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The rise of Columbia Centre









We're standing on the corrugated steel decking six floors above Colombia Street, and Joe Silva, the welding supervisor, is shouting. "There's no heroes here!" he yells over the incessant elattering of an early impact wrench. "Don't dramatize this!" All around us, above and below, innowaches are busy errecting what will be the talled high-rise building in San Diego Just behind Silva orange droplets of hot metal shoot down in a bright shower, and the crackling buzz of frying steel descends from a welfare perched on a beam two monest day's work!" Silva continues, eager to press his point that monworkers We're standing on the corrugated stee

have been glorified in the past. Silva's red hardhat turns to the left as l Silva's red hardnat turns to the left as he glances out toward the giant crans squatting in the pit and revving black smoke into the morning. We watch it hoist a five-ton beam up to the eighth floor. "Don't make a fairy tale out of this!" he shouts. "This is a tairy date out of miss: he should. It his is real life! And you know, when you think about it, real life is very dull!" Silva stops talking and we both wince at the high-pitched pounding of a steel hammer on a steel girder. The noise vibrates through our skulls and thuds sharp-vibrates through our skulls are sharper to the sharper to the state of the sharper to the sharp ly behind our eyeballs. Silva holds mattention with a raised hand. Meanwhil

By Neal Matthews

City Lights

The Searchers

It is a hard question, but her it is, bluntly: Was the hunt for little Jimmy Beveridge botched? Since the conclusion two weeks ago of the biggest search in San Diego County history — an effort which failed to prevent the lost boy's death from exposure on Mount Palomar — a number of veteran searchers have quietly veteran searchers have quietly been suggesting just that. Ever more disturbing, some are saying that the leaders of the sheriff's search and rescue unit were warned years ago that their procedures could lead to

The sheriff has the ultimate responsibility for finding people lost in wilderness areas, and in San Diego County a system of unpaid volunteer reservists does most of the work. Those reservists pay for their own uniforms and donate their own uniforms and donate their time to go through 280 hours of academy and field training. Lt. Jack Blackwell, a paid full-time deputy, coordinates the unit, which he says now includes about ninet ne in turn calls key people who call the other reserve me That's what happened on Saturday, February 7. The nine-year-old boy disappea about noon, and Blackwell says by nine that evening at forty of the reservists had reached the mountain.

Blackwell says some of his people looked for tracks from the youth but couldn't find much. Interviews with th family also apparently led Blackwell to think that Jimm night head for a well-lit school ocated not far from the nature ail where he got lost. So Blackwell directed the reservists to "saturation search" that area, working in formation to comb the shadow

throughout the cool, clear night and into the next morning, when drizzles began to damper the mountain. By midmorni Blackwell called for help fro the San Diego Mountain Rescue Team, a private organization of well-trained search and rescue enthusiasts They reached the mountain about noon, as the rain began to pour and to obliterate any remaining fresh tracks. Hop flared briefly Sunday in the early afternoon when the sheriff's helicopter reported seeing a discarded jacket, but the area was so rugged the decrepit chopper could not safely land to check it out. That jacket is the focus for some of the questions which have arises since the search. Jimmy's parents had told the sheriff's deputies that the

acket was all blue, but the garment that was sighted appeared orange. So no one returned on foot to the vicinity of the jacket, and in fact the sighting was soon forgotten Two days later, however, the Channel 39 news helicopter (more powerful and sheriff's) resighted and retrieved the item of clothing. which on close inspection



turned out to be Jimmy's

turned out to be Jimmy's blue-colored, but orange-lined, garment. The rext morning the boy's body was found less than a quarter of a mile away and a second less than a quarter of a mile away to the second less than a quarter of a mile away to the second less than a quarter of a mile away to the second less than a quarter of a mile away loud less than a quarter of a mile away it did, comments Jack Kearney, an El Cajon Bouder Parol supervisor and one of this area's most experienced search veterans. Cajon Bouder Parol supervisor and one of this area's most experienced search veterans. A second less than a second less distraught relatives commonly misidentify the lost person's shoes and clothing, and a cardinal rule is to check every clue thoroughly. "People are doing a lot of

second-guessing on this," Blackwell responds, adding that hundreds of decisions ha that hundreds of decisions have to be made amid the confusion of a search. However, he concedes, "In hindsight, that jacket should have been checked out

Individuals who helped look compounded the confusion over the jacket: throughout the ordeal, the Beveridge family remained isolated — accessible only to Blackwell. "That's a mishandling of the search, says another search veteran unequivocally. He points out that friends and relatives ofter provide information about the

lost party during the course of a search which proves Former Border Patrol officer Ab Taylor, an almost legendary

tracking expert, shares the view that the isolation of the parents was a poor idea. Taylo joined the search Monday and joined the search Monday and now expresses regret that he didn't try harder to gain access to the parents. Although he arrived a full day after the jacket was first spotted, Taylor also blames himself for the oversight in checking it out. "One mistake I made was I should have gone over the [search] log when I first got there." (He then would have seen the notation about the

jacket). He says instead when he reached the scene, he was immediately caught up in requests to check other things. Taylor doesn't criticize Blackwell's leadership of the search. "It's awful easy to

However, for years Taylor has advocated yet another step which wasn't taken in the Beveridge search: calling in expert trackers as soon as possible after an alarm is sounded, before the legions of It's the best chance you have, the former Border Patrol officer says.
The sheriff's department's

expert tracking capabilities of the Border Patrol is an issue which has hubbled over in the past. In fact, four of Blackwell's officers in the search and rescue unit resigned over the issue about five years ago. One was Chuck Tucker, a licutenant at that time. "We have the finest trackers in the world available free," says Tucker, referring to the fact that Border Patrol administrators gladly make their men available upon equest in lost-person searches

at no charge.
Instead of tracking, however, Tucker says the reserve unit tends to rely upon 'grid' or saturation searching in which the volunteers line up and march over the ground.

"But I have seen it fail no less
than five times." Tucker says.

He tells of one incident when a realtor became injured in the Elfin Forest (between Sar Marcos and Rancho Santa Fe). A friend then went for help, but

when he returned, the injured realtor had disappeared. Tucker says in that case, the reservists and bloodhounds and the sheriff's helicopter all searched for several days, only finally to find the man 150-200 yards north of the point where his friend had left him (some power lines concealed him from the copter). In another case, Tucker recalls how the reservists searched for a los Boy Scout for three days with Then Ah Taylor

down within seven hours.

After that incident, Tucker Patrol be brought in routinely and immediately in response lost persons, but Tucker lost persons, out tucker discovered that "politically, tracking isn't the most popul thing." He says Blackwell answered, "The sheriff's ent needs all the good PR it can get. If we call in the Border Patrol, they'll get all the credit." Soon after, Tucket

and the other men resigned. Blackwell says he doesn't multiple resignations sprang from a personality conflict within the unit rather than from a procedural dispute. "I go for tracking," Blackwell insists. "I think it's great. I really do." He points out that all reservists He points out that air reservases receive some training in tracking, and that on the first night of the Beveridge search, "we had people out there who could track as well any of the

mountain rescue people can.

Bill Shipman, a retired Na scientist, is another of the reservists who resigned along with Tucker. Today, Shipman says, 'I'd be very slow to attack the search and rescue unit, because I think they're fine people." However, Shipman says he was in charge of the reservist training when he belonged to the unit, and that the reservists received only a few hours of field instruction in tracking (also the case today). In contrast, only daily practice in tracking methods nakes a truly expert tracker. Shipman and other search people assert. Shipman reiterates Tucker's assertion that the resignations sprang from the unit's procedures. rather than per ould be killed. And I didn't

want to be a part of mu Blackwell says, "I'll grant you that the Border Patrol trackers are the cream of the crop." But he says he didn't even know if Ab Taylor was available that first night. Border Patrolman Jack standing by at the Julian station, waiting to be called in When Blackwell is asked why he didn't turn to them on Saturday night, February 7 when the ground was firm and dry and Jimmy Beveridge was doubtless alive, the search director merely answers, "I don't know."

City Lights

It's In The Mail

Doorknobs, Not politics doorknobs. To thirty-three-year-old George Gorton, who's made his living from politics for the last dozen years — without holding public office — doorknobs represent a graduation. When visitors come to look over the building in the Gaslamp Quarter that Gorton and his partners, including Jack Ford, are renovating, it's the ornate old doorknobs about which he makes much ado. But he also gets excited about the way his workmen are restoring the original wood walls, misters, and paneling in the building, next to San Diego Hardware near Fifth and E treets, and flaps his arms wildly when discussing how he's going to lease the high-ceilinged offices and become a downtown landlor 'Now you can see,' says Gorton, happily surveying his new little empire, "why the hell I want to get out of

And vet politics just don't seem to want to get out of him Seem to want to get out of him.
Sitting at his desk last
Wednesday, trying to converse
with a reporter while the
pounding and grinding of
renovation rumbled outside his door, Gorton got a phone call from San Diego City Clerk Charles Abdelnour. He was calling about a meeting tween him and Gorton set un by newly appointed councilwoman Susan Golding whom Gorton has been dating steadily for the last two years. Abdelnour and Gorton met later so the city clerk could quiz the young political consultant regarding direct-mail techniques, Gorton's specialty. Abdelno was trying to find the cheapest way to conduct the upcoming mail-hallot election on the

about trying to get out of politics, he has developed a valuable and arcane talent direct-mail political fundraising — which will always be in demand. And over the years he's obtained results for too many politicians, financially and otherwise, for him to be allowed to pull out of politics and concentrate on doorknobs Since 1974 Gorton has been the chief fundraise r the California Republican Party, bringing in, by his count six to seven million dollars in the last three years; he headed up the fundraising efforts of Mayor Pete Wilson in the 1978 governor's race, gathering jusver one million dollars; along with partner Ken Rietz, Gorton was fundraiser, political strategist, campaign manager, and advertising manager in former councilman Bill Lowery's election to Congress in 1980; Gorton has raised money for Lt. Governor Mike Curb and for various Republican county central committees all over the state; he's advised and helped city councilmembers Lucy Killea, Dick Murphy, and Susan

group of radicals at the '72 Republican convention in Miami, where Gorton was in

campaign. Gorton was contacted by Ken Rietz, director of the "Youth Vote Division" for Nixon's Committee to Re-Elect the President, Gorton was at firs lukewarm to Rietz's feelers about working for Nixon, but in late November, 1971, Rietz came back to San Diego with Jeb Magruder, deputy campaign manager (later convicted of crimes in the Watergate scandals), and they chatted with Gorton for a couple of hours over drinks at the Royal Inn at the Wharf. About a week later Rietz asked Gorton to be national college director for the campaign, at a salary of \$1000 a month "Here I was gonna have a secretary, an office, the whole bit, and I'd never even had a Diego. In November Gorton was desk before!" recalls Gorton desk before: "recalls Gore
who was then twenty-three
years old. Contrasting his
triumphant flight to
Washington, D.C., in
December, 1971, with his

Buick, Gorton asks, "You heard about my scandal, didn Who hasn't? It's right there in the book All The President Men, about how Gorton allegedly ran a "Kiddie Corps" of young spies to infiltrate and gather information from radical groups opposed to Richard Nixon's re-election. Gorton denies running any such operation, although he acknowledges hiring one student. Ted Brill, to infiltrate

limping departure from the capitol two years later in a '72

Golding; he worked in Gerald Ford's unsuccessful campaign for president in 1976; and he

was national college director

campaign for president in 1972.

for Richard Nixon's successfu

development of the youth vote in Pete Wilson's 1971 mayoral

charge of organizing and directing thousands of pro-Nixon students who'd been bused in to show support. Brill was later located by Bob Woodward of the Washington Post, and Brill is quoted in th book as saying, "I was paid five weeks in May and June once in cash and four time with Gorton's personal ch learned later that it was a learned later that it was a mistake that I got paid in check because there were supposed to be no records kept. I got the impression from Gorton that there were a couple of others clsewhere doing the same work and Gorton said there was someone biober on who someone higher up who

After withstanding After withstanding exhaustive investigations by the General Accounting Office and the Ervin Committee. Gorton left Washington in April, 1973. With no job, no prospects, and thinking his life was ruined, he returned to San

recruited again by Ken Rietz, who was then working for Cur Productions. Mike Curb had just left his job as head of MGM Records to start his own record company. Rietz, presently Curb's chief of staff was already at work molding Curb's route into politics. Gorton was hired as West Coast promotions director, accepting the dubious duty of taking the firm's one album, The Mike Curb Congregation Sings Walt Disney, to all the radio stations on the West Coast and trying to convin

the disc jockeys to play it. The the disc jockeys to play it. The album's hit single was "Winnie the Pooh." Gorton gave away Winnie-the-Pooh dolls as promotion gimmicks. "I was dying, just plain dying," says Gorton now, laughing as he recounts how hard it was for him to play the heart of promoter, much less. part of promoter, much less while trying to push Walt Disney sones as the next po Disney songs as the next pop rage. When Gordon Luce, chairman of the state Republican Party, tried to hire

Republican Party, tried to hire Gorton as political director, he lunged at the job. Unfortunately, the job sidestepped him when the vice chairman disagreed with the choice, and Gorton, who had already resigned from Curb Breductine, found himself Productions, found himself unemployed. Soon thereafter, though, the state GOP did find a job for him — he was hired a the group's essistant finance director in February, 1974. He eventually became chic

of staff, at a salary of \$17,000 a year, until he resigned in 1976. He was retained as a consultant by the state GOP, and moved down to Solana Beach. That was a good year for Gorton. He campaigned with his friend Jack Ford, on behalf of Jerry Ford, free of charge. He lande several new clients, mostly county central committees. And he made more money and worked fewer hours than he did as an employee of the Republican Party.

Things went so well he was able to run Bill Lowery's 1978 campaign for San Diego City Council free of charge. And the same year he purchased the Dei Mar News-Press, along with a partner, Ira Resnick, who later sold his interest in the paper to Jack Ford. In June, 1980, the two of them sold the paper for lot more than the original purchase price (neither of which they'll divulge), which

allowed them to buy the building on Fifth Avenue

Gorton calls that purchase a "steal" at \$335,000. Susan Golding began selling vertising at the Del Mar News-Press late in 1978 and she eventually became assistant publisher. One of the main reasons the paper was sold was Golding's impending departure for other business interests. since Gorton and Ford felt they the romantic relationship between Golding and Gorton was comented, and Gorton members, and city hall aides for her appointment to the city council seat Bill Lowery had

vacated. She got it.
One of Gorton's critics, who asked to remain nameless. pointed out what should be obvious - that Gorton is now a man with considerable influence. "Susan Golding is [in office] through his diligence. And Bill Lowery is in Washington, in a house, because of his diligence." The comment about Lowers's house in McLean, Virginia

just outside Washington, D.C. . . . well, the rumor was that money to make the down payment on the house last December, since Lowery was nearly broke after the election But Gorton denies he loaned the money to Lowery, pointing out instead that Lowery owes him about \$35,000 in fees from

campaign.

Another reliable source close to the campaign indicates that Lowery made the down payment on the new house by taking out a third mortgage on his house here in San Diego. But before he could get the third mortgage, Lowery had to pay about \$10,000 on the second mortgage - money he took out of the campaign coffers, money which could also have gone to Gorton. But Gorton, being a close friend, allowed Lowery to carry his debt to him into the long term. and now Lowery has a new house and Gorton is the last big campaign debt. So it wasn't a

And Gorton can afford to wait for the money anyway. He has other real estate investments; he says Mike Curb has been wooing him to raise money for Curb's gubernatorial campaign; Mayor Wilson's handlers say they haven't ruled out calling on Gorton for the same purpose; and he just landed a lucrative fundraising contract for the Hubbs/Sea World Research Institute. So Gorton can afford to be interested in doorknobs, he no longer has to rely on politics for a living. "I've always been sort of idealistic about politics," he says, "and now I just want to work for politicians I really

Neal Matthew



Jeannette DeWyze City Lights, Feature

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generally see needs where stag-not exist, in that the public good comes a distant second to their job security (if it is a consideration

at all). Additionally, since no one really knows how many people will actually more into a particular region, such projected need becomes self-ratifiting peopless. Some concerning how concerning how environmentalists interfere with a free economy, particularly concerning the people of the people

fit could also be used to defend the activities of mercenaries and gangates. Development affects other people and other trong things. None of it is separate. The third attempted justification I hear has to do with some vapue notion generally referred to as progress. If you ask your local neighborhood developer (if you can find one), he'll tell you that progress is inevitable. Well, maybe progress is inevitable. Well, maybe progress is inevitable. Well, anybe gropers, is inevitable.

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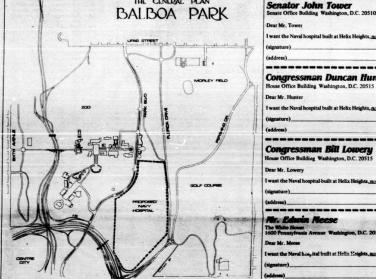
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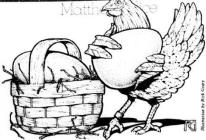
This may be your last chance ever to prevent the needless desecration of Balboa Park. A few minutes of your time today will help insure that our park remains what it was intended to be: a beautiful sanctuary for all San Diegans to enjoy.

Straight from the Hip

Dear Matthew Alice: In the last carton of eggs I bought (Dun dee, from Vons), all twelve eggs were double yolked. Are the causes for this anomaly known? Assuming that all twelve eggs came from one group of hens and that these hens could be identified, could poultry ranchers selectively breed double-ovulating hens and sell the eggs as double volked. Are the causes for this

Del Mar
A breed of double-ovulating hens would

be extremely difficult to produce, given that egg laying is a characteristic that is not so easily transmitted through inheritance as, say, the ability for fast growth. When a new group of pullets is bought by an egg rancher, he can be only reasonably sure pebbles. As the pullet matures into a hen, the size of its eggs increases, until in its prime the bird produces one AA large egg every day for seven or eight months. The specialized breeds of pullets, however, have a tendency to ovulate profusely before their bodies have adjusted to the rigors of energiated that the beginning of the produced to the rigors of energiated that the beginning of the produced to the rigors of energiated that the produced to the rigors of energiated that the produced to the rigors of the produced that the produced the produced to the rigors of the produced that the produced the produced to the rigors of the produced that the produced the produced that the produced that the produced the produced that the produced t that they will produce as many eggs as the generation that preceded them. The rancher might also not want his hens to produce double-yolked eggs, even if they are larger and more nutritious and can be sold at a premium. The reason is that a sold at a premium. The reason is that a double-yoked egg often damages the bird duable-yoked egg often damages the bird that lays it. An ordinary egg is large enough to make the chicken an anomaly of nature. A hen weighing 6.7 pounds contributes a daily average of 1.8 percent of its body weight to the development of its ova; cat weighing 2.7 pounds, contributes. 25 percent, and a (rather large) woman, weighing 187 pounds, contributes. 309 percent (about the same as a Persey cow). An ordinary chicken egg is thousands of have a lenementy of course protessory of from their bodies have adjusted (000 been for their bodies have adjusted (000 been for their bodies) and their bodies of on my ranch," said Max Buchman of Lalesisle, "and every day 1 get a few dozen double-yolked gegs, and almost all of them come from the young hens... Now our regular eggs are going for selling the double-yolked eggs for a dollar, because they're larger. But even if I got two dollars a dozen for those eggs. I wouldn't want any more of them than I have already. "Decause I just know they're killers. When a puller lays a rupture—we call it a blowout — and then it either loses blood and dies that way, or An ordinary chicken egg is thousands of times larger than the ovum of an elephant. times larger than the ovum of an elephant. Its size is one thing that makes the hen's egg such an excellent, cheap food. Nor-mally, when a pullet reaches sexual maturity, it begins its egg-laying cycle by producing peewees — eggs no larger than



peck it to death. So what happens is the pullet lays a couple of eggs and then dies; and in the meantime we've put three dol lars into it to bring it to the point of egg production, and so you can see that the death is tremendously costly."

Dear Matthew Alice.

Dear Matthew Alice:
Could you please tell me who or what is in charge of deciding when holidays are to be observed? It seems to me that those responsible are not doing a good job. Take, for example, Washingen's birthedy. This year it landed on a Sunday, so they moved it to the Monday before! would like to know where I can write to voice my com-

San Diego
Federal law establishes holidays for the
District of Columbia and the employees of
the U.S. government. Technically, there-

fore, it is the states that decide whether the public at large will celebrate the national holidays. In practice, of course, the Congress sets the holidays and the rest of the country follows suit. The nation used to celebrate Washington's birthday on Feb-ruary 22, as that is the day on which he was born. Then a few years ago Congress de-cided it best for the smooth operation of the nation's business that Washington's birth-day should be celebrated on the third Monday in February. You may write your con-gressman or the California secretary of

Dear Matthew Alice:

Dear Matthew Alice: Can you help me find a company that makes a magazine binder that holds ten to twelve magazines? I've seen boxes that serve the same purpose, but what I need is a binder that you can flip through easily. I don't want a binder with a magazine's name already printed on it. Debbie Horel. Debbie Hench

East San Diego

Try Loose Leaf Systems at 16220 Orange Avenue in Paramount, near Los Angeles (telephone: 213-531-7552). At least a hundred similar manufacturers are listed in the Thomas Register of Products isted in the Thomas Register of Products and Services (Vol. 1, pages 810 through 815), which you will find near the reference desk of the city's central library. The subject heading is "Binders: catalogues, magazines, etc."

to ta question you need answeres? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California









STORIES

iams them down into the pockets of his overalls. The building in downtown San

overalls. The building in downtown aam Diego booms. Several skyserapers are going up around town, including Parkade Towers, at Seventh and B, the new Bank of America Building at Fourth and B, the Gettle Fargo Building at First and Broadway, and the Companies of momentary break in the din. he pushes his subhble forugues face closer to mine and begins anew. "We look at the Greeks, the Egyptians, the Phoenicians, their structures, and we marvel at 'em and wonder. 'How could they build that with their crude equipment?' "The man-lift, a temporary elevator attached to the side of the steel frame facing State Street, halts behind Silva on the sixth floor and a group of men struggle to lift a heavy pump out of

it. "Five hundred years from now," conit. "Five hundred years from how, con-tinues the old welder, "when they have much better equipment, they'll look at these buildings"—he sweeps his cal-loused hands out to include the Bank of loused hands out to include the Bank of California Building (eighness nories), the Chamber Building (eighness nories), the Chamber Building (twenty-three stories), and Central Federal Tower (twenty-two stories) — "and they'll wonder how we could put one of these things up with the equipment we have now." I ask him if this building, Columbia Center (twenty-seven stories), will last 500 years. "Why shouldn't it?" he yells. "Thee's permy of shouldn't it?" he yells. "Thee's permy of the Romans, the Egyptians. They built what their culture was, the buildings them-selves. We're building what's our culture today."

Yelling aside, Silva has a point. A civilization's buildings are symbols of its culture. And highrises, be they pyranids, totem poles, or modern skyscrapers, reveal much about their builders. There are veal much about their builders. There are those who say that modern skyscrapers symbolize our alienation from ourselves, from our brothers, from nature. Some see only walls of chilly steel, opaque glass, shiny aluminum; nothing organic, nothing

natural, a feeling that people are superflu-ous. Others believe that skyscrapers, in the hands of the right architects, engineers, and builders, can be great works of art, encompassing style, function, beauty, and structural virtuosity. Skyscrapers certainly are good fodder for intellectual ruminat-

are good fodder for intellectual ruminaring, but that II go on for centuries. My question relates more to the dirt, the machines, the rusty iron. The sweating men, and it won't wait 500 years. How do we go about putting up a skysraper?

At this writing, Columbia Centre is a steel skeleton eight stories above ground level, growing out of a deep pit bounded by A and B streets on the north and south, State and Columbia on the east and west. Though you won't know by looking at the Though you won't know by looking at the finished structure, there will actually be two buildings on the block — a low-rise that stair-steps back from B Street in a series of terraces and connects to the series of terraces and connects to the high-rise tower at the sixth floor. A seven-inch "seismic expansion joint" will separate the two structures, allowing them to react independently to an earthquake. Underground, spanning the length and width of the whole lot, three levels of parking will accommodate 500 cars. Inside the highrise, the first seven floors will open out into internal space, the first atrium in San Diego, a kind of indoor plaza with a fountain, benches, and a few stores. The outside skin of the building will be glossy aluminum and reflective glass. The four corners of the square high-rise tower will be shaved off, giving it an octagona will be shaved off, giving it all octagonal shape, and the top seven floors will be terraced on the southwestern edge, allow-ing future occupants to walk out onto long balconies. Ground was first broken last June, and next year at this time the \$70 million project should be complete. The first steel went up last December 12.

That was almost exactly one year from the day Chong Wan Kim, director of de-sign and planning for the Hope Consulting Group, was asked to design a tower for the site at Columbia and B. Kim, a forty-twoyear-old Korean, educated as an architect at U.C. Berkeley, seems to be constantly battening down an irrepressible urge to giggle, which he translates into a compen-satory kind of enthusiasm. He explains guickly that the building's owner. Torrey Enterprises, supplied Hope with three de-sign enteria: the structure had to be excit-ing, economical to build, and energy re-sponsive. Nothing new about that. Make it sponsive. Nothing new about that. Make it a place tenants clamor to occupy, get it up quickly, and don't let it cost a bundle to heat, cool, and illuminate. Kim had to come up with two possible schemes and present them to the client on January 11, present them to the client on January 11, 1980. There were two four-day weekends in that short period because of Christmas and New Year, but Kim could take little and New Year, but Kim could take little notice of holidays. He and his staff of architects worked practically around the clock for a month, producing finished ren-derings for two possible structures. Kim, whose enthusiam also compensates for his self-consciousness with the English lan-guage, probably exaggerates when he says. "My wife hate me for it, I worked all the weekends and all the nights. Some-times I wish I was single. It's easy to create ordinary work. But to create superior, ex-traordinary work — you can't do it on an eight-to-five schedule."

eight-to-five schedule."

