof, country western, Sunday.

and the Blu-Tones, thythin and blues. Thursday through Saturday, auditions, Monday; Avalon, contemporary, Tuesday and Wednesday.

Mark V, San Marcos Boulevurd at Freeway 76, San Marcos. 744-3520: Classifled. contemporary, Tuesday through Saturday.

Maxdon's Club, 2231 El Camino Real, Oceanside, 757-1791: Lifeside, contemporary, Thursday through Saturday.

McFadden's, 5455 Grossmont Center Drive, La Mesa, 455-3464; Eddie Preston Unlimited, country and fop 40, Tuesday through Saturday.

The Mission Room, 502 East Mission Road, San Marcos 744-2203: Western Hemisphere country, Wednesday through Sunday

Mississippi Room, 2223 El Cajon Boulevard, North Park, 298-8686: Bach-a-ta Tino featuring Eddie Repacy on hom, variety, Wednesday through Saturday.

Avenue, Pacific Beach, 488-9598; Dawn Skyles and the Gate Force, rock and roll, Thursday through Sunday, the Thing, rock and roll, Monday: Argoty, rock and roll, Tuesday and Wednesday.

Monk's, 10475 San Diego Mission. Road, Mission Valley, 563-0060: Bogart, top 40, Wednesday. through Monday; Weathermaker, top 40, Tuesday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Call club for information.

Monterey Whaling Compariy, 887 Camino del Rio South, Mission Valley, 291-1638: Merve Douglas, variety, Tuesday Hrough Salturday, Jim Hawley, contemporary, Sunday and Monday.

Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Sandy, Stewart and Co. contemporary, Thursday through Saturday, Jim Nixon Tito, country western. Sanday and Monday; Sandy, Stewart and Co. contemporary, Tuesday and Wednesday.

Mulvaney's, 340 East Grand Street, Escondido. 741-0935: Rich Hunt and Dale Breeden. contemporary, Wednesday through Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Gerry Baze and a Touch of Country, country western, Tuesday through Saturday.

My Rich Uncle's, 6205 El Cajon

Nashville West, 4240 West Point Lorna Boulevard, Lorna Portal. 224-8282: Bramble, country

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W.D. Pabst & Co.

Rodeway inn

Thursday, February 5

The Push Band

Friday & Saturday, February 6 & 7 The rocking rhythm & blues of

**Katy Brown** & The Renowns

Thursday, February 12

**Lounge Lizard** 

Friday and Saturday, February 13 & 14 We proudly present

**Four Eyes** 

Try our Country Buffet 5 p.m. nightly '4.95



Entertainment by the sea No Cover-Music 9 p.m. nightly

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A great band and a great sound.

Sunday, Monday and Tuesday

5046 Newport Ave., Ocean Beach 222-5300

The PUSH

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**DARK RYDER** 

No Cover-Drink Specials

Monday & Tuesday, February 9& 10

HABITS

No Cover-Drink Specials

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BLITZ BROS.

Tuesday—Tequila or Schnapps shooters-50c 9:00 p.m.-? Wednesday—All well drinks \$1.00. 9:00 p.m.-? Thurday—V sections Thursday - Kamikazes 50c. 9:00 p.m.-?

4198 Convoy St. 277-9869

Just south of Balboa-in Convoy Plaza Plenty of free, lighted parking





### Colorado Cool-Aid

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

### Barry Cunningham

Light Country Rock Sunday and Monday



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King Biscuit Blues plays every Thurs., Fri. & Sat. in February. Their new album or Thunderbird Records "Caught In the Shuffle" is here too!

The Lounge Lizards

The Untouchables Play 60s rock-"Come On"

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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

-308 University Hillcrest 297-3017-

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

Ocean View Poom, Hotel Del Ocean View Room, Hotel Del Coronado, 1500 Orange Avenue, Coronado, 435-6511: Wildflower, contemporary, Tuesday Ihrough, Saturday.

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

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Joyce Ann Damon, contemporary and country, Frida and Sufurday.

Old Time Cote, 1664 North
Highway (DI, Leucodia, 436-403).
The Joseph Law, Incellinate Frigits
The Joseph Law, Incellinate Frigits
Light Stage Light Time Law,
Judicial and Song wittler Friday.
Robin Flower, Nancy Vogi, and
Robrow Highle, women's male,
Sathuday; Poul and Coatla Roberts,
an evening of Estatem mulic.
Sunday; Old Time Hood Nike,
Lieston's Robina Capens, Singer Tuesday: Hodge Capers, singer and songwriter, Wednesday.

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

Orange Tree, La Jolia Village Square, La Jolia 455-6064: Gail Lenell, guitarist, Friday.

Our Favorile Place, 8646 Missio Gorge Road, Santee, 449-4620 Country Comfort, country rock, Friday and Saturday.

Padre Gold, 7245 Linda Vista Road, Linda Vista 277-8681: The Bar Stars with Mitzi Turner, country western, top 40, oldies, rock, and boogle, Friday and Safurday.

Pal Joey's, 5147 Waring Road. Allied Gardens. 286-7873: Fro Brigham Preservation Band. oldies and swing. Friday and Safurday. Dick Liberatore. oldies-but-goodles. Sunday.

Palomino Cocktail Lounge, 5821 Mission Gorge Road, Mission Valley, 280-4698; C.B. Martin and the Wheels, country rook, Thursday through Saturday.

Palamino Star, 3008 Main Stree Chula Vista. 427-5889: Sundown contemporary. Tuesday through

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

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

Porthole Lounge, Holiday Inn, 1355 North Harbor Drive. Embaroadero. 232-3861: Spring Fewer. contemporary. Tuesday through Saturday.

Poseidon, 1670 Coast Boulevard. Del Mar. 755-9345: Call club for information.

Prophet Vegetarian Restaurani, 4461 hinvestrij Naruue, East San Diego 283-7448. Lori Beil and Pam Soper, mellow jazz, Lori Beil and Garl Carniela, classicoli flute duels. Thusday, Safurday, and severy other Sunday, Meissa Murgan, harps, Tieday, Orion, judiar duo. Wednesday, Orion, gullar duo. Wednesday, Meissa Murgan, harps, Fielday, delembon Murgan, harps, Fielday delembon.

