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LOUIN FT LOMA condo. Beaustal 2 bedoom, 1.5.4 both plant capering, all amentes bal-cony view. Security building elevitoric yeek for brists. Top floor 385,000, 515,000 down OMC, laced for retroit cough: 555,000 extra

PT. LOMA FINER, 71 year old 5 bedroom home with quest comage on private cargon, 1197500, 15% down and I will finance at 12.5% or bode for smaller. Thockmorton, 275-3030.

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BY OWNER — Occamide Assumable financing with 15000 down. No qualifying 2 bedroom, 1 buth, garage workshop, pates often trees. New ocean and park, 169:500, 264-3145 x168.

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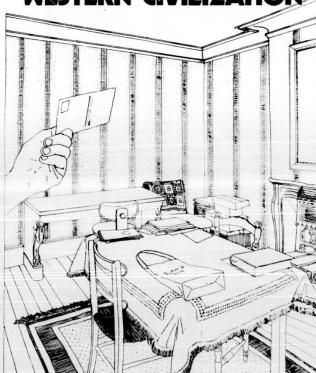
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CASIFIED AND CLIST S.P. Are in the many parts and control to the control to



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Coke, he was in the next line over, was a satire on Mickey Mouse and was standing on crutches, his right leg in a lost a rat who lived in a rat town cast from ankle to hip. I was twenty-two then and he looked about my age, but different in other ways. He had book cracks me up." black hair, pale skin, and narrow, btack nair, pate skin, and narrow, startling blue eyes. His face was like a wease! s — narrow, I mean — and active, and he usually put a hand up to hamburger at him as though he were

when I was a teller at a bank down-town, I came to know Wayne Boyer, who was then an apprentice bum. I met who was then an apprentice burn. I met him in the Jack-in-the-Box on Broad-way, where I had stepped inside for a Coke, he was in the next line over, was sattre on Miskey Mouse and was

Some years ago at Christmastime, cover his missing front tooth when he doing him some kind of favor, then demanded exact change. Wayne threw a handful of coins at him, hit him in the chest and stomach, and dragged his

> straight over with people; whatever they give you, hand it back fast. I was in a position to do that since I worked in The Pit, which was the bank's re-Nook cracks me up."
>
> What drew my attention to Wayne was the way he handled the service he was getting. The counterman pushed a

BY JOE APPLEGATE

36 DECEMBER 3, 1981

# City Lights

### No Dough. No Show

Martin Gregg and California Theatre owner A. W. Coggeshall met late this summer when Gregg was formulating plans for a local children's theater group he had of 1980. Modeled after a similar project Gregg organized in New York City during the Seventies, the I group involves about 200 families, whose children each supply their own costumes and pay a \$37.50 "workshop fee' each time they're cast in one ohis productions of children's theatrical fare. By this fall he had already mounted a half dozen such productions and had persuaded the San Diego Unified School District and PTA to endorse (and sell tickers for) his 1981-82 season. That season was to begin with a production of Yankee Doodle Boy, scheduled for November 7 through the 21st in Coggeshall's downtown theater, an announcemen theater, an announcement which Greg made at the beginning of November. But as the dates for the performances approached, Gregg learned that Coggeshall also had booked two juzz performers into the theater on November 20.

theater on November 20.
"I assumed it was a legitimate mistake," says Gregg, who then scrambled to cut back the Yankee performances to one date (November 21). Although th (November 21). Although the change didn't hurt Gregg financially (he hadn't yet sold tickets for all five dates), he says it damaged his credibility

tickets for all five dates), he says it damaged his credibility with the PTA.

Anxious to avoid a similar problem with his December production of Bah, Humbug (a musical adaptation of Dickens's "A Christma Dickens's "A Christmas Carol"). Greg says he and an associate both wrote and visited Coggeshall to make sure they would be able to rent the California December 18 through the 23rd. Because Bah, Humbug is scheduled as a benefit (the proceeds pot eight different youth-related eight different youth-related charities). Gregg says
Coggeshall agreed to rent the theater for only \$3000 (compared to his normal \$6000 fee). "We told him we wouldn't be able to get the check to him until December 10, but he said that was okay." (The septangenarian plumbing fixture merchant-cum-theater owner rests out the California only on the basis of verbal only on the basis of verbal

online reads on the chain of verbal county on the basis of verbal county of the county

comes in and says he's gonna take this date and this date and this date, and maybe he does and maybe he doesn't.

Coggeshall maintains he never guaranteed Gregg any dates. 'If the money don't come in up front, you don't have the theater "Faced with this development, Gregg frantically began searching for another

musical and finally turned to Spreckels Theatre owner Jacquelyn Littlefield, Gregg says although Littlefield's normal fee for those dates is about \$10,000, she agreed to cut that to \$5000 as a contribution to the benefit

Although that fee is \$2000 higher than the rental from

Coggeshall would have been Gregg says he's content. "We still should make about \$30,000 for the charities if all the performances sell out. But he's not sure where the rest of the season's productions will be staged. 'No way would I do it at the California again without a written contract.

they are cautious about the circumstances under which they appear in public.

The "punk look" that he and many other Tijuana and many other Figuria punkers adopt, Guereno says, is still met by stares and comments, particularly at the University of Baja California, which he attends. "When I oo I have my hair so short? Why don't I repair my leather jacket? I tell them I want to make people think. It's not all bad, though; at least I get the chance to tell people who ask me those questions about our upcoming shows and what we believe.

regularly. Los Negativos does

not belong to the union, and

### A Few Columns Of Numbers When local journalists

gather to gossip, the Daily Transcript really takes it on the chin. "Geeze, there's nothing to read in that paper." they say of the Transcript, which claims a circulation of 7800. Three or of the Pransarije, which claims a circulation of 7800. Three or four years ago, however, the paper regularly beat the might San Diego Union and the paper regularly beat the might San Diego Union and the Prahams in covering business, the paper regularly is a mother slap you 'll hear the paper seen should be should b

decisions about in page. "Lister says. "We're coasing along... there is really no hurry" to hire a new editor to replace lerry. Schniepp, who replaced Witty and who replaced Witty and who replaced Witty and who resigned! I satt month. And though his new reporters are apprited and hard-working, they lack the business background of former staff members. Still, those critics who will be the staff of the staf

for the court calendar and bar association news," says attorney Dan Bamberg. "I never read it for the news; that 's why I get the Union and the Times." Several read estate agents were much more upnet by the Pinner, "Feat Estate Briefs." Column than by the Pinner, "Column than the Calendar Column than the Calendar Column than the Calendar Column than the Calendar Calenda for me, but I have to read the



### Les Punks

One night last April San Diego new-wave music promoter Tim Mays was walking around Tijuana's business district when he business district when he noticed a poster advertising a punit-took connent. The show, featuring Tilluna's Los Negativos, was scheduled to take place that evening at a place called Mike's, a dingy mightchib near the corner of Sixth and Revolución. Mays hiked the few blocks to the chiba and found more than a hondred Mexicans (wearing anything from polyester belibottoms and sain shirts to more traditional sain shirts for more traditional. from polyeuer belibottoms and satin shirts to more traditional punk garb, such as leather motorcycle jackes and spided boots on the cramped diage bort while Lackes and spided boots on the Caramped diage. The control of the Caramped Caram Pistols. Devo, and the B-32s are the tops-elling acts there—and posting filters for all the local shows. And a group of people calling themselves Club X had put on several punk-rock dances in the past and were planning more for the future. Intrigued at the idea of reaching a new market, Mays began working with Guereno, and the two have since put on warehy shows as Miles's and Miles's and series where the shows as Miles's and series with Guereno.

weekly shows at Mike's and

another club, the Odyssey 2000, with Los Negativos and nearly a dozen American bands, including the Unknowns, the Paladins, the Products, and Violation Five from San Diego; and the Brat and Social Distortion from Lor and Social Distortion from Los Angeles. The pair have also staged a couple of benefits at (and for) the University of Baja California, each time selling out all 600 seats in the school's





Lan Negariaor iine crowds we 've been
getting into been comparable to
what we'd get at aimilar shows
in San Di-go, '' Mays says.
''We get a mich broader range,
though — college students, the
disco crowd, and young push.
They 've all curious.'
'Peat rock in Tijuana,
however, has less in common
has with the politically
motivated push movement has
began four years ago in
England, Guereno points out

go us manner and seems to be k nd to you/ But all he wants is

"The music is very leftist, very

k nd to you' But all he wants is to cheat you."
Los Negativos remains the only scite Tijuans punt band, and Guereno surmises that is lecense of union discouragements. In Mexico, discouragements in Mexico, and consideration of the control of the c New-wave bands generally can't afford to join the unio

# <u>City Lights</u>

### From F Street To Easy Street?

Perhaps Jerry Trimble and his staff at the Centre City Development Corporation will work a little harder at the negotiating table before dragging Donna Thompson into court and trying to convince a jury her property isn't worth what Thompson and her lawyers say it is. Thompson owns a large parcel along downtown's F Street, bordered by Union and Front streets. The property is located within the city's redevelopment zone, an area that includes the Marina housing project and the planned Horton Plaza shopping center. CCDC wants developer Walter Smyk to own that parcel; it's the only one on the block that he hasn't been able to buy, and until he gets it, he can't rip down Thompson's renovated buildings (they ontain a botel, law office and her own company office) and begin construction of his private project - the twenty seven story Mendian

lawyers appealed the judgment, which was drawn from taxpayers' money, but were refused a new trial.) John Dee is the Los Angeles John Dec is the Los Angeles lawyer was will push Thompson's case, and he did quite well in convincing a jury to more than double the city's offer to Jacquelyn Littlefield, who owned property on the south side of Broadway which But Thompson doesn't want to sell, at least not for the \$1.5 million Stayk has reportedly offered her. In fact, she's signaled her intent to fight him by hiring one of California's south side of Broadway which once supported the Tower Theatre, CCDC offered Littlefield about \$440,000 for lawyers. If Smyk is unable to reach agreement with her, he will turn to CCDC and ask it to use its powers of eminent domain to condemn the the purcel; a jury awarded her \$990,000, again, from taxpayers' money. Previously property. Because the redevelopment agency has supported Smyk's plans for the condominium tower. Trimble will begin the process by which Smyk can acquire the parcel. Only the question of how much Thompson's strip of land is worth will then remain

trougheau engine transition of the control of the c attorney Henry countered with \$1,450,000 which CCDC declined. In court, Henry used a battery of aerial photographs a battery of aerial photographs depicting the property's proximity to the successful Seaport Village shopping center and the historic O Sullivan Square office building (since destroyed be building (since destroyed build a condominism high-rise building permit bed building permit building permit building permit building buildin building building building building building building building jury awarded Coggeshall that amount; over \$200,000 more (not including court costs) than

THE THE PARTY Dee had represented several property owners whose land stood in the way of a Pasaden:

property for his client at the lowest cost, "says Dee, "My experience is that any [landowner] who has taken hir to task has done substantially Dee says that the Thomps Dee says that the Thompson purcel which stands in the way of the Meridian high-rise could be condemned by CCDC and cleared within about three months. (Developer Smyk has talked about an April, 1982 ground breaking for the

cent reports that his investor are waffline due to delays in the nearby Horton Plaza project.) But if Dee's confidence, legal skills, and ourtroom luck hold out. CCDC's attorneys may disappoint Smyk, who could well end up paying much more than the \$1.5 million he has offered. "I've only had a preliminary look [at the Thompson property], "Dee says, "but I think we could be asking for close to three million dollars for it.

### Mailmen Open Up On Dogs

the city would have paid in

negotiated settlement (CCDX

The ongoing battle between (mail)man and beast continues to escalate. The latest weapon in the postal carriers' arsenal of defense against sharp-toothed dogdom is a deceptively simple one: the push button umbrella. The "dogbrelle" (as the device has began to be known) in the brainchild of a bear and the device has began to be known) in the brainchild of a bear and the device has began to be known.

is the brainchild of a Secramento postal safety expert who also happens to be a practitioner of the Jupanes sport of kendo, a ceremonial form of combat using bamboo poles. One day while practicing with a push-button umbrella, he accidentally popped it open in the presence of his own hounds — an act which caused them to turn tail of his own hounds — an act which caused them to turn tail in terror. Spotting a good idea, he eventually armed thirrien mail carriers with the devices. The field successes against mail-carrier-hitting canires were so dramatic that the idea since has spread to a number of other cities in California and Utah, including San Diego. Mike Randali, the local post office's director of customer.

office's director of custom ornice's director of customer services, says about sixty of the dogbrellas have been distributed to managers at the El Cajon, Linda Vista, El Cajon, Linda Vista. Clairemont, and East San Diego stations. Randall says that up to now, the carriers' major anti-bite protection has been a product called "Halt," basically cayenne pepper under pressure in a water-and-oil



solution, which can be sprayed at attacking animals. "But with that, if the wind's blowing and

shoot, you've got a bigger problem than the dog does. The umbrellas? "They just startle the hell out of a dog, Randall reports.

Iggy And Tony And Marc And Harry

Pity the concert promoters. Not only do the artists they deal with demand frivolous luxuries on top of their exorbitant fees on top of their exorbitant fees, but if anything goes wrong, from poor ticket sales to equipment malfunctions, guess who gets blamed?

who gets blamed?
Two weeks ago, Iggy Pop-interrupted his concert at the Bacchanal to announce to the crowd, "We're going to leave the stage for a few minutes the stage for a rew minutes because the promoter's an asshole. His name is Tony and he socks. "As he and his band walked off stage, the crowd began chanting, "Tony sucks." The reason behind Pop's ire? Two lays before the show. 750-seat California Theatre to the 550-seat Bacchanal because of slow ticket sales. Mr. Pop. songs into his performance at the Bacchanal the stage monitors, which enable the band to hear what they're playing, stopped working, at which point he decided he just couldn't take it

Ampmann is not the only local concert promoter who has been the object of an artist's promoter Marc Berman brought Harry Belafonte to San Diego State University's Open-Air Amphitheatre: the 4250-seat theater was less than half full. Although Bernar says he spent as much money advertising the Belafonte show several thousand dollars

as he dut other artists concerts that have dod our. Belainors to that have sold our. Belainors to the dut of the crowd shortly after he walked on stage. "If the promoter had really pushed this slow, it is may be a sold on the country, and there's no real promotion here." He added that the reason the show had started late was because Berman had provided him with an understaffed stage crew. Later, a catcail from a member of the audience prompted of the audience prompted as he did other artists' concerts of the audience prompted Belafonte to remark, "Oh, no. the promoter has a family," to

the promoter has a family," to cheers from the crowd. But while Tony Kampmann says he's sure he'll work with Iggy Pop in the future, Marc Berman doesn't think he'll bring Harry Belafonte back to town, although at the time he said his decision was not prompted by Belafonte's taunts. "I just don't think he

- Jeannette DeWyze Paul Krueger, and Thomas K. Arnold



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Puckett Change

positions of the control of the cont

his parents' money, and lines right out of a Hollywood B movie, DOWNTOWN

ments and Puckett's

griffrend's presence at rehearsals continued throughout the week. Where Arnold failed at diplomacy,

orale suffered. Inexperienced and full of zeal.

ideman. I was faced with the task

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Arnote imped people into believing that he could make contacts with A&R types but instead would often make irrelevant music suggestions.

Contrar so the accounts of our titings for wifth, our fires was a pleasing diversion with only a few compliants about sizes. Attempts were made by Jacquie and Gary to accommedate individual tastes within the confines of the look. The same size of the look within the confines of the look. The same size of managerial paucity by the messival talent on the band's part there was also more evidence of managerial paucity by the out-of-the-way, mny, unprestigious clubs that were booked by Arnold. Important project was entireated to someone with so little to someone

a vacuous spirit by mixing some actual events with pure fantasy My association as sidemar should Leare \* Unfortunately th hot air that it takes for a writer to

abundant Bandini. There is too such of that going around these

### No Abbreviations

As a former Nazi victim who lost her parents at an early age and many members of her immediate family, the ad pertaining to the "lewish lobby" which has been running in your classified section reminds me all too much of those data.

days.
If someone doesn't like the If someone doesn't like the reality of the state of Israel or it actions, under this our system.

that is his privilege, but to asy there is a "lewish lobby" is an old level of the system of the system of the system of the system of the printed some last yearshot with the yearshot with the printed some last yearshot with the yearshot

would prefer that you use my initials only. I don't want

Some Of A Pitch
Lhe John D'Agostino. I sever
could understand the public
acceptance of Marty Balin i voce.
acceptance of Grace Silek's
britch-is-hest paging. Who was
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you was voice and my own
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Keep those extremely intelligent

Keep those externedly intelligent Keep those externedly intelligence comments coming, John. Hook forward to your column, your insights, and your ability to make me think I'm not a crazy as I none thought I was. A suggestion: how about a treatise on the musical abuse of the prosunciation of the word fasty? Tenne, is it by deho by day or lay dush? Once, twice, there times. Georges Alvina Milleress

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## Straight from the Hip

I am a very somateur photographer from the Bay Area whose main objective for going to rock converts is to get a decent picture or two of the star. I had no problem picture or bos of the star, I had no proofen pursuing my hobby until one and a half years ago when I moved to San Diego. Since then I haven the chos or heard of, a concert at which cameras were allowed. which concert the operation were allowed which is concert photography permistribe in the Bay Area yet outlawed here? Since we patrons are willing to pay to see shows that generally offer poor seating and poorer sound quality, why aren't we at least allowed to capture the excitement of the mo

Michael L. Gann Mission Beach "No movie or sound equipment, and no containers of any kind allowed in the containers of any kind alrowed in the arena," states the sign above the doors of the San Diego Sports Arena, and that's the rule in nearly every large concert hall in the country. Depending on the wishes of the promoter, the arena may allow amateur photographers, professional photogra-phers, or television news cameramen to record parts of a concert, but in general the public is not allowed to take pictures because they might distract the artists from cause they might distract the artists from their performances or detract from their incomes. "If somebody's going to sell those photos, then it's income taken away from the artists and their record com-panies." said the publicist for a record company in Los Angeles. She said that the Civic Auditorium in Santa Monica allots requires a record company to sign a con-iract stating that any photos taken by the company's photographer during a per-formance will not be used commercially. The publicist noted that most concert photos circulate within the business and arely reach the popular market. If concert halls in San Francisco are less strict about it," said the Pavilion spokesman, "They



say, 'It's really distracting to look into all those flash bulbs, so I'm going to pose for ten seconds right now, and everybody who wants can take a picture and get it over with, and then, no more.' I've seen Neil Diarmo prohibiting cameras, it may be because the of receiving more favorable exposure "We don't allow photography at our con-certs unless it's by the wish of the artists and unless it's by the wish of the artists.

and unless the stage is set up in a way that makes it feasible to take pictures," said a spokesman for San Francisco's Concord Pavilion. "And even then we

How do they make the end zones blue and yellow at Jack Murphy Stadium? And why doesn't it kill the grass?

Dean Smith
East Son Diego
In the early fall, when the basehall and
football seasons overlap, the groundskeepers use powdered chalk to mark and
decorate the field for each sport. The chalk
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medium. Water-based house paints from Frazee, ordinary yellow and a color called Charger Blue, are sprayed at 250 pounds

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of pressure per square inch onto the Santa Ana hybrid grass. The chief grounds-keeper estimated that hundreds of gallons with new sod in the postseason

I often run through Balboa Park and I I often run through Balboa Park and I wonder about the purpose and history of a large pink building in the extreme south-western corner, a hundred yards east of Sixth Avenue, near the flagpole. A sign reads, "San Diego Fire Alarm Station." Is this building still used? Why would fire alarms ring there? And why such a large building if it's just some kind of alarm

The building used to house the city's Gamewell system for dispatching fire calls to various companies. The system used a paper-punch tape, similar to the tickertage associated with stock market transactions. Now fire calls, like stock transactions are announced electronically, and the fire dertment no longer needs the building to use bulky equipment. It is now being used for temporary storage space by the San Diego Historical Society until their new location in the Casa de Balboa is completed.

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

80-210mm f/3.8

of paint are required to brighten the end zones, yard marks, numerals, and the large blue picture of a Charger helmet on the center of the field. Beginning this week, the paint consumption will have increased because the entire field will have been sprayed green to disguise the grass's winter dormancy. The groundskeeper feels that the paints do kill the grass, and

# expects to replace at least the end zones

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allow only accredited photo people, with an additional rule that they do not use flash or tripod." The spokesman added that some performers, especially Air Supply

and other groups that appeal to teen agers, always draw crowds of Instamatic owners

who smagle their cameras in pockets and purses, and whose collective flash some-times illuminates the stage for seconds at a time. "So many people take pictures when

it's not allowed that artists learn to go with

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## **SPORTS**

So you got brave once and asked Louie Kelcher his shoe size. You want the **Pulitzer Prize** now, or what?

### BY STEPHEN HEFFNER

So last week I got a letter from Armen Keteyian. It was buried away in the tail-end section of the letters to the editor, but I found it. Armen, writing as a out round it. Amen, whiting as a sportswriter (yes, with grammatical errors and syntactical clumsiness appropriate to that genre faithfully included), wanted to complain about some disservice he felt! had perpetrated on his kind in my column about the Chargers' press box, Rick Smith, Gene Klein, et al., of a few weeks

The letter puzzled me for several throughout, calling me by my first name as if he knew me. And he even called me "Stevearoo," as if he knew me well. I scanned my brain to place this old friend My mother's family name is Avedisian. so I sought a mutual ethnic connection. Had he been a meraber of the Armenian Freedom Fighters with me when we were kids? I thought not. Maybe I'd met him at Bill Saroyan's funeral. I had talked with a ellow there who grieved that Saroyan had died before the man had a chance to show the devote the man had a chance to show the famous author a manuscript he had written. He had the book with him, a collection of stories about his growing up in an Armenian neighborhood in California. He called it My Name is Armen, but I just can't be sure if his last

My friend Lola, who runs my life.