Kim presented the two proposals to Torrey Enterprises chief Doug Manchester on January 11. One was the more convenional highrise, the upright Kleenex-box design of most skyscrapers. The other was design of most skyscrapers. The other was the square shape with the corners flattened and all the terraces, the one Kim hoped would be chosen. It was. "Why not engage with nature," Kim asked me rhetorically as we sat in a booth

Tracy Vega

Interface

Development

Institute

at Ten Downing Restaurant and sipped Natural Light beers. "This is the sunniest city in the country, and how many buildings here utilize outdoor decks?" Kim smiled and drank and smiled again. People think buildings are lifeless. I tried to put life in it, make it responsive to the surroundings." Kim illustrated how to-day's architects have to be as responsive to a building's potential tenants as they are to its setting. While the upper floors and ter-races and the lopped-off corners of the building provide for maximum views of the skyline and harbor, the first six floors don't have much of a view at all because of to that's line of a view at an occause of the terraced low-rise section stretching out toward B Street. "So we created the atri-um, making an introverted view for the first six floors," Kim explained. "The fountain in the atrium makes for a water view inside. Good views sell better

view inside. Good views sell better."
Kim's lunch of skrips arrived but it
didn't slow him down. The main purpose
of high-rise buildings, he continued, is to
maximize the value of the property beneath them. Torrey wanted to build as high
as possible, but because of the proximity
of Lindbergh Field, downfown aispace is
regulated by the Federal Aviation Adminregulated by the recoral Aviation Admin-istration. Structures in the area of Colum-bia Centre that rise more than 380 feet above sea level encroach into a zone con-sidered risky by the FAA, due to nearby air traffic, so the City of San Diego prevents traffic, so the City of San Diego prevents buildings from poking up into that airspace. "Without the height limit, we'd have done a one-hundred-story building," said Kim. At twenty-seven stories, it'll still be the tallest building in San Diego. From the bottom of the pit, which is at sea level, the roof will be eleven inches below the height limit.

the height limit.
"It's very adjustable, very responsive to
the area," Kim continued. "The curtain
wall is reflective, so the look of the building will change with the weather. The
lower decks come down to street level and tower decks come down to street lever and a more human scale, so it's friendlier. It faces a brick b:ilding [Columbia Square across B Street], so we used a lot of brick and wood inside for continuity. And all the decks terrace down to meet the convention center [planned for the block to the south-west]." Unlike most of the other highrises downtown, Kim contended, you couldn't take Columbia Centre out of San Diego building tailored explicitly to its specific location.



From the sixth floor of the skeletal frame, Joe Silva and I look out over the harbor to the west, where two huge, black-and-red freighters bob at anchor, and tuna clippers dot the docks. Silva used to be an engineer on the tuna boats, and for a while he traveled the world for Rohr, a while he traveled the world for Robin and the service of the world for Robin and the Robin and the

finished on the eighth floor, they'll drop down and weld the horizontal header beams to the columns on the odd-numbered floors, between the first row of columns and the fifth, until they reach the ground. Then they'll start up again on the even floors, welding the column splices and the header beams from the fifth row of columns to the ninth. When they reach the top, they'll reverse themselves, descend ing on the odd-numbered floors and weld ing between the fifth and the ninth row of columns.

But before the welders can lay down the

But before the welders can lay down the molten steel, the bolt-up gang has to go through and "rattle up" (tighten) all the bolts. The impact wrenches used by the bolt-up gang are calibrated to torque the nuts to 2150 foot-pounds on the peripheral connections. Inspectors check every one of these bolts. The smaller, one-inch bolts. used inside the frame are torqued to 800 foot-pounds.

But even before the bolt-up gang can

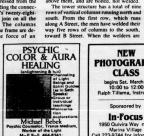
tighten all the bolts so the welde tighten an the boils so the weaters can weld the joints, the columns have to be plumbed to perfectly vertical positions by the plumb-up gang. If the columns are allowed to be bolted and welded together while to be boiled and welcad logerier winds they're as little as one inch out of plumb, the building will be crooked, making it increasingly dangerous to construct and nearly impossible to complete without permanent flaws.

Roy Schichler, head of the plumb-up gang, stands on the B Street edge of the pit and speaks into a walkie-talkie. Across the pit, on the other side of the huge 165-ton pit, on the other side of the nage (63-46n) crane nestled where the low-rise structure will eventually be rooted. Schichler's three men on the fourth floor respond to his instructions. Hailing from Cologne, West Germany, Schichler speaks in lilting, clipped sentences and moves his rangy body in quick jerks. Before him is a transit, a sophisticated telescope used by surveyors to demarcate straight lines, and Schichler alternately peers through it not. Instructs his men. The three of them are trained in a bay formed by two columns, and stretched diagonally in an X between the columns are one-inch-diameter cables that extend crosswise from the bottom of the fourth floor to the bottom of the sixth. Schichler's men are using a crowbar to tighten the stee turnbuckle attached to one of the cables As the tension increases, the cable pulls the opposite column into a more vertical position, "truing it up," as Schichler says.



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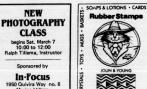


sive, H-shaped lengths of steel vary in weight from eight to twelve tons and are bolted together with four one-and-one-

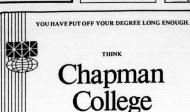
quarter-inch bolts. Each of Silva's welders

tourier organic with four fore-sim-tourier organic with four or a single column spite, slowly and lateriussly spreading layer upon layer of steel over the joint. These splices provide flex points that will allow the building to bend and twist. Each spite receives between eighty and one hundred pounds of weld, making the columns one solid piece of steel all the way up, the welders have also been welding the periphery of the frame. These outside beams, called beaders, are much larger and heavier that those on the inside of the

and heavier than those on the inside of the frame, owing to their duty as the main carriers of lateral stress. The internal beams support just the weight of the floors above them, and are bolted, not welded.







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27 STORIES

Over the intermitten troar of the crane, which is busy unloading steel girders from a flathed truck, Schishler and I talk noney. The work has never been more plentiful for inonworkers in San Diego, he says, and hoody is complaining about the wages — \$16.50 an hour. With the other compensations, such as a retirement fund and vacations, such as a retirement fund and vacation allowance, journeymen ironworkers are making more than twenty dollars an hour. "A good ironworker, if he works steady, can make twenty-five to thirty thousand a year." says Schichiler as he transit with the other. "But rounge that rannist with the other." But rounge that man gets through with you, It ain't all that much."

much-heler's transit is set up above a muston the pavenere that is wenty-bour inches
east of the "F-line," which denotes the
hird column in from Columbia Street. The
columns along the east-west plane are
marked by letters, just as those along the
north-south plane are marked by numbers.
He sights through the transit at a metal
target his men attached to the F-line column, and which just out to the east exactly
umn, and which just out the baset exactly
center. The vertical cross hair in the transit
must split the orange-and-white checkers
on the target. "One more good turn ought
out," Schichler tells his men through the
walkie-talkie. "From a dollar-fifty [an
hour] raise last spring." Schicher says to
me as he looks through the transit, "I took
home an extin eventy bucks in a week!

nee as a solds in ough the trainst, I meet to home an extra steeply backs in a week! Now you figure that one out, et?" contained to the trained to the trained to the contained to the contained from hour to hour for any number of reasons; additional weight from added girders, the tightening of cables in another section, or heat from the sun. But once a section is plumbed, Schichler tortifes the bolt-up gang, which quickly hauls up their air-driven wrenches, and the weights follows: low.

The welding technique used on the

The welding technique used on the trame is called innershield, because the welding flux is contained inside the welding rold. The flux is a powdery substance that allows the rod to melt and flow eventy, that allows the rod to melt and flow eventy, that allows the rod to melt and flow eventy, inch-damnest voler rod, even capital rolled into large spools, which are connected by hose to the welding gun. A trigger controls the flow of rod through the gun, which is also connected to a source of electricity. When the rod touches metal, the electricity is very melting the rod and flux, allowing the welder to lay down continuous flow of molien steed, which is continuous flow of molien steed, which is

continuous flow of moiten steel, which is actually stronger than the parent metal. The welches sit in steel chains sing of a column all day long and apply layer upon layer of weld until all gaps are filled in. Between each application of weld, they use an air-driven chisel to chip off the slag, the black, soldified flut shat coats the weld. An inspector using ultrasonic sources may be a sense of the slag of the slag was comes by later and ensures no slag waves comes by later and ensures no slag under the control of the slag of the s

A few blocks to the east, in the su-story building that houses the Hope Consulting Group at Sixth and Beech, six men are ferrent sort. They at before computer keyboands and video screens, or CRTs, cathoder any tubes), on which the electric green glow draws our layers of building plans. This is where half the plans for Columbia Centre were produced, about 120 finished drawings. Hundreds of smaller drawings were made by the electronic draftsmen and remembered and drawn by the computer during the year-long process of putting the whole project the property of the property

down on paper. The six men at the CRTs, all young, clean shaven, pale, and sport-shirted, sit in comfortable padded charist over Navy-blue carpeting that contrasts over Navy-blue carpeting that contrasts nicely with the tan walls. The room temperature is a perfect seventy-two degrees. The light level is kept low and you feel an urge, to held your yours down.

urge to hold your voice down. Only about a dozen architectural design firms in the U.S. have the capability of using computers to assist in building design and drafting work. Dale Switzer, the head of compater graphics at Hope, says to the head of compater graphics at Hope, says of the project, from the design phase to of the project, from the design phase to production of finished working drawings. During the early, "schematic" phase, architects send down rough drawings and hand sletches, which were entered into the compater by the med drawing the pictures of the drawings of the head of the drawings and the compater by the med drawing the pictures and hand sletches, which were entered into the compater by the med drawing the state of the drawings. Last March one of the trist drawings and the computer sent back more formal which plotted the path of the sun in winter and summer, illustrating how it would strike the building at different times of day. The computer also showed architects where are such as the compater also showed architects where we are true should fall on

now the structure's shadow would fall on aurrounding buildings.

At the end of May a subtle shift of emphasis began within the planning group. The project started to move from the design phase, where architects decide exactly how every inch of the building will look and feel, to the technical phase, in collection of the properties of the contrain dieas into practical plans. The computer graphics department, as well as human draffsmen, produce basic drawings of the floor plans which undergo constant revision within the separate disciplines. The early shift toward the practicalities of constructing the building, even before all the designs were completed, was a procedural leapt that has become common these days. Like many other large building projects today. Columba Centre was designed and is being constructed using an approach called "Jast tracking." This is a method of speeding up and organizing the process.—a cutually beginning construction that saves the tower as much as a year in that saves the tower as much as a year in the sooner rent money is collected, the less is lost to inflation. Within the planning group, fast tracking requires that the first priority be the structural steel frame and its the project were completed, early this month, ironworkers were already recreiting the giant derick on the eighth floor of the steel skeleton.

Steve Ermenkov, the structural engineer on the project, says that between January and May of last year, the building's design ers came to him for advice only occasionally, "so they could be dreaming along advice, and the structural, mechanical, and electrical engineering, but their know-how in those areas is relatively shallow. In late May of last year Ermenkov became immersed in the project after a two-hour meeting with C. W. Kim defining the structural engineer on San Diego Stadium, the Federial Building downtown, and Sharp and Scripps hospitals, made some immediate determinations just by looking at the renderings. He saw that there really estemic-expansion joint between them, because in an earthquake the high-rise tower had to react to the movement of the earth, not the movement of the low-rise.

Low-rise buildings vibrate in an earthquake, highrises sway.

Ermenkov knew he was under tight time constraints. Morrison-Knutson, the construction management firm on the project, had set December 15, 1980, as the day the first steel was to be raised. In June the site was already cleared and the excavation

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was underway. From June to mid August the and his staff of engineers had to come up with the final drawings for the foundations, the steer trains and connections, and ments, the continuous and proven segments the parking ranges Frincehow says I took about row weeks to make the base decidence of the start down by myself to decide bow to set up the columns, how to deal another. Some of the bottom columns another. Paris, and still speaks with a French ac-cent. "I decided to put [the lateral forces] on the outside of the frame."

Several factors entered into the decision to transfer the lateral loads from wind and to transfer the fateral loads from wind and earthquakes to the outside perimeter of the frame, but one of the main ones was the requirement to include the maximum number of floors within the allotted height The frame has the big, busky beams and columns placed around the perimeter, with smaller ones used inside. If it had been designed so that the forces were absorbed within the internal parts of the frame, the inside beams would have had to be much thicker, thus reducing the number of floors that could be squeezed within 380 vertical

The columns are set up on concrete foundations. Learnings had out in a square around the perimeter of the frame. The footnigs are fifteen and one half inches wide and four feet deep. Duce separate strips of concrete foundation run the length of the building inside the square. Out of a compliance of more of Fernal Control of the compliance of more of Fernal Control of the compliance of the original control of the compliance of the original control original with the lateral forces," says Ermenkov, who was born in France and educated in Francis, and still speaks with a French accent. "I decided to put [the lateral forces] of the columns and beams was the amount of movement Ermenkov wanted to allow the building under wind and seismic

up and down as well as laterally. Ermenkoy says the up-and-down movement is not a great concern, but the lateral move not a great concern, but the lateral move-ment of the earth requires that the building flex on all four sides, and also twist. When the ground shifts one direction, Ermenkoy explains, the top of the building doesn't move simultaneously. The size, place ment, and splicing of the steel allows for about three-fourths of an inch of displace-ment between floors when the earth between three and a half to tive seconds. Shorter than that and it would be damaged because it would be too stiff and the os organis would be in grave analysis of some of the sudden rock, if the period were longer than tree seconds, too much dis-placement would occur, causing the tow-to whip back and forth. Also, a balance had to be struck in a "comfort zone," consuring that it wouldn't be such a flexible ensuring that it wouldn't be such a recover structure that when strong winds blew, oc-cupants would get seasiek, which has hap-pened in a couple of highrises in New York

When the structural engineers had their When the structural engineers nat their basic calculations worked out. Hope hired a special earthquake consulting firm to run computer checks on the action of the frame during a temblor. After some minor adinstments, a final determination was reached: in an earthquake, the top of the skyseraper will sway for 4.8 seconds before realigning with the base.

Meanwhile, Ermenkov's staff was

wrestling with the placement of the park-ing ramps, which were shifted all over the

portion of Columbia Street to one-wa traffs, young north. The design finally had to go forward under the educated assumption, one of many, that the two ramps would best be placed at Columbia and A and State and A, and that the street would be one way. It proved a good bet. Another assumption that had to be made was that the calculations for the amount of steel supportable by the foundations were accurate and would meet with city approva when the permits were applied for, wel One of many other safe gambles was letting the structural steel construction out for bid when the structural plans were only about eighty percent complete. Steel has to be ordered at least five months in advance so it can be rolled and cut and tooled to the proper lengths. Western States Steel got the contract and ordered the material in July, even though the plans for the frame weren't finished until mid-August. (The price fluctuations of steel are a good argument for the fast-track approach to building. Between July of last year and Feb. ruary of this year, steel has risen thirty-five dollars a ton, meaning the steel for Colum

The steel contractor employs its own engineers to make the detailed drawings of

ach particular eirder, and these were sen from Western States Steel to Ermenkov's department for final approval. After the seel was fabricated at a mill, the contract tor stored it at its Stockton ward, and it is or stored if at its Slockforn yard, and it is happed down to San Diego by truck and rain a few pieces at a time as it is needed. The construction boss, Bob Hill, took

delivery of the first load of steel last De cember 12. Torrey Enterprises' officers and a few politicians performed a little ceremonious steel-arrival rite, and the steelworkers from local 229 put on their gloves and got to work. They had steel up that night, three days ahead of schedule. Hill, who is fifty-three years old, has been an ironworker for more than thirty

years, and he looks it: the nicked, calloused grease-lined and dextrous hands, the shor hard frame, the dark, squinty eyes in the leathery face. Hill --immutes to San Diego three days a week from his small ranch (where he keeps and trains race horses) in San Dimas, near Pomona. Tuesdays and Thursdays he stays out at the Circle 7-11 Hotel in Mission Valley, but before he heads out there after work in the evening he usually has a drink at Soledad's acros B Street from the site. That's where we are now, and Hill is explaining how to build a skyscraper. "The first thing you do," he says, "is go down there and set shims or jam nuts on the bolts sticking up out of the foundations." On top of these big nuts,

huge, five inchethick baseplates were bolled down. The raising gang connected vertical columns to the baseplates in two rows running parallel along. A Street Horizontal beams were raised and con nected between the two rows, and then the big header beams were connected along the perimeter. Then concrete was poured in the gap under the baseplate and allowed to harden for a few days. The next line of columns was set up, the beams connected and then another two lines of columns were connected on top of the original two lines. The frame grew in increments like this, and in two months the first phase was complete: the first eight floors (and the three lower parking levels) of the high-rise tower now loom in the afternoon haze out of the window as Hill explains his work. I ask him about the job of connecting, which requires that a man work and move delicately on narrow beams at nose-bleed

connecting from takes a for of finesse," says Hill, spiping on vodika and soda. "The steel doesn't always fit to-gether perfectly. A six., eight, twelve-ton girder comes your way, you've gotta work it, and you're a little hundred-and-fortypound guy up there. You learn little tricks." Hill says that the only time height

underway where he has to work on both in traines. The heaters tended coal burning just think about the job, because an iron worker doesn't even have one chance. Not one." He lights up a Mariboro. "It's a glory job. It takes a lot of skill and it's dangerous. But height doesn't give it any status. To be a good mechanic is the status. thing Just a real good mechanic." Hill says about eighty percent of the super-visors in high-rise construction started out as connectors, but like most ironworkers, they learned to do almost every job related to putting up grant steel frames. The highest accolade an ironworker can receive est accetate an fromworker can receive from his peers is to be called a "bridge-man," which means be can handle himself competently on the steel in any capacity required. I ask Hill if he qualifies as a

bridgeman. "You're goddamn right!" be barks in his deep, buttery voice as he reaches for another Marlboro. Hill began acquiring his credentials and reputation in the late Forties, when he went to work as a "punk," an apprentice riveter, for a company building steel overpass bridges around San Francisco. That was long before welders replaced riveters, who fastened together sections of steel with seven-inch, white-hot rivets. Hill's job was to transport manually 200-pound boxes of rivets to the "heaters," who worked below the riveters on the steel

trank torges and knew exactly when to take out a glowing river with a pair of longs and toss it up for a catcher to grab in a steel catch can, sometimes one hundred feet above the heater. The hot rivet would be ass job now compared to what it used to be ass not now compared to what it used to be then," says Hill with a smirk. "It used to be tough." This is a joshing poke at his current connecting crew, and Hill suggests that they may have a different perspective

The next morning at seven sharp, as the last faimt tinge of orange fades from the tufts of cloud overhead, thirty ironworkers stash their lunchbuckets and metal their moses and walk down into the pit or up inside the steel web. Nearly as many laborers and carpenters descend to the sec-ond parking lev, and the ramps, deep down in the pit, to continue pouring concrete. The raising gang, composed of six men, splits into two groups of three, the the ladders to the sixth floor, and the book-on man, tag-line man, and pusher (the group foreman) walking down the steep dirt slope to the bottom of the pit. Jim McCormack, the pusher, had the raising gang unload steel from a flatbed yesterday



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have been fined up in a particular order on the ground. His crew has put up as many as ninety-five pieces of steel in a day, but this norning only three columns and a few morning only three columns and a tew beams need to be connected to complete the eighth floor and make it ready for the big derrick to be set up on the top. (Any high-rise tower taller than nine stories is constructed with the help of a derrick. which is made of a mast and a boom, held which is made of a mast and a boom, here by a circle of guy wires to whatever the top floor is at any particular time. The derrick hoists the steel up from the ground and flies it into place after the building has cone too high for the conventional crane to

McCormack has a set of working plans that are delineated by floor, a separate page for each level. Every column and beam has a number written on it that cor responds to a number in the plans, "It's just like a giant jigsaw puzzle," McCormack had told me earlier, "It's not simple, but it's not the hardest thing in the world, either. Each piece goes in a particular place at a particular time, facing a certain direction." McCormack, 32, was a connector for about ten years. He lives in Los Angeles and has been a pusher off and on for the last couple of years. This is his first for the last couple of years. This is in the pushing (supervising) job on a building higher than nine floors. His connectors consider him just a little green. McCormack turns from his plans, which were laid out over a group of rusty girders.

and indicates to his men which column to and indicates to his men which column to hoist. The crane operator drops its cable into position and the hook-on man and tag-line man shide the shaft of a shackle through the large flange hole at the top of the column. The shackle, a big U-bolt, has a hundred-foot-lone rope (the tae line) at-



crane operator to hoist up the column, and

on the sixth floor Tim Schultz, the his men which column to operated drops in cable of the host of man and along the confector with a gloved of the short of a shackle left hand. Schultz wears the standard constants to a big U-bolt, has men operated by the short of the short of

fiber glass hardhut, skier's sunglasses. To his left is the open pit, nothing but 150 feet of space separating him from the bottom. To his right is the descending grid of steel; Schultz signats with his fingers, hand, and wrist, standing alone about twenty feet from the two connectors, who wait for the eight-on column to drop close enough to grid, pull, twist, and showe into place atop the stub of another vertical column.

Ron DeBenedictis, 33, and "Super" Sammy Stuckey, 23, intercept the girder

the last delicate hand signals. The con-nectors pull long, tapering "sleever bars" off their equipment belts and shove them through the holes in the end of the new column, aligning it with those on the bot-tom column's flange. Stuckey leaves his bar in the hole while DeBenedictis pulls his out, replaces it in his equipment belt, grabs a big nut and bolt from pouches attached to the belt, shoves the bolt through the hole, and spins the nut on the through the hole, and spins the nut on the other side. Stackey does the same thing with his sleever bar and a bolt and out, and flux they both put amother both and nut on the other two holes in the column joint. When it is secured upright, Schultz grabs the tag line and walks gingerly along series of beam, cutting left, then right, then straight back, until he is about fifty fee directly behind the connections and the new column. The three men banter and kid new column. The three men banter and ku as the signalman yanks, whips, and jerks on the rope; trying to free the shaft from the shackle. It finally gives, allowing the crame operator to pull the cable away. Earlier Schultz had told me the three

Eartier Schultz had told me the times men on the connecting crew knew each other well and could anticipate each other's reactions. Watching them move around in close quarters on a narrow beam, manipulating eight tons of vertical steel, it was easy to see why they needed to be able was easy to see why they needed to be able to communicate with a grunt, a yelp, a flick of the eye. The three of them glide doing the beams and columns with the case of monkeys, the confidence of invincible children on a massive Jungle gym. As the building gets higher, the beams get answer and the connectors move even fast er. "That way, if you fail," explained Stuckey between soallow, if all downed for the connectors move the same properties. Stuckey between swallows of Budweiser after work one day, "you'll fall forward and you'll grab something on the way down. If you walt real slow like a cunt, you'll fall sideways."

Both Bob Hill and the raising-gang

pusher, Jim McCormack, had said that connecting was a young man's job, and over beers after work in the parking lot. Sammy Stuckey explained the reasons for

"There ain't no harder work." hi that "There and I no narder work, he said, illustrating his point by telling me that connectors can wear out a pair of Levi's in a week, destroy a pair of boots in a month. "You buy \$200 worth of Levi's at a month. You buy \$200 worth of Levi's at a time. The said, popping another beer. The iron has mill scale [sharp pieces of steel] all over it that just eats up your ciothes." The other reason it's a job for young men is to allow the older iron workers, the ones who can't connect anymer, to take the casiser tasks. "You just don't take the gravy jobs," declared Stuckey, spitting Skoal. "The younger immovibers carry the other ones, we take age of the older ones. We'll be there, too, someday." Besides, connecting is extremely dangerous, and very few older ones willing to risk a fall, from which and the other ones willing to risk a fall, from which and the other opens of the other ones willing to risk a fall, from which and the other ones willing to risk a fall, from which are the other opens of the other opens. clothes." The other reason it's a job for they will almost certainly not return. Ror DeBenedictis, Stuckey's connecting part

The thirty-three-year-old DeBenedictis, short, broad, and agile, hit town back in August, 1971, and like any competent tromworker in almost any town in the country, he had no trouble finding work. He had been connecting for just three days He had been connecting for just three days on the frame of the Security Pacific Bank Huilding, going up at Third and B streets, when a beam knocked him off the fifth floor and he fell eighty-eight feet down into the basement. "Man, it was bright stars foreveft" he exclaims now, remem-bering that day. "If free fell sixty feet, hit was bead on a riece of metal — about bent. my head on a piece of metal — about bent it in half — did three full gainers, and anded flat on my back in a pile of soft dirt that had just been dumped there. Man, I burt for about four months." He wasn't injured seriously and was back on the steel

m a few days.