Rancho Bernardo Inn. 17550 Bernardo Cais Drive. Rancho Bernardo. 487-1611: California Sunshine featuring Steve Uliano. contemporary. Wednesday through Monday.

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

Reubens Harbor Island, 880



887 Camino del Rio South Mission Valley 291-1638



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

Reubens Plankhouse, 7637 Balboa Avenue, Clairemont. 278-7373: Airborne, contemporary, Thursday through Saturday.

Rib Cage, 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 Sanders, contemporary, Tuesday through Saturday.

Rudy Garcia's, 1433 Garnet Street, Pacific Beach. 270-8090. Douglas Gates and the Duo Tones, light jazz, Saturday; David Cheney, flomenco, Sunday.

Sandpiper Lounge, Sheraton in Airport, 1590 Harbor Island Drive, Harbor Island, 291-6400: Portland

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

Shepherd Cafe, 1126 South Highway 101, Encinitias 753-1124. Live music, from classical to contemporary, daily; Jeff Gregory, ficik gullott. Musiday and Fridary maning; Peter Sprague, jazz gultar, Sunday moming; Jeffly Kenton Proctor, fok gulfar, Tuesday and Wednesday moming; call club for further information.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900: Bufferfield Stage Saloon: Stone's Throw, variety, Tuesday through Safurday; Sundowner Lounge: Magic II, variety, Tuesday through Safurday.

Show Biz, 1421 University Avenue. Hillcrest, 291-1551: Female impersonators, Wednesday through Sunday.

Saturdays: Flyz and the Air Bros., rock and roll. Tuesday; the Penetrators Camival of Values night with special guests. Wednesday.

Statilion Oaks Resort Ranch, Boulder Creek Road, Descarso 445-4179: Call club for information

Swan Song, 4287 Mission Boulevard, Pacific Bernch 272-7802: Call club for

Tio Leo's, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Laura Zambo, guitarist and jazz vocal styling. Wednesday through

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island 291-9110: Dusty, contemporary. Wednesday, Dusty and Melissa, contemporary. Wednesday through Saturday, Dusty, contemporary, Sunday; Dorna

Top of the Arc, TraveLodge Hotel. 1960 Harbor Island Drive, Harbur Island. 291-6700: Sidewinder, country western, Friday and

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

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

Triton, 2530 South Highway 101, Caralff, 436-8877. Ron Botton Group, contemporary rock and roll, Tuesday through Saturday; Rosie and the Screamens, rock, Sunday and Monday.

Triton, 6011 El Cajon Boulevard. East San Diegn. 583-3240: Bruce-Cameron Ensemble with Hollis Gentry, iazz, Friday and Saturday

Trojar: Horse, 6179 University Avenue, East Sari Diego, 582-1070: Statlion, rock and roll, Monday through Sunday.



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Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: SVT, Fire, and the Products, rock/new wave, Thusday; the Puppies and Rick Elias Band, rock/new wave, Friday; the Biasters and the Unknowns, rock/new wave,

Taming of the Stew, 441 University Avenue, Hillcrest, 299-1980; Steve Rieden, contemporary, Thursday, Summervina, contemporary, Friday, The Dwyer/Riedon Duo, contemporary, Safurday; Summervind, contemporary.

That Pizza Place, 2622-6 El Camino Real, Carisbad. 434-3171: Dideland jazz. Friday: John & Julie Moore with Dennis. bluegrass.

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

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

769-1566: Al Vizzutti and Bunny Brunel, Thursday: Bill Watrous Big Band, Friday and Saturday.

Golden Bear, 305 Coast

Highway, Huntington Beach. (714) 536-9600: Randy Meisner, Thursday: Tower of Power, Saturday.

Madame Wong's, 949 Sun Muy Way, Chinatown. (213) 824-5346

Patrick Stagger, Kid Fury, and Willie and the Passions, Thursday, No Sisters, Friday; Nu Kats and Beachy and the Beachnuts, Saturday.

Concerts

Stanwood, 8151 Santa Monico Baulevard. (213) 656-2200: Honkies. Thursday through Sun

Whisky a Go Go, Sunset Strip. Hallywood: (213) 652-4202: Fea Gun Club, and Legal Weapon. Thuisday: Plimsouts and Falcon

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







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# **CURRENT MOVIES**

All reviews are by Duncan Shepherd Priorities are indicated by one to five stars and antipathies by the black spot. Unriated movies are for now unreviewed.

Airplane! — A takeoff (peculiarly appropriate term in this context, although the implication of getting off the ground makes it a misnomer after all) on the AIRPORT series of disaster. the ground makes it a miscorine after the miscorine and the miscorine after them. Several flashcokes allow it to take off on other flacks as well, and indeed it seems constitutionally included the sems constitutional constitution and the sems of the constitution and the constitutio

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

CINEMA 21

HOTEL CIRCLE 291-2121

-

1:00, 3:15, 5:30, 8:00, 10:00 p.m. (Matinees Sat./Sun. only)

NCE OF SEASONS (R)

NINE TO FIVE (PG)

12:40, 3:10, 5:40, 8:20, 10:35 p.m.

POPEYE (PG)

12:50, 3:00, 5:30, 8:00, 10:20 p.m.

MANN RANCHO BERNARDO

FLASH CORDON (FG)

MIRROR CRACK'D (PG)

STIR CRATY IR

FIRST FAMILY (R

FLASH CORDON (PG)

12:30, 3:00, 5:30, 8:00, 10:30 p.m. ARPLANE (PG) 1 45 4 30 8 15 pm

Chevy Goldie Chase Have Spite State (Maines Sat /Sun. Only)

with Clint Eastwood. Sondra Locke, and William Smith, directed by Buddy Van Horn. (Cinema Plaza 5: Clairemont, from 2/6. Flower Hill Cinema 1: Harbor Drive In, from 2/6. Rancho Bernardo 6. Sports Arena 6).