Steve Bisheff is another Rachel Carson

to Silent Spring, or that in Jerry Magee and Wayne Lockwood we have Woodward and Bernstein, daring

investigators about to blow the lid off a

can of rotting sports nighterawlers.

I've been to the locker room. (I've been to the Mountain!) The toughest part of the job, at first, is barging in on a bunch of people "ho are trying to shower and

dress, just because you want to talk to them. I was raised to think it proper to wait politely until a person was out of the bathroom before discussing business.

gathering data for a revelation comparable

appointment calendar for the past few months and suggested. "Maybe you met him at one of the Mensa Club meetings." Three was a chance, but after reading Keteyian's letter a second time I decided that Mensa could not possibly have been where I met the man. Oh, well, it'll come

Ketey ian confused me on a few other points. He defended his sportswriting colleagues with a righteousness that approached evangelism. He spoke of going to the locker room "... to watch pros probe with questions of their own," as if something heroic were involved in Keteyian's "pros," however, seem quite accustomed to the procedure, though I can't believe that the players are unanimously in favor of such exposure and their discomfort surfaces reliably whenever the question of women reporters in the lockers is raised)

Predictably, I've found some humor in the setting, such as the sight of Louie Kelcher, naked as a bouncing 280-pound newborn, being interviewed by Phil Stone and the Channel 39 news people, the camera, of course, framing Big Louie only from the shoulders up. As I watched. I pondered the editorial discretion of television and laughed at what the folks at home wouldn't see on the eleven o'clock sports report. Is that funny, or do I need

The most difficult part of the locker room interview has to be thinking o something original to ask, and then something original to ask, and then somethow coating a revealing answer from your subject. Keteyian's suggestion was that true professionals do these things routinely, but if they do, why do it have the record of such insightful conversations printed in the next day's paper? In a lifetime of reading sports pages, I have found it the trare exception rather than the rule that reporters and rather than the rule that reporters and players between them bring out much that is news in the postgame interview. "Were the coverages what you expected, Dan?" "Yeah, pretty much. Our coaches did a

good job of preparing us and we knew what to expect. But they're a tough team. We just got a few breaks and made the big play when we had to."
"What about your chances for the

playofts?
"I think we've got a shot, but we just have to go out and take 'em one game at a time." Sound familiar?
Inevitably, an athlete's strength resides

in his ability to perform on the field, not to talk about his performance afterward. If Armen Keteyian believes, as it seems that the way to write interesting and informative sports stories is to gather quotes from players in the locker room and then build the story around that information, he is simply placing himself in the mainstream of sports journalism, which, with a few precious exceptions—Scott Oster of the LA. Times, to name one close to us—is predictable, repetitive, tedious, slanted in style and intelligence toward the lowest common

denominators of public taste and intellect, and, in general, a body of work whose continuity might not be noticeably disrupted were it suddenly to become the product of reasonably literate junior high schoolers — providing that the youngsters would be allowed in the locker room.

Keteyian's only sensible point was his mention of the sportswriters' deadline pressure, and of having to face it every day. The reporters I have the most sympathy for are the ones who, by nature or by virtue of having done it too long, an not happy with their jobs. For a giddy sports fanatic or a frustrated athlete, the

idea of going to every game and chumming with players is a pleasant thing, a childhood dream. But for someone who is stuck with it because the mortgage won't allow him to quit, the job could be a murderous bore, in which there is contained little comfort for the captive practitioner that he is doing something even vaguely worthwhile on the larger scale of human activity. The man standing on the skyscraper's ledge and threatening to end it all in despair for having wasted his life as a sportswriter would require a more gifted liar than I to talk him in by convincing him he was

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wrong.

After lengthy instruction on the qualities that distinguished a
"professional" sports media person from
one who was not (Armen implied that I was not, and I guessed that he felt he was). Keteyian served notice that, as the PR director for the Olympia Gold Bowl, he would bar me from his press box. What have I done to make Old Armen so mad, I wondered. Maybe he found out that I hate light beer. Maybe he learned that I'd be skiing that week anyway, and wouldn't protest his ban. Whatever his reason, I can't imagine that the Olympia

people are happy to see their new publicity man insulting sportwriters in print. My suggestion is that if he wants a lesson in how to be a "professional" public relations guy, he should call Rick Smith. In contrast to Keteyian's reaction to my story (which was unflattering to Smith, and never mentioned Armen).

Smith responded with a gracious phone call to me, during which he said that. though he didn't agree with me on many points, his job was to accommodate the media, not get into fights with them, and I could have access to his press box whenever I wanted.



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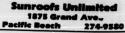
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## **POSTCARDS**

dealt with people through intercoms and color-coded pneumatic pipes. In the Christmas season I had three or four cars backed up in every lane, and I took pride in working fast and keeping the transactions and the attitudes sort ed in their proper categories. The per son in Lane One needed cash back on a eposit to her checking account, and ooke to me with elaborate courtesy which I returned in kind, while Lane Two had a loan payment coupon to turn in, and a short and businesslike manner, which 4 returned in kind, while Lane Three wanted to make a savings withdrawl on a joint account with only one signature, and was being offensive from the word go, which I returned in kind. The guy in Lane Three took his messenger tube and threw it under his car and ran over it. Amazing, said my operations manager, that a customer could get so angry at one of her best tellers. And if I was one of the best, it was because I value exactitude, and the balancing logic of cause and effect. I am also not had with figures, a trait I hadn't realsociology.

I sat down next to Wayne and asked im how he'd hurt his leg. He said he'd fallen out of a tree. Fair enough, I said, trying a Tom Snyder imitation, which he didn't get. And what had he been doing in the tree? Trimming it, he said, for Mr. Tailiey, who was a studio musician in Hollywood, and who had been Wayne's employer for more than a

year. The fall from the eucalyptus tree o the cement driveway had broken Wayne's leg, for which Mr. Talley had been put to the inconvenience of taking Wayne to the emergency room at City of Angels Hospital and having it set and plastered. Then, not wanting to and plastered. Then, not wanting to raise some sort of inquiry with a re-quest for workman's compensation, Mr. Talley had put Wayne on a Grey-hound to San Diego with advice on how to throw himself on general relief and treatment at Univers which had a reputation for being more charitable and less crowded than the welfare-sponsored hospitals of L.A. Wavne was on his fourth night at the waiting for the check that Mr. Talley

"So you're a gardener by profes-sion?" I asked, noticing the nicotine stains on his hands

"No, I took my trade as a cook. I got it right here. Look."

He had taken from his wallet a creased paper card that showed completion of a training course as a "min-ner/pastry chef."

Minner?" I said. He looked at the card himself. His head moved as he read it. "That's sup-posed to say 'dinner/pastry chef,' "he said. "But so far I haven't found work

in that area."

"You've been gardening."
"Yeah, well, more than that," he said. He crumpled his hamburger wrappings and threw them at the near-est trash bin, missed it, and went on,

est trash bin, missed it, and went on,
"I'm more like a servant."
"A servant. What do you mean?"
"I mean a servant. Rich people pay
me to stay in their house and look after the yard and do things for them." He turned to watch the girl in the Jack-in-

the-Box uniform stoop to collect the bag he'd thrown. "D'you have a cigarette?" he said. "I'll probably pay you back if I see you again.

I told him I didn't smoke 'Maybe you know somebody who needs a servant.

I laughed - then looked at him. Was he joking? He was sitting with a white plaster leg in the aisle, his crutches beside him, and on the table was a plastic straw that he'd been pulling through his teeth until it curled.

Maybe I should put out an ad. " he said blankly. Bum wants position in rich house. Will provide lifelong care in exchange for inheritance in will."
"That's good," I said. "Right to

the point."
"No — say it like they do in New Orleans: 'Rat to the point.' I repeated.
"Yeah, now you got it. Just the way they say it in New Orleans, and just the way they do in 'Mickey Pat.' "
After we'd talked a while longer, I

After we'd talked a while longer, I offered to put him up in my apartment until the money from Mr. Talley arrived. I had so idea he'd stay five weeks. But it took that long to qualify for food stamps and welfare relief, and he persuaded me that any day this Mr. Talley would send the money he'd promised. Wayne called him two or three times collect. Once Mr. Talley even returned a call. I heard Wayn from the kitchen trying to say exactly when the accident had occurred, and I picked up the extension and asked what the deal was, and without another

what the deal was, and without another word Talley hung up.

I had a large apartment, anyway.

Wayne took the living room and the coat closet, stowing his clothes and bedding every morning, and leaving no trace of himself except the odor of musk oil which he used on his clothes

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to overcome the odors of cigarettes and pot. The apartment was spread on the upstairs floor of a townhouse near what was formerly the El Cortez Hotel, and had a view from the living room down Ash Street to the bay Wayne said it reminded him of Seattle the view, not the weather, and I said I was glad he liked it. For it was, in many ways, a comfortable arrange ment. He left when I did in the morn it and share it with him, ate half o everything I cooked, and, curiously cooked nothing on his own, although he showed me some of the techniques of his trade — how to dice an onion, how to slice mushrooms and trim chowder. He kept the kitchen cleaner

I yelled at him every time for that, and for throwing cigarette butts in the toilet, and for getting out my acrylics and painting the light bulbs in the ceil-ing lamp cobalt blue. He liked to sit at night under the ceiling lights, which cast something like moonlight in the room, or like the effect in movies called day for night. He drew pictures cailed day for night. He drew pictures in the margins of magazines, careful, lifelike sketches of a chair, a spoon, his own hand, whatever was in front of him, no sketch larger than a match-book. He never washed his clothes, but threw them away when they were

ing, usually for an appointment at the hospital, and was waiting outside the door when I returned at night. He never asked for a key and I offered none. He stole nothing, smoked none of the dope when I wasn't there to roll bread, how to make a roux for clam cnower. He kept the kitchen cleaner than I ever had, washing the dishes and sponging the counters, but he wouldn't do the pots or the plates that needed soaking. He put them in the oven, out of sight, or back in the cupboard still

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### **POSTCARDS**

dirty and bought a fresh set from the Goodwill. He drank a lot. Miller beer if he could get it, but he didn't seem to miss alcohol if it wasn't around. The same with pot. The only thing he couldn't do without was Marlboros, and when he had money, he bought Highland Open Canadian cigarettes from a tobacconist, and smoked them as fast as any others. The money came eventually from the welfare depart-ment, which advanced him fifty dollars for general relief and fifty dollars worth of food stamps, in exchange for his labor in service to the county. As soon as he was out of his cast he spent a few days picking up trash by the runways of Lindbergh Field, and came back with the sponge-rubber earplugs he'd been given for protection. Later the county had him pumping gas at one of its garages, but Wayne lasted less than a day. I got the impression that he didn't mind working but hated being supervised.

We managed fairly well, as I have said. Once we argued about the way he behaved when my friends were around. Leslie, a teller whom I'd been dating about six months, was scared to death of him. I tried to tell her that he didn't want to appear menacing, but who could believe that when he wouldn't talk to anyone but me? I'd introduce him to friends and he'd nod hands in his pockets. Or he'd just sit

there and glare.
I said, "No one expects you to be a diplomat, Wayne; just try acting

I'm not groovy, you know?" He called my friends "the young groovies." I said, "I know you're not groovy. I

nean, you're not even cool, That's right, Mickey. That's me the uncoola.

But I just want you to act around them the same way you act around me.
Just talk to them. Just be normal."

But I'm not normal." I mean normal for you

"I keep telling you. Mickey. I'm

"You are not crazy.

He said this because it always got a rise out of me. I couldn't help it; for him to tell me he was crazy was insult-ing to us both, for I'd seen too much of him to believe it. He was misfit, but that wasn't the same, even if it was only a question of degree.

You've conned me into a lot of things. Wayne, but this won't be one

"Suit yourself, Mickey. I don't

'Then let's drop it.' "Phunk

"Good."

I see now that what Wayne really wanted to be was a chauffeur. He seemed to love cars, anyway, mine in particular. It was a 1977 Challenger with a 318 engine that I'd bought with the legacy from an uncle I never liked. Wayne went down nearly every eve-ning with a mass of old T-shirts and a bottle of Turtle Wax and chrome cleaner. That car looked better than when I'd bought it, all silver and Irish green. I remember looking down on him from the kitchen window as he leaning like a pool player over a table. I would have let him drive it if it hadn't

been for his cast. Then other excuses

The point being that here was where the trust ended, over a car, insurance, liability, and so on. I also see now that I was strict with the money he needed from me, for as the weeks went on I kept track of what I meted him for bus fares and cigarettes. It was a habit of my family to give freely whatever objects one might need, but to keep ac-count of the pennies loaned and re-ceived. That way the obligations were clear-cut

One morning Wayne said he needed sixteen bucks to take the train roundtrip to L.A. and maybe see Mr. Talley. Before I left for work I said I'd think about it, and was still undecided when he came to the parking lot of the bank. ne came to the parking lot of the bank, later in the day. I looked up and he was standing by one of the drive-up kiosks. "Hi Mickey," he said through the intercom. He waved. "Wayne, go away. I can't talk to you here."

"Just, just a sec. I know you're re-ally busy and everything, but can you talk to me for a minute, please?" There were no cars in the lanes; I

had been about to pick up a book after sorting some checks. So was he being ironic in saying how busy I was, or humble, or what?

humble, or what?
"Is something the matter, Wayne?"
"I see you're really busy, Mickey, and you probably don't have time for this, but the train leaves in about an hour and I was going to make you a deal." He waved again.
"What kind of a deal?"

"What kind of a 'ceal?"
"Otay — tell you what. You give
me the money for the train and I'll give
you half of my food stamps when they
come." (This took place before his
first receipt of stamps.) "That's
venty-five dollars, Mickey, half of
fifty is twenty-five, and you can have it
for sixteen dollars."

"No, Wayne."

"All of it, then. Fifty bucks in food stamps. And I'll show you how to use them, I promise.

"I don't want your food money Wayne."
"How come?"

I was already taking the sixteen dol-

lars from my wallet and reaching for the proper messenger tube, holding off the excuses and doubts that presented themselves when I wasn't preoccupied with opening the tube, putting the bills inside, and inserting it in the green pipe for the kiosk where Wavne was standing. I was patronizing him. I was treating him as I would any friend. I was helping him. He was using me.
"How about it, Mickey?"

'Look in the trough, Wayne, at the top of the kiosk."

I felt like the Wizard of Oz "See

the tube? Open it."
"Thank you, Mr. Machine," said Wayne, pushing the money into his front pocket. "Have a good weekend.

Pay you back. Bye."
"The bus, you know, is cheaper," I said into the intercom, but he had al-ready turned his back and had walked

out of range.
The food stamps arrived on a Tues-The food stamps arrived on a Tues-day, not my normal night for abop-ping, but we went anyway. Before re-ceiving the stamps, I had had to write a tetter to the welfare eligibility worker, a Mrs. Spaniel, verifying that Wayne had no income of his own, and assert-ing that, although he shared a living space with me, he and I shopped sepa-rately and stored our food in separate cupboards. At least one of these last two assertions was true: we did shop-separately. I took my sixteen dollars' worth of stamps and went my way in SALT OF THE EARTH

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And he said, "Okay, Mickey, but came up; I can't remember them all.



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### **POSTCARDS**

stand we compared each other's col-lection of food. I had bought two three-pound bags of rice, two sacks of grapefruit on special, a loaf of wheat bread with a black marker on it, also on special, two whole chickens, a stewing hen and a broiler, two cuts of bottom round steak, a pound of bacon, a gallon of whole milk, and ten cans of Campbell's Split Pea with Ham soup. which, I happened to know, is ounce for ounce the most nutritions in the Campbell's line.

Wayne had Trix, Cap'n Crunch, Nestle's Quick, Van de Kamp's chocolate-covered angel's food cake, Pop Tarts, donuts, a gallon of Carnation Neapolitan, two whole barbecued chickens and a package of barbecued ribs, eight steaks (four T-bone and four

weeks after the shopping spree. forgotten how good they taste. I remember I used to let them get soggy, but now that I'm hooked again I eat them fast while they're still crunchy and high in the bowl. I guess that's an example of adult taste. What do you

"I don't want to talk about Wayne any more," she said.
"Who's talking about Wayne?"

"You've been going on for the last ten minutes. I'm sick of it." We were in her car, after work, on

our way to the cleaners to pick up her laundry. The radio was playing the year's big hit by the Doobie Brothers. "The thing about this, Michael, is

that even if you are sincere about help-"I don't want to hear this." "And all he needs is a job, and I've

turned off the radio. Michael he scares me. Did I tell you that welfare came through with more money and he's living in a hotel downtown?"

'And that he's going to City College?"
"What?"

'He's taking a course in Western Civilization - this is true - because he says he wants to take a vacation next year in Europe."
She said sadly, "Oh, Michael."

"I know it sounds like a strange idea, but you should see what it's done to him. He's motivated."

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"No Nervous." No answer.

made an appointment on Monday at a

before our appointment at four forty-

said, hitting the elevator button.
"Nothing."
"You scared?"

"What's the matter, Wayne?" I

special employment agency.

I would have that Monday off since I said, "I thought you wanted to do this." And then the elevator opened.

As we ascended in silence I had a skirmish of guilt for leading him into at was Washington's birthday. Wayne and I were to see a woman named Ariene at Project H.I.R.E., whose of this, but then I called to mind that I was only there to give him confidence, just fices were at Sixth Avenue and E Street. I'd called ahead to make sure to stand there, and that he himself one night (after a joint) had said it was time they d be open on that day. It had been Wayne's idea to find work in a restauhe'd put his training to work and set rant, and mine to try an agency that served the partially disabled, since the himself a goal to work toward.

We found our way down the polhealing of Wayne's leg had left him ished linoleum corridor to the office healing of Wayne's leg nau lett him with a hitch in his walk. He was stay-ing at the Hotel Barry at Eighth and Market, only four blocks from the agency. Walking from the hotel, we arrived at the building fifteen minutes where a middle-aged woman looked up from her Selectric.

'Arlene?' I said The woman glanced around. "Arlene is gone for the day, I believe. Did you have an appointment to see her?"

"I thought we did." Well, she might have been feeling ill. Just let me check a minute," she said as she walked into the next room. I turned to catch Wayne's eye but he had left to get a drink at the cooler

Let's just see what we can do for you, then," she said, re-entering and going to an open card file at her desk. She turned the white cards in the delicate way of a librarian, no thumbs, working cleanly with clean hands.

"Mr. Relo should be in," she said, still flipping through the cards. "Mr. Relo should be in the office two doors down the hall, but let me go out and

see." She stood one card on end to hold its place in the file and led us back down the corridor, clicking in black shoes. "There," she said, extending her arm full straight at a door not five feet away. "There is Mr. Relo. I mean there should be Mr. Relo," she said, and walked back to her office and closed the door.

The door was aiar and vielded when I knocked. We heard a "Yes?"
Wayne said, "This sounds like it.

Mickey.

We found a man about our age seated at a desk, hands folded in front of him, smiling and squinting through green-tinted glasses. The office was bare except for his desk and a chair in of it. I stated why we'd come, and that my only interest was to help my friend through the paperwork. Mr. Relo motioned for one of us to have a seat, but nobody moved because the chair was occupied by a stack of papers. Mr. Relo saw that and laughed. "Figures," he said and took the papers from Wayne, who'd picked them up and then sat down. Mr. Relo resum his place and picked up a pencil which

he wiggled from its tip. He spoke mer-rily and never stopped smiling. "Now, first of all are you handicapped?" he said.
"No," said Wayne.

"You see, I'm going to school at the oment, here at City College, studying Western Civilization and tryin' to learn all about our culture, and Mike here, he's my dad and he's trying to get me some work."
"You say he's your father?" said

rou say ne's your father? said Mr. Relo, looking at Wayne, not me. "Yeah, he's my dad. Looks pretty good, doesn't he?

good, doesn't he?
I said, "Wayne, Come on."
"And anyway," he said, "to answer your question. I do have this leg
that's been givin" me some trouble
since I busted it. I mean, I don't know

what to tell you."
"Well," said Mr. Relo, "this, you know — or I don't know if you're aware — this is Project H.I.R.E., which stands for Handicapped Interest Rehabilitation Employment, and we do help people who are more or less

handicapped or disabled."
"Well I got this leg," said Wayne, turning in his seat to show it. "Hey, that's fine - don't worry

about it, we'll work that out later. guess the thing we want to know is what kind of work you can do. Have you been employed in the past year?" "Yeah, as a gardener, but I'm

trained as a cook. "So, restaurant work." A gift that lasts

'Any particular area"

Kitchen, I guess. No - I mean any part of town?"

I don't care. 'Do you have a car!

Ride the bus?

"Sometimes. You see, I mostly go school down here at City College.

Meet chicks and stuff. You know "Sounds great. Tell you what. We'll have you fill out an application here and you can bring 'back tomorrow for evaluation. The application is kind of long and it's really to help us get to know you better, so do us a favor and fill it out completely and get it back to us as soon as you possibly can, okay? Okay." Throughout this speech he'd been pulling out the drawers of his desk and looking under stacks of pa-pers. "So just sit tight there and we'll come up with something. Or tell you — you might as well come along while I go get the application down the hall, if that's all right. It's easier. We'll get you squared away, no problem. We're going down to Arlene's office," he told us as he passed through the door, "and we'll see what she's got down there

His voice trailed off as he jogged

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### POSTCARDS

Guess this place is a zoo today. I We'll see you later if I don't know what else to tell you. All ask for Arlene the applications are in Arlene's office. inless I still have some in my desk, "Hey, big Steve," called some-body from down the hall.

Mr. Relo, now behind his desk again, tilted his head back and shout-

ed, "You takin' off?" Yeah. What are you up to?"
Nothing much. Poet's day."