Which is right where he is now, waiting for the next column to be hoisted up. Just one more after this, then a few more beams n this southwestern corner of the frame. in this southwestern corner of the frame, plus two or three back in a tricky place inside the atrium area, and the connectors will be done on the highries for about a month. The tower will go up, using the detrick, only after the first eight floors have all been welded and the concrete

poured on the bottom three floors so that the structure will be stabilized. During that period, DeBenedictis will take the job of pusher on a raising gang at a site out in El Cajon. He's at that age when a connector begins to shift into other jobs. Twenty-three-year-old Sam Stuckey, on the other hand, says he'll never be a pusher, a boss. 'A pusher makes enemies," he says Down below, on the second level of

what will be the parking area, twenty-five laborers are busy laying concrete. All members of the Laborer's Union, these

members of the Laborer's Union, these men have been called on interminently the last few weeks to pour concrete on certain sections of the parking ramps and parts of the second parking lawyel. The concrete is-sumped down from trucks on the street, and it shoots out the end of a long, heavy hose. The men spread it out, leaving a bed of concrete five inches thick. Inspectors that sumples of the convertee a timerals of differing lengths of time. Concrete never stops hardening, even after a hundred years, but building codes say it must attain a certain amount of strength within a spea certain amount of strength within a spe cific span of time. In about a month, test cific span of time. In about a month, testing engineers will check their samples to
make sure the concrete withstands pressure of 4000 pounds per square inch. If it
fails the test, it must all be ripped out and
popured again. It's happened before.
The concrete inspectors were also involved in the excavation of the hole, which
was completed back in October. Io make

maximum use of the site, the hole was dug

with sheer walls, requiring a shoring sys-tem to guard against cave-ins of the soft sand and clay. The first step was to dig sand and clay. The first step was to dig fourteen wells around the perimeter of the site, sinking four each along State and Columbia, three along A Street, and three along B Street. The water table is about one foot above sea level in that area, and one root above sea level in that area, and sea level was the exact elevation specified for the bottom of the hole, thus, without the wells, the bottom would have been very wet. The wells will continue to pump out water for about three more months.

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tem will take over, periodically pumping water out of collection pits beneath the ground floor and sending it into the city's

After the wells were sunk, fifty-footdeep holes were dug eight feet apart all around the perimeter of the site. Steel "soldier beams" were inserted into the holes, which were also filled with grout. Then the actual digging began, dropping down at increments of twelve feet, the pit down at increments of twelve feet, the pit extending right up to the soldier beams. Wooden planks were then slipped down in the slots formed by the lips of the beams, creating a kind of fence against the dirt. At the first twelve-foot level, right up next to the first twelve-foot level, right up next to every beam, a big drilling rig drilled an eighteen-inch-diameter hole at a thirty-degree angle under the sidewalk, stopping at fifty feet. Three cables, five-eighths of an inch in diameter, were fed into each an inch in diameter, were fed into each hole, and the holes were filled with con-crete. After the concrete had set up, a huge jack was attached to a fitting that had been welded to the end of the group of cable sticking out of each concrete plug. The jack pulled back on the cables with a load of 160,000 pounds and then slipped the steel fitting over the outside of each soldier beam, so the cables in the plug pulled into the ground with a force of 160,000 pounds, providing perpetual tension back against the beams and planks, guarding against the ceans and planks, guarding against a collapse or cave-in of the earthen walls. This system of concrete plugs and cables was repeated twelve more feet down as the excavation progressed.

The excavation and shoring was completed late last fall, and in the ensuing four pleted late last fall, and in the ensuing four months the first eight floors of the high-rise frame have been erected. While the welders fuse it together and lightweight concrete is poured on each floor, stabiliz concrete is poured on each floor, standing ing the frame, the low-rise portion of the building is being erected. When this is completed, sometime near the end of April, the ironworkers will begin con-struction of the high-rise tower from the eighth floor to the twenty-seventh. As the frame rises, the welders will follow two floors below the connectors. Concrete slabs will be poured on each floor after the stats will be poured on each most after the welders move up. The fireproofers will be called in to spray a thick coating of flame-proof material around all the beams and columns, beginning in June. The tower frame should be completed in late July, and then construction of the outside skin and then construction of the dustice skin will start, along with installation of the plumbing and electrical systems. Elevators and escalators will be brought in about midsummer, and after them comes about reissummer, and after them comes the insulation, dry wall, masonry, and brickwork. By the beginning of next fall the finish work will have begun and the outside landscaping will go in just after the first of the year. The first tenants are due

But right now it's early morning, there's a year of work ahead, and Jim McCor-mack, the raising gang foreman, is about to hurl his hardhat off the eighth floor. McCormack had been using slow, precise hard signals to direct the crane operator in the bottom of the pit. They were trying to lower the crane cable behind one of the detrick's guy wires and down into a narrow hay that led into the atrium area. A few days before, construction boss Bob Hill had told me that the atrium "was a royal pain in the ass" to construct and work in, and his gripe proved prophetic As McCormack gave careful signals, the As McCormack gave careful signals, the cable dropped slowly toward the guy wire until the hook on the end of the cable inexplicably swung back, literally grabbing and fastening itself to the guy wire. McCormack angrily tore the hardhat from McCormack angrily tore the hardhar from his head and bounced it on the steel deck-ing. It careened off the side and disap-peared. He stood with thumbs looped in coverall pockets and looked up at the hook, dangling on the wire fifty feet up. After a few minutes of cursing and plot-ting, it was decided that the steel "bradache ball" attached to the crane solbs owned the lowered to the eighth floor cable would be lowered to the eighth floo and Tim Schultz would wrap himself round the ball and be hoisted up to un around the ball and be hoisted up to un-tangle the hook. As McCormack watched Schultz struggling with the hook, another ironworker asked McCormack, "Is it gonna be one of them days, Jim?

"God, I hope not," McCormack re-

plied, still looking up at Schultz. "But it

ure started out that way."

Actually, the day before had ended that way. McCormack's two connectors, Ron DeBenedictis and Sam Stuckey, had re-signed at noon. They'd been working in the atrium area, connecting beams, which McCormack had been sending up two at a time. So while they were busy working with the first beam, the second one swung on the cable above their heads, banging and bumping against the frame. This is not an unusual practice, but the two connecan unusual practice, but the two connec-tors felt that in that particular instance, working inside a tight place among a web of steel, the swinging beam was a danger to them. And after a short argument with McCormack, they walked off the site.

This, too, is not an uncommon occur-rence among ironworkers, who frequently disagree about construction methods. If a man doesn't like his boss or thinks somethine isn't being done right, he just leaves the job and gets reassigned to another one by the union. There's no such thing as loyalty to a particular job. Some thought the two connectors just wanted an after noon off, and others felt they had a valid noon ort, and ones ten they had a wind complaint. "There ain't no loyalty when you're talking about arms, legs, hands, and heads being squashed," said one ironworker. McCormack was a good sport about the whole thing, able to take all the razzing being dished out by his fellow ironworkers. But he still felt he was right. I asked him why the two connectors quit.
"They got tired," he said.

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During a recent Monday-night televi-sion episode of Lou Gram, the villain was the restaurant reviewer. Always dressed in high fashion and with hair perfectly oiffed, Corinne, the restaurant reviewer is invariably so predatory that she will stop at nothing to discover a new restaurant. In the aforementioned program, Lou Grant at nothing to discover a new restaurant. In the aforementioned program, Lou Grant chances upon a wondrous Italian restau-rant when he gets lost searching for the Pasadena Freeway. His delight is intense, enough for him to bring many other news-paper employees there. As soon as Corinne catches wind of this find she at-Comme catenes wind of this time she ar-tempts to get the name of the restaurant from various colleagues, telling one of them. "I keep an enerries list, you know," and another that she's capable of physical retribution. Well, well, I thought, what distortion of reality will television next permetunate!

taurant and it is ruined by the influx of diners who appear as voracious as the re-viewer herself. When Lou Grant intro-duces Mrs. Pynchon, the publisher, to the restaurant, they have to wait for more than ouces Mrs. Pynchon, the plutistier, to the restaurant, they have to wait for more than state. (When business is good in the read world, nothing is state because it is consumed quickly, but the state breadsticks are to indicate that excess priase and excess diners ruin a restaurant.) Because the overexpanded clientiete places such demands on the restaurant, it goes downhilt, credit to the process of the proce

board. Yet my repairman could not be rushed. Possibly he has a Levantine sense of time, because he would regard me with courtly gaze when I attempted to impress him with the urgency of the situation, and he would reply, "You're not my only customer, Madam." For a week, we lived in European of the Davine counts staple: seed; about, a mint and parsley salad; and houmes, prepared from pulverized gar-banzo beans. Among the main dishes are subble, a cracked wheat, bulgar, and ground meat dish; and kuffa. consisting of ground meat roasted on skewers in "lightical shape. The menu lists daily specials, as if certain dishes are available only on those days. This is a bit misleading because very dish is available very day, with the every dish is available very day, with the every dish is available very day. he would reply, "You're not my only customer, Madam." For a week, we lived in European style, buying enough staples for a day, but mostly I existed on rice, which obviated the necessity for daily marketing. On the day ny refrigerator was first the state of the day of the day

Saturday
We began our dinner with two appetizers, suboulf (the chopped parsley-mint salad) and houmon, both of which are served with pila bread (two dollars each).
One look at the salad told the whole istory—it was sensuously green, alive with freithness. Needless to say, if proved as refreshing to the palate as to the eye. The houmons was also splendid, slittly smooth, and with a rim of oil in the traditional manner.

manner.
In order to sample as many main dishes as possible, we asked for combination plates. I can't promise that this service will be performed for you if it's crowded, but my friend and I sampled four main dishes, for each of which we received a half por-

for each of which we received a half por-tion. Each was gorgeous to behold but even more pleasing to the taste. We started our entries with the Lebanese meat pies (five dollars); these are nothing short of superb. The crust is flaty, the filling interesting — a dash of cinna-mon here, a twist of nutmeg there. As for the libbs (six dollars), the dish of cracked where believe note nats and meat it

comes in squares and is not only nutritious but a delicate accompaniment to othe dishes. Whether a whole order of kibb would be satisfactory, I can only speculate upon. It's crunchy and not at all dry, but it would be best if complemented with another dish. The kafta (\$5.50), the ground beef dish in which the patties are served inside pita bread, would be a good served inside pita bread, would be a good choice. Or you might try the shredded chicken, listed as stuffed chicken (six dol-lars), but in fact shredded and placed over ground meat. Both of these are then served on top of rice, and the spices in this

The prices are unique.

The prices are amazingly reasonable because these entrées, which range in price from five dollars to \$6.60, include a lovely

fresh salad.

To best utilize Bazzi's, you should plan to est utilize Bazzi s, you should plan to attend with a party of three or four and share everything. To provide the greatest variety, you should order at least three entrees and one or two appetizers. Bazzi's prepares babaghanous, or chopped egg-plant, with tahini, an unusual and zesty

appetizer.

For those who are unaccustomed to Lebanese food, a word shoul* be said about the portions. You are a served buge churks of food — xxy, hig pieces of lamb or a whole quanter of a chicken. Like Chinese food, the ingredients are either of a chicken food, the ingredients are either the control of the ingredients are either the control of the

couldn't do badly. Bowever, my recom-mendation is that you think Lebauses. If enough of us do, Bazzi's may expand its Lebauses offerings.

I hope that Bazzi's does not suffer the fase that the restaurant did on the Lou Grant program, that the sudden influx of customers finds the place unprepared. Be sure to call shead of time. The restaurant is behind a liquor store and across the street from a Shell station on Chairemont Mesa prompts and across the street from the station of the ceiling is replied with billowing loops of stati. Best of all is the feed itself and the reasonable prices.



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Horror After Horror



JEFF SMITH

Following last Thursday's opening-night performance of the Rocky Horror Show — a raucous, fast-paced, well-acted revival of Richard O'Brien's original spoof of science fiction and pacan to sex-ual liberation — a crowd of thirty people, mostly teen-agers, gathered before the stage door to the Fox Theatre, half way up stage door to the Fox Theatre, half way up the hill on Eighth Avenue. Three-fourths of the group was decked out in bizarre costumes: young men in black silk stock-ings, garters, high hoels, and black leather vest; young women in gaudy, Timsy punk apparel; and others, of both genders, dressed in uniess space outfist. All were wearing radical doses of make-up, enough to suggest that Max Factor had entered into a Preasso phase. And yet note of the ger-ups was the product of a random imagina-tion. Instead, each was a precise replica of those worn on stage earlier in the evening. As they awaited the arrival of the Rocky

Horror cast, almost everyone in the crowd reviewed the evening with enthusiasm. The show had evidently pleased these "ex-The show had evidently pleased these ex-perts," many of whom have seen the film version more than a hundred times — two years of Saturdays at midnight. They have not only memorized the fifteen-song musical score and every scrap of dialogue, they and thousands of others across the country and thousands of others across the country have also created a "counterscript" to the play: a set of speeches (some humorous, some vulgar) and acts (throwing rice, toast, and flicking cigarette lighters) done in choral unison, from the dark side of the stage lights. The difference for the crowd on this night was that the show was a stage vension: "lies not Memorer," one was version, "live, not Memorex," one was

And they enjoyed the production. And they enjoyed the production. Danny, one of four people dressed like the play's protagonist, Dr. Frank N. Furter, said he liked the play better than the movie. "They stressed the more comical aspects of the story as opposed to the science-faction aspects. This was well done and I have no complaints about the show. It was

Amy, dressed as Columbia, one of Amy, dressed as Columbia, one of Frank N. Forter's alluring companions, agreed, though she expressed some reser-vations. "They could have used more scenery. Until the end, the stage was pretty bure. And I didn't like it that they had to pare. And I didn't like it that they had to use microphones. They seemed to get in the way. The characters of Columbia — that's who I am — and Riff Raff [Frank N. Furter's servant] were very different from the movie. They were fine, just different. I enjoyed it. We had front-row seats, though, Mr friend out was back and are friend to the seats.

enjoyed it. We had front-row seats, hough. My friend sat way back, and said she couldn't hear a thing. Bad seats may have made it wone. One of the things I enjoyed most was that some of the actus would ad the Javing with the crowd. The move can't do that.

I would not be playing with the crowd. The move can't do that.

I missed of wearing flamboy and costumes to match those of their admirren, they came out in normal, carthling gard, and without their make-up several passed through the crowd unnoticed. But each recognized

the crowd, signing autographs, administerme bues and other gestures of affection. tering higs and other gestures of affection, though they appeared relieved when the station wagon from the Hotel San Diego came to transport them away. "In some towns," actor Prank Gregory (who plays Frank N. Eutrer) told me later, "you never know what you're going to find out there when you leave the theater."

Outlandish costumes, frantic fans, and midperformance verbal jousts with the au-dience have been common occurrences for midgerformance verhal jousts with the audience have been common occurrences for
the company touring the country with the
Rocke Horors Show. In the last three
Rocke Horors Show, in the last three
East, Canada, Chicago, and the South,
where either poor promotion or the Moral
Majority (depending upon who you ask)
temporarily closed the show for three
weeks. In each city the faithful arrive.
calling themefores by various annex —
calling themefores by the faithful arrive,
calling themefores by the company of the company
referred to his follow cult members as the
"trash force" — and the phenomenon,
may be complete, the plot of the Rocky
Hororo Show is relatively simple. Brad
loss in a rainshorm and seek shelter. They
come to an odd castle owned by a Dr.
Frank N. Furer — a transvestife from the
planet Transcenual in the galaxy of Transylvania who advocates a ransoformation of
sexual mores on earth. Accompanying the
foctor is a crew of extransversation ideason.

sexual mores on earth. Accompanying the doctor is a crow of extraterrestrial sleazors. Riff Raff (half Igor, half Emperor Ming the Merciles). Magents and Columbia (alien women to whom apparently no form of sensuality is alien), Rocky of muscle-bound, Charles Allas creation of the doctor), and Eddie (se deranged bliew who has yet to fiff in the blank between his care). During the course of their stay, Dr. Frank. Description of the control of the doctors of the stay of the control of the doctors of the stay of the doctors of the stay of the doctors of the stay of the doctors and care the stay of the stay of the doctors and the stay of the doctors of the six being "Don't dream it, be it." And as an elderly commiscient narraor recites the tale, a Dr. commiscient narraor recites the tale, a Dr. "Don't dream it, be it." And as an elderly, omniscient narrator recites the tale. a Dr. Everett Scott arrives in a wheelchair and tries to expose "this decadence," but he becomes converted as well. In the end, Riff Raff and Magenta, wielding a heinous laser gun, alsy Frank N. Pautre, destroy the "rose-timed" world of the eastle, and re-turn to where these cases.

vention and authority, a "me-decade" in sistence on the sovereignty of one's ego, and a musical score composed of late-Fifties, early Sixties music — the unselfconscious beat of rock and roll. This combination of elements gave the musical its initial life and appeal. Another element evolved later, however — one that has given the show its longevity and the performers one of the more difficult tasks in contemporary theater.

In the original version of the Rocky Hor-or Show, first presented on the London ror Show, first presented on the London stage in 1973, there was no built-in scries of pauses to encourage the antiphonal in-terchange — statement and response between the performers and the audience. Most of the cast in the current production believe that the failmed version generated this unexpected banter, in which the audi-ence has composed its own role, written its ence has composed its own role, written its own script, for the play. It is out of this unbridled audience participation, the cast members believe, that the cult phenome-

members believe, that the cult phenome-non grew.

One example of this interchange comes in the finale, in which the narrator, reading a leather-bound book with a large K on the cover, amengs to reduce the play, the speculations to a vanishing point. His line reads: "And crawling on the planes' size, some insects called the human race, lost in time, lost in space, and meaning." At the same time, though, the audiences' script refuses to walk down this milistic path, conclusion of the musical to the bleak conclusion of th

Narrator. On the planet's face Audience: What did you have for break-

fast?
Narrator: Some insects
Audience: What are they called?
Narrator: Called the human race
Audience: Where's your wife? ("neck" is
substituted in some regions, since the narrator in the film is lacking one)
Narrator Loci in time. Narrator: Lost in time Audience: What's your favorite TV show!

Audience: What's your favorite TV show? Narrator: Lots in space Audience: Star Trek's better Narrator: And meaning. While such exchanges with celluloid beings on a streem don't cause great prob-lems, except for those in the audience seeing the film for the first time. they can create have with a live production include Rizzo in the Broadway production of Grease, is Magenta in the show. "We

were initially thrown by all the yelling and abuse," she explained later. "And some-times we hear disgusting, offensive things. Hearing 3000 people screaming 'East shi!' at you in unison can be unnerving."

'One thing we didn't anticipate." "One thing we didn't anticipair, added C.J. Critt, a very capable actress with a gift for physical comedy, who plays Columbia, "is that a region's reaction, the local cult sayings, differ from town to town. The mania is nationwide, but the town. The man is made to the verbatim responses in each theater are different, and we have to adjust our pacing and volume level accordingly — and always be flexible. They don't seem to unways be liexible. They don't seem to understand that it's real people working live on the stage. And we have to create a delicate balance each night between letting the audience have fun and doing our job. Temper the madness with technique, so to

Steve Lincoln, who worked a number of Sieve Lincoln, who worked a number of years for CBS before becoming an actor, is the narrator of the show, an older man, detached from the inelegant activity around him. He is fatherly, professorial, and a bit pedantic. As a result, crowds everywhere shower him with offensive cpithets. Crowd control is a serious problem each time he appears on stage. "I'm the establishment character, everything the play is reacting against," said Lincoln. "Because of this, mine is the only character in the show they choose not to come dressed as. Actually, I think the narrator is ter in the show they concose not to con-tressed as. Actually, I think the narrator is a charming man. But wherever we pily, a draws uncontrolled abuse. And I never know what's going to happen or when do at in mison, but offers in a super-do at in mison, but offers in a super-ionally of the show. In every twon there's usually a bockler or two in the front row, competing for a driving. Affers! We want and that I might encourage them. Now I pily as them — within meason — and meat to their lines. The worst thing would be to ignore them. And usually the cast can embarrass the becklers. I have yet to use a line Julian hope [the director] gave me to sellence the crowd. It reads: 'I couldn't hear you. I was

speaking."
"In most cities," Lincoln continued. 'the crowd repeats 'bore-ring' when I talk. But in San Diego they say 'd-u-l-l duil!' to the narrator. And one night in Toronto the audience called the narrator 'asshole,' in a slightly French accent. This is usually what they call Brad, so I stopped and said, correcting them, 'Brad's the hole; I'm bore-ring. Bore-ring — that's going to be my epitaph." In an equally demanding role, Frank Gregory plays Dr. Frank N. Furter, the

intergalactic androgyne captivated by the lure of pleasure. Gregory's role is de-manding not only for the antics he must perform on stage but also because he is in competition — often extreme — with his various imitators in each city. "The reaction is not the same everywhere you go hos in the same everywhere you go, he said. "In most places the audience is respectful. But sometimes, as in Canada and in parts of the East, the Frank N. Furters go overboard, and it's tough to get beard — not to mention seeing ten people acting out your role directly in front of you while you're performing. And sometimes it can get hostile after the show. "I got a phone call once up in Canada. In what I would describe as a condescend-

an short a tentral cardio cardio cap in a canada lan short a tentral cap in a cap in

announcement that asks the audience not to throw things at the performers. Early in the tour, they would be bombarded with rice, toilet paper, and pieces of toast (in the

film, a line reads: "A toast to Brad and Janet" after they are married — an even that does not occur in the stage play - and the audience heaves pieces of toast at the screen). "We actually had to test and rework the announcement," said C.J. Critt,
"because at first the audience thought it
was just a joke. Now the wording is more sober and it encourages them to think for a second." None of the performers have been hurt so far, but there have been some close calls. Sound problems in Ottowa, Canada, led

to a very disgruntled audience. Every mike cue was off, and "things got pretty hairy," recalled Thom McClesster, who piays both Dr. Scott and Eddie. "Early in the tour, we played on a basketball court in Poughkeep-sie, New York, with 4000 kids in the ste, New York, with soods also in title stands and another 2000 in folding chairs on the court. It was the show's first large, scheduled audience and it was one of the great awful one: of all time. Six thousand kids screamed 'bore-ring' at us the whole time. We literally couldn't hear each other. And during the 'time-warp' dance se-quence, a riot broke out as 2000 kids came to the foot of the stage to perform the

Then there was New London, Ontario Then there was New London, Ontario. They performed in the Gardens, an ice backey rink. Since the ice couldn't be melted, a padding was placed over it. "It was extremely cold," said Lorelle Brina, "and the dressing room was like a re-frigerator. Then, during the time-warp sequence, 2500 people rushed the stage and a melce ensued — firstfights and everything. The police finally broke it up. That was one place I just wanted to get out

When asked to speculate about the source of these outbursts in particular, and the Rocky Horror phenomenon in general. Thom McCliester was at a loss to explain it. "I don't know," he said, "and I'm not sure [playwright] O'Brien knows either. I don't think he had any single message in mind. He just wanted to write an outrageous take-off and musical satire of horror movies — just have a good time and see When asked to speculate about the

what happens. I've asked a lot of people all over the country to explain their fascina-tion and I never got an answer I could

Steve Lincoln added, "Kids want to be Steve Lincoln added. Kids want to be part of something, to identify with some-thing. Rocky Horror provides a cult solu-tion to this desire, a chance to be part of the show - literally. I bet half the audience is frustrated actors who want to be in show frustrated actors who want to be in show business. To do that, you've got to get rid of your inhibitions. The ones that come to the theater dressed in weird costumes are

the theater dressed in seind contumes are certainly off to a good stat."

"There are probably several possible explanations for the phenomenon, said C.J. Critt. "One would be that, according to the play, it is permissible to act out your fantaseis. Another would be that Rocky Horror is a forcument of new ware, punk rock. The play's androgynous bisexuality — emerged later in the punk scene. The show also parallels the Star Trief colls, show also parallels the Star Trief colls, the start of the play is a discounted to the start of the come because they can be safe in their abusive screaming, shouting in the dark. There's an innocent naughtiness about

The cast gave last week's San Diego The cast gave last week's San Diego audiences excellent reviews. "It was a mixed crowd," said McCleister. "They were loud but respectful, for the most part, and there were probably more people dressed in costumes here than anywhere dressed in costumes here than anywhere clee we've been, too. They gave us few surprises. I hope L.A.'s the same." The company's next stop is the Aquarius Theatre in Hollywood. We should wish them well, given the number of 'horore stories' accumulating on their tour — and given as well the fact that no not knows for sure what's going to seep out of the lineleum or come soaring down from the rafters when the company hits that gon

"rose-united" world of the castle, and re-turn to whence they came, leaving Brad and Janet in a state of perplexity. Running throughout the play are a num-ber of adolescent appeals for sexual ex-ploration, a consistent spoofing of con-

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Anxieties, Disappointments, Shocks, Catastrophes



DUNCAN SHEPHERD

What Roman Polanski did to the title of what Roman Polanski did to the title of Thomas Hardy's Tess of the D'Urbervilles is fairly indicative of what he did to the whole: took the pruning shears to it, weeded it out a bit, didn't presume, how-ever, to add any flora of his own selection. The trimming and tideins that have a the weecact if our a bit, calen it pressume, how there exercises and in the calendary of the con-traction of the calendary with the book (that is, having either nod-ded in reverence at its impressive bulk when passing it by on the library shelf, or the nodded in sommolence over one or more of its five hundred pages). But take many word for it. Like the good student I once used to be, I prepared for the arrival of the movie by getting hold of a copy of time, some authentic praisade to Polanda; for finally forcing me to read it. Well-unlike most good students, who are at least want enough to buy the Cliffs Notes and not own up to the fact, I confess I didn't get through the thing. There was a day I be-through the thing. There was a day I be-

aper due come Monday. My editor does of impose quite the same iron hand. To literary purists who attend a bookbased movie toting up all infidelities on the debit side of the ledger and all fidelities on the credit side — to those, in other words, who look at movies somewhat down their who look at movies somewhat down their noses as a mongretized and infector against who look at movies somewhat down their noses as a mongretized and infector against the heaven, marred only by the occasional omission of some such milestone as the Durbeyfield family horse bleeding to death. (Actually, the purest of literary purist, disciples of F.R. Leavis, let's say, would not want to see a book turned into movie at all, and would boycoid any armovie at all, and would boycoid the say and the say and the say are all though there is one such invention that sticks out in my mind, probably due to its being painted on the screen in bright red letters. This course in which Tess's bridegroom bids her farewell and double standard so cut-and-dried, so don't call mer! Ill-call you, putting the double standard so cut-and-dried, so dopen-and-shur, as to benumb anyone with any moral curiosity. It is at this point that explored so well in Far from the Mad-ding Crowd. Tess unfortunately had to be shot in France, and more unfortunately looks it.