Beauty and the Beast — Atraditional in-rijate kingdom of enchanted forest, declaying casille, and major, poetic occurrence is also dut by Jean Cocheau, perfect in every defail. The crowd-pleasing, chematic sleights of head, the respinionent, soft kined the properties of the propert

The Bicycle Thief — Vitorio De Sica's heart-wenching and arm-wenching argument or behalf of the Little Man. The people's faces and the sum locales look oxidily authentic and untangered with. But the weekly plantic search for he stolen bicycle — dumps tockloads of long and pathos at authentic and the search of the stolen bicycle — dumps tockloads of long and pathos at authentic plantic pl

The Big Red One — Marching through World War II under the command of Samuel Fuller and in the company of a charmed infantry unit that survives North Africa, Soily, Normandy, Begjum, and Czechostovakia, and somehow missed out on

GILDA RADNER BOB NEWHART FIRST @ FAMILY E

ULY TOMUN IN AN ENC COMEDY

SPORTS ARENA E

ANY WHICH WAY YOU CAN PG 12:45, 3:00, 5:15, 7:45, 10:00 pm.

1:30, 3:45, 6:00, 8:15, 10:20 pm

POPEYE (PG) 1:00, 3:15, 5:30, 8:00, 10:15 p.m.

PRIVATE EYES (PG) 12:45, 300, 5:15, 7:50, 9:45 pm

PRIVATE BENJAMIN (R) 12 45 3:00 5:15 7:45 10:00 pm

SCAMERS (R)

SEEMS LIKE OLD TIMES (PG

PRIVATE BENJAMIN (R) 1.45, 4.00, 6.15, 8.30, 10.30 p.m.

THE INCREDIBLE SHRINKING WOMAN

1245 300 515 730 945 pm

PRIVATE EYES (PG)

The best film of the year."
Charles Champlin, L.A. Time

CINEMA 21

"TESS"

11740 BESMARDO CENTER CT 485-8641

(PG

the modup operation in the Pacific (Robert Carradhes, chomping on an incompany of the Carradhes, chomping on an incompany of the Carradhes, chomping on an incompany of the Carradhes of the Carr

The Blues Brothers — Dan Aykroyd and John Belushi, as a couple of Chicago white boys funed to a rhythmand-blues wavelength, expand the musical act they unveited on television's SATURDAY NIGHT LIVE into a son's SALUMDAY NIGHT LIVE into a full-blown slapstick chase movie, travelling through a meaningful cultural landscape that includes a Catholic orphanage, a black Baptist church, a soul-food restaurant, a

includes the control of the control

Caddysteat. — Comody out of the better-stot-than-smob school But the second to the sec

THE SHADON MARRIOR

WESOME...

WESOME...

WHE SUNDAY MATINEE
SENIOR CITIZENS 8200 VIN TOOL THE

herence it has Directed by Harold Ramis 1980 \* (Ace Drive In: Oceanside 8)

Rams 1980

A Change of Seasons— Modiliagh College protessor D-wash change

A Change of Seasons— Modiliagh College protessor D-wash change

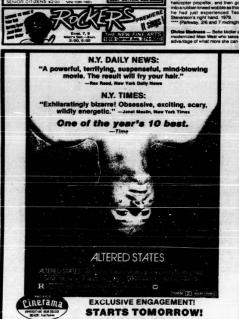
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Dawn of the Doad - George A

Down of the Dead — George A. Romero's companion piece to his NIGHT OF THE LUNNS DEAD, set angely fand neighertonelly in a sub-urban Pittsburgh shopping center, less a sequel than a remake, a new and impreved version with slicker technique and gaudier special ef-fects, and positively guaranteed not disappoint even the most hysterical fans of the earlier film, it is creatilities we sendalously noseon of the serier firm, it is greatlooky, conditionally, conditionally, content to other the movie size BLVOND THE VALLEY OF THE DOLLS — unless of course, under no concentrations or content to the course of the possibility of these being anything humorous should, be example, a humorous should, be example, and the head sold off, very think the Octar Mayer's function makes, by a reliable should be a supported to the course of the cours



STARTS TOMORROW!

# **CURRENT MOVIES**

away with asying gesturing, and organization of programs and open that to trust to songs not offen carried over into the sold enough to pask up the stack for the songs of the so

The Elephant Ren. - Helder visco of Voctorian England, annote and timer allower the place, with Hammer brorod refereb Fedder Francis returning to the community state in seal the used between the place of the seal of the se elements — the charcoaly image, the monster mask worn by an unvecog-nizable John Hurt — and not the grinding lessons in humanity. With Anthony Hopkins, John Gielgud, Anne Bancrott, Wendy Hiller. 1980.

Escape to Athena — Roger Moore as a Nazi prison camp commendant, El-liott Gould as a Jewish vaudevillian on tour in Nazi-occupied Europe. licit Gould as a Jewish vaudenman con-rour in Nazi-occupied Europe. Stelanie Powers as a stripper in the same trouge. Teily Savalias as a Greek reastance leader. Claudie Cardinale as a bordelo madame also in cahoots with the resistance, and the paying customer as an all-day sucker. Di-rected by George Pan Cosmatos. 1979.

• (Towne. 2/8 through 10)

The First Deadly Sin — Frank Sinatra has a nice, gentle way with a line, making for easy listening, even when the lines go painfully bad, as they especially tend to do during the hos-pital visits to his alling wife that take him away from his police duties. On a couple of these occasions he is even (Crest. from 2/6)

The First Family — There are a few directorial touches that indicate that Buck Henry, the writer and director, did not go completely comatose durdid not go completely, contained during the making of this maguided policial spool. Best of these is the change of color in the Petader's Like extensive color in the Petader's Like extrage correspond of downey, blood and color urine. But the basec dirt of the plot, with its diplomatic mession to the African republic of Lipper Gome and Celling for an exchange of white modifice-class Americans for Gomese fertilizer, goes rather far alleid from what most lewest will explore to a coldida Radiner, and Richard Bengamn. 1960. 1960. \* (Cinema 21; Oceanside 8)