"Right on." Mr. Relo had no application in his desk, and told Wayne it would be just

I don't think Wayne ever went back. perience. I backed out of the friendship, stopped lending him money, sounded less enthusiastic when he called. He came by one day in June to ay that soon he'd head for South Lake Tahoe where a new hotel was hiring kitchen help. He brought me his term paper and his final examination book-let from the City College course. The term paper was on the importance of

lighting to do. The Cathedral, in summary, was partly a fort and partly a place to go to church. His final examination was the question, How did Western Civilization carry on the classical traditions of the Greeks and Romans? To which Wayne wrote an answer of one sentence. "By the skin of our teeth." This, with the term paper, carned him a D in the course, and bolstered by this passing grade, he shook my hand and thanked me for

helping him out, and gave me a card in

gether after two years, so it time to try living together. Also, I got evicted from my downtown apartment evicted from my gowntown apartment to make room for a realfor's office, and needed a place to live. The notice was delivered on December first, by the twenty-fourth I'd moved all of my things but the heavy furniture, which some friends were going to help my some friends were going to help me with after Christmas.

That afternoon I was mopping the floor of the nearly vacant apartment

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### **POSTCARDS**

couldn't be Leslie. I thought, she was at her parents' in El Cajon. It was, of course, Wayne, in a fresh set of Goodwill clothes, and carrying a plastic shopping bag that said "Roma" on the side

"Wayne, you did it."

He smiled and held his shopping bag aloft. A moment later I was standing in the kitchen with my back against the sink, arms folded, ankles crossed with Wayne close by showing me postcards, fifty of them at least. 'Okay." he said, holding them high to catch the best light from the window and jabbing a finger at each one in

no, starting at the airport outside of London, which is right here. I got to ustoms and the guy asked me my rea-on for entering, and I said. 'See the sights," and he said, 'Let's see how much money you've got, and I laid it out on the table there: six hundred and eleven dollars, spread on the table.

Yeah, big bills."

"Why didn't you buy traveler's checks?" He naused an instant before decid-

ing to ignore that kind of question. Buckingham Palace." he read from the second card on the stack. "I was right there by the gate. See right there? When that flag is flying it means the queen is inside."

Was the flag flying when you were there?

He went through all the cards in twenty minutes, then went through them again. Slowly, as the afternoon dwindled into a foggy evening, his stories coalesced in a plausible narrative. From Tahoe he had hitchhiked to Atlantic City, where he'd found work in the kitchen of the Sheraton and had stayed long enough to save some money. From there he'd gone to New York and had bought a Skytrain ticket to London, and from there he'd gone to France, Switzerland, and Italy. His stories and postcards ended at the Vati-

audience with the Pope. Linvited him for dinner and bought two quarts of Miller, some frozen din-ners, and a bottle of catsup. We ate on the living room floor by the heater. Wayne first drinking his beer and then reaching automatically for the catsup

can, where he claimed to have had an

and saying, "All right. My favorite

I told him he could sleep in my apartment until the first of the month but that afterward he'd be on his own. There could be no question of his staythere would be no loans, no handouts. nothing that he didn't reed anymore. "Look at what you did," I said, finishing my own quart of beer. "You are really incredible. I didn't think you could do it, but you did. And all on your lonesome.

Or perhaps he hadn't done it on his own. Who knows? He was in every respect the same as when he'd left. He stayed in my apartment as long as he could, and when I'd moved to Leslie's apartment, which wasn't far away in Hillcrest, he followed and slept in my car. Not only had he slept there but had



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vomited in the back and then had tried to deny it. This was the cause of a terrible, shout-down argument. I had changed, I told him. I was past the point where I would take anybody as friend; nobody could. But for Wayne, of course, that wasn't the question. All he cared about was where he'd be sleeping that night, and his final word was, "I'm not going to sleep at the mission ever again. said, "Work it out however you like.

A few days later a nurse from University Hospital called the bank with a message for me which Leslie brought home. Wayne asked if I could bring him some cigarettes; I would find him on the eighth floor, east wing. "Psychiatry," the receptionist said

"Psychiatry," the receptionist said when I asked for Wayne Boyer in the

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'He's around here someplace,' nurse on the eighth floor said. "Check in Room 3A."

"I saw him just a minute ago," said oman in a gown and a plastic nametag. "Are you a friend of his?

He was sitting on the edge of a bed in a long room lined with similar beds. A guitar and a book of music lay beside

'Wayne," I said. "Hello. "Hi, Mickey. How'd you know I

"Somebody called Asked me to bring some Marlboros for you. Here you go, and some matches, too."
"Sorry we don't have no chair or

"I'll stand — that's fine. "Some people here are teaching me how to play the guitar."

"Wayne. is this for real, or did you just need some place to stay?"

"They're teaching me 'Michael Row the Boat Ashore,' which is a shitty song, but the chords are . . . let's see." He picked up the guitar and

started to apply his fingers to the frets. man who could have been forty ears old, with long hair and a beard, alked up and asked for a cigarette Wayne handed him the unopened pack and said. "Did they clean you out in there since you were busted?"

Yeah. They want our blood, they want our piss. Hey, I was wanting to buy some cigarettes from this guy he gestured toward a sleeping form on the other side of the room — "and I got the money and everything. So when he wakes up, let me know. I got some Pall Malls of my own but I'm tired of smok-

ing shit."

Wayne laughed.

I left a few minutes later and sent him a carton of Marlboros the next day and two packs of Highland Queens. never saw him again. The hospital staff wouldn't tell me about his case since I wasn't a relative. They gave me the name of his father, though, and I

made some phone calls. His dad owned a house-painting business in San Jose Wayne had graduated from high school the same year as I, in the middle of his class, an emphasis in motor mechanics. He'd done a year in the Army and had been given a general discharge for an unspecified medical problem. He had been arrested twice in his hometown, once for manslaughter, but the charge had been dropped. The name on his birth certificate was John Dearborn Boyer. No one in his family he had four brothers - had the

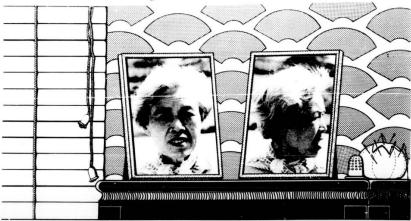
As I say, I never saw him again, but he called my house this last Thanks-giving. I was at the store and Leslie, my wife, answered the phone and ac-cepted the collect call. When I got home, the note by the telephone read. 'At the S.F. airport, wishing you a good Thanksgiving, am headed for the



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# Seventy-five



### BY AMY CHU

I go to New York to see my mother. She has lived in New York City for thirty-eight years and been to Brooklyn only once — in 1972. Most of those years she has worked in an old-age home where almost all the in an observe more where among air the residents have been younger than she is now; spent part of every day in Buddhist meditation; and shopped for weekly food bargains in an area bordered on the south by 230th Street, on the north by 235th Street, on the east by Broadway, and on the west by Johnson Avenue in the Riverdale section of the Bronx

She works the evening shift so it is al-ways light when she goes to work and always dark when she leaves, the year round. Several years ago she was hit by a taxi. The taxi knocked her down and shook her up but didn't change her habit of run-ning to catch the bus home. So I wasn't altogether surprised when she called me last month and said, "You know, I was hit by a car the night before last."

I don't like my mother to walk on the dark streets of New York; she doesn't like me to fly, not even to see her. But this time when I said I would come to New York, all she said was. "It's so far and you can only stay two weeks . . . but I would like to see

had to consult a map. After twenty-three years in a small apartment, my mother has moved into a large house. It wasn't her idea to move, but she thinks she can make the best of it. There's a vegetable stand on the corner, supermarkets in almost every direction, and she can walk to work without crossing the street where she had her 'incident.' Her legs shake, she says, when she sees the spot. I look closely but it's just another busy street, with no sign of the speeding ear, her brief fling in the air, or her fall to the asphalt.

She's supposed to be resting, but there Site's supposed to be resting, but there are too many things to do. Together we clean Venetian blinds, put up a clothesline, hang pictures, install storm windows. One entire day is spent in the attic, cutting and stapling roll after roll of fiber glass insulation. When we're done the air glistens with fiber glass particles that reflect against the foil facing and our eyebrows are gray. Be-cause of a leaky gasket in the basement there is no hot water in the house, so we go to the Buddhist temple in the next block to

We usually talk about the future casually and in small, oblique ways. My mother will say that she has enough cooking oil to last five years and that will probably be last tree years and that will probably be long enough; or that she will never get through her trunks of unused fabric. She giggles every time she tells me this: When her ophthalmologist detected cataracts and

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glaucoma, she asked him if she should worry. "How old are you?" he asked her. She was seventy-three, "Don't worry," he said. On her most recent birthday, the said. On her most recent birthday, the seventy-fifth, she told me that her mother had lived to seventy-five and her father to eighty, so she knew she had a few years

I ask when she will retire. She asks when I will have a baby. She used to say when I will have a baby. She used to say she would retire soon, maybe in six months or a year. Now she has to take advantage of living so close to work, she says, so she won't retire for at least another year. In fact, her greatest pleasure is in working. She's always glad to go back after a vacation, and the residents are so happy to have her again, some of them greet her with tears. The home gives her special treatment: she's the only nurse who doesn't have to float from floor to floor. Also, she used to say as a final reason, if she retired and later decided to return to work, who would hire her?

We don't mention the future much this time. We do have to discuss the heating system, which must be repaired or replaced. There is a tremendous difference in cost. "How long will you be living here?" I ask. (In this house you've just bought. I mean, before you retire and move to California. I mean, how much time do vou have?)

I want her to get out of the city and come

not ready yet. Later, when she isn't work ing, when she can't get around as easily. She doesn't drive, and there is no Buddhist She doesn't drive, and there is no Buddhist temple here, nor any of her friends, and I'm not really sure she would like the sub-urban life. But her temple has started to anymore. She spends hours on the phone every day, yet she doesn't feel that she has says, "says not to get too close to another person." She is outliving many of her friends. And she likes to walk on the

We went to China together two years ago, my mother and I. It was my first trip and my mother's return home after forty-three years. Her parents are dead and also her two older and favorite brothers, but all her remaining relatives are there. We saw seventy of them, almost everyone except my mother's oldest sister, who was sud-denly too ill to make the trip to where we were and who lived in too inaccessible a were and who lived in too inaccessible a place for us to travel to. In Shanghai we visited my mother's old monk. When the monk saw my mother, he rushed over and said, with clasped hands and a warm smile. "Ah, Miss Chen, you've come back at last," He was allowed to leave the

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we were able to visit, and because of us, another old friend. Grandma's former scenetary in Shanghar was permitted to go to the temple with us. For a while, before we went to china, my mother used to talk of going back there, to spend her last years in a Buddhist monastery study-

and preparing for the Pure Land.

"Grandma is like a vegetable," my mother tells me candidly. She's my mother's best friend, a woman I call my grandmother though she's barely older than my mother. They've known each other for fifty-three years and lived to-gether on three continents. They still say the same things to each other and smile the same smiles, but one doesn't always hear same smiles, but one doesn't always hear what the other has to say and sometimes one is smiling at the other as if thirty years younger. Three years ago we visited Grandma in Connecticut. After dinner, my aunt — Grandma's youngest daughter reminisced about my mother's storyielling skills. Every evening when they lived in

the mountains near Hangehow, my mother used to read from an historical saga. She dramatized it for the children, so imagina that part of my mother's past. At the end of that evening in Connecticut my mother told me, Grandma's memory was worse than her own And now, she says, Grand-ma's memory is gone. Grandma has six children who live with

their families nearby and who still eather together for Sunday dinners and all the holidays. It makes my mother remember the seven brothers and sisters she left fifty years ago. She looks at me and hopes for her own large family again. In her closer wrapped in tissue paper, lie tiny, finely knitted sweaters and jumpers, gifts finished too late or forgotten, for babies now grown, waiting for my babies. This winter she wants to prepare a root for me to

makes them more tertile.

My mother has sewed for me all my life. She has copied button down shirts and transformed photographs and drawings into cotton and corduroy and wood, conjur-ing up the unseen backs. She makes mis-takes and carefully, painfully corrects the mistakes. She used to sew all night sometimes to finish a special dress for me. She also made exquisite lampshades out of very fine embossed silk or silk shantung. rimmed with a tasseled or twisted silk

When I was a child and we lived in Manhattan, my mother took me to Central Park and spread a blanket for me to sit and play on, and if I strayed onto bare grass she would pick me up and place me in the center of the blanket again. The summer after I graduated from college. I went to

that Traveled from London to Istanbul and back through the Mediterranean countries by hitchiking. I'm sure I didn t tell ber that from Venice to Barcelona and all driving by myself to Los Angeles, and to chant to Buddha all the way there Whenever you're in the car, she says, you should chant. I don't tell her that I frequently drive a hundred miles a day in San

pany a friend who doesn't speak English to the hospital. Whenever I'm in New York I the hospital. Whenever I in in New York I
go to the Metropolitan Museum of Art.
"Again?" or "What for?" my mother
used to ask. "You've already been." Once she went with me to see a Monet exhibit

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### Seventy-five

a long line that started by the Chinese claims and went through Islamic art. Far Eastern art, and Etruscan art. I sent my mother into the Islamic galleries while I waited in line. Half an hour later I reached the head of the line but my mother was nowhere in sight. I walked back to the Islamic galleries, they had closed. I felt a sudden panic. When I was lost in Macy's at the age of two, it had taken her a long time to find me. How could I find her in this huge museum that was bigger than

Macy's Would she be as worried as I was then ' But she was fine when I found her chatting in the Efruscan part of the line.

And she loved Monet's paintings of water libra, although she hasn't wanted to go back to the Met again.

Riding home that day, I realized how the

subway had changed. I used to love the subways in New York. The clatter, the subways in New York of the clatter, the sway, the blast of hot or cold air when the doors between cars opened and closed. Going downtown, the steady accumulation of people. Going back home, the sud-den sunlight and fresh air at 125th Street and the screech of brakes that meant I was almost there. 242nd Street. When I was fourteen it was a trip, and the destination

might have been San Francisco or Siberia, not just Times Square. It was once the excitement and evolve of distance and space and other lives. Now it was noisy and dirty and no one looking anyone else in the eye. It was just a place to sit or stand and wait for Columbus Circle or Chambers Street to come along, and it was either too hot or too cold. It seemed strange that my mother didn't notice how the subway has changed.
This time I went to the Met alone, on a

different subway, the one that goes by Yankee Stadium. On the way back the subway was packed and the stadium ablaze with World Series lights. In the museum I saw the recently completed Astor Court,

modeled after a small courtyard in the Garden of the Master of the Fishing Nets (Wang Shi Yuan) in Suzhou. It is lovely and looks very authentic and more perfect than the so many more and larger ones in China. There these private gardens, built for the contemplation of the privileged or was glad I hadn't encouraged my mother to come with me. She would have liked it but

come with me. She would have liked it but she would have been disappointed by it. "This neighborhood isn't safe," my mother warms me. "Don't come home too late." A policeman has told her which areas to avoid. Between her big brick house and the subway are bright street



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lamps and other houses like hers, it's a street where congressmen used to live. In the other direction, though, are apartment buildings with higher crime rates. In a local department store we overhear this conversation one shopper, buying a port able har dryer, confides to another one, or the control of the control of the control of the critical street when the latter of the control of the critical street when the latter of the control of the critical street when the latter of the critical street of This is the seventh hair dryer I've bought. They keep stealing them" and the other one, buying glasses, "They even steal my glasses. I can't believe it. I don't know why they want them."

We go out very little. We make plans— to go to the new Asia Society gallery downtown, to look at a diamond ring in her safe deposit box, to take an old platinum watch in for repair, to buy curtains for the

wait for them to call blue he stay home and wait for them to call back and then wait for them to come. We don't even get to Bronx Park, to walk among the turning leaves

It doesn't matter," my mother says. You can close your eyes and imagine that you see them." We wait two days for an estimate on some windows and finally the salesuma says. "I am your friend, I have to be honest with you, You want a written estimate in thirty was written estimate in thirty years, I have no choice. Well, how we will see it in the word of the control of the word 'It doesn't matter," my mother say

kitchen — but instead we stay home and | with New York all my life. She still doesn't | checks. They are really lost. One of them know how things work, she can't under stand the instructions enclosed with this or that appliance, and she isn't able to fix it

> cause she's afraid to carry it with her, she does, every meal. cause she s'afraid to carry it with her, she forgest so enter deposits and withdrawals "Something terrible has happened," she lells me one morning. "The bank lost two of my checks." We hurry to the bank, we wait for an hour and a half, and in the end the bank remembers that she deposited another check but not those two. Then it must have been another bank. She has to wait for a statement from that bank: no

turns up on a statement from her stock broker. The other one is still missing

At least she knows that she doesn't want to know, doesn't have—at her age—to learn. She'd rather cook something special when something goes wrong to know, doesn't have at her age to know, doesn't have at her age to know balanced her checkbook. And he

My mother hates to travel, yet she's been traveling most of her life. After forty-four years in America, she still feels herself a visitor. She has come to San Diego, certain she wouldn't survive the trip, accepting the risk in order to see me, enjoying Disneyland, loving the giant red-woods. She'd rather stay home, though. So I go to New York to see her.

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# All Sorts of Mail, All Sorts of People

ANTHONY TURNER

Somewhere within this cavernous build-ing on Midway Drive a bell rings. It is three o'clock in the morning and for some it is time for lunch or a break. The cafeteria it is time for hunch or a break. The carfeeria fills with faces. Some sit alone, faces hard to read after a thousand and one nights of brown-bag lunches, cups of coffee, and burning eigerettes. Others cluster in small groups, tiny alliances whick, crop up tions are profittable, whiteren, bills, and the company of the co

The proportions of the post office build-ing are deceiving from the outside, its true vastness revealed only from within. There are two main working floors. Downstairs where the bulk of the parcels are handled, is much like a miniature amusement park, with a zoolike skyride moving just below

the ceiting, sacks of mait its passengers. Carousels dot one corner of the floor, each with a worker perched above in a crow's nest, sending packages down slides that signify different destinations. In the center of the floor, workers stand at large wooden

of the floor, workers stand at large wooden cases and sort manile envelopes and newspapers into pigeonholes. These two work areas are among the most dreaded in the building; hours and hours on your feet. In a compartmentalized section of downstairs is the forwarding department, where workers, in relative authorisonly from the rest of the post office, orde names into computers and hope to get a new address label to put on errant mail. Also downstairs to the Red Room, the enclosed and locked the standard of the smaller mail is handled upstain, where it is duringed onto a 150 Morodiong conveyor belt which feeds, like a cattle counter to the shauther hous, into a massive

chute to the slaughter house, into a massive canceling machine. Fully a third of the upper floor is dominated by eight huge letter-sorting machines, which ac velopes of standard size and weight. From each of these eight computer-controlled monstrosities protrude twelve consoles at accountant with Rohr and manager of a stairant. Eventually he hopes to set up restaurant Eventuary ne nopes to set up his own computer firm, specializing in software for the restaurant business, he has his business cards already printed and many of his ideas on paper. What he needs is capital, and the post office is a means to an end. Recently his wife gave birth to a baby girl, so there will be added bills and delays. "It's not just the work," he continues, "it's the whole damn environment The management here is the worst I've ever experienced or known of. The whole atmosphere is one of suppression — how could a worker feel a part of the place? The could a worker teet a part of the place? The supervisors are a joke; most of them fail in basic communication. Have you seen that issue of Time a couple of weeks back which featured Japanese companies and their management?" I nod. "Well, they certainly could take a lesson from them. certainty could take a lesson from them. The basic philosophy of the post office is that workers are stupid and have no need to participate beyond following orders."

participate beyond tollowing orders.

Henry, in his blue overalls, sits to my right. His face, behind thick-lensed black glasses, is cracked and worm—the sign of hard living. Somewhere in his fifties, Henry has been with the post office close to a quarter of a century. He seems to take Henry has been with the post office close to a quarter of a century. He seems to take the place in stride, passing up many an opportunity to become a supervisor ("Why should I"). Browsing through, a word-origin book, he asks me I' I know where the name "Turner" comes from the word-origin book, he asks me I' I know where the name "Turner" comes from the string of the properties of the common that the properties of the properties of the common that the properties of the propert

gives the veterans a decided advantage in obtaining a job with the postal service. Consequently, most workers have had some military service, and add to the mil-itary flavor of the place.



anyway. No, for me it's the best thing. Elliot does part-inme gigs as a diss, pekey on off nights. "Hey, it's a party, man spin the diss,'s tall some jive, make some bread, and meet the ladies." He squirms in his sent, talking fast and looking over the girls in the Swing Room. "Oh, man, the Chargers Bow it again. Sure, contracts are contracts, but how do you come up with another Jefferson or Deam, man," They hurt

another Jefferson or Deain, man? They hurt themselves, man. They need a knockout punch. They choke on the big ones, man, I ain't good." A short pause. "Hey, I ain't good." A short pause. "Hey, I plans. Big plans." Just then, a paur sub-plans. Big plans." Just then, a paur sub-gif catches his eye. "Excuse me, man, I gotta do some chatting." He immps up and a across the floor in seconds. Elliot's udden unovernent brings a smile to the face of Cheryl, stings to my left (themy is looking through the M2). She has a smile for everything. Carchilly

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anphin, she speaks of what to get her chil-dren for Christmas. For her a job at the post office is a blessing. It's the only job she's ever had. She loves it because she loves people and welcomes the chance to put people and welcomes the chance to put good money toward the family needs. Married at a young age, she now has two children at twenty-eight. The clock closes in on 3-30. Cheryl quickly offers half a sandwich to anyone willing at the table. No takers. The bell sounds and people stand in unison. Machines begin humming once more, the supervisors wait for their operators. operators.