Apart from the literary purist, the most

Apart from the literary purist, the most probable person to enjoy this movie, like the actual Masterpiece Theatre production of Hardy's The Mayor of Casterbridge which I gave up watching after failing to find one intelligible line of dialogue in the first hour, is the person who is afraid not to. There can be a number of reasons for this predisposition, besides the obvious or of the learnouse Hardy reputations use on the diagrams. of not enjoying a movie after spending three hours and more than hat number of dollars at it, particularly when it is the sort of movie that looks and feels like a month of move that tooks and teets take a month in the country, is almost on a par with admitting to not having had a good time of one's vacation. But chagrin of this sort is the occasional price of using one's own head. The person who likes the idea of Masterpicer Theatre principally because he wants to know beforehand that he will he wants to know beforehand that he will be seeing a masterpiece, and who mutely accepts what he sees as a concrete defini-tion of that word, will get what he pays for in Tess. So will the literature student who in Tess, So will the interature student who has been assigned to read the book in school and finds that the movie is quicker, easier, pleasanter to take than even the Cliffs Notes, which still require him to do a My personal condolences go out not to any of these, but to those who truly hadn't

any of these, but to those who truly hadn't any idea what they were getting into, having been attracted by and taken in by the come-on in the TV advertisements which promised a movie "in the tradition of and Dr. Zhivago." Now, there is a small malicious voice buzzing in one of my ears, calling me that those who go in search of that sort of thing deserve everything they got in Texa. But this is overridden by the voice of conscience that holds forth in deserve this. My own initial immules to erve this. My own initial impulse to the TV as faded fast on actual encounter with the movie-vern David Lean is souter than this, always giving evidence of considerable physical exention and destarriy. The other prominent ad line, not counting of this as the year's best film, is, "As timely today as the day it was written." It alkaes the audactious advertising mind to pick out what stands to be the single most off-putting aspect of the movie — its disadness — and to attempt not simply its state of the proposition of the simple proposition of t those commodities to be. The entire proju-ct is permeated with a PIS Masterpiece. Therary mentality: it is already a master that the property of the property of the pro-serve the masterpiece with due attention to matters of period and setting. Here is where money begins to talk, and when movies gain the advantage over television, and many a moviemaker before Polanski masterpieces can best be assured if the job is done in a lusth and painterly visual style that conjures up other acknowledged masterpieces. It is often possible in Test, for example, to think of Conct, Counter, Pissarro. Those French masters will add to though they pull the action a good distance from the Wessex soil in which Hardy is supposed to be so inextrically proteed, and which Sollesinger and Nicolas Roeg

sterch in whatever characteristics will make her possible to identify with. And here we have arrived at a place where I can no longer ignore the central performance of Nastassia (daughter of Klaus) Kinski, of Nastassia (dagnier of Raus) Kinski, who certainly does everything in her power to preserve the blankness, including talking in a soft, breathy voice un-doubtedly intended to minimize the shak-ness of her accent and its deviation from hose of the native British actors. Never those of the native British actors. Never remotely believable as a child of nine-teenth-century Wessex, she may still en-dear herself to some as an exemplar of the "Look of the Eighties," which I under-stand Brooke Shields to be the belle ideal of, and which seems to consist primarily of glazed superciliousness. On that score, I could not dispute her position directly be-hind Shields's Calvin Kleined flank.

But I haven't yet gotten to the heart of the problem, so let me get there without further ado. Tess is the fastest bore of any movie that I have not been able to suppress rom memory. I mean to say, it bored me from memory. I mean to say, it bored me faster than any other movie; after arrival in that state, nothing else seemed fast about it. This almost instantaneous effect was achieved by a combination of things: the caricatured rustic who is the first character introduced and who seems less intent on saying his lines than on swallowing his grizzled chin, like a good son of Barry Fitzgerald, and the indifferently staged outdoor dance rehearsal, with its grating flutey music, and its flock of teenage girls dressed in virginal white and recalling the sort of ethereal creatures who wrecked

that there were three hours to go, did min. Among those audience members who in. Among those audience members who are able to stand their ground through this initial onslaught. I suspect there will be an additional group of refugees to the state of boredom a short while later, when Tess pays a call on her wealthy relatives, and we get the most worn-out shot in European movies (the sun viewed through treetops) and the deodorant-ad eroticism of Tess's aristocratic cousin plying her with straw-berries and rose blossoms. Once the movie artsocratic cousin plying her with straw-berries and rose blossoms. Once the movie got beyond the point in the novel where I had read up to, it took on a little more informational interest for me, and there is probably something to be said for re-counting this tale of woe without intru-sions from the thunderously foreboding voice of Thomas Hardy. But not a lot. The only moment of real life that leaks onto the screen, and that strictly by accident, is in the scene of the Durbeyfields unpacking their belongings after pulling up stakes, when the smallest of the Durbeyfields, a toddler about the size of a fire hydrant, takes it into his head to improvise a bit by kicking the face of the family clock. The audience I was a member of could not have perked up more if a barrel of monkeys had

elements, together with the knowledge

benetic to a barrel or monkeys had been let loose. In the final reckoning, Polanski gives nothing much to choose over Hardy, Hardy offers you stuffy, pontifical, often hilari-ously euphemistic diction by which be at-tempts to divorce himself from any com-plicity in the torture of poor Tess, to foist

Immortals, and to set himself up as an things," as he puts it in his introduction. In place of this, Polanski substitutes stiff, placid, classically composed and harmoniously colored images which aim to be quietly tasteful but are more often just drab and murky. Neither the Hardy rhetorical strategy nor the Polanski visual one quite disguises the nature of the narrative, which Hardy accurately lays out in Chapter V as consisting of "anxietie, disappointments, shocks, catastrophes, and passing-strange destinies" (Hardy never can keep a thing under his hat), and which you should not be at all surprised to find out served as the period, as a vehicle for Blanche Sweet. The heroine's alleged massochism, diagnosed as such by some critics in an effort to impart psychological sophistica-tion to the various anxieties, disappoint-ments, shocks, etc., can also be seen as the statistic of the control of the control This sadistic undercurrent does not come well from an author verting himself in the well from an author verting himself in the Hardy accurately lays out in Chapter V as

well from an author venting himself in the educationalistic vein of Hardy, who suggests at one point, through Tess, that if young girs were to read his sort of novels they would be more apt to stay out of her sort of trouble. And it also does not come well from a film director who some people have speculated is trying to atone for his offscreen sexual indiscretions, and get offscreen sexual indiscrete.

back in society's good graces, by adapting a book of impeccable cultural credentials, one which, furthermore, is steeped in

youthful innocence preyed upon by cyni cal decadence. Add to all this that the book is said to have first been brought to Polanski's attention by his late wife Sharon Tate, and that the movie is officially dedicated to her memory, as if to remind us that what ever hanky-panky Polanski has been up to in his personal life — well, he has suffered too. Acceptance of this theory for the genesis of the project may help to account for the shameful readiness of the critics to welcome Polanski into their arms. Cet welcome Polanski into their arms. Cer-tainly I would agree that his offscreen be-havior ought not to be allowed to color our response to his work, but that goes for the tendency to bend over backwards as well as for the tendency to turn one's back. In any event, if he meant to do any penance herewith, that's perfectly all right, of course, but it doesn't excuse him punish ing the rest of us into the bargain. And if he had no thought of penance prior to Tess, that's also all right, but he has a new and real reason to think of it now, and I sin-cerely hope he will attend to it in his next movie. For the present, the most tolerant attitude to adopt would probably be the one expressed by an elderly woman who hap-pened to be seated next to me in the theater and whom I overheard during the intermission trying to placate a man who was pre sumably her husband and undoubtedly in the throes of ennui. What she said to him was: "So now when people say they liked it or they didn't like it, at least you can have an opinion. That's the only good





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mirthless, Hardy-har-har ironizing by painting the fence in the background with t'e inscription: "Blessed are the

Even such seemingly visual and

einematic conceptions as the episode of the flooded road and the four dairymaids in their Sunday best, or the climactic Claude Chabrol-ian murder with the blood soak-

Chabrol-ian murder with the blood soak-ing through the ceiling as if through a paper towel (I didn't actually get that far in the book; I shipped ahead), or the denouement at Souehenge — all these, and almost all others, are rendered exactly, as nothing to do with what I ordinarily understand as creativity. The old dichotomy of the creative artist vs. the interpretive, which someone might be moved to dredge up in Polanski's defense (if would have to be someone again who regards movies as

be someone again who regards movies as inferior to books), would not be very helpful here. It might have been more so if

inferior to books), would hot over the helpful fair. It might have been move so if Polanski's interpretation freely expressive and a bit less doggedly illustrative. On any level of creative enterprise excepting that where money is shelled out. I gell east sense in Tess of arists stretching themselves and sixing their necks out than 1 do in Charlie Chan and the Ch. - et of the Dragon Queen. Whatever intrinsic interest you can find in the atory including their much there either. Whatever intrinsic interest you can find in the atory including the six of Polanski's telling it in only years carlier, however large you estimate either of those commodities to be. The entire project is permeated with a PBS Masterpiece.

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20 FEBRUARY 26, 198

FEBRUARY 26, 1981 21

The All-Mozart Team

JONATHAN SAVILLE

The Saint Paul Chamber Orchestra. which performed an all-Mozart program here last week under the auspices of the La Jolla Chamber Music Society, is quite evi-dently one of the best ensembles of its kind in the world. Its history is an interesting one. Founded in 1959, it became a full ime professional orchestra a decade later In its early years, no one paid any attention to this organization other than the musicminded inhabitants of southern Min-nesota. Then Dennis Russell Davies, a nesota. Then Dennis Russell Davies, a genius, became its conductor, and within a few short years he had shaped the orchestra into an instrument of great brilliance, especially impressive in its performances of contemporary music. Extraordinarily accurate intonation, precise attacks, clar ity of texture, crackling energy, and a re-markable identification of the musicians

the Saint Paul Chamber Orchestra an in-

the saint Paul Chamber Orchestra an in-ternational reputation by the time Davies relinquished his baton.

The conductor now, in his first season with the orchestra, is Pinchas Zukerman. who on the current tour is serving both on the podium and as violin soloist. The re-cent program at Mandeville Auditorium thus gave listeners the opportunity of lis-tening to one of the outstanding violinists of our age and, at the same time, of assessing what he has done with the first-rate musical ensemble turned over to him by his predecessor. What became clear last week was the remarkable fact that, in the short time he has been with them, Mr.

short time he has been with them, Mr. Zukerman has transmogrified these musicians into a unified replica of himself. Everyone knows what kind of violinist Pinchas Zukerman is. He belongs with the best of that Russian-Jewish school of violin playing (Heifetz, Milstein, David Oistrakh Perlman) that traditionally fuses in trash. Periman) that traditionally fuses in-tense expressiveness with disciplined good taste. This is the Romantic style, with wide vibrato, heavy bow pressure, a rich

obbing, yet unmistakably noble tone like the heartbeat of a golden eagle, and a generous use of portamento (sliding) — but it is Romanticism that draws its expressive devices from the music's inherent shapes and values, not imposing emotion

eral characteristics of the style are given individuality by the violinist's particular approach to phrasing. His phrases tend to se long-breathed and very prominently ached, with the distinctions between moments of rising and falling intensity strik-ingly great. The sense of an extremely long, coherently shaped musical line is to be found everywhere in this playing, with individual phrases grouping together into dividual phrases grouping together into larger and larger units of thought and feel-ing. Within the broad architecture — an architecture made not of rigid components but of infinitely flexible movements of the soul — there is a pervasive originality in the shaping of phrases, an unexpected di-minuendo, an unusual grouping of elements, an expressive pause or stretching of rhythm where none might be anticipated. Yet this originality — which keeps the listener's mind constantly alert, as though watching the unpredictable patterns of birds in flight - is never idiosyncratic; it makes the score sound new by uncovering the life that has always been in it but that others have not perceived so clearly or so It was this sort of playing we heard in

Mr. Zukerman's solo work — the solo first violin part in Mozart's "Serenata Not-turna" and the solo part of the Violin Con-certo No. 5 — and the orchestra and the other soloists (in the Serenade) followed other soloists (in the serenade) rothowed his lead so closely that it was often as though a single musician were performing the entire program. The hallmark in these performances was grace: a lilting, lifting, stinny elegance that made itself felt in countless details as well as in the overall interpretation. The life evoked was one of unhurried amiability, of luxuriant senti-ment that does not take itself too seriously, of cheerfulness, and of humor (Mr of cheeftuness, and or nation (etc.).
Zukerman especially delights in Mozart's
more mischievous turns of imagination),
all within the silken decorum of galant
sensibility, the reigning musical style of
the mid-Eighteenth Century. I doubt
whether anyone has heard performances of the Serenade and the Concerto wittier

The same qualities were to be found in

aro, and the "Jupiter" Symphony, Functioning now exclusively in his role as con ductor, Mr. Zukerman made even more evident his ability to mold the orchestra in his own image. The music was beautifully shaped, the sonorities were rich and expressive while at the same time maintain ing a lucid transparency, and there was not a phrase unmarked by spiritedness and charm. If these performances were ultimately less satisfying than those of the "Serenata Notturna" and the Violin Con erto, the reason doubtless lies in the fact and early twenties, while Figuro and the "Jupiter" are compositions of the end of the following decade (1786 and 1788, re-spectively). It is the same Mozart, of course, and the wit, charm, lyricism, and grace remain, but they have been trans-formed into components of a far more dramatic kind of music and their effect has consequently been altered. Both works — the "Jupiter" especially.

though the Figaro Overture is scarcely less dramatic — demand a level of interpreta-tion transcending the manner sufficient for the earlier pieces. Grace, clarity, and de-corum are not quite enough; what is needed, in addition, is a tension, a sense of underlying conflict, a powerful momen-tum, a dramatization of the musical ideas (even of the inherently lyrical ones). These qualities were not absent from the qualities were not absent from the Zukerman-Saint Paul performances, but they were not sufficiently pronounced to convey a full idea of what the music is about — especially in such movements as the consummately dramatic, Beethoven-like finale of the "Jupiter." That Mr. Zukerman's refined, feeling-ful lyricism needs to be supplemented by other musical attitudes was demonstrated even more forcefully by the encore he and the orchestra enerously saw their en-

the orchestra generously gave their en-thusiastic audience; the final movement of Haydn's Symphony No. 49 ("La Pas-sione"). This is music of "Storm and Stress," but Mr. Zukerman made it sound much lighter and smaller than it really is. How much more successfully Gerard Schwarz and the Los Angeles Chamber Orchestra bring out the dark, impassioned restlessness of this manneristic phase in Haydn's stylistic development!

Still, whatever reservations one might have, this was fine music-making and the Saint Paul concert was undoubtedly one of the true highlights of the current San Diego

Off the Cuff

changed the most at your class reunion?



Brian was the kid who got a dime stuck up his nose in the third grade and the nuns couldn't get it out. Then he was kicked out of sixth grade for chasing one of the nuns around the room with a penknife after she threatened to whack his knuckles with a ruler. In eighth grade he was kicked out for strokes will a rouer, an eigenn putting phony wornt in the siste of the school bus and pretending to be really sick. We ended up at the same public high school. Tremember in the tenth grade he was kicked out for jumping out of the second-tion of the second-tion of the second-tion of the second-tion of the second-le dropped out of school in the eleventh grade because he allegedly impregnated one of the sophomore grits and he said he was going to get a job and mary her. He showed up at the ten-year resurion. He was just hospital up in the lay area. He had graduated from Stanford. Now if that in in the great American success stery, I don't know what is, Dave MacNeal Retired Army Point Loma

Retired Army
Point Lorms
Point Lorms
Street
Street
Schulz: Nice Looking guy
Tall. Had everything going for
him. He was always gonn ag
on to law school. He talked
about joining he foreign
services. He claimed to know
ever did her anything but
English come out of his mouth,
So the wife and I, we were
driving through St. Louis, we
both grew up in Chicago, and
we needed just a part for the
cut of the come of the come of the
Sol Epidle Im on he Four
Sol Epidle Im on he Four
sold the schownon,
sellin's comeone a FourI. I never
said nothin's to him. Just too
embarrassed, I guess, He
hove up at the rounion. Ellin'
government job be couldn't
talk about. Something to be have to say I was surprised to see several people I thought would have been very different. I worked for the government job he couldn't talk about. Something to do with spies. That guy was the best BSer I ever did know.



Brother, that's a toughy. I'd would have been very different. I worked for the phone company for many years putting my husband through law school, and when the lidd was been as the law of the law



but it had to be Mary Ricker, the nose picker. We called her that way back in junior high. She was super tall and awkward and had long greasy blond hair. The nickname stuck, behind her back, of course, because it was so obvious. She had this course, research was occupated and in grossed everyhody out. I flew back to Connecticut form five-year reunion. Mary was there with her husband, a short business executive who was at lears twenty years older. She was graceful. Poised. She seemed beautiful and certainly a lot extensive short business characteristic processes of the property of the content of the corner of my eye. . . well, you know. . picking her most. I thought no one had protected, but when left the hall entire the process of the corner of my eye. . . well, you know. . picking her most. I thought no one had not be not content of the corner of my eye. . . well, you know. . picking her most. I thought no one had left the hall that the process of the corner of my eye. . . well, you know. . picking her most. I thought no one had left the hall that the picking her most. I thought no one had left the hall that the picking her most. I thought no one had leave the hall that the way back to the hotel.



Rosey. Her maiden name was La Rose. Rosey La Rose She had a sister named Violet She had a sister named Violet and a sister named Daisy but Rosey was the best looking. Nice little waist. Hips for dreaming about and what do you call 'em — big bosoms. This was back in Des Moines lowa, class of '43. We went out a coupla times, 'course back in those days that mean back in those days that meant taking a walk or going to a movie. Money then was scarce as hen's teelh. We saw Gone with the Wind and after that she started callin: me Clark', cause the last name's Gable. She even said! I bolde like Clark' Gable a little bit. Then right out of high school her and off and marrieds a bidder. Brocks me into the war on account of my bad heart. Rosey came to the twenty-year remion, spread all bad heart. Rosey came to the twenty-year reunion, spread all over the place. She must have weighed about 185. Her husband died in the war and she married some other guy named John. They had a slew of pretty kids. I remember saying, "Rosey, you haven't changed a bit."

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TEBRUARY 26, 1981 20



JONATHAN SAVILLE

The Saint Paul Chamber Orchestra which performed an all-Mozart program here last week under the auspices of the La Jolla Chamber Music Society, is quite evi dently one of the best ensembles of its kind in the world. Its history is an interesting one. Founded in 1959, it became a full-time professional orchestra a decade later. time professional orchestra a decade later, in scarly years, no one paid any attention to this organization other than the musical midded inhabitants of southern Minnesota. Then Dennis Russell Davies, a few short years he had shaped the orchestra into an instrument of great brilliance, especially impressive in its performances of contemporary music. Extraordinarily accurate intotation, precise attacks, claracteristic to the properties of th with each other and with the ensemble these were the characteristics that had won

the Saint Paul Chamber Orchestra an international reputation by the time Davies relinquished his baton.

The conductor now in his first season The conductor now, in his first season with the orchestra, is Finchas Zukerman, who on the current tour is serving both on the pedium and as violin soloist. The recent program at Mandeville Auditorium thus gave listeners the opportunity of listening to one of the outstanding violinists of our age and, at the same time, of assessing what he has done with the firstrate musical ensemble turned over to him by his predecessor. What became clear last by his predecessor. What became clear last week was the remarkable fact that, in the short time he has been with them. Mr. Zukerman has transmogrified these musicians into a unified replica of himself.
Everyone knows what kind of violinist Pinchas Zukerman is. He belongs with the best of that Russian-Jewish school of violinist properties.

lin playing (Heifetz, Milstein, David Ois-trakh, Perlman) that traditionally fuses in-tense expressiveness with disciplined good taste. This is the Romantic style, with wide

throbbing, yet unmistakably noble tone like the heartbeat of a golden eagle, and a generous use of portamento (sliding) — but it is Romanticism that draws its expressive devices from the music's inherent shapes and values, not imposing emotion

in Mr. Zukerman's playing, these gen eral characteristics of the style are given individuality by the violinist's particular approach to phrasing. His phrases tend to be long-breathed and very prominently arched, with the distinctions between moments of rising and failing intensity strik-ingly great. The sense of an extremely long, coherently shaped musical line is to be found everywhere in this playing, with individual phrases grouping together into larger and larger units of thought and feeling. Within the broad architecture — an architecture made not of rigid components but of infinitely flexible movements of the soul — there is a pervasive originality in the shaping of phrases: an unexpected di the shaping of phrases; an unexpected di-minuendo, an unusual grouping of ele-ments, an expressive pause or stretching of rhythm where none might be anticipated. Yet this originality — which keeps the listeace's mind constantly alert, as though watching the unpredictable patterns of birds in flight — is never idiosyncratic; it makes the score sound new by uncovering the life that has always been in it but that others have not perceived so clearly or so

deeply.

It was this sort of playing we heard in Mr. Zukerman's solo work.— the solo first violin part in Mozart's "Serenata Notturna" and the solo part of the Violin Conturna" and the solo part of the Violin Con-crot No. 5 - and the orchestar and the other soloists (in the Serenade) followed his lead so closely that it was often as though a single musican were performing the entire program. The hallmank in these performances was grace: a litting, litting, somy elegance that made isted felt in interpretation. The life evoked was one of inhurried amisability. of Jusciania sentiunhurried amiability, of luxuriant senti-ment that does not take itself too seriously, ment that does not take itself too seriously, of cheerfulness, and of humor (Mr. Zukerman especially delights in Mozarian innore mischievous turns of imagination), all within the silken decorum of galars enablity, the regining musical style of the mid-Eighteenth Century. I down whether anyone has bean performances of the mid-Eighteenth Century is always whether anyone has bean performances of the consequences of the control of the contro

these.

The same qualities were to be found in vibrato, heavy bow pressure, a rich, the works that opened and closed the pro-

gram: the overture to The Marriage of Figgram; the overture to the sharringe of sig-aro, and the "Jupiter" Symphony. Func-tioning now exclusively in his role as con-ductor. Mr. Zukerman made even more evident his ability to mold the orchestra in his own image. The music was beautifully nts own image. The music was recautionly shaped, the sonorities were rich and ex-pressive while at the same time maintain-ing a lucid transparency, and there was not a phrase unmarked by spiritedness and charm. If these performances were uiti mately less satisfying than those of the "Screnata Notturna" and the Violin Con-certo, the reason doubtless lies in the fact that the latter works date from the mid-1770s, when Mozart was in his late teens and early twenties, while Figuro and the "Jupiter" are compositions of the end of the following decade (1786 and 1788, re-spectively). It is the same Mozart, of course, and the wit, charm, lyricism, and

course, and the wit, charm, lyricisn, and grace remain, but they have been trans-formed into components of a far more dramatic kind of music and their effect has consequently been altered. Both works — the "lupiter" especially, though the Figuro Overture is scarcely less dramatic — demand a level of interpreta-tion transcending the manner sufficient for the earlier notes. Grace, edition, and dethe earlier pieces. Grace, clarity, and decorum are not quite enough; what is needed, in addition, is a tension, a sense of needed, in addition, is a tension, a sense of underlying conflict, a powerful momen-tum, a dramatization of the musical ideas (even of the inherently lyrical ones). These qualities were not absent from the Zukernan-Saint Paul performances, but they were not sufficiently pronounced to convey a full idea of what the music is about - especially in such movements as the consummately dramatic. Beethoven-

the consummately dramatic, Beethoven-like finale of the "Jupiter."

That Mr. Zukerman's refined, feeling-ful lyricism needs to be supplemented by other musical attitudes was demonstrated even more forcefully by the encore be and even more forcefully by the encore he and the orchestra generously gave their en-thusiastic audience: the final movement of Haydn's Symphony No. 49 ("La Pas-sione"). This is music of "Storm and Stress," but Mr. Zukerfhan made it sound Stress," but Mr. Zukerthan made it sound much lighter and smaller than it really is. How much import and smaller than it really is. How much more successfully Gerales Chamber Orchestra bring out the dark, impassion extensions of this manneristic phase in Haydn's stylistic development? Still, whatever reservations one might have, this was fine music-making and the Saint Paul concert was undoubtedly one of

the true highlights of the current San Diego

Off the Cuff

Who changed the most at your class reunion?



Serra Mesa

Brian was the kid who got a dime stuck up his nose in the third grade and the nuns third grade and the nuns couldn't get it out. Then he was couldn't get it out. Then he was kicked out of sixth grade for chasing one of the nuns around the room with a penknife after she threatened to whack his knuckles with a ruler. In eighth grade he was kicked out for grade he was kicked out for putting phony vomit in the aisle of the school bus and pretending to be really sick. We ended up at the same public high school. I remember in the high school. I remember in the tenth grade he was kicked out for jumping out of the second-story window in a black cape. He dropped out of school in the eleventh grade became he eleventh grade became he eleventh grade became he che vas going to get a job and many her. He showed up at the ten-year requision. He was just be object to get a job and many her. He showed up at the ten-year requision. He was just doing his residency at a hospital up in the By area. He hospital up in the By area. Now if that isn't the great American success story, I do't.

rican success story. I don't



Dave MacNeal
Retired Army
Retired Army
There was a guy I went to
high school with — Steve
Schultz. Nice looking guy.
Tall. Had everything going for
him. He was always gonns go
on to law school. He talked
about joining the foreign
on to law school. He talked
about joining the foreign
about joining the foreign
about joining the foreign
about joining the foreign
about goining the foreign
the wife and I, we were
did hear anything but
English come out of his mouth.
So the wife and I, we were
driving through St. Louis, we
both grew up in Chicago, and
car. So I pulled into the Ford
dealership and, God as my
witness, there was Steve
Schultz in the shownoon.
Sellia' soomeone a Ford. I never
said nothin' to him. Just to
schows up at the rounion. Ellin'
everytody he had a
government job he couldn't
talk about. Something to do
with spies. That guy was the
best BSer I ever did know.