Flash Gordon — Much fun, when not trying extra extra hard also to be funny. A bit like a BARBA9ELLA on a turny. A bit like a BARBARELLA on a much bigger budget it's a curel fact of fartasy shall money counts for more in this sort of endesor than in most on the sand Drio be Lauveties, who there is not been a considerable of the sand Drio be Lauveties, who there is not been considerable of the sand Drio be Lauveties, who there is not been considerable of the sand Drio be Lauveties, who there was considerable of the sand Drio between the sand Drio between the sand Drio between the sand Drio between the sand Topic written by Loverso Service, it directed by Mare Verlago Considerable Strong Valley, University Towne Centre. Voguely

The Fog — Another in the post-NIGHT OF THE LIVING DEAD line of

run, rather than the more artful broken-field kind. The proposition here, laid out in a campfire rectation by the hammy John Houseman, con-cerns a crew of ghostly manners by the farming upon recognition convicts of the convict of the con

Fort Apachs, the Bronx — Police story, with Paul Newman, Ken Wahl, and Ed Asner, directed by Daniel Petrie. (Camno Cinema 4; Campus Drive In, Center 3 Cinema 1; La Jolia Wilage; Parkway 3, Plaza Twin 1; from 2/6)

Gimme Shelter — The Maystes discretely noncommital coverage of the Rolling Stones tour that curimited in a tast stability of the Alfamont free condent. The Alfamont free condent That condent of the Con

Going in Style — Three senior citizens aim to augment their meager pensions with armed robbery, though not having much of either time or energy left to enoy their spoils. A hearty dish of morbidity nearly runed by smothering the characters in an

\*\*\* (La Paloma, from 2/6)



attitude of pure sugar. The somber direction of Martin Brest, an outside-the-mainstreamer known in a small circle for his HOT TOMORROWS.

Honeysuckle Rose — The :NTER-MEZZO musical triangle relocated in country-weetern country, and making a prized sex object out of Willie Net-son, that easy alliance between the redneck and the hippe, whose phys-cal attributes might have bean thought to make him a closer cousin to Gatby Hayes than to Leelie Howard. The firmey marrative is neatly dis-solved by means of an impressionalic solved by means of an impressionalic solved by means of an impressionatic imming rechange of spuch. 1ght strokes and magging date. Occar strokes and magging date. Occar story forward, but never for very long or very far. Robby Muler, the nmble pholographer on several Win Wentholographer on several Win Wentholographer on several Win Win was and the results are truly outstanding. With Dyan Cannon, Amy Iving, and the results are truly outstanding. With Dyan Cannon, Amy Iving. and Sim Pickers, offercted by Jerry (Harbor Drive In, from 2/6)

Hopsotch — Soft and bland like the tood in an old folks' home. Watter Matthau is so dodderingly, dementedly affable as to completely obliterate the character he is asobliterate the character he is as-signed to play a cunning CIA careerist who has quit the agency in order to "tell all" in his memoirs. With Glenda Jackson, Ned Beatty, and Sam Waterston: directed by Ronald Neame. 1980.

The Hunter — Steve McQueen as a modern, urban version of Josh Randall, the Old West bounty hunter he played on TV in the late Fifties. Some

on real-life skip-tracer Ralph "Papa".
Thorson, but the move finally seems a little short on that, and long on action scenes that give a very limited idea of breaks loose. Directed by 1980. \* (New Valley Drive In)

"(New Valley Drive III)
The Incredible Shrinking WomanComody remake of a classic Fifties
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tacked on toward the end, and a last
schinkler, who as KING KONS most
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sc a TV variety-hour sketch, though per-haps a bit smutter than that, and cer-tainly a lot longer. The feminist and anti-consumerist axe-grinding is too anti-consumerst axe-grinding is too loud and shrill for any laughter to be heard. With Lily Tomin, Charles Gro-din. Ned Beath, and Henry Gibson, written by Jane Wagner, directed by Joel Schumacher. 1981. \* (Loma: Oceanside 8: Vineyard Twin



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crippled the bind the maimed w ontpined the bind free mainted, will nothing to hang on to but their dreams. And their story is a son of CEMAN COMETH warmed up an wearing sweatsocks. The moral of seems to be that dreams are line and beautiful as long as they pay off in a bind passethall content with the passet passethall content with the passethall with the passethall content with the passethall with the passethall with the passethall with the passet

Jaws 2 — Leaving aside the obvious profit motive, this sequel, which gives off a golden glow as if basted with melted butter, demunstrates no other purpose or point whatever "special" of its petitiness is the lit-for-fait revenge if exacts on so feeble a foe as ORCA Because the father had the gall show a Great White shark begil to show a Great White shark begil to-



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重

# **CURRENT MOVIES**

retaliates by showing a sunken ship named Orca as well as showing a beached Killer Whale that has had large chunks of as hide removed by a vindictive. Great Winte. With Roy Scheder, Lorrane Gary, and Murray Hamilton. directed by Jeannot Swarc. 1978. \* (Towne, through 2/7)

Schwart 1978.

(Tower, Brough 27)

The Jazz Singer — Jazz never so condeal kern — and as roug a town and the condeal control of the state of characters, they could said as well have discoped, or both and control of the state of characters, they could said as well have discoped, or both and the state of characters, they could said as well have discoped, or both and the state of characters, they could said as well have discoped or both a state of the state o

gobelle

Fleischer, although it is hard to imag-ine how any more schmatz could have been wrung from the material or or shickers from the audience, 1980 (Cinema Plaza 5 Fashion Vattey, La Jolla Village, Parkwäy 1) Joba Village Parkway 1)

Kapemusha - This would be a tormidable entrant in any cinematic
beachy contest. The nch. daix, earth
colors and heaven-eart lighting elsuch contest. The nch. daix, earth
colors and heaven-eart lighting elsuch to the color of the color of the
color of the Che Masters (Carvaggo or Zuburan or some other), only
unke them Kunosawa can make you
look at his images exactly as long as
jounces at your wirelswards. The
FRISONER OF ZENDA storyline.
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The Last Romantic Lover - French The Last Romantic Lover — French sex comedy by Just Jaeckin (EMMANUELLE, STORY OF O), star-ring Dayle Haddon. (Ken, 2/10)

shadowings of Swinging Terry's in-evitable blootly demose (why inev-table? why not surprising?). It's all laid on a bit thick and a bit fast. With Daine Keaton, Tuesday Weld, William Amorium, Bohard Kiley, 1977 (Strand, 2)11 and 12)

\* Issued, 211 and 122

Mikinghit Oxboy — James Leo HerBhy's appealing late about a mispuede Tissas and (Aon Yogh's HerBoy — Service — Servic

1969. " (Strand, 2/11 and 12)

The Silver Crack's — An Agatha Christie murder mystery (Angelia Lanstuny as Mas Marple Coward Fox as a satire of 1950s Hollywood, played with great risks by people who were new Blostheth Rayor, Rock Noveks, and the satire "Del you see has last pictures" and people of the sites. "Del you see has last pictures have been picture. The satire element is considerably more substantial than the mystery, both enthress dad us to second anount of enterlamment. Directed by Quily Hamilton. 1980.