The first week in the post office is de-

voted to orientation. Various speakers in-struct the new employees on all aspects of postal operations: rules and regulations, rights and benefits, time-keeping, safety, and a code of ethical conduct (basically, not to discredit the post office through any action or association). The information comes fast and furious, but an underlying message is clear — it is a highly structur worker depends on his willingness and ability to adapt to it.

The first two months of work constitute

mediate supervisor, and these are carefully examined by the management in hopes of weeding out undesirable characters. Dur mg probation, there is no right of appeal if you are fired. If you are not, you can think in terms of having a lifetime job, should you choose to. And you immediately take your place in line, so to speak, behind those who have seniority. The longer you stay, the better your chance at a desirable position. For example, many operators of the letter-sorting machines seek to transfer to a (coveted) clerk or carrier position;

to a coveted) clerk or carrier position, usually a two year wait is necessary. Because most of the mail is sorted an ight, workers, other than clerks, and carriers, usually work eight-hour shifts between the hours of 6,00 pm and 700 n m to three and a half hours a day. Eleven to three and a half hours a day. Eleven to the carriers with the control of the control o

scheduled to end. Many workers play cat and mouse with supervisors on hearing that overtime is being called "Safe" that overtime is being called Sare working spots are sought — the depart-ments "States" and "California" are re-puted sanctuaries in times of need due to a fairly benign supervisor. Others have mas-tered the art of going to the bathroom or on a break at the appropriate times (i.e., when the supervisors are walking about calling overtime). Most wait — and watch the

then, "The mail from San Berdoo [San Bernardino] has now arrived "From my vantage point I see workers pulling the cages, loaded with sacks and trays, out of the elevators. For me, five o clock means my last break - I hope I get off my rest bar and head for the Swing Room. My eyes. seem open enough just to focus in front of my feet. Phillip, hands in his pockets, steps alongside me. A diminutive figure



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## Mail

wining gas ocard, tong mair too back, and lashing blue eyes. Phillip could pass as a Zen master in blue jeans. His demeanor is one of spirit — curiously at home, but with detachment from any environment. "How are you?" I ask. Fine, is all he says, perhaps with the trace of a smile.

We skirt the long conveyor belt where half a dozen workers are bent over, pulling letters from the mass of mail moving to-ward the insatiable machine that will cancel it. One of them looks up and smiles.
"Two hours to go!" he shouts after us,
crossing his fingers in the air. Suddenly we are confronted by a supervisor. She pauses from correcting a worker's posture on his rest bar. "Where are you going?" she de-

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What time do you get off?" Seven o'clock

Inside the Swing Room, I pull a Pepsi (cafferne without coffee) from a soft-drink machine and join Phillip at a table. The room is noticeably more subdued than two hours earlier. A couple of people glance through a loose-leaf folder containing the latest post office positions open with vacancies. A group at one table plays cards Scattered about the room are the usual sol scattered about the room are the usual sol-itary figures. Outside, the fog has thick-ened considerably. Midway Drive is barely visible.

Phillip and I speak of traveling. He

spent years with the merchant marine spent years with the inerchant marine, ended up in the Middle East, became in-terested in Arabic languages, and eventu-ally studied Islam. Since returning, he has spent the last fifteen years with the post office. I'm tempted to ask him why the post office, but the question seems super-fluous with Phillip — somehow unimpor-tant. Instead I speak of my own experican instead speak of my own experi-ences traveling. As we talk, a lightheaded-ness comes with the distant places and events. At 5.15 we reluctantly get up from the table to find a supervisor, hands on hips, blocking the door "Turner, go back and help them break down the San Berdoo

whatsoever, nor are they allowed to eat with the workers. Union rules. New with the workers. Union rules. New supervisors are chosen from among the worker ranks by means of a program that provides training as well as ascertains the applicant's capacity to supervise. Many workers decline the opportunity to become supervisors. Too often, the red badge makes the man. Then the old friends are

Security is evident everywhere in this

trances, and a good portion of the working floors are watched by means of a closed circuit TV. Guards check all badges, let ters, reading material, bags at the doors. The ceilings of the work floors are lined with one-way mirrors where guards can make sure mail is not tampered with or stolen. Even given such safeguards, the postal service throughout the U.S. lost ap-proximately \$700 million last year in theft nd fraud. I, however, am not a crook. By 7:00 a.m. belts are immobile, the

humming of the letter sorters has ceased. no movement of wheeler or monkey care no movement of wheeler or monkey cage or belt. The huge room sags with silence, as if all the noise had been sucked out by a vacuum. Tired and relieved faces wait around various time clocks for the last seconds to fick away. Carlos joins me, smil-ing. He says, "All right, no overtime!" I smile back. Looking upward, I ask Carlos if he II still be working here in 1984. Following my glance to the one-way mirrors. he says, "It is 1984."



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# TAKE THE FREE ROAD



### By George Bergmeister

When I lived in Milwaukze, a ninety-mile trip south took me to Chicago, which is about the worst place in the world to be taken. Here in San Diego, a similar trip will take you to Ensenada, which is a very pleasant place to spend a cougle of days, especially if you like good food and good beer. And as a bonus, once you get around Junan, you are treated to a restful, senie.

Thusan, you are to the control of th are staying in the midst of a carnival

On our last visit to the Bahia, which is a midway.

On our last visit to the Babia, which is a venerable and somewhat haggard place, we were greeded in our room by a cock-roach which sourted from our bullnoom to thick under self-our room of the control of the

when you return home and terminal bor-dom sets in, you can blow on the conch in hopes of frightening your neighbors. (When properly handled, it souds like the mating call of an endangered beast that is afraid of sea.) It is one of the great disap-pointments of my life that none of my neighbors have yet complained when I blow my conch. At first I had some diffi-culty.

learned to say "who" into it; but now it learned to say "who" into it; but now it learned to say "who" into wing the learned to say the learned to there cutting a control and a some sead, it is definitely not Kamsus. And some sead, it is definitely not Kamsus. And some berif exposure to intense radiation. Probably no one is the same who has ever been in Hussong 5, especially all those fittle old adies who stand around saking pictures of each other. It is a living museum, except each other. It is a living museum, except each other. It is a living museum, except hat you are not allowed to be signet, thus to show you how much! Ved deteriorated, I used to worsy about thrage like Kaffa and the own of the sead of the word show the seal of the seal o

noon from three to five they marched me back streets of Ensenada, complete with shouldered arms, drums and bugles, flag-men, and a platoon of women who brought up the rear. Maybe they don't have enough him to expuny their personnel or market

sope notestup their personner, or maybe of Lebra's Vivo Mat.

On our way home, looking for the look ser restaurants of Poetro Naevo, we exited the toll road at Cantamar and subsequently drove to Tijuana on the free road. If you have the time and the patience and Mexima to the service of the

ensenada on the weekend just to see if it's any different then. I can't imagine the Bahia or Hussong's being much noisier, if they were, you'd be able to hear them from here. They would sound something like a madman blowing a distant conch.

## This Operatic Life



### JONATHAN SAVILLE

Opera — strange as it may seem — is about life. This seems strange because of the extremely conventional, stylized, and unrealistic nature of the operatic medium: singing instead of speech, and the constant elaboration, commentary, and interpreta-tion by the orchestra of what the characters tion by the orchestra of what the characters do and feel. The apparent distance of this art from the life it is purportedly represent-ing in increased by routine operatic singers, which is the norm) and by the modest acting abilities of most operatic singers. But when a superb stage director and truly capable singing actors collaborate on a production of one of the masterpieces of

TURKISH-

the repertoire, as is the case in Jean-Pierre Ponnelle's staging of Carmen for the San Franciaco Opers, the intimate connection between opers and life asserts itself with the sureness and power of a thunderstorm. For all its conventions — a production like this tells us — opers can show us the reality of ourselves and our world more accurately and more overwhelmingly than any other at.

Carmen is of course the ideal opers to

other art.

Carmen is of course the ideal opera to demonstrate the exvential truth-to-life of this art. It deals with ordinary people—
soldiers, factory workers, street crowds, the underworld, popular sportsmen—in more or less everyday settings; and within this social ambiance it reveals the violent impulses of our human name that lead to

our greatest joys and our greatest griefs. In the San Francisco production, Ponnelle is concerned equally with the social reality and the ordinare of the heart, recognizing that emotional struggles take place on battlefields specified by history, nationality, and social class. Hence the extreme, detailed realism of place and action in this armen, a production which assumes that we will not fully believe in the passions of the gypsy Carmen and her soldier lover Don Jose uniess we see, feel, and smell the precise world in which those passions play

out their tragic destiny.

The first-act stage setting (Ponnelle designs his own sets) immediately reveals this attitude. Instead of the pretty, romanticized Spanish plaza we are used to in traditional productions, with its postcard strollers wafting local color like a tourist poster for a week at the Seville Hilton, Ponnelle confronts us with a vast, white, wearisome wall, the whole width of the wearisome wall, the whole width of the stage, frontal, oppressive, shabby, cov-ered with tattered posters and sloppy graf-fiti (including a bloody "Viva Es-camillo"), and exhibiting not the slightest bit of quaint charm. The soldiers are strewn around in various postures of heart-stopping boredom, the tellous heat of the long, uneventful, provincial day is palpable in their exhausted attitudes; and a butcher trundles a huge side of beef across the stage, irritatedly swarting mosquitos

palpable in their exhausted attitudes; and a butcher trundles a huge side of bord across the stage, irritatedly swatting mosquitos on his neck. The setting lets us know, in the concrete, unanshylic language, and the concrete, unanshylic language, and the concrete, and the concrete control of the setting lets under the world of special policy acting, and easternament but to the quotidian world of dull jobs, run-down towns, inhumane went of a decision of the control of

treme that at moments it is only the chil dren's deftly professional singing that re-minds us that this is in fact a chorus, not a group of Spanish street urchins, and that a director had to coach and coax every one of those kids to make them behave with such naturalness. They seem actually fasci-nated, awed, and delighted by the proces-sion — which, in one of Ponnelle's striking inventions, passes invisibly across the theater, known to us only through the chil dren's intent reactions as they follow it with their eyes and gestures. Ponnelle has peopled empty space with a grand, gardy pageant, and has made us see it in all its vivid color through nothing more than its reflection on a score of enthusiastic chil-

dren's faces.

The reflections he is most interested in The reflections he is most interested in, however, are those of universal human passions mirrored in the actions of the tree principal characters. Camen is about the most absorbing of subjects, passionate eronic love, and (in the proper hands) it has more to tell us about that heady and dangerous passion than any psychological treatise. Consider, for example, the key moment in the first act when Don José falls in love with the wily, wilfful, flambourt gypsy girl. in the Ponitive Camen of the control of the property of th example, the key moment in the first act when Don José falls in love with the wily, willful, flamboyant gypsy girl. In the Ponmelle production, Carmen sauters over to Don José with a rose in her teeth and spits it. Here, in the San Francisco production, the locus of dramatic genius shifts from the moment on one of the ablest institute actors the opperatic stage has seen. It was stitting in the frost row in San Francisco last week, and I could see with complete carrier carrier certification of the safe institute of the safe in the safe to the carrier as stitute of the safe to the safe to

actors to suck you into intenserves, to make their experience yours, at that instant and for all time. What we were experien-ing was the pure essence of errotic passion, independent of any of the more varied at-tractions that usually accompany the ex-perience of falling in love. It was not Car-





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### This **Operatic** Life

men's personality that Don Jose had been slammed by, not her conversation, not any community of interests they might have not any rational prospects for establishing a family, not even her beauty — for mezzo Hanna Schwarz, though strikingly good ooking, was not outstandingly more beautiful than many members of the female

tiful than many members of the female chorus. Don Jose falls in love — outside of all reasons, all qualities, all explanations — with her very being; and because his passion does not depend on anything he has observed about her, on anything she has observed about her, on anything she might do or say, on any traits of character she might exhibit, it is a passion that reality can never touch, a passion that will never be shaken by events because it is itself a total and totalizing event that transcends

SALPHO COLL.

Domingo conveys the same experience even more poignantly in his singing and acting of the "Flower Song," his narrative to Carmen of how he kept that flower with him throughout his imprisonment, think nim throughout his imprisonment, from-ing constantly of her, feeling a single de-sire, a single hope, to see her again; "For you had only to appear, only to throw a glance my way, to take possession of my whole being, and I was your chattel! "The spiendor of the tenor's voice, ringing, soaring, illuminated with an emotion whose intensity never produces any strain in the silken clarion timbre, is matched by in the silken clarron timbre, is matched by the ardor of his gestures, his genuflection before the seated Carmen as before a shrine, his tremulous embracing of her knees, his helptess, rapt laying of his head on her lag; in voice and in body this is palpably not love but adoration, an adora-tions or all consuming that it seems less a desire to possess than a longing to be absorbed.

absorbed.

Carmen, in the meantime, looks down on this tousled, abject head with cool ob-

jectivity. like an entomologist observing jectivity, like an entomologist observing the struggles of a pinned insect. It lets us know vividly what her attitude will be later on, when she has fallen in love with the toreador Escamillo and wishes to unbur den herself of Don Jose. There have been more fiery Carmens than that of Hanna Schwarz, but none that has captured so well the peculiar, frightening innocence of the character. There is no malice in Carmen - she has no desire to make Don José suffer. At the same time, she finds his suffering of no interest; what interests her exclusively is the fulfillment of her own needs, and she is blandly indifferent to the inner emotional life of other people except insofar as those emotions impinge on her own desires. She has had a certain real fondness for Don José; she has enjoyed the sexual affair with him, though it has not aroused any great physical passion in her, his adoration has pleased her vanity; and she has made practical use of him, in vari-ous circumstances exploiting his love for her to her own advantage. When she falls in love with the toreador, Don José is no

longer needed, and she tells him so quite forthrightly. Someone of more delicate sensibilities might have been sorry for him, might have felt guilt at having used him and abandoned him, might have resorted to deceptions and subterfuges in order not to hurt him. But Carmen has no conscience whatever — a psychological or moral lack convincingly communicated by Hanna Schwarz's baby-faced beauty and by the somewhat uninvolved, tensionless quality of her singing. Carmen wants Escumbrance, an experiment that did no

Unfortunately, José refuses to step aside civilly and to allow the new lovers to go their merry way oblivious of him. He be-comes jealous, possessive; he pleads, threatens, keeps obtruding himself upon Carmen's exercise of what she insists is her total freedom. Carmen in turn grows angry at having her desires thwarted by this irritating remnant from an episode she now considers closed. And José, in the grip of an unbreakable passion, unable to

turn his attention elsewhere (to the faithful turn his attention elsewhere (to the faithful Miscala, for example, beautifully sung in San Francisco by Leona Mitchell), unengaged in any other kind of activity, is incapable of falling out of love (as less monomaniacal people do when they have been rejected or when they are confronted with the unworthiness of the loved persons Scattle Francetor moves, increasing. son). So the tragedy moves inexorably forward, until José is driven to the only act now possible to him: he kills Carmen, even as he is reiterating his eternal love for her. It is the inexorability that is so fascinating It is the inexorability that it so faccinating here: the uncompromising passion of Don José, Carmen's uncompromising insistence on her own wilful freedom. We see our own drives magnified and intensified, unmuddled with the normal human alloy of compromise, of give and take, of acceptance of disappointment, of finding consolation in a substitute, of contenting oneself with something less than the total, immediate, unending possession of what one wants.

That José turns out to be such a pure mbodiment of uncompromising passion

is a surprise to the young soldier himself. is a surprise to the young soldier himself. He has been a perfectly ordinary, undistinguished person up to this point, law-abiding, dutiful, affectionate. Suddenly he discovers himself doing untheard of things: breaking his military oath by helping Carbreaking his military oath by helping Car-men to exape, after she has been arrested; drawing his sword on his isutenant, who has also been courting Carmer, joining a beautiful of mongalers, abundoning and reject-ing the sword on his isutenant, who is joined a mongalers, abundoning and reject-ing the sword of mongalers, abundoning the his honor; and finally committing the pins bonor; and finally committing the crime of murder. In the staging by Pon-nelle, so brilliantly enhanced by the vocal and stage acting of Domingo, Jose's arazement at his own feelings and actions is continually insisted upon. In the first act is continually insisted upon, in the first act him some believe what has happened to him some happened to have happened to him some happened to happened to happened to him some happened to happened to happened to him some happened to happen men to escape, after she has been arr

most potent instance I have seen on any stage of the tragic evocation of pity and fear: how our hearts go out to this victim of his own implacable irrational drives, and how we tremble at the realization that only better balance than Iosé\*, so that we have been able to keep our follies within bounds. And this scene, given such re-traordinary dramatic and psychological power by Ponnelle's innovation and Domingo's acting skill, functions as a ter-rifying foreshadowing of the end of the opera, when once again Domingo looks on in tuter amazement at his own act, the killing of the woman he adores more than the contract of the contract of the con-tract has even the con-tract of the contract of the con-capable voking of devouring love and muricirous harried, the pair of dumb brutes better balance than José's, so that we have murderous hatred, the pair of dumb brutes behind which reason and goodness and tenderness are mercilessly dragged.

The brilliance of this production lies not so much in the excellent singing or the expert conducting by the San Francisco Opera's general manager Kurt Herbert Adler as in the truth to life that pervades every moment. Bizet's music has rarely been revealed as so dramatic or so psychologically appropriate. How right it is that Escamillo, the third apex of the triangle, who takes love in a cheerful, lusty triangle, who takes love in a cheerful, lusty way and then willingly goes on to the next laiston, should have music as splendidly external as the "Toreador Song" (delivered with vigorous, unsubtle panache by Lenus Carlson). The toreador knows nothing of the intense, striving, insatiable wocal lines of Don José, or the broading acceptance of her fatal destiny in Carmen's "C'ard" 'ana. It is the drama, as heightened and deepened by Ponnelle, that shows the supreme rightness of the music. The music supreme rightness of the music. The musi is shown to be true to life, the libertto i is shown to be true to life, the libretto is shown to be true to life, and we come away from this magnificent production with a frightening knowledge of some of the less pleasant truths about ourselves.

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# On the Job



### DUNCAN SHEPHERD

The traditional depression that besets so many people around Christmas time does not omit movie critics. Or not this one, at any rate. Mine is the special misfortune to work for a periodical that sees fit to pack to the control of The traditional depression that besets so

mough to get a guy down. But at the same ime, the number is not so large as to al leviate the mounting apprehension about having very soon to tackle the annual task of making out a Ten Best list when only half a dozen legitimate contenders have emerged thus far. To attempt to handicap the various entries upcoming, to speculate about which of them stands a chance of about which of them stands a chance of being worse than Reds. to gauge whether Kate Hepbum's first appearance opposite Hank Fonda is a more historic event than Jimmy Cagney's comeback (or, for that matter, more historic than her first appear-ance, a few years back, opposite Duke Wayne), to ruminate a little about what Christmas will be like without Clint

more prudent critical course is to acknowl edge simply that all the movies released at this time of year tend to be the sort that any this time of year fend to be the sort that any conscientious critic will deem unavoida-ble. Unavoidability is not a casual distinc-tion. And, in the absence of any other pressing business during the pre-Christmas lull, this might be the occasion

I want to see, those I must see, and those I can live very well without seeing, can permanently pigeonhole, cannot, in fact, be dragged to by wild horses. No one but me has a say in these classifications; there

is no master-planner arts editor, for exam ple, breathing down my neck for twelve hundred words on Zoot Suit, or wondering what in heaven's name is the point of car-rying on about the San Diego Film Festival two weeks after its conclusion. The second class of movie, the must-see, is, as I have said, the one that predominates at this time of year. This class is the repository of all movies that commend themselves to the critic's attention for reasons outside the critic's own interests, movies that, be-cause everyone is talking about them, or because Pauline Kael is talking about them, or because of whatever, attain that vague, impersonal allure known as signifivague, impersonal and exhown as signifi-cance, it is this class which the critic goes to with shuffle of feet and rattle of chain. And despite some critics' tendency (perhaps a trifle retaliatory) to address their readers in imperatives ("Don't miss," "Run, don't walk," "A must," etc.), they are no doubt aware, deep down, that for the average moviegoer there is no such thing as "a must," that the average moviegoer can eliminate this class al together, that one of the main things that distinguishes him from the put-upon critic is his ability to reduce movies to just two basic types: those he wants to see and those

My first two classes, the want-tos and My first two classes, the want-tos and the musts, are not, of course, mutually exclusive. And ideally, if you were to pic-ture these two pools of movies as circles. the overlap between them would be so the overlap between them would be so extensive that the remaining fraction would look like the moon in its toenal-clipping phase. More realistically, how-ever, these two pools have, for me, been drifting apart to a point where the uncov-ered portion looks more like a sugar cookie with one bite taken; or rather, the want-tos have shrunken to such a size that even were



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rlap with the musts complete (which it is not), the remaining musts complete (which it is not), the remaining musts would still resemble the once-bitten cookie. The lowest of the three classes, of course, will never overlap with either of the other two, but nothing prevents a free low of movies upwards or downwards nost often upwards, as when som inose orien upwards, as when something ike Ms. 45 begins to gather a good word or two, or when something like Heartland ingers in town longer than anticipated. The sort of movie which a critic feels

duty-bound but not overly eager to see is probably a less difficult concept to grasp, and less needful of illustration, than its opposite: the movie seen eagerly but need-lessly. The best recent example of the lat-ter that comes to mind is Dead and Buried. As much as I liked Raw Mar eight were ter that comes to mind in Dead and Bured. As much as I liked Raw Mera ciphy years ago, the prospect of finally seeing another movie by Gary Sherman was something I could geniainely warm up to. However, even of the people who are prone to see a movie like that (if I am not unfairly stereotyping them) will also be the sorts of people who will look forward to reading a critical exegers of the thing, and on the other hand, the regular readers of this column, as I dimly visualize that handful, are not apt to notice the omission, to question my sense of vaines, to wormy about my sense of vaines, to wormy about my sense of vaines, to wormy about my not apt to notice the omission, to question my sense of values, to worry about my health or sanity, if I were to ignore Dead and Buried completely. (Quite the reverse, I expect.) Even if they did so notice and question and worry, this sort of movie is a safe bet to vanish before their inquiries can get yery far.

is a safe bet to vanish before their inquiries can get very fix.