Housewife Mission Hills

Brother, that's a toughy. I'd have to say I was surprised to see several people I thought would have been very different. I worked for the would have been very different. I worked for my pearsoning my husband through printing my husband through printing my husband through a came along, well, it was my choice to stay home and enjoy them. Host touck: with most of my high school friends but I went to Florida to visit my mom and just happened to be there for the twenty-five-year reason. One of my beat reasons. One of my beat structive and very smart in a quite thind of way, she came to this thing in an outlandish red conflict. I knew she went off to college and I thought she had become a schoolbeacher. She was attractive and very smart in a quite thind of way, she came to this thing in an outlandish red conflict. She used to be a bruncter and now her hair was will and an outle man and the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start of the my hair was will and the start



Jennifer Etti Biologist La Jolla

This is probably really gross but it had to be Mary Ricker, the nose picker. We called her that way back in junior high. that way back in junior high. She was super tall and awkward and had long greasy blond hair. The nickname stuck, behind her back, of course, because it was so obvious. She had this compulsion and it grossed everybody out. I flew back to Connecticat for my five-year reunion. Mary was there with her husband, a short business executive who was at least twenty were doller. She were executive who was at least twenty years older. She was graceful. Poised. She seemed beautiful and certainly a lot more intelligent than I ever thought she actually was. It shocked me. At one point, her husband got up for another drink, and I caught her, out of the corner of my eye. ... well, wook know, nickin her well. me corner of my eye. . . well, you know . . picking her nose. I thought no one had noticed, but when I left the hall with an old chum, she burst out laughing. Cruel, but true. We were in hysterics all the way back to the hotel.



Rosey. Her maiden name was La Rose. Rosey La Rose She had a sister named Violet and a sister named Daisy but Rosey was the best looking. Nice little waist. Hips for dreaming about and what do you call 'em — big bosoms. This was back in Des Moines Iowa, class of '43. We went out a coupla times, 'course back in those days that mean out a coupla timel, course back in those days that mean taking a wall-stage to the couple of the cou

-Lin lakar

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Section 2

Events, Theater, Music, Film



Scrutiny On The Merry-Go-Round

Jack Anderson was twenty-five years old in 1947 when he joined the staff of reporters that contributed to Drew Pearson's syndicated Drew Pearson's syndicated column on the goings-on in government. "Washington Merry-go-Round" Before that he had been a reporter (age tewlev) with the Murry Eggle in Murray, Utah, had served as a missionary (age intelevens) for the Church of Jesus Christ of Latter Day Sains, had joined the merchant marine (age the color of the Church of Jesus Christ of Latter Day Sains, had joined the Church of Daina, had joined the Church of Daina and Justine In sesting the measurements. nationalists in resisting the Japanese invasion, and finally had been inducted into the U.S. armed forces as a reporter for the military's Stars and Stripes newspaper in Shanghai. Anderson's style of journalise

might not rightly be called his own, for it perpetuates the tone and attitude of Pearson, Edward R. Murrow, I.F. Stone, and other journalists who reached their prime in the years when just getting the facts and writing them up was suddenly transformed into something far transformed into something far more powerful, glamorous, and tricky, Just after the war, and in large part because of it, journalists became the predominant group of people who told Americans what they themselves were like. It was not authors, not statesmen. authors, not statesmen, not teachers or businessmen, and teachers or businessmen, and certainly not painters or inventions, but reporters who was colled on the occupite what was colled on the occupite which was colled to the occupite with the occupit the occupit, the traditional centers of power analyzed the change and adapted to it. The press and adapted to it. The press of the occupit the occupit the press conference and similar events in which the newmakers sought to present the news sought to present the news the occupit the occupit

keep the best reporters away. Today many young journalists don't know what it's like not to don't know what it's like not to attend a press conference, and as much as editon dislike the press conference as a source of information, they need it in their daily toil of filling what they call the "news hole." Not Anderson. He and his staff of eighteen reporters have broken dozens of

significant stories since 1969, when Anderson took over the Merry-go-Round after Pearson Merry-go-Round after Pearson's death, partly because they never attend press conferences, but stick to scrutinizing the public record and to distilling news from rumor. The column appears in about 750 newspapers, including the Chula Vista

including the Chula Vista
Star-News, the El Cajin Daily
Californian, the Evening Tribine,
and the Los Angeles Times.
Anderson was the
first to write of the savagery of
the Pol For regime in Cambodia,
of the lobbying of Tongsun Polita,
and of President Nisson's
decision to support Pakistan in
its war against India, despite our
its war against India, despite our
government's official strance of government's official stance of neutrality. For this story, Anderson received the 1972 Pulitzer Prize for national Puliter Prize for national reporting. Anderson, the father of nine, lives in a suburb of Washington and divides his time between working, lecturing, and being with his family. He does (continued on page 4, cot. 4)

Vader On The Radio

"Radiodrama is the perfect medium for science fiction," Lee Hansen, former producer of the science-fiction radiodrama series Alien Worlds, once remarked. "Hell, we could've done Star Wars with a budget of a buck and a half."

and a half."

Although his estimation for the budget may have been a little low, the gist of his observation has finally been realized: beginning on March 2, a thirteen-part dramatization for realized the product of radio of the popular motion picture Star Wars will be carried by National Public Radio. The

series can be heard locally on KPBS-FM 89 on Mondays at 7:00 p.m. through May 25. Two participants in the Star Wars movie, Mark Hamill (Luke Skywalker) and Anthony Daniels (C-3PO), are featured in the series was the series of in the series, as are the original music and sound effects. The series was produced by the University of Southern California in direct coordination

California in direct coordination with Lucasfilms, thereby guaranteeing a certain degree of faithfulness to George Lucas's original cimentic creation.
Substitled "A Fable For the Mind's Eye," the series will no doubt be loudly heralded by hardcore Sur Wars fans (those who have attended seven or more abusiness) as sell in his more showings) as well as by

fewer showings). One of the many positive aspects of the series — and there are many s the fact that the thirteet is the fact that the thirteen half-hour installments allow for a far greater depth of characterization and plotting than was possible in the film. Certain textual shadings that never made it past the second rewrite or off the cutting room floor are clearly brought out here. Among the new material is Han Solo's encounter with the criminal underworld of Tatooine, a closer look at Luke's relationship to his family, and an excursion to Aldaraan by Princess Leap priot to her capture by Darth Vader. This new material comprises the bulk of the first three episades, with the following installment picking up at the point where the movie started. criminal underworld of started. While there are other points

While there are other points of merit in the Star Wars radiodrama series — including state-of-the-art production values and some nice sound effects lightlighted by sereo separation — there are a few drawbacks as well. The producers are relying heavily producers are relying heavily instead of the series of the Sur Wars movie, and can take the necessar mental jump needed to link the sound of an acwing fighter with its visual image. As a result, there are few of the staples of radio-frame—word pictures that describe the action raking pilece—and this account raking the account raking pictures it is a state of the account among listeners less familiar than others with the film. Some of the performens are less than proficient at the art of acting for radio, a deficiency which in among cause lasted in overscating frame pictode, wherein one starts visibility that common would stuff in handful of Qualadus into Princes Les and Hymp her back listeners to avoid comparing these performances to those in the film, which may be just a tad unfair to the newcomers.

Despite these drawbacks.

Big Jewish Music

"Tantz Your Toochis Off!" is "Tant: Your Toochis Off!" is the snappy title of a forthcoming concert-dance of Yiddish and Eastern European song and dance music, to be presented by The Big Jewish Band of San Diego. "Tante:" is the German verb for "dance." "Toochis," according to one source, are according to one source, are elegant accessories made by a Florentine rival to the well-known "Guccis." Other this word with the French this word with the French
"toucher" ("to touch"); while of
little practical interest is the
suggested derivation from a
Turkish term used in electrolytic
metallurgy. But according to a
Jewish acquaintance I consulted,
Terence O'Rourke, the true
settmedown of "toochie" derivation if etymology of "toochis" derives it from Hebrew "tahat," meaning "the under part, the parts underneath." This could refer to shoes, which might plausibly be "danced off" by particularly enthusiastic dancers. People



INSTANT CREDIT.

HOME STEREO

CAR STEREO

READER'S GUIDE

oms to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be not phone. The Events Editor reserves the right to edit all materials.

Dance

February Reperioire performances of California Bullet Company, with gases arrist Laurel Benedex, will feature premieres of Paguia. re-saged by Heinz Mannegelt, and Stratushbers and Mraculos Mandarin, choreographed by Marin Zirra. Friday, February 28, 220 and 8 pm., Batt Coural Performing Art Capital C

Images of Aging in Film series will begin with 1 News Sung for My Father, a 1970 film version of the Robert Anderson play, directed by Gilbert Cates and starting Melvan Douglas as father and Gene Hackman as son, Monday, March 2, 3 p.m., room 258, social science building, SDSU. Free. 265-5204. Aerobic Dance-In, to benefit

> "Getting from Here to There. Strategies for the Future"

Feminist Skits & Satire

8:00 pm Saturday, Merch 7, 1981 Aztec Center San Diego State University \$5.00—General public \$2.50—SDSU students (with ID)

Tickets available at Aztec Box Office 265-6947 For more information call 265-5430

MAGAZINE PRESEN

Sponsored by SDSU Women's Resource Center and Cultural Arts Board

THE FUTURE IS NOW

PLUS
THE NEXT
HETY YEARS
SCIENCE TECHNOLOGYAND
THE HAMAIN PROSPECT

Armenian Song and Dance Festival will be presented by the Sardarabad Armenian Roll. Ensemble from Los Angeles, in costume and accompanied by native instruments, Sunday, March 1, 2 p.m., Scottish Rite Auditorium, 1895

"Tant: Your Toochis Off" at tantt Your Toochis Off" at a concert-dance of Yddish and East-ern European song and dance music in the Klezmer tradition, as pre-sented by the Big Jewish Band, Sunday, March 1, 8 p.m., Sushi, 852 Eighth Avenue, downtown, 291-5248.

Video Documentary on Death with spiritual leaders Ram Dass and Stephen Levine will conclude with part three. "How Then Shall We Live." Monday, March 2, 7:30 p.m., St. Andrews Episcopic Church, Balcor and Guachalaum streets, Encirotinas, and Tuesday, March 3, 7:30 p.m., Niai City, Community Clinic, Polk and City Community Clinic, Polk and City Services. San Diego. 276-1356 or 456-2720. Film Antiwar Films, Jean Renoti's clastic La Grande illusion, warring Erich wos Studenton as a Comman Erich wos Studenton as a Comman as as a captured French officer, and The Triad of the Catonwille Nive, based on the real of the Ber translating dark box files, with the comman and the Catonwille Nive based on the real of the Ber translating dark box files, will be shown by the UCSD Committee for World Democracy, Friday, February 27, 7 pm., USB 2722. UCSD, Prec 475-3362.

Films from Belgium, Jean Delire's feature film New More Alone, and two short films, a documentary on cardes in Belgium and an impressionate film on Mourice Bejort and with Rudolf Nureyev, will be shown in French with English tubritles, Wednesday, March 4, 7 p.m., City College Theater, 15th and C streets, downtown.

Lectures

"Impressions of China," a series of illustrated talks on the cultural and



CIVIC THEATRE

Sunday, March 22, 8 p.m. Tickets: \$9.50, \$8.50, \$7.50 \$5.50

Information 236-6510

Dramatic Reading of John Steinbeck's Of Mice and Men, commemorating the author's birthday, will be presented by Patio Playhouse Reader's Repertory Company, Friday, February 27, 7:30 p.m., Book Works, 1523 East Valley Parkway, Escondido. 741-9079.

social aspects of life in the People's Republic of China as observed by scientists from Scripps Institution of Oceanography, will continue with Ralph Lewin on the mour-nains of Guilin, Thursday, February 26, noon, Sumner Auditorium, \$10, 8602 La Jolla Shores Drive, La Jolla, Free. 452-3624. CHE Cafe Poetry Series will pre-sent a reading by Jack Hirshman, Thursday, February 26, 7:30 p.m., CHE Cafe, UCSD. Free.

"Confessions of a Muckraker" will be forthcoming from investigative reporter Jack Anderson, Puttere Prise winning and controversial columnist, Thursday, February 26, 8 p. m., Montesuma Hall, SDSU. 265-6947.

"Who's Afraid of Virginia Wook," the Edward Albee play, will be presented in the form of a student-directed formal reading. Thursday, February 28 through Saturday, February 28, 8 p.m., Camino Theater, USD. 291-6480

"Central America ... the Next Vietnam?" will be the topic of Marjoris Rendon, representative of the Sandinists Front for National Liberation in Nicampus, and Anti-gons Martines of the Salvadores, Pi-day, Pebruary 27, 730 p.m., Mili-tant Forum, 1053 15th Street, downtown. 234-4630.

The Behais of La Mesa invite you to a lecture: "See What Tomorrow Brings"

Belongs to the Children"

The Rights Of Children...

Or Children.

are not the same
as the rights of grownups,
but they re just as imports
Every child has the right
to be treated as a person
whose feelings, thoughts,
and ideas are every bit
as important as those
of adults. Above all,
every child has
the right to be loved.

with guest speaker: Psychologist, Dr. Arnold Nerenburg and the new movie:

"Tomorrow Friday, February 27, 7:30 p.m.

La Mesa Woman's Club Grossmont Blvd. and Wilson (across from Fed-Mart) No contributions accepted

Dave Minnesang of the State De-partment of Agriculture, at an Au-dubon Society meeting, Friday, February 27, 7:30 p.m., Natural History Museum, Balboa Park, Free, 459-8159.

"Faraway Walks in the East and Far East" will be presented in a slide program by Intimate Glimpies Tours, and followed by a Japanese-style walk, Friday, Feb-ruary 27, 7:30 p.m. San Diege Federal Savings Building, Rose-crans and Cañon avenues, Point Loma. Free. Reservations: 222-2224.

"Alcohol Awareness Hour" series "Alcohol Awareness Hour" series will continue with "Genetic Pre-disposition to Alcoholism," pre-sented by Dr. Marc Schuckit of the VA Hospital, and "Soft Is the Heart of a Child," a film about the impact of alcoholism on children, Saturday, February 28, 10 a.m., Mandeville Auditorium, UCSD. Free. 292-5800.

Living Writers Series will present a reading by poet Clover Davis, professor of creative writing at SDSU, Tuesday, March 3, 3 p.m., Scripps Cottage, SDSU. Free. 265-5443.

"The 'Moral Majorky': Are They Moral' Are They a Majorky!" will be the topic of a discussion by Philip Paulson of the American Humanirt Amocistion, Tunday, March 3, 7,30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla Free. 456-1800.

"Total Health: It's a Lifetime Affair" acries of lactures will pre-sent "A Total Body Approach to Health," a bilingual preensation by D. Patrick Pannack, Wednes-day, March 4, 3 p.m., Censtro de Salud de San Yadro, 4004 Beyer Boulevard, San Yadro, 421-1180.

Energy Lectures, a series on various aspects of energy, will resume with Peter Fortescue of General Atomic Company discussing "Nuclear Fasion: Contribution to Energy Resources," Wednesday, March 4, 4 p.m., room P-148, physics building, SDSU. Free. 265-6155.

New Poetry Series will present readings by Steve Roberts, Cindy Stary, and Garth Tschernisch, Wednesday, March 4, 4 p.m., Re-velle formal lounge, UCSD. Free. 452-6766.

Optimal Health Lecture Series, emphasizing preventive medicine, will continue with "Caffeine — Use and Abuse," presented by Dr. Harold Ward, authority on stress, Wednesday, March 4, 7:30 p.m., Montesuma Hall, Astoc Center, SDSU. Free. 265-5281.

"Dr. Einstein & the Universe," a Dr. Einstein & the Universe," a planetarium show, will be pre-sented Wednesdays through April 8, 7 p.m., Palomar College planetarium, 1140 West Mission Road, San Marcos. Free. 744-1150

Music

"All Jazz" will be offered by the UCSD Jazz Ensembles and their special guests, Thursday, February 26. 8 p.m., Mandeville Au-ditorium, UCSD. 452-4559.

Classical Music Recital Series will feature works of Brahms, Vaughan Williams, Monart and Stravinsky, with Richard Robinette, claime, and Mary Jame Moore, piano, Thursday, February 26, 8 p.m., Recital Hall SU, Southwestern College, 900 Oray Lakes. Road. Chuls Vista. 421-1180.

TO LOCAL EVENTS

played by those who attend a meeting of the San Diego County Recorder Society, Friday, February 27, 7:30 p.m., room B-152, Man-deville Center, UNSD 464-2674 or 226-8226.

Contemporary Composer and Or-ganist William Albright will pre-sent an organ recital, Friday, Feb-ruary 27, 8 p.m.; and a lecture-demonstration, Saturday, February 28, 10 a.m., St. James-by-the-Sea Church, 743 Prospect Street, La Jolla. 265-6031.

An Evening of Women's Music will feature ballads, blues, and folk music presented by Sandy Durky and Deborali Johnson, Friday, February 27, 8 p.m., Center for Women's Studies and Services, 908 E Street, downtown. 233-8964.

Friday Evening Concerts series will feature pianist William Moulton and bassonist John Sreinmerz in a mixed-media dao recital, with loudspeakers and lasers, Friday, February 27, 8 p.m., Smith Recital Hall, SDSU, 265-6020 or 265-6947.

Symphony, the San Diego Symphony Orchestra, with conductor sucrease Peter Edits and San Diego Mastrer Chorale, will perform Control size World of the Old Testament," precoded by a lecture by Matthew Carbon, February 27, and Sanuday, February 22, and Sanuday, February 22, and Sanuday, March 1, 26, Bp. m., and Sonday, March 1, downtown. 236-6510 or 239-9721.

In Concert, the New York String Quartet will present Haydn's Quartet in G Minor op. 20 no. 3, Milhauds First Quartet, and Door-ak's Quartet in E-flat Major op. 51 no. 3, Saturday, February 28, 2 and 8 p.m., Sherwood Auditorium, 700 Prospect Street, La Jolla. 459-3724.

Appalachian Folklorist Jean Ritchie will play the mountain dul-cimer, Saturday, February 28, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Leucadin, 435-4030.

Chamber Music Concert of the Juilliard Quartet will feature Mozart's Quartet in E-flat. Verdi's Quartet in E Minor, and Brahms's Quartet in C Minor op. 51, Satur-day, February 28, 8 p.m., Man-deville Auditorium, UCSD. 452-4559.

An Evening of Improvisational Music and Dance will feature Sirius All-Medis Corporation, Sacurday, February 28, 8 p.m., Interval Foundation, 860 Third Avenue, downtown, 239-1713.

In Concert, the Symphonic Band and Jazz Ensemble of Point Loma College will perform, Saturday, February 28, 8 p.m., Golden Gym. Point Loma College, 3900 Loma-land Drive, Point Loma. 222-6474.

Choral Concert of San Diego Choral Concert of San Diego Lutheran Chorale will feature motets and anthems of Bach, Handel, Mozart, Ingengert, Vaughan Williams, and Patusch, Sunday, March 1, 730 p.m., Our Savior's Lutheran Chuch, 4011 Ohio Street, San Diego. 232-7388.

Winners' Concert of the 1981 Metropolitan Opera auditions will be presented Sunday, March 1, 7:30 p.m., Camino Theater, USD, 454-7443 or 697-6008.

Harpsichord Concert of Jennifer Paul will present some favorite works of Louis XV written by his resident harpsichordiar, Monday, March 2, 1000 and 12:50 p.m., Athenaeum Music and Arts Li-brary, 1008 Wall Street, La Jolla, 454-5872.

All-Irish Concert, the "Dennis Day Irish Show," will feature the old boy himself, and a program of Irish d'unce, song, and pageantiry, Monday, March 2, 7:30 p.m., East County Performing Arts Center. 210 East Main Street, El Cajon. 440-8658 or 440-2277.

Spring Chamber Music Secies will begin with a classical guistra duer by Tom and Jeannine Barkley, featuring works of Villa-Lobos, Scarlatti, Morteno-Tornoba, Dow-land, and pieces from the Fitzwil Jiam Virginal Book, Tuesday, March 3, 730 p.m., San Diego Public Library, 820 E Street, downtown. Free, 236-5849.

Farewell Tour of show business pioneer Fred Waring and his Young Pennsylvanians will be in our town, Tuesday, March 3, 8 p.m., Civic Theatre, downtown. 236-6510.

New Music and Music Theater Connect will feature four recent works of Tour Takemitsu performed under the supervision of the composer, and Luciano Berio's theater epic Passagaio, performato when the composer and success of SONOR and performance ensembles directed by member of SONOR and performance ensembles directed by member of SONOR and performance ensembles directed by performance ensembles directed by performance ensembles directed by performance ensembles directed by members of the supervision of t

Pianist Wladimir Jan Kochanski will present a concert to benefit Catholic Community Services, Tuesday, March 3, 8 p.m. East County Performing Arts Center, 210 East Main Street, El Cajon. 231-2828.

Music of the Renaissance will be presented by the Early Music Ensemble, Elizabeth Marti, Connie Lawthers, Vicki Heins, John Peeling, and Philip Larson, Wednesday, March 4, 11 a.m., Performance Lab, Palomar College, 1140 West Mission Road, San Marcos, Free. 744-1150 x349.

Chamber Orchestra, the Los Angeles Chamber Orchestra, with conductor Gerard Schwarz and cello asloist 70-10 Ms, edil present works of Doronk, Haydh, Cher-bini, and the world premitee of a work by Rosenman, Wechnesday, March 4, 6 p.m., East County Performing Arts Center. 210 East Main Street, El Cajon. 440-2277.

Special Events

Song and Dance plus poetry, Tarot, and other amusements will fill an evening, to benefit the David Banks Memorial Publishing Fund, Thursday, February 26, 7 p.m. to midnight, Community Arts Gallery ballroom, 870 Third Avenue,

"World of Wheels," a custom auto show, will take place Friday, Feb-ruary 27 through Sunday, March 1, all day, Golden and Plara halls,

Afro-American Arts Ex-travaganza, in celebration of Black History Month, will feature per-formances of UCSD Gospel Choir

conducted by the Rev. Joseph Slade, UCSD Jaz Band conducted by James Chestham, and Diamann Cours West African Dance Company directed by Zak Diouf, arm and crafts, and food, Friday, February 27, 8 p.m., Palomar College Dome, 1140 West Mission Road, San Marcos. 744-1150 or 727-7529 x530.

"El Pulpo" ("The Octopus"), a play about the politics of work, will be presented by El Teatro de la Es-perana, a Chicano theater group from Santa Barbara, Fishly, Feb-nusy 27, 8 p.m., Memorial Junior High School, 2850 Lagan Avenus. San Diego. 235-6135.

Pacific Indoor, Rodor, the six-terenth annual, still feature cowboy and cowgid contestants in the seven rodoc events of bull riding, team roping, steer wareling, call roping, barebach riding, saddle brone riding, and girls barel rac-ting, plus Andalusian stallions, rodoc closurs, and rick nipene, Priva rodoc closurs, and rick nipene, Priva rodoc closurs, and rick nipene, Priva School, Priva rick nipeness, and Sundry, March 1, 3 p.m., Sports Arena, 224-4176 or 565-9110.

"Street walker." Special," a mod-crately fast walk along the length of El Caton Roulevard, twenty-five miles return, will be led Saturday, February 28, 9 am. to 5 p.m., from C's Ice Cream, La Mesa Boulevard and University Avenue, La Meja. Free. 463-2425 or 223-WALK.

"Behind the Scenes: San Diego Museums," a guided tour of exhibition preparation in the Museum of Man, and of the restoration workshop in the new Acro-Space Museum, will be led Saranday. Rebruary 28, 10 a.m. to 2:30 p.m., Southwestern College, 300 Gray Lakes Road, Chula Vista. 421-1180.

"Bluegrass Special Birthday," celebrating the fifth anniversary of KSON's Bluegrass Special, will feature birthday cake and appearances by local bluegrass performes plus the Seldom Scene, Sunday, Marchell, 8 p.m., Mutanga Club, Kemper Street and Sports Arena Buegrass and Sports Arena Buegrass and Sports Arena live from 9 p.m. to midnight, KSON 1240.

"Freud Never Said It Was Easy," a one-woman show starring Muttel Bach as Collette, Golds Met, Li-Lian Gilbreth, Emms Goldman, Agatha Christice, and Clara Schumann, will benefit the Na-tional Kidney Foundation, Tus-day, March 3, 8 p.m., Shenwood Auditorium, 700 Prospect Street, La Julia 297-0616 or 459-5670.

"Odyssey of a Jewish Woman" will be portrayed in a one-woman show by Harrier Herman, sponsored by North Cuty Jewish Community Center, Wednesday, March 4, 7 p.m., La jolla Village Drive, La Jolla and Saturday, March 7, 7 d. 470 546 Street, San Diego, 457-3030 or 563-3300.