National Lampoon's Animal House
— Surprisingly convent and polished
piece of work, considering its from
piece of work, considering its from
and from the director of KENTUCKY
PRED MOVE not as rainchy as you
might expect, held in check perhaps
to previously the previously as you
might expect, held in check perhaps
previously and the previously as you
might expect, held in check perhaps
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might expect, and not as furnity either.
This first-house comedy has good
apport with the boxtone crossed, as
start congratulations and rewards in
stant congratulations and rewards in
stant congratulations and rewards in
thanks out of the undersering good-off
characters. With John Besuits, Tim
Marken, director by John Lands.

\*(Strand, 28 through 10)

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se, 655 Sh (254-235)
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Stee, 4th and E (223-255)
Face Gender, Nong Fur of the Egyle Drumante, and Steel Edge of Revenge seatings, Brooking at the (223-545)
Chreste Access

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Mb., 329 Plaza (239-8719) The Texas Chain Saw Massacre, Mary, Bloody Mary, and Fistful of Hell

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Leans, 3150 Rosecrare (224-3344) The incredible Sorreting Women

Newy, 4642 Case Street, Pacific Seach. (486-7332) Call Seater for program information

Ipante Annes Blagdes, 2000 Sports Annes (225-5233). Theater 1: Any Mhich Way You Can Theater 2: Annys Blayes Theater 4: Anlayer Theater 4: Anlayer Theater 6: Anlayer Theater 6: Scarners

remore, 4140 Claremont Mess (274-0901)
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angus Drive Is, 6147 El Capon Bric. (562-1717)

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State, 4712 El Cajon Boulevard (563-6050) Call theater for program information

Treater 5: Earthbound

Crest, 102 N. Freeman, Oceanade (722-6561)
Raging Bull and The Fest Deadly Sin, 1rom 2/6

Flower HS Cineman, 2630 Via de le Valle, Del Mar-

Partnery Thiskins, 1295 Fatcher Partnery (445-7600). Thesiar 1: The Jazz Singer Thesiar 2: Estimational Thesiar 3: For Apachs, file Shore, from 216 Thesiar 3: For Apachs, file Shore, Stone, Kentucky Frank Shore, and Dewn of the Code/, 25 and 7 micetyle. Seriae Drive In. 1090 Woodsele Ave. Seriae (442-7447)
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UA Commen, Internate 8 of Magnolia, El Capon (440-0306) Theater 1: Private Eyes Theater 2: When in Eise Theater 3: Popeys

Harbor Detro In., 32nd and D. National Coy (477-1292) Any Which Way You Can and Honoyoutke Rose, Iron 248.

South Bay Drive In. 2170 Coronado, Imparial Baech (425-2727). The Texas Chen Sev Massacre and The Batchers and Used Cars Thesion 2: Ser Cray and Used Cars Thesion 2: New Service and Revna Res. from 26

Spring Valley, 1057 Efector Blvd., Spring Valley (485-9833) Flash Gordon and Smokey and the Randit II

Earthbound and Battle Beyond the Stars Vegue, 226 3rd, Chuis Vista (425-1435) Flash Gordon and Smokey and the Bandit II

NORTH COUNTY Avo. Vista Way (796-3040) Tre Eisphani Men Bijou, 109 East Grand Ave. Escondido (743-9082) Spanish moves Demine Channe 4, 2505 II Centrol Red. Other-(685-94: 1 for fujacite, the Bank from 26 Theater 2 Secretaria De Old Times Theater 3 Secretaria Theater 3 Secretaria Cartello (129-144). Cartello (129-144). Theater 4 Annual Sect. (100 of Theater 1 Annual Cartello (129-144). Theater 4 Annual Sect. (100 of Theater 4 Secretaria). Theater 4 Secretaria of First You Can Theater 5 Secretaria. Cartello (129-144).

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Paragr Replaceses, 12945 Power Rd., Power (1943-112)
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Humanoid: from the Desc. Escape to Attenz,
and a third feature. 29 through 10 and a trior beatine, 28 through 10
Vineyard Twin Cinemas, 1529-22 East Velley
Parkway, Escondid: (749-1222)
Theater 1: Nime to Five
Theater 2: The incredible Strinking Woman

1900 - Bernardo Bertolucio com-brae a parmy hierer la cologo y and a trangil: party-ine derelogy and a best-selling novelesis sa las for warbon and party and a best-selling novelesis sa las for warbon and sigurative sord, in as pressure, il nucir na cetterment (of both the idental and spurative sord, in as pressure, il nucir na cetterment (of both the idental and spurative sord, in as of the sort na-row-estic." Bull just shohe novelesis si ine? A lett-may Taylor Cathests, perhasir, or even less répusable hair or rivid o'huest. In move his si single esque pessare qui sa despendante de composition de la cologia de la cologia esque pessare qui standing atop a hayatack as the wind and Ginno Morricone si musica si selli si supplication de la composition de composition de la cologia de la colo memorine makes, and the some of the word performance of his or allyone else's career, as one of Mussalin's minors. Dominique Mussalin's minors. Dominique ("She smokes, she drives, she writes poetry, she's sey modern"), gives Sutherland some close competition. The control of the she will be supposed to the she

Departed, and soft curicalises: 1971. (Curoom, 26 through 6)