Shortness of stay — never a sufficient reason to desmo the more than the first class to the third, from the want-tos to the mod-nots— is one of the major factors in assigning a movie to the third class dongside all movies ever released by Sunn Classes and Crown International, rather than the second. This is a consideration which the weekly critic will likely be more attuned to than the daily. No need, after all, to force oneself to sit through something otherwise unappealing if it promises to leave town before one's next column can appear. Shortness of stay, as an excuse gree of prognostication and some margin for error. The most glaring miscalculation of this kind that I have made this year was in the case of *Stripes*, which has hung on tenaciously at at least a theater or two ever ince its opening early last summer, and is now back in wide scale re-release in the company of Stir Crazy. Somewhere along the line my early resolution passed through into a final stage of stubbornness.

Certain readers will sniff out evidence

of prejudice in some of the above of and will act shocked about it, but only those readers who would deny to a critic the same sorts of preferences and intuitions with which they themselves regard the same corts of preferences and imutions with which they themselves regard movies, who tend to confuse open-modedness with empty-mindedness, who feel that for critics all movies ought to be closed in the must category (one of the closed in the must category (one of the closed). The must category close of the closed in the must category (one of the closed) in the must category (one of the closed) in the must category (one of the closed) in the close of close of the cl leaping into the air in vain attempt to block every shot — is to stay fit for the long run, to maintain some vestige of the early en-thusiasm to call upon when the occasion





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## Books for Cooks

### FLEANOR WIDNER

As a chef I tend to take enormous risks. Often I start out with a concept of a dish but with no recipe, and I improvise. I throw in a little of this, I chop in a little of that— I'm never certain of the results. At times I produce a creative triumph, at others I have an unmitigated mess that is com pletely inedible. Or I may start out with one idea and end up with a totally different dish. My family is accustomed to this freewheeling form of cookery and in con-

freewheeling form of cookery and in con-sequence my sons cook the same way, rarely "by the book."

In like manner, when I read a recipe, I immediately start to revise it. Heaven for-bid I should produce it as given! For exam-ple, I never use salt in cakes, and for any recipe calling for one-fourth or one-half reacona of these or revises. I meet himselve. recipe calling for one-tourth or one-half teaspoon of herbs or spices, I merely use a pinch with my fingers. In reading a very long and complicated recipe, it has been my-practice to decide which of the steps I will follow and which I will ignore. I read cookbooks for the sheer joy, for the peripheral material, for how-to hints. The actual recipes are less important to me than what they suggest, or the manner in which

I will be able to improvise from them.

If you are thinking of giving a cookbook

from the and to my mind it's the
perfect gift because it doesn't break,
doesn't mold, and withstands the ravages doesn't moid, and withstands the ravege of time—then keep in mind the recipient. If the person to whom you are giving it cooks exactly by the book, then long complicated recipes should be avoided, unless your friend has a great deal of time.



Novices, say someone new to Chinese cooking, should be supplied with "how-to" books, while more advanced cooks, who have already mastered the techniques, need less technical instruction. Large isands of recipes, are books some with tho books, some with thousands of recipes, and exciting to read but they are cumbersome to handle. Specialized books (say, one type of ethnic food) are invariably less bulky, but often yield no more than a half dozen recipes to which anyone will

**CHRISTMAS** 

My favorite this year is Food by Waver-ley Root (the name is not a pun), which consists of a visual and descriptive dic-tionary of foods of the world. Commenctionary of foods of the world. Commenc-ing with A and ending with Z (for zachun oil tree, zucca squash and zula nuts), it is one of the most informative and witty 'ency-clopedisa' vaniable. Food does not con-tain recipes but will provide you with wide-ranging information on the most common and most unusual foods the world.

dollars but is worth every cent. If you like dollars but is worth every cent. If you like to play parior games, the information in Food will get you through many briar patches, such as the fact that bush by is a Chinese pear and that buckthorn is a red berry that appealed to Papago Indians. In any event, the following list of good books for giving (even to yourself) is heavy on standard dishes, but also solid on informational control of the property of th

The Good Cook: Breads, Editors of time-Life Books, 1981.
This is one of the most delightful and

This is one of the most delightful and useful bread books I've ever encountered. It is divided into two sections, the first, with illustrations, demonstrating technique, the second the recipes themselves. Breads is one in a series put out by Time-Life (the others deal with fish, pasta, the second in the promotive and informative. If onceins and informative, III. Life (the others deal with fish, pasta, soups) and it's concise and informative. It deals with such problems as handling sourdough statesr, transforming dough by posching, handling moist dough, and stuffing it with cooked ingredients. Containing recipes from the world round, it can transform anyone into a bread maker. It includes the preparation of bagels, crumpets, whole-wheat loaves that require no kneading, and pancakes. Bread making is a marvelous winter experience, and Breads will insure your success.

The New James Beard, Alfred Knopf

This new volume contains more than 1000 recipes, many from foreign lands, recipes such as risotto, paella, menudo, tripe with gizzards, as well as American dishes. Beard tends to give long recipes







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tions, they aren't difficult. Because of the variety of foods and ethnic origins, this is a time reference work. The concordance at ne back is especially useful because it tells ou what types of ingredients are best for what dishes, beginning with apples and ending with yeast.

Chinese Technique: An Illustrated Guide to the Techniques of Chinese Cooking, Ken Hom. Simon and Schuster.

Borrowing its concept from Jacques Pépoir's La Technique, this book contains 1000 photographs of one hundred Chinese techniques. Fine for the novice as well as the advanced cook, it demonstrates how to prepare a whole pig, how to best use squid and conch, how to boil rice. Recipes are neluded and directions are clear and sim-

Craig Claiborne's The New York Times Cookbook, Time Books, 1980. Any of Craig Californe's cookbooks

constitutes the world view of the man. The new book offers photos of himself and various chefs hard at their craft, endless stories and anecdors.

and witty - splendid recines and a question-and-answer se tion that is ex-remely useful. While Claiborne is a highly sophisticated chef, he is never con-descending. A woman who has trouble with sticky spaghetti is advised to have water at a rolling boil and then to add the pasta all at once, stirring with a fork so that strands don't stick. Recipes from America as well as Indonesia. Japan, Vietnam. Pleasurable reading as well as cooking.

Hungarian Cookbook, Susan Derecskey, Harper and Row, 1972

secy, rharper and Row, 1972. Hungarian flood is especially zesty in the winter, and if you want to whip up goose in sauerkraut or stuffed creps called palae-sinusk, this small, pleasant book will be helpful. The soups here are especially fine and it has many recipes for budget-minded people.

The Pine Art of Italian Cooking, Giuliano Bugaili, Times Books, 1981. Because Bugialli was a trained histo-rian, this book is truly the history of Florentine cooking, replete with ance-dozes, old recipes and menus, and lore about Florentine cuisine. The modern rec-ipes are highly adaptable to contemporary

life. Excellent reading as well as practical

Joy of Cooking, 1rma Rombauer and Marion Rombauer Becker, Bobbs Merrill

980. It is a mark of our cosmopolitan times that this book (4500 recipes) now contain instructions for yakitori from Japan, rijsttafel from Indonesia, and couseous from the Middle East. Newly illustrated and almost encyclopedic in size, it continues to be good for giving.

Book of Latin American Cooking, Elizabeth Lambert Ortiz, Vintage, 1981. Now in paperback, this makes an excit-

ing, inexpensive gift. Recipes are drawn-from the entire spectrum of Latin Amer-ican countries and the ingredients are eas-ily available in our markets.

Recipes from the Regional Cooks of Mexico, Diana Kennedy, Harper and

cooking has gathered many provocative recipes from the regions of Mexico. Since Kennedy does not hold with streamlined techniques, you have to be able to read this

with an eye toward your own adaptation of more traditional methods. The book is suggestive rather than practical, but pro-

Finally, here are three noteworthy books concerned especially with health and diet: Craig Claiborne's Gourmet Dietbook is now a paperback (Ballantine) with low-sodium, low-fat recipes that most of us should follow on a daily basis The American Heart Association Cookbook is now in its third edition and is described as a cookbook "for people who like to ear, not diet." All recipes are for low sodium and low fat and are eminently interesting. It contains 550 recipes. The newcomer in this field, however, is Gournnet Cooking Without Salit (Eleanor Bernnet, Doubleday, 1981). This is an autonishing book for its variety and common neurons. mon sense, as well as imagination. If you don't want to use salt substitutes or no salt. you may add a pinch of salt to its basic recipes, which include poultry, fish, soups, breads. The recipes are simple but first-rate.



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## Cab and Gab



IEEE SMITH

The Marquis Public Theater has made it a policy to produce new plays by local writers. It also regards these original works, which are often the first efforts by works, which are often the first ettorts by their authors, with the same artistic seriousness it gives to its treatment of plays by their authors, with the same artistic seriousness it gives to its treatment of plays by units are often superising. In 1900, for example, it staged George Weinberg-Anter's Golden Trash Sumps — a delightful comic Inatasy about a hapless social worker mined in an unruly blog of bureaucratic red tape — and the new play current sagging of The Bandle Trash Canada Chebart Society by Gerald Romulus Schimke, a seacher at Poway High School, both continues the Marquis' policy and also encews its apparently annual tradition of staging a new play with successful remislending title, could have used some editing — more bandit taxis and fewer prolix (and often one-sided), debates — it does have many fine theatrical moments, and the fine-reas production by the Mantheir authors, with the same artistic seri

boss coaxes the last dime out of his seven employees. It is a dismal world, where hopes and dreams would fear to tread, until a wino is discovered in the back seat of a hopes and dreams would fear to tread, until a wino is discovered in the back seat of a cab. He has been stabbed several times—
the has been stabbed several times—
have as nave the high before — but he is also carrying a carton full of money, an estimated \$350,000. The prospect of \$30,000 for each person, should they choose not to report their find to the police, alters the lives of the cabbies. After constitution of the co

ture early on.

The prospect of instant wealth
metamorphoses the office almost overnight. And one of the strengths of
Schimke's script is the visible transition

ture financial status. New objects, taste-less and gaudy, decorate the room. And their clothing traces the change as well. Instead of the usual Levi's and work shirt for the men (and the one woman), they begin to wear their different conceptions of what constitutes classy apparel — odd combinations of checkered sport coats with unmatching ties, shirts, and slacks. They begin to behave in a manner to which they never dreamed of becoming Schimke's drama offers telling, some

times brutal, insights into the aspirations and morality of his characters. The fact of some easy money translates into a network of different reactions, each of which serves to define the individual characters. Some plan to improve their mids, like the female driver who begins to read T.S. Eliot, while others simply extend their confirmed habits on a higher, more expen-sive plane (a character named Grumpy goes from cans of Coors to a fifth of Chivas goes from cans of Coors to a fifth of Chivas Regal). At the same time, the prospect of riches also reveals a corresponding scheme of moral depths and ambiguities, as each figure reacts in different ways to the critical control of the control of the control of the setting of Shysier (who devised the plan initially to a series of slowly emerging expressions either edjustics confidence in the setting of the control of the setting of the control of the con

rangio). Ann several of the more interest-ing moments in his play are the semi-dramatic, everyday occasions when his characters merely mingle with each other, playing cards or hastling with the boss about tips — the established routines, in

with his smaller scenes and with the some times strained dialogue that must carry

benefit from some judicious cutting. In these scenes and elsewhere, there is much extraneous and repetitious verbiage. Like a debate — a form to which the play adheres too closely at times - the dialogue in these too closely at times—the chalogue in these scenes tells us what it's going to say, says it, and then reminds us of what it just said.

And since a good measure of the drama is based on verbal exchanges, the repeated phrases and ideas usually tend to slow down the pace and to overexplain the mo-tives of its characters. An unwanted side effect of this tendency — aside from the lingering sense of déjà debate it leaves in the ear of the audience - is that the repeated explanations threaten to undercut the play's dramatic tension. They seem more eager to furnish answers than to pro-voke the larger questions the play has the potential to raise.

potential to raise.

A local writer would have to search far and wide to find a more capable treatment for a new play. All the elements of the production enhance Schimke's script consistently. Ski Mark Ford (who is also terproduction enhance Schimace is script con-sistently. Sit Mark Ford (who is also ter-frice as the decidedly unsympathetic Shy-ster in the play has designed a grundy set are in the play has designed a grundy set to the set of the set of the set of the beat-up Coke machine with lights that beat-up Coke machine with lights that licker on and off at random. And all of these details, when combined with Nancy L. Codfrey' understated lighting designs, create the impression that one is actually seated in the cale company itself, and not at the timy Gallery Theater on India Street. Joseph Dana's costumes — especially the sleasy clothes of the soon-to-become nouvean riche—are subtle the cloquest reflections of the applications (and the nouvean riche—are subtle the cloquest reflections of the applications (and the convent riche—are subtle the cloquest reflections of the application of the pool life. One could almost trace the entire are of the play just by watching the changes in the set and costumes. One could, that is, if the cast were of leaser quality, But each member of the cast — from Robert Hansen's dottering lold Grumpy, to Ginger Parry's out-meased

















Christmas Parade 11:00 a.m.

on Garnet between Haines & Bayard. Bands - floats - clowns, and dignitaries

5.00 p.m. Christmas Tree Lighting and Community Sing

corner of Bayard & Garnet
M.B. High School Choir & others

Drug King

1:00p.m. Pacific Plaza Christmas Festival

Holiday Fashion Show The Vineyard Patio 1:30—3:30 p.m. Meet Ana Cawthon, Miss Pacific Beach

Aerobic Demonstration 1-1:30 p.m. Santa Claus 2:30-3:30 p.m.

Mission Bay High School Choir

Prize Drawing 2:30 p.m.

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## Off the Cuff



Louis Secola and Duches

Duchess has been in trouble a whole bunch of times. She loves tearin' up grass looking for gophers. We try to let her out around 5:00 a.m. so she can do anything she wants to do. She always comes back all dirty. But she's had lots of morning the dogcatcher was at the door. I was still in bed. My mom goes to the door in her gown. She was going to go to the other room to get the dog's license and the dogcatcher shouts to her. "Don't move." Like she was going to get something else, a weapon or something. They harass my mother a lot.



Michael S. and Thor

He got arrested once for servicing a purebred Dalmatian. Somehow he got into the yard and they did their thing. The owners kept feeding Thor until the dogcatcher got there. He didn't come home like he usually did so I figured something was wrong. I looked for him and found out where he was. I had to pay a ten-dollar ticket. In this particular town, a dog had four chances — the first three are fines but the fourth time the town council decides whether or not to destroy him. This was Thor's second offense back East. When we moved out here, he didn't especially like the ride on the plane. I never heard whether or not the Dalm



La Jolla

One time my friend was playing fetch with Pip and another dog. He kept throwing the ball to the other dog and wouldn't let my dog get it. Finally, after Pip was cetting very frustrated, he let him g after the ball. Pip went and retrieved the ball and then dropped it and proceeded to piss on it. My friend didn't speak to Pip for weeks.
Another time my neighbor came running in saying the dogcatcher had him. I was in hysterics and went running out to find him. There was the to find him. There was the dogcatcher — a very attractive young woman. She had Pip at the end of a long rope. He was wagging his tail, ready to go anywhere with her. He didn't



They're fishing dogs; they're used to take out nets and things like that. He can stay out in the water for hours. I think he can recognize the guys out there with their boards. When he's out there with me, I can tell he's looking for them. He likes to get behind them and bark. His bark can make a house shake. I guess he thinks it's real funny — he barks and the reat tunny—ne barks and the surfers start paddling like crazy. He's a baby. He's only six months old. He likes people and he likes other dogs. Maybe he has a few things coming his way, but he really hasn't been in any trouble yet.



Harbour Quest Graduate Student

La Iolla He's a Newfoundland

Jeffrey Penner, Barleycorn and Kirby Cabinet Maker Pacific Beach

I was down at the bay with them. Barley went running down by the water and this lady dogcatcher throws a Frisbee to him. I called but before I knew him. I called but before I knew it she had him tied to a post. My other dog Kirby came running and I put him back in the truck real fast. Then I saw this four-wheel-drive doecatcher truck. I ran down untied Barley, and went running with him between condos. I was getting ready to throw him over a fence but a third dogcatcher had run around to the other side. They use walkie-talkies. He says. "Hold it, you're under arrest." He grabs Barley. I told him he had no right to arrest me. He took Barley to the pound and wrote me a ticket. It was a stinky thing to do. It was











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## **Events, Theater, Music, Film**



### Tiny **Tableaux**

Miniatures, says artist Roland Reiss, play a large part in our lives. A child's toys are models of real trucks and trains. A grown-up at Rand Corporation constructs models of nuclear holocaust. Reiss, who used to b a nonobjective, minimalist ainter, has made miniatures fo the last eleven years, work that he believes is less hermetic and

more overt than his abstract more overt than his abstract painting was, art that makes the content of his life more accessible. Five of his Morality Plays — four small-scale sculptures and one full-sized installation — are currently on view at Boehm Gallery, Paloma College

College.
The medieval morality play employed allegory to dramatize the moral struggle present in every man—the conflict of good and evil. and the way in which man reacts to those forces. Reiss's Morality Plays, their titles indicate, are also about virtues and vices: The

Castle of Perseverance: A Moral Model (1978); and The Measure

Model (1978), and The Measure of Mond Phenomena, The Need for Certamire, Personal Knowledge of Certamire, Personal Pressure (all 1979). The Mondeley Freud in the Face of Pressure (all 1979), which was present the pressure of the Pressure (all 1979). The Mondeley Plays are models of fiving rooms, two feet square, which are pediestrided and eviewer stands over them and viewer stands over them and looks down into them. The large Morality Play is a participatory piece, a living room without

described as a Quarter for One Control as it cortains four line of sound, which are maintained in simultaneous motion by singing as well as playing. Turetiely sown composition, "Reflections on lives and Whittier," is his musical response to American composer Charles lives's setting of the poem "The Brewing of Soma."

(continued on page 6, col. 5



experience, there is a starwar, (or pulpit, as would befut a true morality play) in one corner leading to a vantage point on which one may stand over the room and book down at it. Reiss calls them tableaux.

They are full of objects that They are full of objects that represent, or signify, the choices and preoccupations of the middle class.—the upper middle class in the small, colorful, more ostentatious pieces, the middle middle class in the large, monochromatic, bland piece.

Their theme is an examination of the color of of the contemporary values of our culture on both the (continued on page 6, col

### Third World View

The morning paperboys have barely flung their last San Diego Union or Los Angeles Times on the front porch when the the front porch when the newspapers' phones start ringing. "I've had it!" a liberal reader complains to Union editors. "One more article apologizing for Reagan's 'trickle down' economics and I'll cande my subscription." "That damn radical Corrad. He's an outroo." whose a right same outrage," whines a right-wing Times reader who stumbled on one of the cartoonist's biting ommentaries while searching

commentaries while searching out the stock market report. Editors don't discourage such journalistic excesses; indeed they often foster them, and such squabbles over content and opinion are; they produly toxact, the hallmark of a free press. But Third World politicians

and editors are not so smug and self-congratulatory about our First Amendment rights. These leaders have voiced disappointment, even outrage, at the way the Western media have foisted insensitive have toisted insensitive standards of reportage upon thei developing countries. A Guatemalan civil servant, for example, notes that Western camera crews are always present to grab film footage of a hurricane or flood, but ignore the less spectacular but equally important gains the country has made in birth control. An Indian newspaper editor tallies up the number of international news stories in a competing paper and finds that nearly times received have been camera crews are always present paper and finds that nearly innerty percent have been selected, reported, edited, and moved by one of the four major Wissem-owned Juris service. A.P., U.P. I., Reuters, and Agence France-Presse. How sensitive, the editor wonders, can these Western reporters be word view. The 1970s, this debate about informational imperations

about informational imperialism moved from Third World

newsrooms to the agendas of UNESCO, a United Nations ONESCO, a United Nations agency formed to foster international education and peace. UNESCO has become a forum for developing countries, whose leaders have prodded the whose leaders have produced the assembly to endorse what they call the "New World Information Order." For Third World politicians, this means an end to the "cultural aggression" of the Western pre

regulate and restrict news content, perhaps even prohibit the showing of American movies, television programs, and advertising in their Flie Abel is one Western Elie Abel is one Western journalist who has watched and participated in this debate. Currently professor of communication at Stanford University, Abel was for nine years dean of the School of

ournalism at Columbia

Iniversity. Before turning to



teaching. Abel worked as a teaching. Abel worked as a foreign correspondent for the New York Times and as diplomatic and State Department correspondent for NBC News. Author of three books, including Rossis of Insolvement: The U.S. in Asia. Abel moderated a series of Abel moderated a series of nationally broadcast presidential candidate forums in 1976. He was one of sixteen media specialists personally appointed by the UNESCO director general to the International Commission for the Studie of Communication. Problems; and served as a U.S. delegate to the 1980 UNESCO General Conference in Belgrade which empowered UNESCO to "balance" the international

"balance" the international news flow. Abel addresses the question of "Global Information: The New Battleground," in a dinner speech next Tuesday. December 15 before the World Affairs 15 before the World Affairs Council of San Diego. The public may forgo the dinner at 7.30 p.m. and attend Abel's speech, which begins about 8.30 p.m. at the Sheraton Inn, 1500 Harbor Drive. For information and reservations, call the council at 231-0111

Paul Krueger DECEMBER to 1981 1

First Bass

A youngster possessed of imagination and a love of classical music might easily dream of a career as a concert virtuoso. But it is unlikely that even the freest fancy of childhoad would dream of childhoad would dream of childhood would dream of carving out that career on the double bass. Because the majority of classical composers received their musical training on the piano or the violin, works employing these instruments in a solo capacity exist in abundance. But the double bass or contrabase, the largest and abundance. But the double bass or contrabass — the largest and lowest pitched member of the violin family — has traditionally been regarded as an accompanying instrument, providing the deep stratum of sound which supports the ensemble in which it plays. And while a body of traditional music

highlighting the double bass does exist, much of it is unpublished. In the twentieth century, however, composers have explored new avenues of expression, and the double bass has received a measure of their attention. A man who is attention. A man who is responsible for a good deal of this attention is Bertram Turertky, a faculty member in the music department at UCSD and, at forty-seven, the most recorded base player in America. Turertky has commissioned more than 200 original works for his instrument, and has toured his instrument, and has toured the world performing on, and talking about, the double bass. His eighth solo album will soon be released on the Folkways

Novellus Ensemble and in faculty and student concerts a UCSD; tomorrow evening he will give a solo recital at San will give a solo recital at San Diego State University's Smith Recital Hall. His program will include "Goodbye Pork Pie Hat," a piece by the great jazz bassist Charlie Mingus, which includes projected slides in Its performance. "Inside," by local composer Kenneth Gaburo, is

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## READER'S GUIDE

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### Dance

"Cinderella." a ballet in three acts with choreography by Erling Studie, will be dariced by the USIU School of Performing and Visual Arts company, Findays, December II and 18, 8 pm.; Saturdays and Smalay, December 12, 14, and 19, 238 and 8 pm.; and Sunday, December 20, 238 pm.; San Diego Ciry College fluctor, 19th and C streets, downtown, 509-660.