California gray whale migration to Boja breeding grounds can be done from Cabrillo National Monu-

ing, 2838 Garrison Street (222-0391), H & M Landing, 2803 Emerson Street (222-1144) Islandia Sportfishing, 1551 West Mission Bay Drive (222-1164), Point Loma Bay Drive (222-1164), Point Loma Sportfishing, 1403 Sott Street (223-1627), Seaforth Sportfishing, 1717 Quivira Road (224-3383), and Coast Marine Services, Sheraton Harbor Island Hotel dock (234-1717), all daily through

Nature Walks will be offered every Sunday by the Audukon Society, 10 am and 1:30 p.m., Silverwood Wildlife Sancturary, Wildart Can-yon Road, 5½ miles east of Lakeside (291-8271); and the San Diego Natural History Museum, 2 p.m., Florida Carnyon, Balboa Park (232-3821 x48). Free.

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

Radio/TV

"Boy at the Window," readings from a first novel by Owen Dodson, will be featured on Afternoon San Diego. Thurnday, February 26, 1 p.m., KPBS-FM 89.

"With Ossie & Ruby" will presen "With Ossie & Ruby" will present a dramatization of two Langston Hughes short stories, with Robert and Kevin Hooks joining Ossie Davis and Ruby Dee, Thursday, February 26, 10 p.m., Channel 15.

Collegiate Basketbali, the Big 8 wild-card game will be played Saturday, February 28, 10 a.m., Channel 39.

Metropolitan Opera Broadcasts will present Satie's Purade, Ravel's L'Enfant et les Sortileges, and Poulenc's Mamelles de Tiresias, Saturday, February 28, 11 a.m., KFSD-FM 94.1.

"Convention Center — Where Does It Stand?" will be the issue debated by county supervisor Roger Hedgecock and city councilman Fred Schnaubelt, Saturday, Feb-



Another superior party given by Jewish Interactions ... not affiliated with any formal religious organization ... Almost 300 people stemded the last party ... this time the party seek to the seek party ... Sell only \$3.50





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SPACE Theater

PERFORMANCE SCHEDULE
CNVC THEATINE—SCHEDULE
CNVC THEATINE—SCHEDULE
February 27 & 28 at 8 d. 00 p.m.
March 1 at 2:30 p.m.

PETER EROS, Conducting San Diego Master Chorale MENDELSSOHN: Elijah

"MUSICALLY SPEAKING" in conjunction with Applause Magazine—pre-concert lectures one hour prior to performance Matthew Garbutt, Guest Speaker

ALDO CECCATO, Conducting MARIE-ANNICK NICOLAS, Violinist

ALDO CECCATO, Conducting MARIE-ANNICK NICOLAS, Violinist TCHAIKOVSKY: Violin Concerto in D RACHMANINOV: Symphony No. 2 in e minor

CIVIC THEATRE ficket prices: price action and prices and school. So good Agencies. Center Bux Office parchasers at School. So good Agencies. Center Bux Office (28,6-610). Charge by Phone (565-2865).

TICKETS NOW ON SALE FORE Soctor Symphony. Orchestral. Collidates. Conducting—March 15, Victor Borge in Recital. CIVIC THEATRE ticket prices: \$15, \$12, \$10, \$7 and can be

READER'S GUIDE TO LOCAL EVENTS

ruary 28, 7:50 p.m. Channel Ist Green Performance will greent a production of Verlis Rogaren by the La Scala Chorus and Orchestra, with solouts Leontrue Price, Florenta Cossotta, Luciano Pewantsi, and Nicolai Ohanzov, conducted by Febre von Kurajan, content for the Comment of the Comment of

NCAA Basketball will televise Oregon State at UCLA, Sunday, March 1, 3 p.m., Channel 39.

The Penner that Was," in this concluding segment of Slock of the New Robert Hughes will consider that market prices, art as unasided, and doubts about the future, the penner of the state of the state

"Sub Good Friends," a 1971 film duted by Otto Preminger from a scale written by Elaine May under a premiorym, and starring Dyan Canana and James Coco, will be screened Sunday, March i, II:30 p.m., Channel 10.

p.m., Lamael IV.
Live from the Met will send
Doniners's comic opera U-Elser
J-Mono, in Italian with English
addelio, with Luciano Pavarotti,
and apoprano Judeth Biegen performing with the Metropolitan
Opera, Monday, March J. 3 p.m.
(cumicane with KSSU-Pid 94.1); separating Sonday, March 8, noon,
Obassed 15.

Sports

Tow'is, the ninety-second annual Pacif c Coast Sectional Men's Double's Championship matches will be held Friday. February 27 through Sunday. March 1, 8 a.m. until dark; with finals on Sunday at 2 p.m., La Jolla Beach & Tennis Clab, 2000 Spindrift Drive, La Jolla. 454-7126.

Antec Volleyball, the SDSU ven's volleyball team will play the c.d-for-top-ranked UCLA team, F., day, February 27, 7:30 p.m., Peterson Gym, SDSU. 265-5547.

mile event conducted by the dio-cese of San Diego for missionary work with children of refugee par-ents, will take place Saturday. February 28, 8:30 a.m., Im-maculata Church, USD, 298-7711

Clipper Basketball, the San Diego Clippers will play against the Washington Bullets, Wednesday, March 4, 7:05 p.m., Sports Arena.

Galleries ·

All-Media Juried Eshibition sponsored by Gaslamp Quarter Association's cultural development committee, will open with a reception, Friday, February 27, 7 to 10 p.m.; and continue through March 20, Gallery 552, 552 Fifth Avenue, downtown. 233-7888 or 232-5227.

"Front Line," an exhibition of current work by Richard Sigmund, will open with a reception, Friday. February 27, 7 p.m. to midnight; and continue through March 21, Installation, 447 Fifth Avenue, downtown. 232-9915.

"Decisive Moments," photographs by Henrt Cartier-Bresson, and "Wall People," photographs by David Caver, will be on view at an opening reception, Friday, Feb-ruary 27, 8 to 10 p.m., and through March 29, Gallery Graphics, 3847 Fifth Avenue, Hillcrest. 295-3538.

"information: A Continuing Series of Contemporary Exhibi-tion" will present musaliments, 9, and 10, unstretched canva-pantings of Richard Baker, panted objects of Madane X, and and installation of Bu-bara Strasen, through February 28, University Gallery, SDSU. 265-5171.

"Shamans and Spirjets: Myths and Medical Symbolism in Eskimo Art," a collection of stonecuts, stencis. Lithographs, and engraving from the Canadian Artcie, will be exhibited through February 28, Museum of Man, Balboa Park. 239-2001.

"A Portrait Retrospect, 1950-1980," a selection of portraits of men about town by their barber, Carbarine Foiser, will be on view Saturday, February 28 and Sunday, March 1, 11 a.m. to 6 p.m., 835 Fifth Avenue, downtown. 298-6739.

"Everson Video Revue," an exhi-bition of noncommercial video

narrative/performance modes, will be on view through March 1. La Jolla Musuem of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Leather Forms: Functional to Fantastic," a group show of eleven artists, will be exhibited through March 6, Grossmont College Art Gallery, 8800 Grossmont College Drive, El Cajon. 465-1700.

"Chromolithographs of Birds and "Chromolithographs of Birds and Mammals," a selection of thirty color lithographs by Louis Prang from the 1885 volumes of Che La-ing World, will be on exhibit through March 8, Natural History Museum, Balboa Park. 232-3821. Dve Transfer Photographs, exam-ples of the oldest form of color photography made by Jay Mastel. Ernest Haas, Pete Turner, Victor Daz, and others, will be exhibited from Friday, February 27 through March 8, La Jolla Village Square, 857 Villa La Jolla Drive, La Jolla. 455-7550.

"A History of American Art through Pristmaking," a raveling eshabition of filty-foot prints from the Eighteenth to the Twenteth James Andahov, Waslow Homes, Currier and Ives, Charles Sheeler, Edward Hopper, Mary Cansatt, Edward Hopper, Mary Cansatt, Edward Hopper, Mary Cansatt, Dickenkom, and Wayne Thie-baud, will be on view through March 14. Buchun Gallery, Polomos College, 1140 West Minu-tal Confession of the Confession of the Polomos College, 1140 West Minu-tal Confession of the Confession of the Confession of the State of the Confession of the Confession of the State of the Confession of the

"Color Photography: New Images," an exhibition of works by ten-contemporary photographers, icluding William Egleston and Joel Meyerowitz, will continue through March 15, Mandeville Art Gallery, UCSD. 452-2864.

Sculptural Paintings of Los Angeles artist Robert Walker will be exhibited through March 28, with a reception for the artist. Sun-day, March 1, 3 to 5 p.m., Quint Callery, 7521 La Jolla Boulevard, La Jolla. 454-1952.

"A Selection of Paintings and Graphics by Pablo Picasso," an exhibition consisting of five paintings on loan from the Museum of Modern Art in New York and

however, the series remains a fast-spaced space open that will provide thirteen weeks of the series will lead to the radiodrama adaptation of the eight — that's right, eight—remaining Sur Warn movies is yet to be seen. Or head, For the moment, all we can be certain of a that the series of the se

Big Jewish Music

allection, will be on view through April 5, San Diego Museum of Art, Balboa Park. 232-7931.

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conceptual artist, was an undergraduate at the time. In

the companion of the time. In that period, it was not unknown for undergraduates — and even prominent poets—to dance their toochs off, although the was not done systematically or for college credit. Very companion of the college credit. Very companion of the college credit. Very companion of the college credit. Very college credit very consistent of the college credit. Very college credit very college credit. Very college credit very college

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occasion myself, but my frequent dining and tennis partner, Violet Rosenbloom, has frequently "tantzt her toochis off" and assures me that it is great fun if things are not pushed too far.
"Tantz Your Toochis Offf" will be presented by the Bit Iowish

"Tant: Your Toochis Off!" will be presented by the Big Jewish Band on Sunday March 1, at Sushi, 852 Eighth Avenue, downtown, at 8:00 p.m. Tickets will be on sale at the door, or in advance from Joe Herweg Bookseller, 958 Fifth Avenue,

San Diego; Susan's Coffees, 4114 1/2 Adams Avenue, Kensington; and Blue Ridge Music, 509 First Street,

Encinitas. For further

music for a reading by the prominent poet Jerome Rothenberg, in conjunction with Rothenberg's seminar on ethno-poetics at UCSD. Robboy, a cellist in the San Diego Symphony and Opera orchestras and a composer and Anderson

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- Joe Applegat

Radio

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who arrend the concert dance who attend the concert-dance are not, however, required to fulfill the commandment contained in the title. The Big Jewish Band was founded in 1971 by its present leader, R.A. Robboy, to provide

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information, telephone 291-5248. - Achilles Herts

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er listings are co Jeff Smith: commentary is by Jonathan Saville and Jeff Smith. Jonathan Saville and Jeff Smith, Information is accurate according to material given us, but it is always wisk; to phone the theater for any last-min rate changes and to inquire about ticket availability, Many theaters offer discounts to students, senior citizens, and the militany, ask at the box office.

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AS YOU LIKE IT AS YOU LINE! IT
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CALLIGRAPHY CALLIGRAPHY
A dance/fheeter piece, designed by
Ellen Segal and performed by
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commedienne Whoop! Goldberg,
painter Lynn Schuette, and dancers
Carol Sice, Lou Blavienburg, Wend
Cochran, Mullie Shumaker, Sterling
Atherton, Anne Maurer, and Segal.
Calligraphy combines dance, theate
painting, sound, and everyday. achildes to allustrate the creative process. The piece is based on the Chinese symbols — small, central, file, born, and now. As the symbols are parted, the group explores their possible significances from several postes of view.

Susti, 802 Eighth Avenue, Sen Diego, Friday, February 27 and Saurage, February 28 at 800 p.m. For information, cell 220—4505.

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second production of the season by the San Diego City College Theatre Wing. (Sm.) San Diego City College Theatre, through February 28; Thursday through Saturday at 800 p.m. For information call 239-7854.

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The Neartland Community Theatre
presents this drama by Palliker Prize
winner Massell Anderson. Though
stensibly about \$5. Joan, the drama
focuses upon its own making
creation of the play within the play
saed. Director. Immiry Meaters, as he
titles to mount, a send-terification. thes to mount a production about Joan of Arc, must cope with unscrupulous financial backers, constant script revisions, and conflicts with members of the cast. The cast, guest-directed by Annette

OCLDEN INVEST
A Value market comedy, written by Vers and Finn Tizerley, about Pies and Else Walsh, who cam a smoch and Else Walsh, who cam a smoch and lese on the smap, in an effort to batter his forame, almy pieces an od in the messageup of literal pie. Inv. severe is an effort to batter his forame, almy pieces and on the messageup of literal piece. In one of the common pieces to the all Done propier responds to the all Done Done man directs this production by the Remont Else market Haveys, Done Let Remont Else market Haveys, Done Delle market South Salm Chief International Control of the Control Else and South Salm Chief International Control of the Chief International Chief members of the cast are David Rutter, Danilo Pantovich, Ann Smith, Laureen Laritis, Chris Jones, Bruce Breon, and Linda Lucas, (Sm.) Ramona Town Hall, 729 Main Street, Ramona, through February 28, Friday and Saturday at 8:00 p.m. For information call 789-3167

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at 200 pm.

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One of Shakespear's come
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The theater department of the school of performing and visual airs at the control of the performing and visual airs at the control of the

sisters. Completing the cast, under the direction of Peter Robenson, at PEBSA Circh, Homes Glosdam, are EBSA Circh, Homes Glosdam, are less than the costume designer is Robert Nrk. and the costume designer is Robot Nrk. Solidari, 1981.

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her past encounters to Greg. James. Tapp affects Sherric Lessard as Girny and Burs Nee a Greg. Sauns Sheppal and Tal Chahrdl — the season of the Chahrdl — the performance as Do Andris Saper in the Chil Town Open House's nevent production of The Horizos — are Shedi and Frillip, Gury is no called production of The Horizos — are Shedi and Frillip, Gury is no called production of The Horizos — for Calfornia Theries, though March 15, Turaday through Sunday as 800 pm. Matters Swing at 300 pm. Matters Swing at 300 pm. RUDDIGORE

RUNDIODE:
The second production of the season by the San Diego Clithest and Sulban Repersory Company is a comic, musical version of Victorian received in the control of Victorian received in the control of Victorian received in the received in the control of Victorian received in the r burned at a local stake (Inless ech Jord commiss non crime per day, the place is in deep trouble. A host of amorous infligues waylay the Ruddigorians as they try to overcome the helmous curs. Don and Bornie Ward direct and choreograph the preduction, the principal cass members of which are Patt Goodhin. Paula Chassian, Arian Hagland, All Morris, and George Weinherp Hatter, Holbeck The conductors are designed.

Methone Sunday, Merch 1 at 230 Jan. Platteries Sunday, Merch 1 at 230 Jan. Por Internation and 800 20072.

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THE SOUND OF MUSIC
The Lyric Dinner Theatre presents
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are by Leason Strong. Prior to the play, the waters and watersess at the play, the waters and watersesses at the "Spedight Research a performance of songs from Broadway musicials, (Sm.). Lyric Danner Theatre, through March 29, Wednesday through Saturday, dinner at 8.00 p.m., currain at 8.10 p.m., currain at 8.11.0 p.m., currain at 8.11.0 p.m., currain at 8.11.0 p.m.

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TO BE YOUNG, GIFTED, AND

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The Gasterin Guarter Theatre presents the San Niego permiter of this collection of nine one-set plays by Noel Coward. The plays are performed, three each evening, in repertory—with one comedy, one drains, and one with music each night. The plays presented in part I are Hands Across the San Furned Cale, and Shandson Play. Part II is

Ways and Macro. Soil 16s. and Family Album. Part III offers We Move Daving III Abum. Part III

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Sunday will DO p.m. For information and 23-5-50.00

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A production by the Old Globe
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The Music Scene is complied every Friday and Sotraton To list olub antertainment, coll 692,3268. Saturday before 5 p.m. Send concert information and photos to READER MUSIC SCENE, P.O. Box 50803. Son Diego, CA 92138, or coll 235-4036 Friday before 5 p.m.

San Diego Concerts

J.J. Cale: Belly Up Tovern, Friday.

The Alamo, 3093 Clairement Drive, Clairement, 276-2240: Pony Express, country rock, Tuesday through Sunday.

Albatross, 1309 Camino del Mar, Del Mar, 755-6744. Dance of the Universe Orchestra, jazz, Thursday and Fridaty, Dance of the Universe Orchestra and Mel Got Ersemble, jazz, Saturday.

Anchorage
3878 Carisbad Boulevard,
Carisbad 729-3170; M.B. and Me
folicrock. Wednesday through
Saturday; Kathle Daran, Fron
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Friday & Saturday, February 27 & 28

The Zone welcomes the return of RICK ELIAS BAND

> Thursday, February 26 Wednesday & Thursday, March 4 & 5

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Thursday Night - Kamikazes 50'

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Bahla, 998 West Mission Bay Drive. Mission Bay, 488-0551, Calamity Jayne and the Cowpunks, country punk, Tuesday through Saturday.

Barr X Ranch House, 119 East Broodway, Vista, 724-0510, Mary country western and country western and contemporary. Thursday through Sunday

Bay Lounge, Vacation Village Hatal, Mission Ray, 274-4630, Call

The Boach Club, 1921 Bacon Booch 222-6822

Belly Up Tavern, 143 South

Black Angus, 5247 Keamy Villa Road, Keamy Mesa, 279-3100 Call club for information

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Mission Valley 563-5862 Call club for information.

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

Mack Frog Restaurant, 4072 Federal Boulevard, East Son Diego 264-5797: Call club for information.

Blamey Stone Pub, 5617 Balbac Avenue: Clairemont: 279-2033: Call club for information.

Blue Parrot, 1295 Praspect Street

repipos music Monday Galy Music Co. (azz. Tuesday Bill kyle Vibe Gyartet (azz. Wednesday

Soathouse, 2040 Harbor Island, Drive Horbor Island, 291-8010. Texas Tuxedo contemporany, Tuesdos firough Saturday, the Jid Sandoval Group, contemporary Sunday and Monday.



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featuring Billy Vera & Jeff "Skunk" Baxter (formerly of the Dooble Bros.) Friday, February 27, 8,00 & 10,30 p.m.

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Street, El Cajon, 440-5757. Amb Band, country rock and original Weidnesday through Safurday.

Bunbury's, 9006 Mira Mesa Boulevard, Mira Mesa, 578-8666 Call club for information.

Buttercup Lounge, 2045 East Valley Parkway, Escondido 743-6422 Harry Poul and Mel Vernon, variety I hursday fillough Sunday

Cafe Del Rey Moro, 1549 El Prado, Balboa Park, 234-8511: Two Tones, originals and contemporary. Tuesday and



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Wednesday flyough Saturday

Castaways, 10757 Woodside Avenue, Santee, 449 6700 Misfe, rock, Tuesday through Sahurday the Acrive Spaghetti and Screen Door Campany, comedy, Sunday and Monday.

Chuck's Steak House, 1250 Prospect Street, La Jalia. 454-5325: Manzanita, jazz. Monday Ihrough Thursday: Night Vision, jazz. Friday Ihrough Sunday.

Comedy Store, 946 Pearl Street, La Jolia, 454-9176; Al Romero, T.P.

Catamaran, 3999 Mission Boulevard, Mission Beach 488-1081 Call club for information

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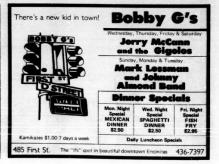
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Country Bumpkin, 1602 Palm Avenue Impenal Beach, 429 11. Country Casanovas, country western, Wednesday through

Country Pump, 13280 Cla Business Route 8, El Calon 561-5893, Call club for information

Crossroads, 345 Market Sheet downtown 233-7856. Call club for information

Cuttpeppers, 7305 Claremont Mesa Boulevard. Kearny Mesa 571-7755: Firewater, country. Wednesday through Safurday.

Cullpeppers, 7380 Goffcrest Piace San Carlos 450-5400: Al Torres, pianist, Wednesday through Saturday

Cunningham's Restaurant and Country Western Nightclub. 7094 Miramar Road. Mra Mesa 578-12tc. Red Eye. dance music. Tuesday through Safurday.

Sierra Boulevard, Solana Beach, 755-6733: Trowsers.ska reggae, Thursday, Bratz, rock, Friday and

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: Ron Bolton Group, contemporary, Tuesday through Saturday; Bill Brookett, X-rolled comedy, Sunday and Monday,

Donatrio's Steak House, 7353 El Cajon Boulevard, La Mesa. 460-1500: Night Shade, frythm and Diuss, Wednesday through Saturday.

La Mesa, 462-4053: Dan Gest and Quadrant, contemporary, Wednesday and Thursday: Carl Simmons, country western, Friday through Tuesday.

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

Elario's, 7955 La Jolia Shores Drive, La Jolia 459-0541: Joe Marillo Jountel featuring Ron Satterfield, Jazz, Wednesday through Sunday.

Fat City, 2137 Pacific Highway, downtown, 232-5686: Melissa McCracken, contemporary, Tuesday through Thursday, Audubon Bridle Conter Jazz Tric. Jazz, Friday and Saturday

ide Restaurant/Lone Sta

Fish House West, 2633 South Highway 101. Cardiff 753-6438 Puri-The Jazz Continuum, jazz Monday and Tuesday

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

Fogcutter, 2858 Carisbad Boulevard, Carisbad, 729-3189. Edgis, rock and roll, Wednesday through Saturday, Incognito, new wave, Sunday through Tuesday.

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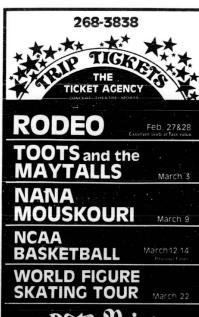
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Midway Drive, Loma Portal 223-8122. Call club for information.

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

Halii Baba, 104 Mission Valley Center West, mission valuey. 298-2010: Live Arabic music and belly danners, nightly.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559 Taxi, rock, Tuesday through Saturday.

Halligan's, 4325 Ocean Boulevard, Pacific Beach. 274-3474: Call club for

Hamburguesa, 4016 Wallace Street, Old Town. 295-0584: Donny Roze, contemporary and country. Friday: Melissa McCracken, guitar and variety. Saturday.

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Houlithan's, 5323 Mission Center Road, Mission Valley, 297-0370 Wayne Gire, contemporary, Friday and Saturday,

Friday March 6, 8:00 p.m.

143 S. Cedros, Solana Beach 481-9022

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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.

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

International Blend, 4034 30th Street, North Park. 287-6718: Masa. Latin jazz, salsa, and fusion, Thursday, Jaime Valle, jazz, Sunday.

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

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300; Sky High, dance rock, Wechesday through Saturday.

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

Jose Murphy's, 4302 Mission Boulevard, Poolfic Beach, 270-3220: David Bradley, rock and roll. Thursday through Saturday, Cindy and the Sinnes, country rock. Sunday through Wechnesday

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

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

King's Grill, 1333 Hotel Circle South, Mission Valley. 297-2231: 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, vibes, Saturday and Sunday.

easy listening in Spanish and English, Friday through Sunday

La Hacienda Cantina, 876 Hotel Cirole South, Mission Valley, 298-8281: Two Tones, originals and contemporary, Sunday and Monday.

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City

he Mexican Restaurant, 861 The Mexican Restaurant, 84 West Harbor Drive, Seapon, 84 West Harbor Drive, Seapon Village, 232-7581; Estaban, Madifician Spanish and Mexicanusic, Wednesday and Thust Staban and Kristina, tradition Spanish and Mexican music, Friday and Saturday affective and Saturday affective and Saturday affective and Mexicanusic Surface and Mexicanusic Surface and Mexicanusic Surface affective and Mexicanusic Surface affective and Mexicanusic Surface affective and Mexicanusic Surface affective. sic. Sunday afternoon

Mississippi Room, 2223 El Cajon Boulevard, North Park, 298-8686: Bach-a-la Trio featuring Eddle Repacy on horn, variety, Wednesday through Saturday.

Moby's Deck, Adam's Rib Restaurant, 1403 Rosecrans Street, Loma Portal, 226-1871: John Hartman Show, contemporary, fuesday through Saturday.

Mom's Saloon, 943 Gamet Avenue, Pacific Beach, 488-9598: Ocketful, rock and roll, Tuesday

Monk's, 10475 San Diego Missic Road, Mission Valley, 563-0060 Bogart, top 40, Wednesday Ihrough Monday, Weathermak Iop 40, Tuesday.

Maza Litive, irancho Ber 566-2400 Call club for

eside Hotel, 9940 River Street eside, 443-9591. Loose inge, country, Friday through day. Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: Merve Douglas, variety, Tuesday through Saturady, Jim Howley, contemporary, Sunday and Monday. e Chalet, 5046 Newport Avenue Ocean Beach. 222-5300: Call olub for information.

keland Resort, Highway 79, iyamaca. 765-0736: Three Fall, untry rock, Thursday through

emporary and '50s music inesday through Saturday

coading Zone, 4198 Convoy treet, Clairemont. 277-9869: Call tub for information.

London Opera House, 5404 Balboa Avenue, Clairemont, 279-2390: Yeach, Yeach, Yeach, Beaties music, Thursday through Saturday: Barker and Orr, contemporary, Sunday; John Barker, contemporary, Monday through Wednesday.

orenzo's, 596 Broadway, El Calon, 442-9696; Justice.

ajon, 442-9696; Justice, intemporary rock, Tuesday ough Saturday; Fro Brigham iservation Band, rhythm and ies, Sunday and Monday.

Macho's, 2966 Midway Drive, .oma Portal. 224-2401: Call club lor information.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Ambilious, country, Tuesday through Saturday.

Mark V, San Marcos Boulevard a Freeway 78, San Marcos. 744-3520: Classifled. contemporary, Tuesday through Saturday.

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

McFadden's, 5455 Grossmont Center Drive, La Mesa, 465-3464: Eddie Preston Unlimited, country and top 40, Tuesday through Saturday.