Whe to Five — Curring piece of property of the p

Norma Rae — A nice, sincere, square, old-hat labor movie, which, in the tradition of BLACK FURY, THE GRAPES OF WRATH. THE WHISTLE AT ETON FALLS, et al., is a little out of the Hollywood mainstream, but is not ATTON FALLS, of it. It is till mouted for he will be w inter recovering surroy & Lender was-tered to the control of the control of the temporal being the inelegate of control of the embers assignly written dislogues every surroy of the control of the control of the conversion to unnotine (sed, as a bonus, to Djean fromas) as brought as conversion to unnotine (sed, as a bonus, to Djean fromas) as brought as for the level of the social consciousness. but by the enlighters to accept the to be pre-included to the control of the discount of the control of the control of the discount of the control of the control of the discount of the control of the control of the discount of the control of the control of the discount of the control of the control of the discount of the control of the control of the discount of the control of the control of the discount of the control of the control of the control of the discount of the control of the control of the control of the discount of the control of the control of the control of the discount of the control of the control of the control of the discount of the control of the control of the control of the discount of the control of the control of the control of the discount of the control of the control of the control of the discount of the control of the control of the control of the discount of the control of the control of the control of the discount of the control of the control of the control of the discount of the control of the control of the control of the control of the discount of the control of the control of the control of the control of the discount of the control of the discount of the control of the cont

Ordinary People — Robert Rediord's directorial debut, an adaptation of the Jud345. Guest best-seller, comes a Jud345. Guest best-seller, comes a Jud345. Guest best-seller, comes a Maria memotional pasa in Judo of frugging. That produces a Seen as a barn to the psychological scars of a guilt-ridden livenage boy/film Hutton who.

# **CURRENT MOVIES**

like his father Jim, gives his facial muscles a real workout). The movie is rather nervous in its visual style and pettish in its attitude toward upper-middle-class prim-and-properness (embodied by the brittle Mary Tyter Moore), but a couple of needle-sharp Moore), but a couple of needle-sharp subjective effects almost make the whole show worthwhile. Ine first being the boy's wounded feelings at farmity photo-taking session, and the second being his disquare over the amics of his high-school peers at a McDonad's. The deletal Donad Surfordard as the tallher and husband is supposed to be not a bad gay, but the need here of the piece's is the variant leaving hypothagrial and the state of the state o (Judd Hirsch), His ministrations, rather pet as a dramatic device and rather idealized as a view of the pro-lession, coax the teenager into a spectacular Freudian slep, prompting mu to rise out of his chair, float to the window, and lest flashing colored lights and the state of the chair of the seath-moving revealion. 1980 e. "Clove: Flower Hill Cinema 2)

Orphaws — Jean Cocieau reviews and reerranges an ancient myn in a setting of moderniday France, and setting of moderniday France, and setting of moderniday france, and several properties of the second of the black-leafler motion (Ceast nides in a fibilit Royce under the escond of two black-leafler motion to the second of the black-leafler motion of the setting of the second of two black-leafler motions and the second of the second o

\*\*Century Time Area (Care American Prince to the Care American Prince Time Prince Time American Prince Time Prince

Private Eyes — Tim Conway and Don Knotts star as comical detectives, di-rected by Lang Elliott. (Clairemont: Flower Hill Cinema 3: Oceanside 8; Rancho Bernardo 6: Sports Arena 6: UA Cinema 1)

Sports Areas 8. (AA Chema 1)
Reging But — A Arishhad of a movie
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realism is best exemplified by Robert
hop ond weight gan to portray free older
La Mota. But equally rave and unimgiration relation is very where apgiration relation is very where ap-La Motta. But equally raw and unim-aginative neisism is everywhere ap-parent in the refusal to impose any moral or instituctual attitude, or even any narrative nicely, onto this formiess scrapbook biography, so that at the end you have to prefend that the ac-quisition of sitry pounds qualifies as a dramatic climax. Directed by Mertin Scoriese. 1990. \* (Center 3 Cinema 2: Crest, from 2/6,

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Neil Simon is much more adept at that than he is at the creating physical soft the continual prailates of Chevy soft the continual prailates of Chevy and the continual prailates of Chevy and the maintenance of the court

Rando 6. Valley Circle)

Rear Trek — The resumon of the TV
series cast, after ten years, is doubt
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Site Crazy — Two fugitives from the Broadway rat race run alouf of the law datemate spelling, allowly when two Arizona bad men sheal their wood-Arizona bad men and felchard Prior come across as equally hysterical — in the clinical sense, not the comiscal. Decicled by

Sidney Politier, 1990.

\* (College, Fashion Valley, Frontier Drive In, Oceanside 8, Plaza Twin 2, South Bay Drive In; University Towne Centre)

South Bey Driven in Vereity Towns
The Sears Country South Sey Broadcase
An arty, omnous start a black screen
An arty, omnous start a black screen
interrupted by yellow flashes, barely
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Reve a paunitry, grunting executions
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portrast of Southern imbecility—
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organ.

(Cabrillo, New Alley Drive in Sancillatine).

 (Cabrillo: New Valley Drive In; Santee Drive In; South Bay Drive In; Star) see Drive in, South Bay Drive in, Sainy "Pistude — Jack Lommon as a good-sine Charlie whose only ambition in life, before he must succumb to leukema, is to see his introspective son come out of himself and play, And on the knack for having lun are repeat articled when the son treats him to a This is blow. If it is not of role Lammon could play in his sites, and of it is his decided by the play the first his heart of a leapy.

pinching himself to stay awake. With Robby Benson and Lee Remick, di-rected by Bob Clark. 1980. \* (Camino Cinema 4; Grossmont)

Up in Sanote — Cheech and Chong's marijuana puff piece is simply a striker (a pot striker? a strikpot?). Gas masks are advised. With Stacy Keach and Tom Skeritt, directed by Lou Adler. 1978.

• (Ken. 2/7)

• (Ken, 27)
Windowsher — Sincere, simple, utterly artiess task of ben American the programment of the programment of

Mesa Criemasi
Witanda — Science-fiction carton
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MUST SELL double bed, box spring, matters and flame. October, both in good condition, 525 each. Pice from no checks, 6937 La Jolla Boulevard, La Jolla, Fistay, Saturday, or Sunskay.