"Dance Jam," an alternative chance to dance, will be held friday, December 11, 8 p.m. to inidnight. Interval Foundation, 860 Third Avenue, downtown, 239-1713.

"The Nuteracker" ballet of Tehnikovsky will have its eleventh annual production by the California Ballet Company, Friday, December 11 through Sunday, December 13, 8 p.m., with matriness satunday and Sunday at 2:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

"The Snow Queen," a ballet based on the Hans Christian Andersen fairy tale, with choreography by William George and Melanie Murray, will be performed by San Diego Civic Youth Ballet. Saturday, December 12, 2 and 7:38 p.m.; and Sunday, Excember 13, 2 p.m.s. v. asa del Prado Pheatre, Ballson Park 233 3262

Five Ballets, Postoric's Tere and the 30 it and Tchalkowske's Natetacker Surre," a collection of dances from the second act of the full length ballet, will be presented by conservatory of Ballet Auscompany, Saturday, December 12, 223 and 374 p.m., Conservatory of Ballet Arts, 243 North Hagiwa 2018, Salony Beech, 484,074

"The Nuteracker," the Christmas ballet first presented in Sr. Petersburg in 1892, will be performed by North County Ballet Company, Saturday, December 12, 3 and 8 p.m., El Camino High School, 402 Bancho Del Oro, Oceanside, 729-8741.

A Holday Program of Music and Baller, the San Diego County Symphony Chestra will perform works of Humperdireck, Adam, Dr. cedos, and Merchelso thir, and Dr. cedos, and Merchelso thir, and Dr. series, Tahaikovskiy's "Nuteracker Sutre," to benefit the San Diego Symphony Orchettra Association, Monday, December 14, 8 p.m., Casa del Dada Theatre, Balbon Jank, 200-2003.

Film

You are invited to enjoy

Holiday Festivities

"L'Enfant Sauvage," François Truffaut's film, based on the mematrs of a french physician who civilizes a wild child, will be shown with Engloss solutifles. Thursday, December 10, 1 p.m., Carlsbad Libbrary, 1250 Elm Avenue, 1648-86149, and 7 p.m., nom 11, Pel Mar Shores Center, wh Street and Stratford Court, Del Mar. 942-1352.

15. 2 p.m. Films on Alternative Energy by Sponsored by New End Foundation, Saturday, Press 17, 183 W. arm. to 4 p.m. 1 CCS Pero and Hacatte, Josephane

> "Last Epidemic" will be shown and micker war will be discussed. Saturdiv, Pecember (2, 7, 3cp. m., 440. Glencrest Avenue, Solana Boach, Free, 725-401.

Children's Films soil star Spooks and Allalin, Denald Dock, Goosty, and Mighty Mouse. Thursday. December 10: a teenager whose mather is an alcoholic, and a comber 14: and some IP. Souss creatures. near Thursday, December 17: all at 3:50 p.m., Natical City Dolks Library, 20/Fast 12th Street. Santonal City, Free, 474-8211.

Four Films on large environmental projects by Christo, Rumang Four, Wrapped Walk Ways, Wrapped Caste, and Valley Carran, will be shown in conjunction with the Bulgarian-born arrists' work, Thursday, December 10, 7 m, Sherwood Auditorium, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla, 454-5341.

Wildlife Films, Wild World and Wildlife in the Jungles of Latin Amerka will be screened Saturday, December 12 and Sunday, December 13, 1 and 2:30 p.m., Natural History, Museum, Balboa Park, 232-3821.

"The Great Barrier Reef," the longest continuous reef system in the world, will be shown projected through a fisheve lens, daily at the Reuben H. Fleer Space Theater. Ballson Park. 238-1168.

### Lectures

"Community Art in France" will be the topic of a slide lecture by French art critic and historian Herve Becht, Dursday, December 10, 0 p.m., Centro Cultural de la Raza, Bullwa Park, 235-6135.

"Balboa Lectures: Arts & Letters" series will end with Thomas Howing, former director of the Metropolitan Museum of Art, entertainment correspondent on ABC's 20/20, and author of Kingofthe Confessors. Thursday, December 10, 7-80 p.m., Coples Auditorium, San Diego Museum of Art, Ballson Park, 323-791.

"Women's Plea for Soviet Jewry" will take place during "Week of Awareness," with speaker Aleksand 'Slepak, son of Soviet Jewish refusentiks, Thursday, December 10, 7:30 p.m., Temple Beth Israel, Third Avenue and Laurel Street, San Diego, 582-2483.

"Skull Surper in Ancient Peru" and the ritual, technique, and motivation for treplination will be presented by Dr. Fernando Calbeses of the Peruian Museum of Health Science and professor of neurosurpers at the University of San Marcos, to conclude the "Bodies and Bones" lectures on physical anthopology, Friday, December 11, 7 par., Actum Roson, Museum of Man, Balloss Park, 295-2021.

"In Search of Her," an exploration of the significance of Greek goddesses to the self-understanding of contemporary women and men. Doming, Friday, December H, 8 p.m., Earth Song Rookstore, 1440 Camino, del Mari, Del Mar. 755-4254.

"Women's Career Weekend," a program on women's work, will take place Satunday, December 12, 9 a.m. to 5 p.m., Community Concourse, 202 C. Street, downtown, 230-6510.

An Afternoon of Poetry will feature Jerome Rothenberg, Sunday, December 12, 2 p.m., Villa Monteauma, 1925 K Street, San Diego, 239-2211.

Local Poet Joan Lindgren will rea from her work, Monday, Decembe 14, 730 p.m., D.G. Wills Books 7527 La Jolla Boulevard, La Jolla Free, 456-1800.

"Global Information: The New Bartleground" and the pressures certed by Third World countries on the news media will be discussed by journalist Elie Abel, for the World Affairs Council, Tuesday, December 15, dinner at 730, lecture at 8:30 p.m., Sheraton Inn— Airport, 1590 Harbor Island Drive, San Diego, Reservations; 231-0111.

### Music

"A Christmas Festival of Lessons and Carols" will be presented by the USD Choir and Vocal Ensemble featuring Benjamin Britten's "A Ceremony of Carols," Friday. December 11 and Saturday. December 12, 8 p.m., Founders Chapel, Founders Hall, USD. Free: 291-6480.

Friday Evening Concerts series will present a solo recital on contrabass by Bertram Turetzky, Friday, December 11, 8 p.m., Smith

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## TO LOCAL EVENTS

Recital Hall, \$1581 | 265-6947. (Broakast Sinday, December 13, 11 am | EPIS DV 501)

Winter Season of the San Dego-Master Chorale will present Due Brubeck and his Trio, with the Children's Chorus from the School for Creative and Performing Arts, performing La Fiesa de la Posada, and Ramires' Maa Cholde and Kaplan's Glonious, Friday, December II, 8 p.m., Civic Theatre, downtown, 236-6510 or 296-8022.

"The Free Lance," the most succostful operatic work of composer John Philip Sousa will have its West Coast première Friday, December II and Saturday, December 12, 8 p.m., Main Stage Theatre, SISU, 265-6947.

"Messiah" Community Sing, the fourth annual singing of the Christmas portions of Handel's oratorio, will be led by the La Jolla Ciwe/University Chorus, Saturday, December 12, 3 p.m., St. James-by-the-Sea Episcopal Church, 743 Prospect Street, La Jolla, Free, 459-3421.

Christmas Concert of the San Diego Choral Club will include secular and religious musical selections, Saturday, December 12, 7 p.m., Plymouth Congregational Church, 2717 University Avenue, San Diego. 297-3289.

Winter Festival Concert of Mesa College Olympic Singers and Olympic Chorale, with the Civic Youth Orchestra, will present Vivaldi's Magnificar and traditional Christmas frooties, Saturday, December 12, 7 p.m., East Clairemont Southern Baptist Church, 4633 Duliva Drive, San Diego.

Christmas Concert of the San Diego Lutheran Chorale, with St. Luke's Lutheran Church Bell

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Christmas Christiansen, and Ness Holst, Christiansen, and Ness Reck, Saturday, Pecember 12, 7, 8 p.m., Grace Lutheran Church 3093 Park Bailevard, San Diego 447-1454 or 583-6520.

"A Christmas Festival" of music from the Renaissance and the Reformation will be presented by the Vista La Mesa Christian Church Chancel Choir, Sarurday, December 12, 730 p.m., 4210 Massachusetts Avenue, La Mesa. 463-9929.

Flute and Classical Guitar Recital of the chamber ensemble Peregrin, guitarist Joseph Hoev and flutist Karl Canfield, will feature Renaissance music, dances of lerland and Greece, and traditional Christmas carols, Saturday, December 12, 8 p.m., La Jolla Congregational Church, 1216 Cave Street, La Jolla. 278-299.

In Concert, the Westwynde Consort and the Early Music Ensemble of San Diego will join together. Saturday, December 12, 8 p.m., Community Congregational Church, 2888 Beryl Street, Pacific Beach; and Wednesday, December 16, 8 p.m., University Lutheran

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"Jazz Musing, and Imaginings in Watercolor," aprairs recently yet and classical parant Ceed Lyde, and an art exhibit and also of works by San Diego artists, will be work by San Diego artists, will be such the Chester Holliday Ceel Rights & Appeal Fund, Saturday, Church, 490 Fund Street, Hillcrest, 298-9978.

Community Christmas Center music will be provided by organist Jared Jacobsen and a local high school band, Sunday, December 13, 1p.m., Organ Pavilion, Balbou Park, 565-4415 x259.

Concert in the Gallery will celebrate the season with the Novelha Eisemble playing jazz and contemporary compositions, Sunday, December 13, 2 p.m., San Diego Art Institute, Balboa Park, Free. 234-5946.

Jewish Music Festival will have soloists, choruses, children's choirs, and ensembles from los al congregations, to benefit the Bureau of Jewish Education, Sunday, December 13, 2 p.m., Recital Hall, Bullsoa Park, 583-8532.

"The Messiah" of George Frederick Handel will be presented in a format that captures the original chamber music quality, by the Artec Concert Choir, Aztec Chamber Singers, and University/Repertoire Orchestra, Sunday, December 13, 4 and p.m., Morrieguma Hall, Azi

Advent/Christmas Music Series will continue with A Festival of Nine Lessons and Cardo with St. Buggds, Parish Choir and Handbells, Sunday, December 13, 4 p.m., Saint Buggds, Chirch, 4735 Class, Street, Pacific Beach, 483-5030.

Fall Concert Series will concludsith a program of the First Unitana. Chows featuring Bustchale Securities, Visuality's Winter Securities, Visuality's Winter Securities, and Securities, and Securities, of Lance, and works of Marcino, of Lance, Datler, and Barley Sunday, December 13, 4 p.m., First Unitarian Church, 4190 Front Street, Hillcrest, 298-9978.

Organ Recital of Joan Rollins will include works of Buxtehade, Bach, Sweelinck, d'Aquin, and Langlais, Sunday, December 13, 4 p m. 5t. David's Episcopal Church, 5050 Milton Street, San Diego 276-4567.

Children's Christmas Pageant will be directed by Ruth Spies, Sunday, December 13, 7 p.m., First United Methodist Church, 2111 Cammo del Rio South, Mission Valley. 297-4366.

"The Many Moods of Christmas," a collage of carols, will be conveyed by the Chancel Choir accompanied by members of the San Diego Symphony Orchestra, SunAn, December 13, Tp. in, La Jolla, Desksterna v. hurch, 7715 Disper Avenue, La Jolla, 454, 665

"Music of the Heart," a celebration in concert by Maria Illo and William Brizendine, Paul and Carla Roberts, and Heartspace, will be held Sunday, December 13, 7 pm. Refigous Science Cluich Center, 4085 Camino del Rio South, Mission Valley, 299-4630 or 299-1237.

"Festival of Christmas" choral concert of Grossmort College's Concert Chor and Chorale will feature works of Palestrina. Schreck, Berger, Burler, and Brahms, Sunday, December 13, 7350 p.m., First Presbyterian Church, 500 Earragut Circle, El Cajon Free, 465-1700 x321.

"The Messiah" will be performed by the MiraCosta College community chorns and oechestra, Sunday, December 13, 7,30 p.m., MiraCosta College gymnasium, One Barmard Drive, Oscanside, and Wednesday, December 16, 7,30 p.m., Misson San Luas Rey, Highway 76 east of Oceanside, 757-2121.

Chamber Music, the Beaux Arts Travwill perform Haydris Trav in G Major, Ravel's Trio in A Minor, and Schubert's Trio in Bellat Major no. 1 op. 99, Monday, December 14, 8p.m., Sherwood Auditorium, 700 Prospect Street, La Jolla. 459-3724.



Marina
Village
Christmas
by the
Bay

A Musical Celebration with The Son Diego Brass Arts Sextet 4 - 5:30 pm. Enjoy the free concert just before viewing the fantastic Mission Bay Christmas Boat Parade of Lights at 7 pm.

Santa from 12 - 4 pm. Free Animated Train rides.

WIN \$200 in theatre tickets and merchant gifts at Marina Village! Register with any merchant Drawing at 1 pm December 19 at the Puppet Show.

tuits. One entry per store. Winner need not be presented to the presented

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2 DECEMBER 10 198

## READER'S GUIDE

Winter Band Concert of South mas music. Juesday, Dycember 15, 7-30 p.m., Mayan Hall, South-western College, SW Otas Lakes Road, Chula Vista, Free, 421-0349

Topical Songwriting Project V will solicit and award original songs about working. Wednesday, De-cember 16, 7:30 p.m., Old Time Cate, 1464 North Highway 101, Leucadia, 436-4030.

Gala Christmas Concert will in-clude Christmas music, carols, and a sing-along. Wednesday, De-cember 16. 8 p.m., Palomar Col-lege Theatre, 1140 West Mission Road, San Marcos. 744-1150.

### Special Events

Art and Dessert, an auction of food for the eye and food for the mouth will benefit American Cancer Society, Thursday, December 10, 6:30 to 9 p.m., Art Collector, 4151 Taylor Street, Old Town, 299-3232.

"Peregrinaciones," processions of homage to the Virgin will take place through Frida, December, 11, 7 pm., along Constitución to Our Lady of Gustdinge Carberdal at Second Avenue and Nirios Heroes, with a Missa de Gallo Fri-day at midrught in the cathedral, Tijuana. 234-8443.

Monday December 14, 11.45 a.m., 813 Fifth Avenue, Tuesday December 15, noon, Fifth Avenue and G Street, and Wednesday 15 cember 16, noon, Fifth Avenue and E Street, Free 233-327

Christmas Parade will return to Pacific Beach, Saturday, December 12, 11 a.m., from Hames Street to Beryl Street, Pacific Beach 488-1049.

"Christmas by the Bay" will start when Santa arrives by animated train, and continue with the Christmas Carolers, and San Diego Brass Arts Sextet, Saturday, De-cember 12, noon to 5-30 p.m., Marina Village. 224-3125.

Barbershoppers and Puppets, the Rancho Bernardo Bubershoppers will sing. Strunday December 12, 1 and 2 p.m., and the Kent Family Puppers will offer a Christmas show, Wednesday, December 16, 1 and 3 p.m., Buaar del Mundo, Okl Town, Free, 296-3161.

"Lucia Fest" will celebrate Christmas in the Scandinavian way. Saturday. December 12, 2 p.m., 2515 San Diego Averuse. Old Town; and Sunday. December 13, 2 p.m., Scaport Village. 232-7160.

Christmas Boat Parade of Lights on Mission Bay will follow a fiveon Mission But will follow a five-mile route along the shoreline and end at the lighting of Sea World's giant tree, Saturday, December 12, 7 to 9 p.m., from Quivira Busin near the Hyatt Islandia to North Ingraham Street bridge, 276-2800.

Performance Works by Paul Best, Karen Westerfield, and Jim Jahn will be presented by the performance art collective Implex, Satur-day, December 12, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

taminent, and have a live lobseter tace, Sunday, December 13, 10 am to 4 p.m., San Diego-sportishing landings at Harbor Drive and Scott Street, Point Ioma Free, 222 55p0.

Pa Dao needleworks by Hinong refugee women from Luos will be for sale, Sunday, December 13, 10 a.m. to 4 p.m., Spanish Village, Baltsus Park, 560-6656

"Christmas in Toyland" puppet show will be presented by San Diego's official puppet lady, Marie Hitchcock, on Sundays, December 13 and 20, at 1, 2, and 3 p.m., Puppet Theatre, Balboa Park, 231-6373.

Auctions, retail items and services will be on the block at 3 p.m.; and art at 7.30 p.m.; to benefit the Lesban and Gay Community Center. Sunday, December 13, Sushi Gallery. 852 Eighth Avenue, downtown. 232-7528.

"Blood Drive III" will feature fashions, magic, "The Singing Chargers," and more, to benefit Sun Diego Blood Bank, Tuesday, December 15, 1 to 9 p.m., Town & Country Convention Center, Mis-sion Valley, 296-6393.

"Las Posadas" will re-enact Joseph and Mary's search for shelter, Wednesday, December 16, 7 p.m., from Old Town Plaza. 291-4903.

Christmas Program, an annual bi-nativenal, multi-cultural event, will feature Martachi California, con-cert planist Leonardo Gala, and Iguga-Lehn Susuth African Dunce Troupe, next Thursday, December 17, 11:30 am., Educatival Cul-tural Complex Performing Arts Theatre, 4343 Ocean View Boulevard, San Diego, 230-2828.

Walking Tours of the historic Gas-lamp Quarter will be led every Fri-day, noon to 1 p.m.; and Saturday, 10 a.m. to neon, from 652 Fifth

Nature Walks will be ended event standar and Smiday, LSV print-leters Dane State Reserve, LPM Mar (3%) Zeol et 48; 2872.0 event Smiday by the Andalbert Steeter, K2 m. and LSV prints and LSV prints will be standard to the control of Localed (20) 2872 prints and the Campon, Balso Park (23) 2821 248). Free.

Flowering Trees and Shrubs from subtropical regions of the world can be seen on guided garden walks every Sunday from 1:30 to 2:30 p.m.; and bought at a weekly rare plant sale, Sundays from 1 to 4 p.m., Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas, 753-4432.

### Sports

"Battle for the Mayor's Cup" will be between the SDSU Aztecs and USD Toreros, Thursday, De-cember 10, 7:30 p.m., Sports Atena. 265-6444.

Open Dart Tournament, the sixth annual, will begin Friday, De-cember 11, 733 p.m.; and con-tinue through Sunday, December 13, Conference Building, Balboa Park, 298-2755.

Clipper Basketball, the San Diego Clippers will play the Washington Bullets, Friday, December 11, 7:35 p.m., Sports Arena. 226-8456.

Track & Field Certification Clinic will be conducted by the San Diego Track & Field Officials Associa-tion, Saturdays, December 12 and 19, SDSU. 474-3756.

Volleyball, the UCSD women's volleyball team will top off its most successful season ever by playing host for the NCAA Division III

December 12, 7:30 p.m., UCSD gym. 452-4211.

Harness Racing, the first in season of trotters and pacers in Sar Diego since 1949 will continue December 20, post time 1 p.m. Del Mar Racetrack, 481-3387.

### Radio/TV

"Dorothy in the Land of Oz," an animated musical with the voice of Sid Caesar as the wizard and Mischa Bond as Dorothy, will reprise Thursday, December 10, 8:30 p.m., Channel 8.

"Sprocketts" will air Algiers, a ro-mance in the Casbah between Charles Boyer as Pepe Le Moko and Hedy Lamarr as an alluring woman, Thursday, December 10, 8:30 p.m.; repeating Monday, De cember 14, noon, Channel 15.

"The Glass House," a 1972 TV "The Glass House," a 19/2 TV film about life in a state prison, adapted from a Truman Capote story, stars Vic Morrow and Billy Dec Williams, Thursday, De-cember 10, 9 p.m., Channel 6.

Boxing in the Bahamas, it will be Muhammad Ali vs. Trevor Ber-bick, Thomas Hearin vs. Marcon Geraldo, Greg Page vs. Scott Le Doux, and "El Gato" Gonzale vs. Johnny Lira, live, Friday, De-cember 11, 6 p.m., Cox Cable Channel 2.