Moonglow, 4615 Clairemont Drive. Clairemont. 273-1022. Sandy Slewart and Co. contemporary. Thursday through Saturday. Jim Nixon Tric country western. Sunday and Monday, Sandy Stewart and Co. contemporary. Tuesday and Wednesday.

Mulvaney's, 340 East Grand Street, Escondido, 741-0935; Rich Hunt and Dale Breedon, contemporary, Wednesday through Salurday.

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 Boulevard, East San Diego. 287-7332: Call club for

Nashville West, 4240 West Point reastvitte West, 4240 West Pc, Loma Boulevard, Loma Portal, 224-8282: Bramble, country western, Tuesday through Saturday.

Navajo Inn, 8515 Navajo Road.

San Carlos 465-1730: Jimmy Nixon Down Home Country and Rock Band. Tuesday through Saturday Nitelife, country rock: Sunday and Monday

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

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

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

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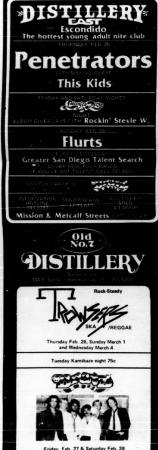
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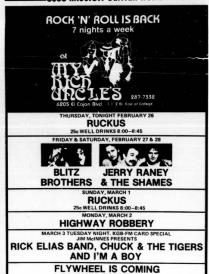


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Orange Tree, La Jolla Village Square, La Jolla, 455-6064 Greg Long, contemporary gultarist, Friday,

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 Saturday.

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Porthole Lounge, Holiday Inn. 1355 North Harbor Drive. Embarcadero. 232-3861 Spring Fever, contemporary, Tuesday through Saturday.

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

Prophet Vegetarian Restaurant, 469 University Avenue, East Son Diego, 283 7484 Lori Beil and Pam Soper, mellow Jazz Lori Beil and Carl Craffield, classical flute duels, thursday, Saluday, and every other Sunday, Melson Margan, harp, Tuesday, Chia yellowey, offer Sunday, Melissa Morgan, harp, Friday afternoon.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Roncho Bernardo, 487-4611: California Sunshine featuring Steve Uliano, contemporary, Wednesday itrough Monday.

Red's Place, 308 El Camino Real, Encinitas, 942-1676: Night Riders, country western, Friday and Saturday.

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

Reubens Plankhouse, 7637 Salboa 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: Eric — Live contemporary, Thursday through Saturday; Al Torres, contemporary Sunday through Wednesday.

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

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

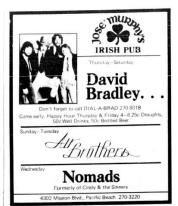
Sea Dog Lounge, Holiday Inn. 595 Hotel Circle South, Mission Valley. 291-5720: Call club for information.

Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124; Live music, from classical to confemporary, daily, Jeff Gregory folk gultar, Thursday and Friday maming, Peter Sprague, jazz gultar, Sunday moming; Jeffry Kenton Proctor, folk gultar, Tuesday and Wednesday manning, and licklat for further morning: call club for further information.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900: Butterfield Stage Saloon: Stone's Throw, variety, Tuesday through Saturday; Sundowner Lounge: Maglic It, variety, Tuesday through Saturday.

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

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Stallion Oaks Resort Ranch, Boulder Creek Road, Descanso, 445-4179 Call club for information

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

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

Taming of the Stew, 441 Universit Avenue, Hillcrest, 200-1080: Live classical and contemporary music, Wednesday through

That Pizza Place, 2622-8 El Carnino Real, Cartsbad. 434-3171: Dixieland jazz, Friday; John & Julie Moore with Dennis, bluegrass. Saturday.

Tio Leo's, 5333 Mission Gorge Road, Mission Gorge, 280-9944 Laura Zambo, guillarist and jazz vocal styling. Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Horbor Island Drive, Harbor Island, 291-9110 Dusty, contemporary, Wednesday, Dusty and Melissa, contemporary, Wednesday, through Saturday, Dusty, contemporary, Sunday, Donna Cote, contemporary, Tuesday and West Saturday, Donna

Top of the Arc, Travel.odge Hotel, 1960 Harbor Island Drive, Harbor Island. 291-6700: Mist featuring Island. 291-6700: Mist featuring Larry Keys, easy listening. Sunday through Thursday: Judy Amuzza Trio featuring Peggy Minafee, contemporary, Friday and

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

Triton, 2530 South Highway 101. Cardiff, 436-8877: Strongers, new wave, Thursday through Saturday, Jaga. jazz, Sunday and Monday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240: Peter Sprague and Dance of the Universe Orchestra, jazz. Friday and Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Stallion, rock and roll, Tuesday through Saturday; Kilroy, rock and roll, Sunday and Monday.

furquoise Lounge, 5975 Severi Drive, La Mesa. 465-1525: Call club for information.

Voyager, 1901 Shelter Island Drive, Shelter Island, 222-0421 SRO, contemporary, Tuesday through Saturday.

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

The Westerner, 22 West Seventh Street, National City, 474-2919. Dusty Rhodes, rock and roll. Monday and Tuesday.

Windjammer, 2951 South Highway 101. Cardiff, 753-0188: Barrie Cunningham, contemporary, Friday and Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Valley. 280-6263 E. Zane Wood and Biazing Saddles, country, Wednesday through Sunday.

Yae Japanese Restaurant, 11616 libena Piace. Ranishio Bernardu 485-0390, Leslie Gold, vocalist and planist (Gesthwin through contemporary). Tuesday through Saturday.

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Country Club, 18145 Sherman Way, Reseata. (213) 881-9800. The Unknown Comic and Roger and Roger. Thursday, the Association, Friday: George Jones and Becky Hobbs. Saturday; 8119 and the Beaters, Sunday.

Donte's 42501 onkershir Donte's, 4269 Lankershim Boulevard, North Hollywood (213) 769-1566: Al Vizzuti and Bunny Brunel, Thursday, Victor Feldman and Roger Kellaway, Friday and Saturday.

Golden Bear, 306 Coast Highway, Hurrlington Beach. (714) 536-9600: Blue Steel, Thursday: Spirit, Friday and Saturday.

Palomino, 6907 Lankershim Boulevard, North Hollywood, (213) 764-4010; Burtlo Brather, Friday; Kinky Friedman, Safurday; Kenny Javis, Sunday.

Farisian Room, La Brea and Washington. (213) 936-8704: Arthur Physock, Thursday through Sunday.

Pasquale's, 22724 Pacific Coast Highway, Malibu. (213) 456-2007. Joe Farrell, Thursday through Saturday: Claire Fischer, Sunday.

Roxy, 9009 Sunset Boulevard. (213) 878-2222: Rick Nelson and the Stone Canyon Band. Friday and Saturday: Yarbrough and Peoples.

Starwood, 8151 Santa Monica Boulevard. (213) 656-2200. Dubrow and Magic. Thursday: the Dickies and the Blasters. Friday and Saturday: Paul Warren and

Whitely to Hollywood. [213] 652-4202: Noughty Sweetles. Thursday; Joan Jett and the Blackhearts an Translator, Friday and Saturday; Indian and the Trend, Sunday.

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Black Oak Arkansas: Valley West, Friday, February 27 and Saturday, February 28, 6 p.m., 19657 Ventura, Tarzana. (213) 342-7166.

Toots and the Maytals: Flipper's, Monday, March 2, 8 p.m., La Cienega and Santa Monica Boulevards. (213) 652-4920.

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CURRENT MOVIES

All reviews are by Duncan Shepherd Priorities are indicated by one to five star-

Altered States - The traditional mad Altered States — The Institutional must secretal divessed by in mee ciches or rather, diverted of his colicities and founding maked of an isolation task. Observational colicities and founding maked of the colicities of the through a Dit. Legit properheading through a Dit. Legit properheading properties of the colicities of the properties of the colicities of the founding the colicities of the founding the founding through and founding the founding through a discourable for the founding through and founding through founding through founding through founding through founding through founding foundi vulsive stylistics to hallucriatory mo-ments. See occasional epileptic se-zures, and to leave the rest of the movie and the rest of the world in rel-

project. The humanistic, sentimental and unexpectedly affecting finale may indicate a final triumph for Chayelsky, or at least a touching of a previously dead Russell nerve. With William Hutt and Star Brown. 1980. "(Cinema Plaza S. Cinerama; Plaza Twin 1, from 2/27).

American Gligote — Paul Schrader's Bressonian portrait of a high-priced Bressonian portrait of a high-priced Beverly Hills gigoto: adolescently admiring and enviring, but never very hadway through the timing, the gigoto's professional like gives way to the more automatically portiable business of a murder frameup, with the gigoto's every sites shadowed by unknown every step shadowed by unknown nemmes and an altable, cigar-smoking, dowdy but cagy pokee de-tective named Sunday (protoably less as a noot to Jack Webb's Finday than to the night of the TV week when Peter Falk's Columbo used to appear). Simultaneous with the muder invost-gation, the gloot becomes entangled with a figure so familiar in stories about female proselute; the man in a million, or in this case woman in a million, or in this case woman in a million.

love to the hardened sexual insychopath The spinulally upfilling ending, which lifts you completely up in the air with regard to the murder investigation, is a shameless sheal from Bresson's PICKPOCKET. Richard Gere, Lauren Hutton, Hector Eisondo. 1980.

* (Mira Mesa Cinemas)

And Justice for All — This case against the American legal system is so ill-prepared and ill-presented that it outfit never have been brought to work the present sets of the maps, and you have sufficient cause to slap it with a contempt catalon, John Fortyth Laox Warden 1997 of dereich of the maps, and you have sufficient cause to slap it with a contempt catalon, John Fortyth Laox Warden 1997 offered by Norman James 1997 of Jones 3.3 through 31

Annie Hall - Woody Allen's approximately autobiographical movie tells of the short-lived romance be-tween a New York Jewsh intellectual (Allen himself, accounted in a firmi-shop ward-mbe) and a Booky Mid-western WASP (Diane Keaton), it can

defails, be thought of as a move to look of the critical is a Allen's most presonal move for the presonal presonal

Any Which Wey You Can — Sequent for String) Deck excelled for SYST WHICH WAY BUT LOSS.

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WHICH CHEST WHICH WAY BUT LOSS.

Michael Branch and Milky Stern Home, discretely 8-ddy, with your loss.

(Campus Drive In)

those who were not around or were not paying attention earlier. And the seedy theating through that provides the human interest got old as far back and as far away as Felini's VARIETY LIGHTS and Bergman's NAKED NIGHT. Weth Jose Waker and Betty Faria. 1980.

vide the move with its strongest prop) becomes, in fam form, wholly a partie to the youth market. Stanley Kubrick's frost-biffen, arm-waving, girm-micky direction seems very nearly distraught, willing to try almost anything, just so long as it's leeming, just so long as it's certain of log over anythody's head. Wen Makcom McDowell 1970. crime Arts)

A Change of Seasons — Middleaged correge professor cheast on wite
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Deem of the Dead — George A.
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December's gift and of merger (Paulaus), 227 and 28 medium).

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individualized texture that's like a wall or a tapestry examined from the mi-croscopic varitage point of a spider. The paritheism of this movie is not something worn only on the outside. like an ecology bumper sticker, but is inscribed into the movie's every shot. 76.
** (Unicorn, 2/27 through 3/1)

The Devil and Max Deviln — Comedy-fantasy with Bill Cosby and Elliott Gould as the title characters, directed by Steven Hillard Stern. (Clairemont: Flower Hill Cinema 3: Oceansate 8: Rancho Bernardo 6; UA Cinema 1; Vogue)

Malcoim McClowell 1992.

Coal Miner's Daughter— The man contribution traceable directly into more contribution traceable directly into more directly and the common of the more directly of the contribution of a mit basis more directly of the contribution of the more directly of the more directly of the contribution of the more directly of the contribution of the more directly of the contribution of t

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Centre, Wage, from 227)

Escape from Adortists — Don Stigol, a sort of connect-the-dict director who is very good at charting a ferman or training a cosaire of action, taken such a pragnised or action, and the properties of the prison movine (scheen collected herent. The locale, really, as the whole properties of the prison movine clockes collected herent. The locale, really, as the whole prison condition of the prison movine clockes collected herent. The locale, really, as the whole prison condition of the prison condition, as the whole prison condition of the prison condition of the prison o

Escape to Athena — Roger Moore as a Naza prison camp commandant. Else Gould as a Alexely was devillation for Gould as a Alexely was devillation of the State Powers as a stroper in the same thour. Every Soviatas as a Greeneesstance leader. Claudio Cardinals with the installance, and the paying outstoner as an all-day sucker. Discretched by Georgie Pan Committo.

** (Viljage, from 2/27)

Everything You've Always Warriad to Know About Sex (But Were Ahreid to Asia) — Woody Aleria sancards taxeed in Dr. Residents slow its and the question-arises were the and the question-arises when the sand the question-arises were the sand the question-arises format in the about the sand that the property of the prope

Filolias — Odd sort of chap, this Flolias Adores cats and dosen't like people who don't disapproves of all people who don't disapproves of all detects cigarters, done a bit of stinctury to relax, and dispatches the Trene crossourd partie in under ten times crossourd partie in under ten times considered parties of ten tipes and the control of tipes and the control of tipes and the control of tipes and the tipes and tipes of the control of tipes and tipes of tipes and tipes tipes and tipes tipes and tipes and tipes tipes

CURRENT MOVIES

"(reathor Drive in, from 227)
"Flash Gordon — Much lun, when not trying extra extra hard also to be turny. At bite as BARBAMELLA on a much bogger budget. It is a cruel fast to the proper budget in a cruel fast or this sort of endeasor than a most others, and Dino De Laurentis, who controlled the purse strings on both these movies. did it right this time, Max Von Sydon, Omela Mail, Mai-angela Misto, and Topot written by Longoto Semple, if derected by Mike Hodges. 1990. "

Fort Apeche, the Bronz. — The metaphor of the title — the police station as a lonely sanctuary in hostle territory — is at least as evocative as any of Joseph Warnbaught* Blue Knight-New Centuran-Chorboy metaphors for the modern policeman. A more appreciative eyel for the leathered indian decorations on the

station-house walls and for the throng Number One on the wanted list in on Number one on the warried sal in one stroke. Whatever cultural crumbs may be culled from the backgrounds of Jamaican lowlife are strictly marginal in a movie that bears all the marks of would have made unnecessary the hour's worth of police-routine anec-dicties by which this movie slowly and clumsity establishes its sense of danger. The narrative sense, on the whole, is more suspect than the vis-ual. It sint until after the first hour, starting with the indiscriminate roundup of local malefactors in an ef-foot to bean of a loop believe, that the fort to flush out a cop killer, that the move finally jocks up some narrative momentum, and even then not be-cause of the rather old-hat crisis of conscience that develops, but be-couse of the increased frequency of good action scenes. Paul Nevernan, Non Minks, Edward Anner, descetch by "I Clampus Drive Int. Center 3 Chema 1: Frontier Drive Int. La Jola Village; Parkway 3, Plaza Twin 2)

Honeysuckie Rose — The INTER-MEZZO musical triangle relocated in country-western country, and making a prized sex object out of Wille Nel-



The Harder They Come — The first movie exported from Jamaica, a genuine curiosity among black exploitation movies. The story might have been thought up to a wistful adolescent who can't, or won't, make Allen Wetts in Zen & Now, Cept Edgar Mitchell in The Ultimate Mystery, Methew Manning: Stude of a Psychic, Secred Trances in Beil & Jave, Fitness in the New Age and Christian Mystickem. adolescent who can't, or won't, make up his mind between two different Hollywood-cliche dreams of ploty. For a while it follows a struggling-young-artist pattern (in this case, a need) him regale singer, Jimmy Cliff, re-peating one or two infectious songs seven or eight times), and time it turns sharply onto a killer on the Jiam road. Number One on the hit parade and

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Creat, 102 N. Freeman, Oceanede (722-6561) My Stoody Verentine and The Warriors, from 2027

Figure 16th Cimemon, 2630 Valide is Valin, Del Mar (765-5611) Theater 1 Reging Bull, from 2027 Treater 2 EarthDound and Flash Gordon, from 272 2727 Treater 3 The Devil and Max Devilo Palama, 471 First St. Encertae (456-7469). No Gar Serf. through 229 Call feather for program starting \$1

Call Instant for program finding \$1 to their Valley Street in 38-bit Shound Ave. Covariable 17th 6586; School Shound Ave. Covariable 17th 6586; Call Shores Daughter and Snooley and the Should Should

Commanded 2017 Vista Way Commande (439-7006)
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Star, 402 N. Hill. Downlande (722-2885) Machil Man and Hot Fist, from 2:27

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And Justice for At. Maste of the Figure Guillaine,
and Sunder Party, 3 1 through 3 Vineyard Twin Commas, 1929-22 East Valley Families - Escondo: 7763-2223 Theater 1 New to Fue Theater 2 Ordinary Fesque New 227

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The China Syndrome — The portions that have to do with Tracopy skill feetwisson nees program have more of a ortical edge than you usually meet up movines father as ortical organ is out-down considerably by its taking a more statement of the contraction of providers and the contraction of your statement with a possible or the contraction of your statement of your your statement of your

directed by James Bridget, 1((Frontier Drive In, Irom 2/27) A Clockwork Orange — Anthony Burgess's vision of the ultra-violent future (the novelist's linguistic inven-tions are carefully preserved and pro-

drowns out what is supposed to be the central concern of the movie, which is the danger of nuclear power plants. With Jack Lemmon, Michael Douglas.



CURRENT MOVIES

redneck and the hippie, whose physical attributes might have been thought to make him a closer cousin to Gabby Hayes than to Leslie Howard. The timisy narrative is meally dissolved by means of an impressionalst triming technique of quick, light triming technique of quick, light strokes and niggling dabs. Occa-sional rest-stops are taken to inch the story forward, but never for very long or very tar. Robby Muller, the nimble photographer on several Wim Wen-ders outings, was a logical choice to

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500 830 pm

WINDSON HELET CHICE IN 297-3931

CINEMA 21 291 2121 shoot this concert lour road movie, and the results are truly outstanding. With Dyan Cannon, Arry triving, and Stim Pickens, directed by Jerry Schatzbeig, 1990.

"(Ace Drive In, South Bay Drive In, from 2:27)

The Incredible Shrinking Woman— Comedy remake of a classic Fittles sci-li thriller, with a KING KONG motif tacked on toward life end, and a last-gasp intimation of ATTACK OF THE

CHYCLE CO. Str. 100 100 pm ... Comp. Coding. Character Str. 6 800 1000 pm ... Comp. Ch. 100 pm ... Character Str. 6 801 1000 pm ... Character Str. 6 801 1000 pm ... Character Str. 6 801 1000 pm ... Character Str. 100 pm ... Ch "The year's best film"
"TESS" LLY TOMEN IN AN EPIC COMEDY THE INCREDIBLE SHOWENG (PG)

2000A 3150 ROSECRANS 224 3344 Sat & Sun 1200 200 400 800 800 1000 pm SPORTS ARENA 6 ANY WINCH WAY YOU CAR (PG) 3:30, 7:45 EARTHOUGH (PG) 1:30, 5:45, 10:00 OF THE PRACTIC QUEEN (PG) NINE TO FIVE (PG) 12 30, 250, 5 10, 7:50, 10 10 pm. COAL MINERS DAUGHTER (PG) 1215, 230, 5:00, 7:30, 9:50 pm 1215 245 515 800, 10:30 pm Stats Friday SPHINX (PG) 2.45 3.05 5.25 8.00 10:20 p.m. PRIVATE BENJAMIN (R) STIR CRAZY (A) Starts Friday SPHINK (PG) 12:45, 3:00, 5:15, 7:30, 9:45 p.m. 1.10. 3:30, 5:50, 8:10, 10:30 pm. MANN RANCHO BERNARDO E TITAD BERNARDO CENTER CT. 485-8641) Starts Findsy RACING BULL (R) 12:30:250:5:20:7:45:10:20:0m

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The Jazz Singer — Jazz never to the Jazz Singer Sing

cho Bernardo 6)

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Machin and Hearest Director June adman Demme and withe St Coldman tell you almost nothing about the tell you almost nothing about the tell state of the coldman tell tell state of the tell you want trackly affectionate prints of Dunings the state of the tell state of marks bith-coldman beds produced trackly affectionate prints of Dunings the state of the state of the trackly affectionate prints of particular trackly affection trackly affectionate prints of the trackly affection trackly affection trackly affection trackly affection trackly affection trackly tra sloppiness, with the movie's tone britched somewhere between furny and sad, and never quite in harmony with one or the other or both. And what to put the present of the control of the co

Ity American Unde — Alain Res-nais's fictional illustration of biologist Henri Laborit's behavioral theories, starring Gerard Depardieu and Nicole Garcia. (Guild, from 2/27)

My Bloody Valentine — Psychotic-kiler thriller, Canadian-made, with a cast of unknowns, directed by George Mhalka. (Camino Cinema 4: Crest, from 2/27, Mrs Mesa Cinemas, from 2/27)

(Camuo Creena 4. Creet, from 227.
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Mrs Meac Commas, from 227.
1800 — Bernardo Bertolucci commers a pampholieter's perchant for straight, party-line ideology and a secrement (of both the iteration of the interest of the interest

Nine to Five — Cunning piece of popular entertainment, pushing the proper buttons to bring out the grey-ances of almost everybody toward their bosses, and particularly those of socretaines. At its lazaest, it settles for



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CURRENT MOVIES

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portrait of Southern imbedity backwoods backwardness, tooth decay, hyeric laughter, droot, etc. 1975. • (Frontier Drive In; Mira Mesa Cinemas, from 2/27)

The Villain Kin, Douglas as a human incurration of Wile E. Copide A few of the virtues of the cartoons, missing here, am to piot, no psychology, no secondary characters, and a running time no longer than seven minutes. With Ann-Marget, Almod Schwarzeneg ger, and Paul Lynde, directed by Hal Needham 1979.

• [Towne, brough 2/28)

The Warriors — Waher Hill's un-realistic, or anti-maistic, street gang move has an obvious brethp with the hostile-tentiory branch of action limits, including both the STACECOACH. BUSMA type was story: also ceres a special dieb to the samural films of Akrix Kurosawa for its conception of the fluids clientaries of New York youth gang and the size material realistics dies" and "Doppers" from the mere deed" and "Doppers" from the mere you'n gang and the stirct marks and research, that seed and the hour acceptance of the seed of the see

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Teas — Reviewed this issue. With Nastassia Kinski and Peter Firth; di-racted by Roman Polanski. • (Cinema 21)

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TEAN DISPLAY cases 23" high 12" wide 16177" owen Apparent a 31% each sell 59 ach 4627 (Sent) First Som (Sent) 40 (

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ANTIGUES Driving room table: 8.2 Chairs, 4. 24.8.25 Schools recovered medium from 1885 24.8.25 Schools recovered medium from 1885 posturing frephole: No mess 1700, 489-46-34

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tion 88% or one-systems from 1968 Buck In State 1960 oil databased por bed double 600 marger from in excitent condition 190 405-296 after it.

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21" COLOR TV table model in good condition. 5150, S82-8024 daytime is best. OUEEN SIZE waterbed, SZSI Includes bookcase headboard. 12 drawer pedestall solid state thermostat padded rails, mattress paid, sheets, etc. like new, was \$500, 292-9254.

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Crab Meat and Asparagus Soup

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ROTAL BRUNDWICK pool table, 1928 eleganne, 57900 Rare danish apartment size piano. Excel-lent condition, 51895. Antique apartment size refrigerator, working condition, 5150, 295-2782. FREE REFRIGERATOR, apartment-size, aqual color, works well could use with small keg, behind apartment outdoors, 1536 Grand Avenue, Pacific Brach Take but disturb not tenants.

CURTAINS. BRIGHT, cheery gold and orange floral against white background. One window's 88x32. The other two are each 59x50, \$18 takes all 263-4883 at 7.30am or pm.

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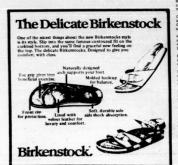
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Officials: examine seasons (April 1971 VOLVO 1981) And represents Appendix (Appendix Appendix Appendix

453-4600 good treat, 30 for both 1976 DODGE 4 by 8 perchappe 1/8 automatic model on the 20 DODGE magain multi 2/8 capies, clearly control of the 20 DOGGE and t

1969 INTERNATIONAL Travelali, 12000, VB. 304, automatic, air conditioning, deluxe interior/exterior package, complete trailer towing package, transmission cooler, split rims, radial tires, 31400, 420-2425.

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COLD-START valve for 1979 VW Rabbit/Scrocco 1950 CHEVY 235 school bus. Seats removed, for 125 says 517 Brand nev electrical part that greater mornhame, no body cancer, engine good, needs time member Save and convent-tie Court. 51300 fem: 270-5478.

1976 VOLKSWAGEN But customized Possche engine, rebuilt transmission, excellent body and interior, mountain-lover, sleeping, and storage, radio, one of a kind, 53000, 283-3477.

1993 TOYOTA Corolla veagen. 5 speed, great. 1993 LIV: TBUCK: Good original condition. EMERGENCY SALE, 1979 VM klabbit, 4 stool, accordation must sell, going back to Europe. 12000 mass; 1990 or sade for a small car conditioning regular gas, sow minage ments, minor condition less than 220-1477.

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HONDIA CVCC, 1978. MA/FM casette, repost with paid some basics agriculture, clutch titles. TOW 84N for VW Beetle. Never used. fts. 7/8: 1972-VOLKSWAGEN Bus. engine jul. Low miles. mius sell. 13800 or offer. 743-8807 host. 918, 130 Ser safety chains, 15. 453-5989 after before I Tam. Goods. Permiya.