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To celebrate the year of the Rooster, Ming's Garden has prepared this special gourmet festival dinner for our guests: Serves 8 to 10 persons \$95.00

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Lemon Chicken (our chef's latest creation)

Oyster Beet (sautéed tender beef with scallions and pea pods in oyster sauce)

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OUR MYTHOLOGY determines the kind of people we become. Join in a dialogue February 15, 7pm. Topic. The Mythos The Quadradic Society, 4077 Farmount, 427-0808. Chicago, It. 605-58.

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FELIOADA - THE BRAZEJAN Club of San Diego will host a traditional Brazilian dinner on Feb-nary 7th. For ticket information call 460-0512, 275-0456, 466-2482.

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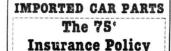
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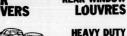
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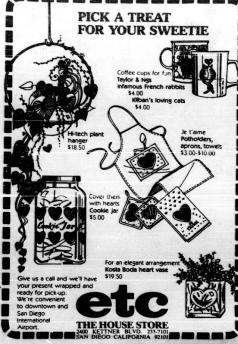
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Nulsivin GLA13, pureored from excelent ma, fine Kid buck 375 Yearing does 3150 Breeding included 462-256.

FEMALE DRVING 1981 red Chew 4 where drive with show time, 43rd 8 University, 1/24 You're neithy attractive, but I wouldn't support you whomco Males.

Personals

AGE YOLK - Process who is not other gets instead on a hogy? Are out made to break out of soon an indigit and out of soon and to break out of soon supplied? Outcommunity, set family because, systems or which height above from a soon and to be a soon of the so

COVERGRES SEE yourself on a full size full color region over of Cosmo, or Playboy. Hot gift incredibly yoursque. Professional studio. Gary 574-0274.

QUE ONDA, HERMOSA? Quieres conocer a un homes joven (2), inteligente, professorally ma bien guapo. Soy recen llegado a Californi bilingue, quien conocer a mujer que habla er panol. Miguel Box 9433. San Diego 92102

Video II. Interfection and personally interfect in the proper was made background. You may buy his new book at Warth, Nations or phore your his new book at Warth, Nations or phore your personally introducing single, devoted, widowed, for 12 years. Coming soon will be may Single IV thou. Im a right selected and selected of the property of the proper THE DEALER deals on The gambles plays on There are no winning cards. This gamble has no winners. So before your cards don't even how ogood anymore or the gamble ends. Pur you chips where you're sure to cash in on reality. Not a lover's gamble or a musquerade. Something solid! Ambalassada.

MALE 41. SEMI-WEALTHY seeks wealthy female fordates GFH, PO Box 20273. San Diego CA 92120

DO YOU LIKE pria coladas? Male, 35, desire daytime dates with a woman, age, sace, weight cancely unimportant. Write Vic. P.O. Box 645-C ET Cason, CA 2022.

ATTENTION, attractive women, late 20s or 30s. Are you independent, aware, adventurous, si-telligent, insultive? Me tool Please write Jim, PO Box 26481, San Diego, CA 92126

THERE WAS a rush along the Fulham Road. There was a hush in the Passion Play, Such a sense of glowing in the alterniathi Biggles.

YOU GOT your hands in my back pockets. And Sam Cooke's singn' on the radio. Cougar.

ATTRACTIVE MALE 30 sincere individualistic understanding affectionate, desires similar North County female. Any race. John. 103 North Highway 101. No. 136. Ensimilar 9/20/4

HOPELESSLY ROMANTIC I hope I still can, though it's been awhite God knows I'd like to give it a try again. I'm 36, friendly, isolated SEXY JIMMY Page, why do your legs have to be so long and bewarful? They're driving me crazy, but but of my reach. Zeppess.

SENTIMENTAL SOUCHER. I'm somy for the n and haste in your site. I am there for comfort am loving your Gencle Quart.

ATTRACTIVE BACHELOR seeking triendship, companionship, and maniage Pm doing short time in prison, write to Jonathan Prune, No. 136-288 P.O. Box 45699, Lucasville, OH 45699

SWEED D. The girls don't seem to care tonight, as long as the mood is right. No static at all, no , costal be your paiddon. The Archivistancia all.

(ESS, A Re-who says yes is better than a ten-with a heakstore.

MERIN, MOROCCO M. Tanku, Madann-Beacoap, on of Sars, Africa, Favor Chill, Child, Child Common Chill, Andromeda. 1981. Posspering? Farmer 2 Andromeda. 1981. Posspering? Farmer 2 Common Common Common Co. Common

Alloward Monard Countries and State Countries W.D. I HAVE this feeling that Midnight is going to return 1 and I.

BABY BROWN WW. Yellow Dasay SCIENCE FICTION FANS, Star San Diego, the largest science-diction club at San Diego, meets every 3rd Saturcay in SS100 at SOSIZ 8pm

FEMALE GEMINI, yes I am cuddly and lovable just like a little bear. I can keep you warm over the long winter nights. Little Bear.

MIDDLE AGE CRAZY I need a no-strings re-tationship with an enthusiasis; and interesting woman, P.O. Box 15612, San Diego, CA 92115. Forty Carats. PROFESSIONAL WOMAN, intelligent, warm-heated, fun-loving, seeks friendship with man-of same general description, 40 years plus, Box 3151, Oxford Branch, Chula Vista, CA 92011

MARY SUE. We met at the Bacchanai the riight Roy Buchanan played. Enjoyed our conversation and was impressed by your musical tastes. Please call Craig at 282-5708.

JOHN LENNON'S spirit spirining out through glass emons into static hazes pouring forth from an arrist paint brush down conidors into the sky. Annie Kills

MALE, MID-20s, rice looking intelligent, re-lained humanous caring leoking for computate fermate for intelligent, selevant conversation, and/or whatever, Say E. Biol 11013. San Diego. 92103.

With GODS he is a submit unto you my hus-DON'TLOOK ske anitranian — be American, get a shake and a fraecut.