Metropolitan Opera Broadcasts will air Puccini's Il Trinco, Satur-day, December 12, 11 a.m., KFSD-FM 94.1.

"Walt Disney ... One Man's Dream," a look at the man responsible for the most popular mouse and the most-visited tourist attraction, will have came appearances by some of the best-known people, Sarunday, December 12, 8 p.m., Channel 8.

## TO LOCAL EVENTS

televise Movers discussing the Vietnam was experience with a group of veterans who served to gether, Saturday, December 12, 10 p.m., Channel 8.

"The Golden Age of Television" will rebroadcast the 1955 live pro-duction of "No Time for Sergeants," starring Andy Griffith, Saturday, December 12, 10 p.m.; repeating Sunday, December 13, 11 p.m., Channel 15.

Charger Football, a must-win game against the Tampa Bay Buccaineers, will be carried live from the East, Sunday, December 13, 10 Sunday, December 13, 10 a.m., Channel 39 and KSDO 1130 AM.

Sunday in the NFL will have the Sunday in the NPL will have the Green Buy Packers at the New Or-leans Saints at 10 a.m.; and the Philadelphia Eagles at the Dallas Cowboys at 1 p.m., Sunday, De-cember 13, Channel 8.

Garden State Bowl football will pit

Do

Somethina

Different!

Try San Diego's

newest hot spot

of Wisconsin against the South east Conference champion Univer-sity of Tennessee in Crant Stadium, Brunswick, New Jersey, Sunday, December 13, 10, 50 a.m., Channel

"Requiem" of Berline will be per-formed by the New York Philhar-moruc, Sunday, December 13, 1 p.m., KPBS-FM 89.

"From a Far Country: Pope John Paul II" will be televised Sunday, December 13, 9p.m., Channel 39.

"Christmas at Dingley Dell," a radio adaptation of Charles Dick-ens' The Pickwick Papers, will be narrated by Raiph Richardson, Monday, December 14, 7 p.m., KPRS-FM 89.

"Timon of Athens" will conti the fourth season of "The Shake-speare Plays," Monday, December 14, 8 p.m., Channel 15.

277))

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HOT TUBS

"Source of Power," a series of wall reliefs in lacquered wood by Ron Wigginton, will open at a recep-tion for the artist, Friday, De-cember 11, 7 to 9 p.m.; and con-tinue through January 9, Quint Gallery, 7521 La Jolla Boulevard, La Jolla. 454-1952. OFURO

Aviation Illustrations by Don Dorfler will be exhibited through December 15, Aero-Space Museum, Balboa Park. 234-8291.

portrait of the life and work of the arithropologist, will be televised Juesday, December 15, 9p.m., re-peating Wednesday, December 16, noon, Channel 15.

"Rigoletto," soptato. Christiane Isla Pietre. barrione Sherrill Milnes, and tenor I luciano-Parantti will sing with the Mer-nopolitan (Opera and Choms, con-ducted by James Levine, in a pro-duction of the Verla masterpiece. Wednesslay, December 16, 8 p. 20, 12-289 pm., Chonnel 15, Chimil-case with KESD-FM 94, 13.

Environmental Artist Christo' Javacheff will discuss his Running Fence and other works, Wednesday, December 16, 10:30 p.m.; repeating Thursday, December 17, 2 p.m., Channel 15

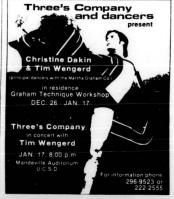
**Galleries** 

"Looking for Something (To Sit On)," a sculptural installation

exhibit through Fecember 17, James Crumles Gallers, Miral Insta College, One Barnard Drive, Oceanoide 757-2121

of the Stained Glas Guild of Sar Dego will be exhibited through becember 20, community Arts Gallery, 870 Third Avenue, downtown 232 5070

Stained Glass Works by members Photographic Display of original





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December 16-January 10 from Ireland CLADDAGH

featuring, LIAM TIERNAN formerly of the Barleycorn. and ALAN LOUGHNANE

> Sunday, December 20, 5:30 1st Annual Irish Christmas Party Irish Stepdancing CLADDAGH Santa Claus with gifts for the children.

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Hit recording artist of "The Town I Loved So Well"

February 25-One night only THE WOLFE TONES

Advance tickets on sale December 14

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Civic Theatre (Full Orchestra) Evenings: December 18, 19 and 20 Matiness: December 19 and 20 Tickets: \$12.50-\$10.75-\$9.25-\$7.00-\$5.75

## READER'S GUIDE TO LOCAL EVENTS

Western & Wildlife Exhibit and Sale, the tenth annual, will feature Western & Wildhie Exhibit and Sale, the terth annual, will leature original works by Olat Wieghorst and Frederic Remington, and car-toonist T.K. Rvan, creator of "Tumbleweed," through December 23. Thackers Gallery, 321 Robin-son Avenue, Hilkrest, 298-0171.

"Mirounga: The Flephant Seals of Año Nuevo," a photographic exhibit on the breeding colors of this intriguing mammal of the San Mateo coast, will continue through December 30. San Dego Natural History Museum, Bulboa Park, 132-1321.

"California Paper," an exhibit of handmade paper and paper sculpture by California artists and paper makers will continue through December 31, Maple Creek Cal-lery, 2400 Kettner Boulevard, San Diego, 234-2151.

New Paintings and "Spacefruits," the former by Jean St. Pierre and the latter by Andy Warhol, will be exhibited through December 31. Thomas Babeor Gallery, 7470 Girard Avenue, La Jolla, 454-0345.

fifty-three serigraphs by Israeli painter and graphic maker Dan Reisinger, depicting historical events in Jewish history from 586 B.C. to 1945 A.D., will be accom-

pinted by poetry of Abba Koviner, through December 31, Deicas Art, 1224. Prospect. Street, La Jolla, 48p.1588.

"Christo — Collection on Loan from the Rothschild Bank, Zurich," an exhibition of draw-ings, collages, and models for the artist's large-scale environmental prosperts, will be on view through January 3, La Jolla Museum of Con-temporary Art, 700 Prospect Street, La Jolla 454-5541. temporary Art. 700 Fr Street, La Jolla. 454-3541.

"A Winter Night's Dream," an exhibition of photographic images of winter by Henri Carrier Presson. Andre Kertess, and others, will be on view through January 5, Photography Callery, 7468 Girard Avenue, La Jolla, 459-1800.

"Morality Plays," four small-scale models and one larger-than-life participatory piece by Rodard Reiss, works that examine contemporary values, will be un exhibit through January 6, Bechm Gallery, Palomar College, 1142 West Mission Road, San Marcos, 744-1152.

Source," a survey of painting, sculpture, printmaking, weaving, ceramics, jewelry, and interior, covinouncital, and graphic design by faculty members, will continue

**ART POSTERS** 

MAKE GREAT GIFTS!

"Two Friends, Two Views," photographs by Fernard Plosmand Max Pam made in Messic, India-rame, the Far Esst, and Africa-will be exhibited, with a window installation by Indie Swain, through January 13, Gallery Graphics, 1847, Fifth Avenue, Hilkrest, 295,3538.

"The International Mind," an exhibition of forty-two color photographic portraits by Authony di Cosu, of Magner Meal, Truman Capote, Jonas Salk, U Thant, and others, will remain on view through January 29, Walter Library, USIU, 10455 Pomerado Road, San Dogo. 271, 480.

Road, Sun Dago, 27(4-8X).

"A Continuation of the Equizative Tradition," an exhibition of painting and sculpture by contemperatures to painting and sculpture by contemperatures. NH Holder, Robert Insul: him Mackomel, man, Patricia Patrieson, Pierre Picce, Ernest Silva, and sculpton Niki de Samt Phalle and Irabi Canaga, will continue through Immure 31, Boder Callero, 325.

Street, La Jolla 450-828.

### Tableaux

(continued from page 1)

personal, individual and collective, social levels. We are what we consume, what we cat, drick, smoke, own, sit on, and look at. The number of objects

represents seechtomic time rather than clutter. We spend our past, present, and future in our living rooms—so here's a slice of cake with a bite caten

shoot cake with a bit caterous of it, and there's the same piece of cake whole and intact. There are many different levels on which to read the cost, any fiest. In earn, work, any fiest, in earn, work, and fiest, in earn, the cost of the cost of the Castle, though they are plan lipsus through our own living to compare the cost of the cost of the cost of the cost of the replace may be a proad influence an ironic comment on how careless we are of those values. Careless we are of those values. The dictionary on the coffee table may make us think about table may make us think about the meaning of words or how we define ourselves. An artist would know that the magazine on top of the dictionary is Artiforum and might think about the meaning of art. The juxtaposition of books on health and lots of

cigarettes is paradoxical, a minor contradiction or foible that implies the major contradictions in our lives.

These tableaux are places for significance of (these objects in)

ur own lives.
The Morality Plays of Roland The Morality Plays of Roland Reiss will remain on view through January 6 at the Bochm Gallery, Palomar College, 1140 West Mission Road, San Marcos, Gallery hours are 8:00 a.m. to 8:00 p.m. Monday p.m. Friday, and 10:00 a.m. to 2:00 p.m. Saturday, closed Sunday. During the Christmas season, and for more information, call the gallery at 744-1150 or 727-7529.

- Amy Chu

by John Greenleaf Whittier, and

by John Greenledf Whitter, and includes a tage recording of eight double boss parts — all played by Turestay — in addition to the one he plays live. Other composers represented to the control of the co

informal.

Bertram Turetzky's solo recital
will begin tomorrow, Friday,
December 11 at 8:00 p.m. in
Smith Recital Hall at SDSU.

Smith Recital Hall at SISSU.
Tickets are available at
Select-A-Seat outlets and the
Attec Center box office. The
recital will be broadcast Sunday,
December 13 at 11:00 a.m. on
KPRS-FM 99. For information,
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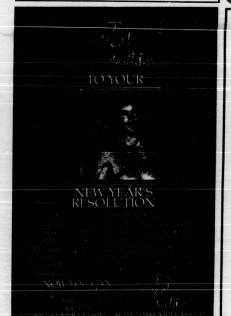
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### READER'S GUIDE TO THE THEATER -

senior citizens, and the military, ask at the box office.

ANNE CAT YOUR GONTHE PRIVATE AND THE THE INVESTIGATION OF THE PRIVATE AND THE THE INVESTIGATION OF THE INVESTIGATION OF THE PRIVATE AND THE INVESTIGATION OF THE INVESTIGATION ANNIE GET YOUR GUN Clausiacle is musical director. Other members of the all-Julian cast include Bette Roberts. Tom Gotton, and Rick Nowak. The musical is preceded by a barbecue buffer, cooked outdoors in barbecue outre, cooked outdoors in the mountain air of Julian. (Sm.) Pine Hills Lodge, through December 19; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

BAH HUMBUG
The Performing Arts Center for
Children presents a musical
adaptation of Charles Dickens s.A.
Christmass Canal. Each performance
the proceeds from which will be donated to organizations concerned with the health and education of children win Ne narrard by local personalities. I voluding Hudson and Bauer of KFM3 radio, County sauer of KFM3 radio, County Supenisor Roger Hedgecock, Fred Whitacre, president of the San Diego Sockers, newsoaster Carol La Beau, Terry Cole-Whittalier, weatherman Bob Mila, Shotgun Tom Kelly of KOGO radio, and Dean Goss of KGB radio. radio. Spreckies Theatre, Friday, December 18 through Wednesday, December 23 at 7:00 p.m. Matince Saturday. December 19, Sunday, December 20 and Tuesday, December 22 at 2:00

THE BANDIT TAXI AND DEBATE

SOCIETY Reviewes I this issue Marquis Gallery Theatre, through December 20, Thursday through Saturday at 8:00 p.m. Sunday at 1:00

CELEBRATIONS: AN AFRICAN

mass, mime, and dance, combines survival selection of the table of Mr. Scroope and Tiny Tim. Directed by Taxos Ross, the members of the dast are Peter A. Jacobs, Spike Sorretton, Susan Chapman, Matthew Cubbio, Catherine Espinoza, Pamela Corman, Laurie Hamilton, John Shekton, Thompson, and Cather Catherine, and Sandard Catherine, and C CLUBRATIONS: AN AFRICAN CONSIST The Human I Thicker's distal annual Christmas show, be dare of a young Alicia woman should from her and the common should be Services of the control of the contr musical numbers. but it was also characterized by opening night jiters and a lack of fine tuning around the edges (missed lighting cues and improsise ensemble dance notines being titer most prevalent). The songs, easily the strength of the show were consistently well performed—especially those sung by Valicia M. Celeton, Fruid, Gerald Anderson, Ayunna habbon, and Hossan Shared Full and the congression of the manation for the formation. 2.30 p.m.

DOG DATS

The Galarry Duarter Theater's current staging of Simon Gray's different is not of its best production in the control of the control his mind, and the well-written, proves after psychological drama unfolds like two mysteries coming at each other from opposed directions. By the end of Doy Days, Gray both By the end of Disg Cauje. Gray both reschees and leaves open-ended many of the issues he has raised. The result is an artful conundrum with several possible interpretations. Though it treats human relations with serous scrutiny, the play is also a hilarious piece of theater, and director Will Simpson has been effective, for the most part, in giving both sides of the most part, in giving both sides of the

SAN DIEGO REPERTORY THEATRE 1620 Sisth Avenue, downtown 235-8025

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theate
265-6864
Open-ar Amphitheater
260-6947

SAN DIEGRITO LITTLE THEATRE Del Mar Fangrounds. Del Mar 750-7356

SECOND AVENUE THEATRE 863 Second Avenue, downtown 233-3965

SCRIPPS RANCH COMMUNITY THE Wangenham Jurior High School Auditorium 92:30 Gold Coast Drive, Mira Mesa 566-7300 s216

SOUTHWESTERN COLLEGE Acens Theater, Mayan Hall 900 Olas Lawes Road, Chule Vista 421-1180

SPRECKELS THEATRE 121 Broadway, downtown 233-6541

STARLIGHT Startight Bowl Baltice Park 232-3049 or 234-STAR

8.00 p.m. Sunday at 6:00 p.m. For A CHRISTMAS CAROL A CHRISTMAS CARGE.
The San Diego Repertor Theatre
offers is south annual preduction of
the classe story to Charles Dickens,
which Douglas Jacobs, the Rep's
artistic director, adapted for the stage
in 1976. The show, which includes

rums in performances of high quality, wo of which ment particular mention. Philip Shetner's portraval of Chailes. Peter's apparently straight laced older brother is consistently forching, especially in act two when he reveals that there are other less duty-bound aspects to his character. And after her splendid efforts in Tonight at 8:30 and Donna Walker for granted. But her

review — for one night only. The production, conceived, written, a performed by Princeton Universit appearance, the twenty-ne-student cast will present comedy, song, and dance, plus the traditional all-male kickine that has become its trademark. Sponsored by the Princeton Cub of San Diego, the performance will benefit the club's



Food's Gold 
work in Port's side Hillary — a 
controlled, interior creation that 
outpiddes must be the end — 
demonstrates convincingly that this 
gilled Sain Diesy, actives in syntime 
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FESTIVAL OF CHRISTMAS AT LAMB'S PLAYERS' THEATRE LAMBS PLUCIES THEATER
For its baddinout Orbitmas
entertainment, the Lumb's Rispers
Thester persons on original work,
within by a member of the company.
Jo California, companed by fairs,
Jo California, the companed by fairs,
Joseph California, the companed by fairs
poung prince and princes are Thested
to many even though they have never
ext. Milatain leafesties and "based
events" eram. (Sm.)
Johnson Thester, though
December 23, Honday through
Sanakay at 400 pc.)

FOOL'S GOLD: THE PRINCETON TRIANGLE CLUB IN REVGE Princeton University's Triangle Club, the nation's oldest college music-comedy traveling troupe, will present its nitrata-filled around true.

scholarship fund. University City High School, 6949 Genesee Avenue, San Diego, Thursday, December 17 at 8:00 p.m. For information call Barry Fitzpatrick at 231-2500.

THE FRONT PAGE
The West Colony Apolitical Theater
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COST C UBENTANO SHOW
The Galavirp Gaster Theories
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### Theater Directory SAN DIEGO MESA COLLEGE 7250 Mesa College Drive. San Diego 279-2300 x236

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

CNIC THEATRE 202 C Street, downtown 236-6510

1986

C.R.A. THEATRE 9115 Clairemont Mesa Boulevard, San 277-8900 x111

EAST COUNTY PERFORMING ARTS CENTER 210E Main Street, ET Cajon 480:2277
EDUCATIONAL CULTURAL COMPLEX
THEATER
4.343 Orean View Boulevand, Southeast San
Dego
230-2804

PIESTA DINNER THEATRE 9665 Campo Road. Spring Valley 697-8977

FOX THEATRE 720 8 Street, downtown 213,6131

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410 JEWISH COMMUNITY CENTER
Front and Center Theater
4079 Fifty-fourth Street, San Diego
383-3300-36

LA JOLLA STAGE COMPANY
Paster Auditorium, La Jolla High School
750 Nauditus Sereet, La Jolla
459-3819

LAMPUGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8053 University Avenue, La Mesa 464-498 LEMON GROVE PLAYERS
Lemon Grove Junior High School
3146 School Lane, Lemon Grove
466-5079, 466-1445

LYCEUM THEATRE 3:14 F Street, downtown 235-8025

LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196

MIRACOSTA COLLEGE Little Theater One Barnard Drive. Oceanside 757-2121 x236

OLD GLOBE THEATER Festival Stage. Balboa Park

OLD TOWN OPERA HOUSE 4040 Twiggs Street. Old Town 298-0082 PALOMAR COLLÈGE
Palomar College Theatre, San Marcos
744-5860 744-5860 PATIO PLAYHOUSE Vinesard Shopping Center 1151 E Valley Parkway, Escondido 746-6669

UNITED STATES INTERPATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4300 PINE HILLS LODGE 2960 La Posade Way Julien 765-1100

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive. Point Loma 222-6474 x248 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7804

OHIVE RSTY OF CALIFORNIA SAN DIGO UCSO Theser. John Muir Theser. Studio-theser 452-4574 Mandeville Auditorium. Mandeville Recital Hall 452-2380 SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Balbos Park 239-8305

# Commongraphy by Common 12 and Chromography Communication Com ----**東流域原源。東京教育等**

### READER'S GUIDE TO THE THEATER

The Marquis Public Theater offers a dramatic reading with music of an original musical fantasy by Martan Warren and Lawrence Czoka. The Warren and Lawrence Cavia. The work in-progress script centers on a workin progress script centers on a worman who stambles into a self-defense class taught by Ms. Whiplash. The worman learns how to deal with violence and interniciation in her personal life. Directed by Marlan Warren, with musical direction by Lawrence Czoka, the members of the cast for this town right; only performance are Jalle Simeone. Tony Class Sixon Nove Mee Research. performance are Julie Simerone. Tom Cuern, Susan Fhum, Many Boersma. Algerie Adamis, Ruth Terrell, Jennifer Shea, Paty Sipes, and Diame Greenspan. (Sim.) Marquis Public Theatre (Mainstage). Monday, December 14 and Tuesday, December 15 at 8:00 p.m.

THE HAINTED HOST
The odd tille two man dama about her and here in a very similarity to be and the in an air and and the ward here in a decidency and a similarity and a similari THE HAUNTED HOST This odd little two-man de theatre will offer a norsymologing night on Sunday, December 27, (Sm.)
Flesta Disner Theatre, through Jamany 10, Tousday through Saturday, dinner at 615 p.m., curtain at 815 p.m. Sunday, dinner at 615 p.m., cuttain at 815 p.m. Autrine Wednesday, Junch at 715 p.m. Matinee Wednesday and Sunday, Junch at noon, cuttain at 1:15 p.m.

SAN DIEGO STATE UNIVERSITY OPERA PROGRAM IN CONJUNCTION SAM DIEGO OPERA CENTER

Castamp Quarter Theatre, through December 15; Sunday through Tuesday at 8:00 p.m.

HERE'S LOVE
For its Christman season theatric of
production, the Patrunt College
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PPROVISATIONAL CONEDY
The International Brend Coffee and
articles and the second control of the second control

KIND LADY
The San Deguito Little Theatre
presents the suspense drama, by
Edward Chodorov, abova a dignified,
middle-aged woman living in her New
York home in 1935. This 'kind lady is gradually surrounded by a family of diabolically cover crooks who attempt to convince the outside world that she

are Datis's McKaru, Lee Smith, Lore, Leaf Teress Chambers, Navy Hown, Lee Smith, Lore, Leaf Teress Chambers, Navy How, Tim Chambers, Navi Mendelseine, Adrimore Bauer, Jack Gordon, Nathleen McNalley, Lidgar Bullington, and Nate McNalley. The set designs are by Mac-Johnson, the construes are by Connal for and Mey Weissun, and the lights are by Tamans and the lights are by Tamans and the lights are by Tamans proposed to the Connection of the C

LAST OF THE RED-HOT LOVERS

LAST OF THE RED-HOT LOVERS THE FEES ADMINISTRATION OF THE RED HOT LOVERS THE FEES ADMINISTRATION OF THE RED HOT LOVER AND A LO Jordan, whose list of Broadway opperatures includes Harold and Manule. Spotlight, Pajarma Garne, and Funny Garl (with Barbra Streisand), plays Barrey, Other Streisand), plays Barrey, Other Streisand), plays Barrey, Other Institute of the cast are Kuthleen McKing (recently enjoyed in Tribute at the Festa), Maiar Teresa, and White. Jack Worke directs. The theater will offer a mortamology right theater will offer a mortamology right.

THE LION IN WINTER
The North County Community
Theatre stages the historical cornedy
by James Goldman dealing with the
period of Richard the Lion-Hearted
and examining the lives of one of
England's most unusual families.