CHEVY, 1966 Impaia, looks and runs great, on 46,000 miles, \$1000 or best offer, 270-9688 MODEL A CAR FARTS. 1928 Model A Ford sport rouge. 1955 Ford truck brane drums, shoes and cylinders. 278-1084.

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26 HP EVINNUDE outboard motor excellent mechanical condition, 1300, Male 690-1057 or 285-3159.

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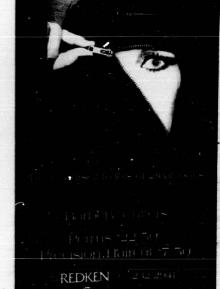
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In Mission Valley. Take Mission Gorge exit north ¼ mile, turn right at Chevron Station. Proceed to 4619 Mission Gorge Place.

EERB JARY 26, 1981 21

STRANG anactivement age 25 waip hit/yeir engineering major shrines minor at SDU, lives to sur, seen mourtain climb, sur! but but put seen mourtain climb, sur! but but put who deeper forms since or have see all of wedlook. Must have returned, others, to sur, seen seen and wedlook. Must have returned, others, to sur, seen to Seen No. 109-103 N. Highway 101 Encircum. CA 92024.

GUITAR TRADER

30% to 50% off all acoustic guitars every day of the year

Ovation coustic-Electric guitars	List	Every day low	Save	Martin D-18	List	Every day low Used \$449	Sav
Balladeer 1612-4 Legend 1617-4 Classic 1624-4 12 String 1615-4	\$595 \$700 \$580 \$700	\$379 \$449 \$385 \$449	36% 36% 34% 36%	D-18 D-28 D-28H D-35 D-25K Kos wood M-36 D-41 w/pickup	\$1076 \$1307 \$1139 \$1034 \$1139	\$749 \$919 \$799 \$606	301 301 301 321 301
G 331 G 335 G 750 S solid spruce kli models in stock	\$199 \$239 \$275	\$129 \$159 \$189	35% 33% 31%	Alvarez Yari Alvarez Artist Model 5080 DY50 limited edition DY77	\$379 \$390 \$475 \$830	\$229 \$319 \$415	42° 41° 33° 50°
Vashburn				DY740C cutaway	\$690	\$449	351
12, Mahogany and spruce 26S, Mahogany and solid	\$169 \$329	\$119 \$219	30%	Used Guitars		\$298	
	\$479	\$319	33%	Gibson 8-25 Gibson LGO		\$198 \$159	
506 Rosewood and solid	\$599	\$379	42%	Fender Malibu surf guitar Ovation Classic		\$199 \$249	
onterey acoustic electric, cutaway	\$699	\$489	30%	Epiphone acoustic Seville student guitar		\$119 \$ 44	

All Strings 3-for-1 with the exception of Roto-Sound, Savarez & Aranjuez. Buy 1 set at manufacturer's list-

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5031 & 5035 SHAWLINE STREET SAN DIEGO 92111

565-8814

ATINION to preser brain norm shall also control for the contro

AMADIA AM

DEAREST RON, my days are great but the riight are lonely. fortunately 118 be teaching body painting in the exe to softinone special. Happy K.

WOMAN WANTED, Catholic, to 56, com-paniorating, possible munage, I am Catholic & 66 Gine your address PO Box 12406, San Diego, CA 92112

pond with Lady regarding dating I'll send photo & information: Unit 269, 3555 Ruffin Road, San Diego, 92123.

ENJOY A GOOD LAUGH, By DISEA-RLS

GREG, HAVE you gone to the tuthroom in the flower bed lately? You'll never guess who.

HANDSOME GENTLEMAN, 40 seeks acractive tady 23-35, for caring relationship, perhaps future. Honest kind, fun-loving, goal oriented Reply Box 3112, San Diego 92103.

WHEN IS RUDY Gencie's birthday? A fan from

nEAD OR ALIVE is not dead. We refuse to buddle ormindless power plays being inflicted on us by hose in authority. Watch for details.

MS_JAIME_Are you still rushing headlong to wards self-destruction? Still feeling sarry for source!? Did he ever fall for your wiles? Abso

JAMES FROM the ice skating rink on February 13 Thad furt you're really rice, too Sony's stared at you during dinner. Reply: Jackse. MALE, MID-20s, rice looking, intelligent, re-lated humolous, caring, looking for compatible female, for intelligent, relevant conversation and/or whatever, Air, E. Box 39-113, San Diego

EVER NOTICE how Fred Schnaubelt looks like Herb of WIGP in Cincinnat? How he behaves

A FACT OF Me you can't deny. Older men are more experienced. Gustaways. P.O. Box 26760.



HOUSING TO SHARE 155 week, \$125 month. No deposit, house on quest caryon lot. Pets, cooking, phone, but and showers, quest, path-ing litting own bed and furniture, available now. Dox 282-4985.

CA JOLLA Village Park needs female 1000 to shae newer condo with pool, accuzs, tracquettusi, microwave, freplace, \$180 m 455-1242 or 272-7288

Users, 28-179 American and Mill
FEASTE BACH agreement is trust. In the
Feast BACH agreement is trust. In the

WOMAN IDENTIFIED woman looking for same to share cure two bedroom house 1125

FEMALE PROFESSIONAL or grad student, rowarder, share mostly funded 3 bedoom Masson Valley townhouse Courtyant, freplace, lacedly, veloc, pool, jacuza, servin, 1210 pts utilises, 282-5872.

FEMALE FEMINIST rommate, 20-30, needed to share Mission Valley townhouse March 1 Large rooms, pools, jourze, washen and divers, 1-185 rooms, Julie 278-5768.

FEMALE ROCHMATE waveed \$050 area large 3 bedroom 2 bath house, large yard 1150 month plus 1/3 unities; 282-2411 after 5pm, Sae.

\$110, CLAREMONT house, first, last and de-posit No rock, drugs, or shoozers, fuelp fix up floore a must, 560-5452, 5-7pm.

Missa 2 miles from SDSU 1170 plus utilises, prefer recal responsible riconsmoler, 678-1364

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FINAL TECHEL matter disclorus 46.

DRID HOUSEMAIT NEEDED over home, and some home, and some home of the property of the proper

ATTENTION/La Jose charming / bedrook UCSD Need person who is responsible and non-smoker to share with Available

Account 28-729 and considered to their each Australia 7-3 (as street less 18-2) and the considered to the each Australia 7-3 (as 6-5-768). The considered to the each Australia 7-3 (as 6-5-768) and the considered to the each Australia 7-3 (as 6-5-768) and the considered to the each Australia 7-3 (as 6-5-768) and the considered to the each Australia 7-3 (as 6-5-768) and the considered to the each Australia 7-3 (as 6-5-768) and the each Australi

Today or 187 65-199.

CARRESOFT RECOGNICACIÓN Large part podo, park lluxelly free concentration de processor de concentration

NORSMOKING ROOMMATE to share 3 bed-room, 2 bath house in La Mesa, 4 miles from SOSU and in excellent neighborhood, 5155 and 1/3 utities, 461-9749

At facilities 272-979. Some controlled to the property and the continuous producemate warried for trugs 2800 for time bedown two bath againstern with square foot substant house with vindous parazars. Side plays called plays called 272-5726. Some Cliffs, view, 5160 month plays salienes. 227-5726.

MALE RECOMMATE wanted improved recreases next 28.17 studget have 2 sect scorr poartners 8 bloks from teach scare 2 , rest plus upster 274-32se.

HOUSEMATE WANTED: share beautiful 2 best-soom in Missort Hills, fliefer 25-35 employed mair, 5225 plus half utilides, plus deposit. Steve 755-7788 after 6pm

FEMALE ROOMMATE wanted to sture 2 bed room againment in La Mesa, 4 miles from \$250, 1162-50 microthly & 1/2 unities. Chris 698-2597.

FEMALE NONSMOKERS quet unturnished noon with top 3 phone in nice meet hostic near North Claremont square healthy latter people no lids, pro. Garden, 1185–483-1508

5135 MONTHO: 8, 1/2 electric. Noce apartment with 2 bedroom: 2 baths, pool. Or we can find another apartment together in ideal location, sern-cray finale preferred. 423-3577.

INTELLIGENT terminist preferred to thair 2 bed-room apartment; 382-50 per moret, must have personality be independent, healthy 5 together his totalscor. No conventional pers. 25th 6 r. Simply a good place to be Pationic. Call Marc. 233-3984.

PACIFIC BEACH - 2 housemates to share 3 bed-toom house Available March 1st Working re-sponsible, clean, fielerences required, \$170/ month, \$100 depond, 1,3 utilities, 274-7593.

and of Note Claiming Fermion and Part 2/4/202. 2021 April 2021 Apr

Call Collect (714) 273-3072

MATURE, NON-SADIKING female isominate-needed a soon as possible to share. Zeedroom house in North Casermont, \$150 month to be 2 paint unfamiliated againment in Cosermont. Foot, Jecuzz. \$195 month No pets. Fay 284-586.

Solvide: Gen Reference readed 170 and 170 per 200 per

RESPONSIBLE NONSMOKING ternale vegeta-nan to share furnished Clairemont home. Friendly atmosphere: Own bath: Laundly, \$200 morthly 8, 1/2 datases, 452-1720 x271 after 6pm or 483-5088, keep trying.

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LAKER BEDROOM WANTED in a Dirt Cris-house with no dogs or use to a linear respons-tive working male 30 Burt 467-0724 ONE BLDBOOMFORRENT private home male or ferrole: work exchange available. Ad with 275 1777 number is wrong. Call 488-4848 lower message. Plottic Brokin.

RODMMASTE WANTED. Responsible, neat, non-smoker 2 bedroom, 2 bath condo Security building, garage, block from ocean. Pacific Beach, 3275/month, Gabe 270-3693 from or 455-4199 work.

FEMALE ROOMMATE WANTED to share two bedroom North Park apartment with 25 year-old working college student. 290 8778 or 280-4557

ON THE BEACH. 1/2 block from Surnet Ciffs. plain 3 bedroom house with yard. Two men. 22 and 38, need roommate, female preferred [platonic] \$190 per month. 226-8289 evenings.

RESPONSIBLE NON-SMOKING STUDENT, 24-30, to share spackous, uniformethed apartment to Hilberts Excellent location, 3175 plus unities Jeuniter 299-8120 mornings.

CHURCH-ORIENTED MALE 34 years, choir member and sometimes soloid, needs to share your home in La Jolla with Christian gentleman Local church references, non-smoker non-dimine, interested in gardening 459-9584.

ROOMMATE WANTED for large 2 bedroom, 2-1/2 bath La Jolla condo. Male or female Mid-lare 20's rest \$265/month and half utilities. 453-4586.

ROOMMATE WANTED to share three bedroom Victorian in Hillcrest, \$170, 232-1202

RESPONSIBLE FEMALE ROOMMATE looking for place to line. Pay \$175 per month, I have a well-behaved, medium-sized dog. Must be in Clairemont area. Dorothy 275-2537

MALE ROOMMATE WANTED. \$231/month. Share 2 bedroom. 2 bath Quitwood Includes all utilities. overlooks tennis court and pool 272-9795 or 272-2222.

RESPONSIBLE FEMALE, 21-30, to share 2 bed-noom 2 bath apartment in Mission Valley. \$170 plus half utilities. 283-3660 evenings and weekerst.

FEMALE SCOMMATE WANTED for two bed

ARSSON VALLEY CONIXO, mature responsible person needed for two bedroom Master bed-room pools, jacuza, termis Available Maich Lst. 5185, first and last. No depose: 265-1401.

MATUR MALE A FAMALE to shore big home in Lemon Grove. Non-smoker, full house privileges 3 people \$160 plus ubities. 469-2918. COMMATE WANTED in house. Balboa/ centere, large room with built in bal/shoves. iberal minded yard, garage. \$185 per month, \$130 deposit, 1/4 utilities. Bill \$69,0089.

PCMAN, FEMALE nonunoker to share house with married couple, private room, pool, securit, dishwasher, dance room, 5200 plus 1/3 unioes, 748-0206 or 485-3230. MALE OR FEMALE roommate, close to SDSU, own bedroom in brand new townhouse, pool, picuzzi sauna, 5195, 265-9353 or 286-8940

ROOMMATE WANTED to share large, beautiful house in Escondido with senous college stu-ders 3140 plus 1/2 utilities. Trash and water poid. Teny 745-2446.

SHARE 3 BEDISCOM house in quet residential area Minutes from docention in quet residential area Minutes from docentions is Mission Valley Private patio, maintenance free landscaping, cheap rest. \$135 plus 1/3 utilities. \$50 deposit 262-26059.

FEMALE ROOMMATE to share a 3 bedroom house in Golden Hills. Nonsmoker, semi-vegetarum, into self-development & holistic life-style. \$150 monthly plus 1/3 utilities. 232-9764. ROOMMATE WANTED in Finn Springs area Large mobile home with poot sauna & Jaundy No children but some pets allowed 456-0613.

Introducing Brand New

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Complete King or Queen Size



Waterbed

\$379

Store Hours, Mon. thru Fri. 10 a.m. to 9 p.m. Sat. 10 a.m. to 6 p.m.

Next to Walker Scott

NEED MATURE FEMALE roommate as soon as possible to share two bedroom, two bath, unfurnished apartment in Clairemont. Non-smoker, 5195 month. Has pool, jacuzzi. Fay 268-0385.

\$689 Many fabrics to choose from

1375 NORTH PARK spacious 3 bedroom, slove infragration rice area, small deposit, kids, pers CR, Agent 224-1025

535 PER MONTH. One car garage. 46th Street. East San Diego. Call for appointment. 449-7516.

SUBLEASE MARCH 10 La Jolla Windandsea Estra large: Tovely 1-bedroom apartment Fenced yard Parking Closets Caret \$175, Fiss and Jast. Rosemany 452-7591 days. 454-4096 evenings

ATTRACTIVE COTTAGE with sundeck Near 505U 5200 month Furnished on request Rids and pets class? Call Renemes 265-7266. Fee

SAN DIEGO'S fines! I bedroom cottage for \$200 in seckuled area, fenced grounds, children wel-come, carpets and drapes. Call Rentimes 265-1266. Fee (44078).

PACIFIC BEACH coay until \$210 plus utilities Photore surroundings Close to the beach, pri-vate yard Furnished on request Cali Renames 276-8566. Fee. (27038)

ONE BEDROOM apartment, 1245. Hardwood floors, siled kitchen, bakony, city view. Only blooks to downtown. Golden Hills area. References required. 12 Creata. "A26 Broadway Avenue. 234-4995, manager.

Look great. Feel great. And have fun with Aerobic Dancing.

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Dancing as series of frui Treet classes fived Acrobic Discountry Judio Scormon by Judio Scormon has appeared on more than 200 television and radio Astrobic Dataction. has sold almost build be supported by Judio Scormon Bod ob Itom Management Scormon Bod Observation Management Scormon Bod Del Management Sco results
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Last Non-Courty Note Counting Liber is expected. A plant of the 1945-31 and th

ARGE TWO-STORY HOUSE to more with class should be reasonable from quest non-smooth from their solutions with common street design deposit required 18th includes specific property of the basis can be should be specified by the street of the

FEMALE TO SHARE rice 3 bedroom house in RODAMATE NEEDED to share 4 bedroom leucadia Resiant neighborhood Child and/or pet OK 1200 monthly. Available March 1 jet 457-3296 or Gaiy 457-5969 733-3495.

PACIFIC BEACH house seeks 2 clean 6 considerate incommates. Laundly, 5150 & unities.

1st 488-2632.

For Rent 539 5 5450 1 8 2 BEDROOM, unfurnished againments. Rucks Beach, Fireplace, pain or bastory. New, Garage \$40 AUMIS. No pers. 275-1927.
ASSIBING WRITER-PROTOGRAM-SR 76. nasy-pains and athletic, devices quiet place to live 1 will convoler carelated-houseman position to save on expenses. Bud 274-2112.

MOTION (MICHAEL AND 1996 A) 1997 A) 19

SOUTH BAY huge 2 bedroom duples, 1225 month femoral variation for challens close to shoots shops, and bust call becomes 474 8977 for (25.09)

CDZY VIVIA vito with cathedral cellegel Chefy kin from many extras, 3225. Call Rentimer 24 80 NT. Fee: (22480)

5275 LAROL 2 bedroom Escondido estate, chil den svetcorret Sanken living norm, appliances Call Rentimes 741-2368. Fee (746-98)

\$165 month plus unithest Cray unit in good areal Children and personayt Worst Sax. Call Reviewes 265-1266. Fee: 264.28)

5400 HILCREST 2 bedroom, den, hardwood floor, fenced yard, disposal view, available March 1. Agent 224-7732

TRALER WITH CABANA 2 blocks to ocean En-cinion area Secladed hilbide space. S245 per month includes utilities. Quert adult (single) Carner might sell. 222-3280.

SPACEUS 3 bedroom East County unit with parefield walls, major apphances, bids OK freced yard, 5350, Call Restricts 265-1266, Fee (44789).

5310 STYLSH 2 bedroom North County homel Gournet latcher, major appliances, fenced yard for lads. Air throughout many features. Call Renames 741 RENT. Fee. (74329)

5375 BAYNEW. West Balbua Parl, 1000 square feet. 2 bedroom unfamiliered apartmers. Very clean newly decoated. Brown carpets drapes, appliances. Balcony, Adults. Cat OK. Available March 1st 578-6695.

24 FEBRUARY 26, 1981

RECREATIONAL VEHICLE camper trainer paising space available with ocean view over fortry. Area Beach, 150 per month or trade for occasional usage Libby 298-9701.

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2 BEDROOM DUPLEX Ocean Brack 1340 GARAGE FOR RENT at 35th and ET Cajon morethy. Paco, glass abor exceient carpet, gas slove refrigerator wood celling of street gas to moreth instrumum, 355 per moreth available ing rear beach. Adults only 240045.

March 1, 1961–280-3455.

PUERTO VALLARTA deluxe condo Available April 23-May 7 Steeps 4 Private brachfront spectacular ocean view, daily maid service complete vitchen. From 145 riightly. 488-3383.

Real Estate

WANTED TO RENT 2 bedroom house with ya for medium-size dog in Chula Vista. Deb 426-7143 or Mar. 420-7594.

TOO GOUD TO BELIEVE! Ex-model in inve-condo with two master bedrooms, firepace, and double garage, Low down Lains over 10% loan at only 1585 monthly. Fure-loadin threatening, pow per 1007 900 in services.

THE READER PUZZLE

By Don Rubin
Each of the coded boxes at the right contains a gear arrangement indicated by the

key below. We'd like you to determine the direction — either clockwise or counterclockwise — of each of the numbered

Contecting Parallel Shafts Consecuting Far parameter Shafts

Connecting Far parameter Shafts

Warm Gene
Connecting Far parameter Shafts

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

T-shirts.
2. All entries in the Reader 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.,

XL).

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

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

than tive winners, we it have a lottery.

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

7. One entry per person.

0

Winners of and Answers to Reader Puzzle #143, 142 East 65th Street

The occupant, of course, was Richard Milhous Nixon — not Jimmy Carter, or Ronald Reagan, or New York's Mayor Ed Koch. The rearranged blinds revea the Oval Office at the White

House.
Less than one-third of you (fifty-one out of 156) were able to identify Tricky.
The T-shirt winners are:
1. Glenn Lassiter, San Diego

Diego
2. Tea Cortado, San Diego
3. Walter C. Porter, San

Diego 4. E.J. Penner, San Diego 5. Ginny Wheeler, San



567.500 MISSION VALLEY darge 1 bentious constraints assume 10.8-4% loan sorts for die time on 7nd that deed included are poor spar terms, saura and gym 280.2469.

NORTH PARK. Special 2 bedsicht 160,000. Nower litchen, ferced corner Owner is moving. Call today. Realty Executives, Cervice City. 293-2890, Asia for Kathy Clark.

2-1/2 ACRES. LEVEL GRASSLAND, San Luis-Obspo Courny, inland. \$2000 down. \$6750 price. \$100/month. Water, power, phone, sur-veyed. buildable now. 283-0489 or 283-9271

FOR SALE by owner, 2 bedroom, 1 bath "Doll house" excellent conditions excellent states from freplace garage, 563,000 44th & University Charta 548-9543.

HAWAI TROPICAL 3 acre secluded paradise 516.000 Low down payment Great terms. Road channings orchids trees ferms geothermal or self-sufficient energy. Photos. Owner 755-8780

2 BEDROOM: 2 BATH condo: Spacious, excel-lent condition; 9-1/8% assumable loan; 574 900, Jans 571-1636 or 566-0947 after 5:30pm.

EMERALOS FOR TRADE Speciacular rivestment-grade emeralds, centiled & appraised for free & clear land or improved properly anywhere Stewart 235-9191

2.5 ACRES of incredible view overlooking the Potero Valley, \$15,000, 291-7496

SALTON SEA comer lot, offer/trade? Reduced from 15950, 459-0827

LAND FOR SALE: 1.13 acres in Modes: County, Northern California near the city of Attucks. Total price: \$3000; Danny 487-1910 work or 272-4506 home.

MOBILE HOME for sale by owner who will carry 10x90. I bedroom refrigerator caropy, shed El Cajon adult park, excellent condition 57000 274-2727.

colator furnished pool. Jacuzzi tennis, beautiful white sand swimming beach! I bedroom, \$200, 2 bedrooms \$300 a week, Owner 481-8546

CONDO MISSION VALEY. 2 DEV CONDO MISSION VALEY. 2 DEV Date: upgasped interior. Deauthof grounds entire from this for site. Assume excellent pool, sucus, errors. 37,000 assume 152,000. Con, crear limit should give mer 252,000. Con crear limit should give mer 252,000.

28 FEBRUARY 26, 1981

BUY ONE, GET ONE FREE!



4" ELEPHANT'S FOOT Beaucarnea Recurvata
1 yr. old or more 2 for \$2

6" ELEPHANT'S FOOT 2 for \$6

Rattan **Bookshelf** 28" Wide 13" Deep 5 Shelves 6 Feet High

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180 Washington St. 3rd & Washington In Hillcrest

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125,000 drivin 11es,000 Assume 11.5% owner will carry 11% Pool 4 bedroom 2 bath 2 fee-places new carpes 2800 square feet 445-4450.

Alission valle: condo se4,900, assumable loan, new outstanding i bedroom. I bieth air conditioning paid clubhouse pool jacuzzi, saina. 281-4030.

20 ACRES NEAR Flagstaff, Arizona: Juniper Pines 518,000: Assumable: Toan: Will carry second 747-2199

LA JOLLA HOME. 12% down. By owner, Sol-edad Mountain, corner lot, 1/4 acre, 3 bedsoom, 2000 square feet, owner financed. 5245,000, 459-5467.

FOR SALE OR TRADE, 40 acres Malibu ocean view, oil rights, 12950 per acre sold only as par-cel. All clear, owner will finance, low down 772-7240.

OPTION TO BUY Luxury condominum in La Jolia Village Trinis, racquetbali, sauna, ec Piac et 813,2 000 on June 1, \$10,000 under mar-ket, 481-5644.

PACIFIC BEACH, 4 units, 2 bedroom home plus 3 remodeled, each with private yard. Prime loca-tion: Must seel \$245,000, Jay 273-0970.

1/3 ACRE PANORAMIC view lot. \$47,500 By private contractor (or will build your house). 2nd 466-8507.

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WANT R2A LOT with or without house in Pacific Beach from private party, will trade large 2 bed-toom, 2 bath consto, acreage & or cash P.O. Box 90222. San Diego 92138

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NO MONRY DOMN 1 bedroom condominum
in Mais Mess (Quali Creek) \$50 square feet.
Prarie location Issue payments #355 monthly.
\$52,500 Principats only. 455-2910

ASSUME 1-1-74% loan for over \$50,000. Upgraded 5 bedroom. 1-1/2 bedrift Prinsipation
cond. 60 bedroom. 1-1/2 bedrift Prinsipation
cond. 60 bedroom. 1-1/2 bedrift Prinsipation
271,000. 485-9331 or 451-4451.

3 BEDROOM, 2 BATH detached condo Bonita, super upgrades plus good assumable loan: Call for all exitas & information, 267-1522 after 5pm.

MOBILE HOME 4'x45' Anomson deluxe model appliances, cooler, wood interior, carpeting, 40' avvning & more. Excellent condition inside & out. Only \$5500, 766-4656 Boulevard.

BAY HO STUDIO condo with wew \$49,500. Ist floor, comer. 4060 Huertano, No. 125. Open Sunday 1-4pm, 454-0927 owner.

TIERRASANTA BRAND new I bedroom "E" plan condominium at Eliorado Greens Has tennis swimming. Jacuzz: sauna fireplace, underground pairing, assumable loan, no maintenance fee! 566,000, 280-3455. BY OWNER, 2 bedrooms, 1 bath, 1 car garage, laundry room, excellent location near Mesa College, assumable first and second loans, all terms, 575,000, 278-0736.

2 FAMILIES CAN buy this East San Diego duplex in partnership at an affordable price 2 bedrooms each. Professional landscaping. Large fenced back patios. \$110,000, 282-9752, 284-5471.

POWAY, 2 ACRES east of Espoia Road. Box 353, Julian, CA 92036.

SAVE ON loan/bloker fees. By owner, owner will finance. Only \$9900 down. College Grove. 3 bedroom. Large living room, covered patio with swaterfall. \$72,900. 270-3889

HAWAII TROPICAL 3 acre secluded paradise. 5230/month lease-option to by Road cleanings, orchids. ferrs, trees, geothermal energy, self-sufficiency possible Photos Owner 755-8780.

PT. LOMA Tennis Club condo. Large, bright, 1 bedroom corner unit with balcony. Pool. spa. underground parking, security. \$65,000 by owner. \$66-6171 after 6pm.