WOMAN OF 34 would like to hear from males interested in metaphysics, canousels, camping and shaling Reply to Lavender Fuziesty.

TAURAN FEMALE 35 is seeining growing re-lation-ship with artists male, sensitive to others needs, slightly holistic. Box 4654, San Diego 92104.

MALE "Child of 60s" singer/songwitter seets attractive art/music minded woman 21-28, please be motivated No 184, 3306 Mickway Drive, San Diego.

SALESS HEART of Mary, Pure Mother, in union with your driver son Jesus, may your sacret hear be known loved, adored throughour the world. Armany

LA JOLLA professional non-smoler, private en-trance. Replace, redwood hot fulb wood-bowned callegs, usus: Noder, contage, nea-word in Sea Beach, but by Frank Loyd Winght associate References. 1950. Jay 270-2127.

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SPANIERS screamers, don't hang around, you're a crowd, get off of my cloud. Mr. D.

SEVER FLUTE, on diagon winds, morning mes-senger, across cobbled bidge, sleeping troll emesaid hills, who's shadow dances on gos-samer walls? Coel, Diagonmaster of Rambow Towers. WRONG IS WRONG even if everybody is wrong and all the builthist in the world won't change it. Thinker

BATMANI Dagmar.

Priest of a discuss own organizers liabilities data. 
OUNEX Sorp, manifestive pumped one from interesting of the discussion of the discuss

SICIUS HOPE your birthday trings you bunched fain. I'm so glad you are my hierid Love Migan.

GOOD AND FRAITY Yes, triendship means that you're always learning new things. Because of your brendship five learned many new and exclining things. Thanks Love.

MEY SPEED, you'd better lay off putting anonymous love letters in Bissette's box cause he thinks they're from me. Just tell him. Love, song

Roommates

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\$360. SUNSET CLIFFS 2 bedrox in house, carpet, drapes, nice fericed yard, pets OK, near beach. Advance management, no fee: 224-77.12

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BREEZY BUNGALOW, \$180/month, All bills paid for Mission Beach, Low deposit, Call Renames 226-8566, fee (2878ff).

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OCEAN BEACH. One bedroom cottage, stove-refugerator 1-1/2 blocks to beach, 5111 Voltaire, see painters on premises or Jim at 5113 Voltaire, 5240, 272-9551. No dogs.

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SFLOR Kensington Sprinkhouse Zeedoom.
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PACIFIC REACH, large 1 bedroom apartment, recurs building laundry & only 2 brocks to the broch 5325, 1018 Loring, 273-0970. 2 BECKCOM 1 both house, \$310, 1 bectroom, 1 buth house, lenked yard, \$250, 1 bedroom apartment, \$280, flots or pets OK, \$766 Fair-mount, \$63-8700.

3 BEDROOM, 1 bish house for tent overlooking Like Hodges, Beautiful view with very large yard 5550 first, last & cleaning depose of £150 743-6741.

PACIFIC BEACH near La Jola 8 beach 2 bed-room furnished, spacious upper duplex, 3420. 2 quiet adults, no pets, lease, 809 Again, 459-1352 eventings, best.

IMPERAL BEACH apartment for 1285 a month 2 bedroom unfurnished with carpets, diapes, sown a refrigerator, Fied 270-1070.

WANTED 3-4 bedroom house in La Jola to rent with option to buy. Excellent references & credit rating. Even a five. 454-9365.

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HOMEOWNERS AND INVESTORS. I have a cute 1 and 2 bedroom condominium in East San Diego priced at only \$44,000 and \$56,000 Monthly payments under \$400.563-5587, leave message.

CARDIF STARTER CONDO requires just 320,000 down: Maybe lesis Take over loss interest loans with no flees, surnry & bright, puts repaired; good apprecision area. Three bedrooms, 2-1/2 baths, flepsiace, patio and sunderk. Asing just 99,000 So cat today. Blood 298,4791.

tow soft missing inside (1984-17) or 435-1720.

TOO GOOD TO BELEVE? Ex-model to-level condo with two matter bedicoms, frepalce and double garage. Low down takes over 10% loan at only 1986 morning. Forecolosie threatening, now just 5102,000 in eine La Costa. Cali broker 296-9771 loading.

# THE READER PUZZLE No. 142 Cine-Sians

By Don Rubin The history of the modern motion picture logo dates back to the mid-1950s; 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

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader

Reader Puzzle will be Reader T-shirts.

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

3. All entries must be

accompanied by your name, address, and shirt size (S, M, L,

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

tottery.

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

7. One entry per person.

1 1 B \_\_ THE SHINING \_\_ ONE FLEW OVER THE CUCKOO'S NEST \_\_ BEING THERE ... CARMEN JONES
... CRUISING
... LAST TANGO IN PARIS

- ROCKY \_\_ EXODUS

\_\_ CASANOVA

SATYRICON THE BOYS IN THE BAND

Top to bottom, the numbers should have read:

Uuuuuuurp!
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 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

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 pot of 182 were able Ninety-six out of 182 were able to identify correctly the "foods" at the High-Tech

\_\_ THE BIG RED ONE

- NASHVILLE - THREE DAYS OF THE CONDOR THE FRONT

\_\_ GREASE

ALL THAT JAZZ \_\_ INTERIORS

-- JOE

-- DAY FOR NIGHT
-- TWO MINUTE WARNING
-- THE GODFATHER

Winners of and Answers to Reader Puzzle #140,

hould have read:

9 — the egg substitute

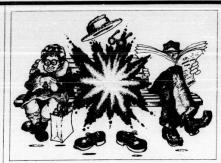
10 — the bacon substitute

5 — the sugar substitute

2 — the salt substitute

8 — breakfast grink

8 — breakfast arink
3 — whitped topping
1 — margarine
4 — diet cola
6 — non-dairy creamer
7 — D-Zera
And the T-shirt winners are:
1. Susan Stachon, San
Diego
2. M. Jepsen, San Diege,
3. Bob Kreger, Santee
4. Joe Ryz, La Jolla
5. Bill Kohli, Del Mar



26 FEBRUARY 5 1981