All committees and the committee of the

LUNCHTIME THEATRE

LUNCHTME. THEATRE
The Galamp Quatter Theate
continues to funchitine series of soap
operas about 20 m Degry with a new
show, a satire of the downtown redevelopments come extilled.
Redevelop or Bust. Written by Byron.
Labbu, the conventy takes place in the
conculine satire of the Kahn
conception satire of the Kahn
conception satire of the Kahn
the state of the Kahn. high reading officials chart the future course of goods in Son Diego. Among these characters are City Solkamor (whose between orwented) Solkamor (whose between orwented) Solkamor (whose between orwented) solkamor (who solkamor (who solkamor) Solk Goslamp Guarter Theatre, Friday, December 11 and Wednesday, December 16 kinch at noon, curtain at 12:15 p.m.

PETER PAN
The Marquis Public Theater offers, as its annual Christmas show, James
Barrie's fantastical account of Peter

8:00 p.m. December 4, 5, 11, 12

SDSU Main Stage Theatre

GALLERY

Extended through Dec. 20 Matinee Dec. 12

UCKETS AVAILABLE AT BILL GAMBLE'S AND SELECT A SEAT OUTLETS AND SDSU AZTEC CENTER BOX OFFICE (INFORMATION 265-6020). MISSION—GENERAL 35, STUDENT & SENIORS \$3,50

Marquis Public Theater

MAINSTAGE

41 11

PETER PAN

by James Barrie

Dec. 4 through Dec. 27 Matinees every Saturday

Group Rates Available

Thursday—Saturday 8:00 p.m. Sunday at 6:00 Saturday matinees at 2:00 p.m.

3717 India 298-8111

THE FREE LANCE

who fly off to Never Land — a place where people never grow old and prates like the ornmous Captain Hook are forever outwitted. Directed by Nevil Brishy, whose staging of the Marquis of Decoratine Strock was excellent, the coat is headed by Andy. ew ellent, the cast is headed by An Freeman as Peter Pan and James Brown as Captain Hook and Mr. Darling, Whari Kay Lowers is Mrs. Darling, Desirae Forrest is Wendy, Kevin Badami is John, Ami Foster Newn Badamis John Am Foster is Me Fael, and Chin Badami. Todd Peters, Brain McMiller, and Bubba. Ma Masters are the list boys. J.J. Rolle and Miller Bipp are both parters and Inclaims. The set and lighting designs are by Yancy Godfrey, the confurme are by Joseph Dana, and the special effects are by Norman Miller. Dowld Battin the musical director. (Sm.) director. (Sm.) Marquis Public Theater, through

ROSENCRANTZ AND GOILDENSTERN ARE DEAD he Southwestern College Drama repartment stages the Tom Stoppard omedy that won the Tony Award in correctly that won the Tony Award in 1997 and that was hashed as the most bulkant dramatic debut of the Sattles. The play takes two moves characters from Stakespoare of Armitet and elevates them to the center of the action. Directed by David Hay, the cast is headed by Brian Saltmon as Rosencrantz and Kim McCallium who gave core of the Bond, performance as it San Deeps last year and the Mayou Abid. Breater is mit Mayou Abid. Breater is the mit Mayou Abid. Souther-stem. Of the performance is the following the southern of the southern

SHE LOVES ME.

Partly because of an occasional lack of focus in its long, slow-paced first act, and partly because it tells several stories at the same time the Lyric Dinner. Theatre's production of this masked commonly tends to sense and our on the audience. But though it requires the address. But though it requires considerable principles and the region considerable principles and the publishment of the publishment of the black in all the end of the publishment of the publishment of the publishment of congrege and Armina, has been in a perhama shop whose open aurenously beautiful they with. Dear I read from publishment of the host publish but the they with the publishment of publishment of the host publish but the three of unaware pen publish, and these provide different was not have selected as a publishment of the the publishment of the publishment was not the the discharge of the wide of human white relative to the publishment of the publishment was not have the discharge of the wide of human white relative to the discharge of the wide of human the second of the second of the second of the the discharge of the wide of human the the second of the second of the second of the the second of the s





8 DECEMBER 10, 1981

### READER'S GUIDE TO THE THEATER

that tempers them and at the same time gives them their legitimacy. In spite of its lethargic first act—as we as the unfinished-looking set design by N. Dison Fish—this production by N. Dison Fish — this production has much to recommend it. Led by Hal Chidnoff as Mr. Maraczek the storeowner. Lon Huber and Patti Goodwin as George and Amalia. and especially Nanon Tygett es the spunky yet vulnerable Mass Ritter, all members of the uniformly fine cast turn in resention missing sich Main Scharf's comit charakternative, of the humed matter of who is away to preserve in romantic atmosphere" in his restaurant since he knoss full well that his foot strike its Schi Livie Dinner Theatre through January 3. Wednesday though Saturday, dinner of 6:30 p.m. curtain at 8:30 p.m. Mattines Wanday, brunch at 11:30 a.m. curtain at 11:35 p.m. during statistical schiller in the statistical schill sch

SOMETHING'S AFOOT Arts Company offers the musical takeoff on Agatha Christie's Terr Little

TAILOR OF GLOUCESTER TALLOR OF GLOUCESTER
The Coronado Playhouse offers the
Christmas story by Beatrix Potter,
adapted for the stage by Trina Gluffo
Bruce, with additional adaptation by
Thomas J. McCorny. The mayor of
Gloucester has commissioned an
infirm tallor to make him a cherry-red
cost by Christmas. The tallor soon
runs out of material, though, and he sends Simpsin the Call out to get more Will the coat be made in time? Callant Staken is Resident Peters. Missalant Staken is Resident Peters. Missalant Simpsin the Call Callant Staken is Resident Simpsin the Call Callant Resident of Thomas J. McCorn, and Nesta Homick, and John Wesbarth. The sets are designed by Vicki Voura, The continents conditional by Cally designs by Tima Callant Bruce. (Sm.) Coronado Palyboura, though Devember 19 Friday and Senarday at Southey as 200 pt. and so Southey as 200 pt. and Southey a

RCA

### New Shipment Sale!

Armoires from 579 Dressing Tables from 569

Oak Dining Tables from \$99

Mirrors - Pictures - Clocks - Pitcher & Bowl Sets - Vases and much more

An additional 20% off



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3 FREE movie rentals for all new club members in December.

IDEO GALLERY Incorporated La Jolla Village Square Convenience Center 8843 Villa La Jolla Dr. Near Ralph's and Sav-On 450-1554

Holiday Hours

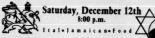
## The Prophet presents Reggae: Found of the Lighties



THE MIGHTY DIAMONDS JAMAICA'S FINEST VOCAL TRIO

Direct from Jamaica

DANCE CONCERT



TICKETS: 59.00 in advance

Advance 59,75 at the door Advance 59,75 at the door Advance tickets advantable at: Sound Spectrum Ligurus Reach, Jou's Records, Clariti-bethe-Sai, Chamlelon Records, Licorice Piezz, Chula Wistal, Off the Record, Flipsude (Spers Arnal, Baobab, Prophet, Total Expertence and the Cet It On Short Conference on the C

Adams Avenue • CLUB • THEATRE • 3325 ADAMS AVENUE

Listen to Resosae Fever radio show FM 92.5 XHRM Sunday noon to 2 p.m.

Adams Avenue Theater Presents



IN CONCERT SATURDAY December 19th TICKETS:

\$7.00 in advance sr.so at the door



WOMEN OF COLOR UNITED

### JUNE MILLINGTON DANCE CONCERT

Mary Watkins, Linda Tillery. loy Julkes & Paul Vagenin NEW YEARS EVE

9:00 pm ADVANCE RESERVATIONS HIGHLY RECOMMENDED



TICKETS AVAILABLE AT Plum's Books. Charmed Circle. The Baobob. WING Cafe, Old Time Cafe (Leucadia). C. W.S.S., Amazon Sweet Shop The Prophet. UCSD Women's Center for information call 283-1556 or 253-4271

Both events are benefits for the Adams Avenue Theater

## READER'S GUIDE TO THE MUSIC SCENE

Disposition Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00

It was early 1966 and my fellow band members and I were standing outside the Sea Witch club on Sunset Strip, where we had just finished a two-hour set. had just finished a two-hour set. The street was aswam with young men whose defiant locks dared to inch below their ears and collars, and passing can sold the street of the street of the street of sold to this meaningful stretch of real estate and its new coupiers. The club owner joined us after a bit, impressing shout the Byrds ("Their practices always end in fistights ... They hate each other") and other local bands who would soon leave their indelible marks soon leave their indelible marks Suddenly, a loud pocketa-pocket heralded the pocketa-pocketa heralded the

pocketa-pocketa heralded the

pocketa-pocketa heralded the approach of a car that qualified as a true jalopy. In the driver's seat was a scowling man in his car'p bearties with a black. Medusa-like mane and Musketeer-ish facia hiar. Next to him was one of the most beautiful blondes my sixteen-year-old eyes had ever seen. They cruited slowly past the club, and heads turned. The club owner's voice was almost to the course of the club owner's voice was almost to come the club owner's voice was almost club owner's voice was almost the club owner's voice was almost the club owner's voice was almost club owner's voice was almost club owner's voice was almost the club owner's voice was almost club owner's voice was almost the club owner's voice was almost six one club owner's voice was almost the club owner's voice was a club owner's voice was almost reverent. "That's Frank Zappa. Wait till you hear his trip. That man is the future of American



music." I jotted down this remark in my mental Big Chief tablet. Fifteen years later I'm still waiting — both for Zappa to

accomplished as a composer and musician. And I may have to wait another fifteen years since Zappa remains unwilling o bend his principles to me to bend his principles to meet the demands of the marketplace. The major obstacle to Zappa's firmly establishing his pre-eminence in this field is the simple fact that he is a stubborn anachronism. At a time when musicians of dubious ability are musicians of dubious ability are being sighed to recording contracts on the strength of disposable songs and contrived public images, Zappa still works hard on his music, pairstakingly notating each grace note and nuance, transcribing parts for his players, meticulously recording the resulting pieces as though they were entries in an international competition. And, in a way, they are

international competition. And in a way, they are. Zappa, due to the cruel dictates of the entertainment world, must try to wedge into the smallest of cracks in ever-tightening radio playlists His competitors are the Dan His competitors are the Dan Fogelbergs, Air Supplys, and Bob Segers — masters all of the threadbare musical cliché capable of fulling program directors and listeners alike into a submissive stupor. Since Zappa doesn't trade in clichés cat least not the profitable (at least not the profitable variety), he doesn't make it on the box. And artists who aren't heard rarely sell records in sufficient quantities to earn the undying fealty of the mommy

record exces. Zappa will always be the string tie on the industry

tuxedo. As for the future of American and a never-released opus entitled "Black Page," a bastardized version of which was tossed into a hurry-up live album released by Warner album released by Warner Brothers shortly after Zappa severed ties with that label a couple of years back). Moving purposefully through old rhythm and blues, twentieth-century "serious," rock and roll, jazz, and other sheer Zappa set forethers. styles, Zappa put together a string of albums from 1966 string of albums from 1966 through the mid-Seventies that were at once brilliant and sophomoric. Brilliant because of Zappa's enviable skills at composing, arranging, producing, performing, and leading a band of high-octane musicians. Sophomoric when musicians. Sophomoric when Zappa allowed his inclination toward scatological humor to capsize any noteworthy musical efforts.

efforts.

If Zappa's bah-humbug
attitude toward the
contemporary music scene
prevails (he thinks that today's studio musicians, producers, record companies, radio stations, and just about everyone else connected with the biz are all "shit"), then the majority of record co

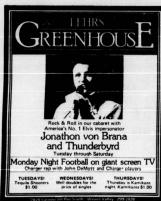


10 DECEMBER 10, 1981



WILL RISE UP FROM THE ASHES **NEXT THURSDAY,** DECEMBER 17, WITH THE MOST **INCREDIBLE GRAND REOPENING PARTY EVER: 7888 Othello Street** Are you ready to rock?







out of ten tunes (the church).
Never Give I jon a Dream', Never Give I jon a Dream', Siewart has assembled his most sincere, solid effort since 1972. Never a Dull Monnent. It's the usual assortment of Stewart styles — blistering rock and roll, jaunty rightm and blues hop, and hallads — but for the first time in years for the first time in years to be the solid proposed to the processing that, unlike with his previous few albums, he was more than a passive participant in these proceedings.

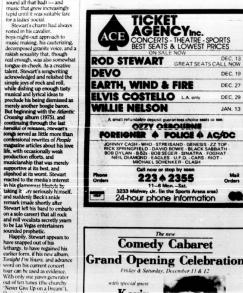
roceedings. For a thirty-six-year-old man

ho owns restaurants, real

estate, and who knows what

else. Stewart can still turn on

the juice, and that's good news. This may be premature (continued on page 17)



Kevin

Nealon Seen on Showtimes
Laff-A-Thon and "The Big

Laffoff

Plus from "The Days Of Our Lives

Mark High

And your host

Mr. Russ T. Nailz

2 shows each night 9:00 & 11:00 Come join us, When was the last time you laughed? COMEDY CABARET 6205 El Cajon Blvd.

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OWENS

**GATO BARBIERI** 

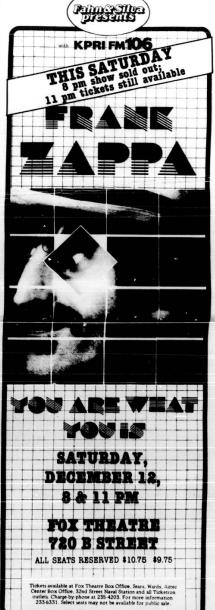
BRIAN

AUGER





Call 755.6734 for further concert or ticket information







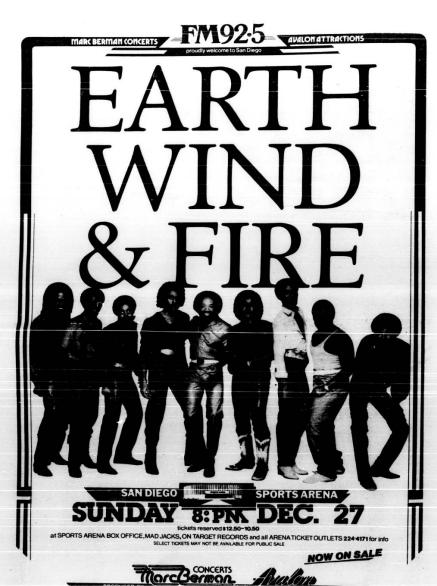
EWAR

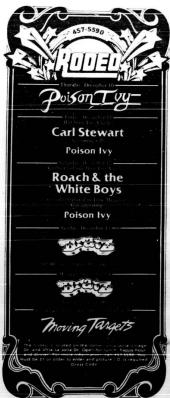


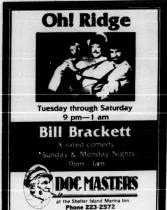
MARC BERMAN CONCERTS KGB-FM 101 AVALON ATTRACTIONS-GO BACK TO A GOVERNT... DRESS FOR THE OCCASION MON-JAN 4-8:PM Tickets Reserved: \$10,75, 9,75 at SPORTS ARENA BOX OFFICE, and all ARENA TICKET OUTLETS.

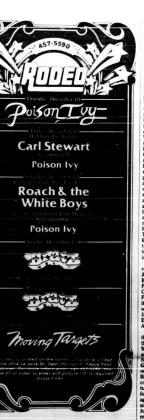
MAD JACKS

Call 224-415 for information









continued from page 162.

The Roding back Stewart's concert literary 't-k Grand four of America and Canada 1981-82. Worth Leaving Home For?') has San Diego pencilled in for this Sunday night at the Sports Arena. In this week's remaining concerts, Code Blue, Creat Buildings, and the Heard will play at the Bacchanal torright. Thursday, I mot very familiar play at the Bacchanal torright.

with the first group, although
I've been informed that Warmer
Brothers spent huge sums of
money, and brought in their
crack staff producers. Lenny
to make this bands of the staff
crack Buildings, the band
mentioned along with the
forast Buildings, the band
mentioned along with the solors of LA.
Great Buildings, the band
mentioned along with the solors of LA.
The staff buildings of LA.
The solors of LA.
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Eliabeth Cotten: Old Time Cafe, Thursday, December 10, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 354-000; and International Blend, Frisky. December 11, 830 p.m., 4034 30th Street, 284-9603.

Frank Zappa: Fox Theatr



THE MISS LEGS OF AMERICA NATIONAL PRELIMINARY

REGISTRATION DEADLINE THURSDAY, DEC. 17

NEW YEAR'S EVE WITH

TONY KAMPMANN



Jack Miller and the International Saturday December 12 of 143 South Codros Avenue Beach, 481-9022

The Mighty Diamonds: Adams Avenue Theatre, Saftanday, December 12, 8 p.m., 3325 Adams Avenue, 233-4271, 283-1566.

Rod Stewart: Sports Arena, Sunday, December 13, 8 p.m. Sports Arena Boulevard, 224-4176. Taj Mahal and the Bob Long Band: Belly Up Tavern, Sunday, Deo 13, 8 and 11 p.m., 143 South

Dave van Ronk: 1911 Firms 4.

Sneaker: Bacchanal, Wednesday,

MELTING

Friday, December 11 9 p.m. Rock 'n' Roll with

THE RANDALL

**UNDERWOOD BAND** 

POT

Devo: California, Theatre, Saturday December 19, 7:30 and 10:30 p.m., 1112 Fourth Avenue, downtown.

TAVERN

Holiday Bowl Dixieland Jazz

Willie Nelson and Family: Sports

### CLUBS

Club listings are compiled by Lindo Nexin. If you wish to be included. lub tistings with to be included, seein. If you wish to be included, please call 234-2508 Friday ofternoon or Saturday before 5:00

### **North County**

Barr X Ranch House, 119 East Broadway, Vista. 724-0510: Moxy, country western and contemporary. Wednesday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022; Avenue, Sosana Beach, 481-9022; Melting Pot, reggae and rock, Thursday; the Chicago Six, Dixieland, Friday happy hours, the Randall Underwood Band, rock and roll, Friday; Jack Miller and the International All Stars, reggae, Saturday; the Bob Long Band, jazz variety. Tai Mahal, folk blues

Bobby G's, 485 First Street, Encinitas. 436-7397: The E.J. Temple Band, rock and roll, Thursday through Sunday, Jack Tempchin and Drifting Norwood and the Love Gods, contemporary Monday and Tuesday: the Johnny Almond Rhythm Revue, rhythm

Burn Steer Saloon, East Valley Parkway at Midway, Escondido. 743-6422: Stagecoach, country, Wednesday through Saturday.

Chartie's Little Bit of Country, San Marcos Boulevard at Highway 78, San Marcos, 744-4120; Dallas

The Chopping Block, 1740 East Vista Way, Vista. 726-8770: Night Watch, rock and roll. Tuesday through Saturday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside. 757-0860: New Country.

Blattling Bast, 755 Metcalf Street, Escondido, 741-9595: The Penetrators, note and roll, the Flexies, rock and roll, Thurnday, chance with Ruckain' Stenie W. Prisby and Saturday, the Passengers, nock and roll, No Exit, rock and roll, Sunday, Greater San Diago Talant Bassech with four barnds, Wednesday.

Distilling/Dilk No. 7, 140 South Sierra Bouleand, Solana Bach. 755-6732: Bratz, nock and roll. Thursky through Saturchy with the Dallas Collins Band, rock and roll. Priday, the Dallas Collins Band, rock and roll. Psicon by, rock and roll. Moring Bargets, new wave. Proced Snuders, new wave. For Dreed Snuders, new wave. For rock and roll. Budgety Mileo-rock and roll. Budgety Mileo-Budgety Mileo-Badgety Mileo-Budgety Mileo-Badgety Mileo-Badgety

Red's Place, 380 North El Camino Real, Encinitas, 942-1676: Jerry McCann and the GigoloS, rock and roll, Thursday through Saturday. Reuben's, 2515 El Carnino Real. Carlsbad. 434-1766: Blue Skies.

Rogue Stills, 9850 Carmel Mountain Road, Penasquitos. 578-2144; The Johnson Twins, comedy and variety, Tuesday through Saturday. Sandy's, 510 West Mission, Escondido 742

lido. 743-0920; Stress, rock and roll. Thursday through

Stage Coach Inn, 1865 Vista Way. Vista. 724-9090: California Express, country, Thursday through Sunday.

Triton, 2530 South Highway 101, Cardiff, 578-6440: Ron Bolton, rock and roll. Tuesday through Saturday: the Russ Kirkpatrick Band, Southern soul and artistry, Sunda

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center

749-1466: Lone Star Country. country. Thursday through Saturday.

Hill House, 2730 Via de la Valle, Del Mor 755 6614; Tomo Turcedo, country rock, Tuesday through

Saturday: Flash, rock and roll

soul and artistry. Wednesday

Kooter Brown's, 656 First Street, Encinitas, 942-2980: Just Us, rock and roll, Friday and Saturday.

Longbranch Saloon, 117 North Hill Street, Oceanside. 722-8954:

Dakota, country rock, Thursday through Monday.

Longshot Saloon, 843 Grand Avenue, San Marcos. 744-8576: 4evr. rock and roll. Thursday; Oklahoma. country. Friday; the Spurs, country, Saturday.

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

566-2400: Show Motion, light country, Wednesday through

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935: Richie Hunt, contemporary, Wednesday through Saturday.

The Normandy, 215 North Hill Street, Oceanside, 722-4721: Spice, rock and roll, seven nights.

Oakvale Lodge, Lake Wohlford. 749-3193: White Lightnin' Express country western. Friday and Saturday evenings. Sunday

offermoons.

Old Time Cafe, 1464 North
Highway 101, Leucadia. 436-4400+
Highway 101, Leucadia. 436-4400+
Elizabeth Cotten, blues and folk.
Thursday, Roy Bookbinder, country
blues, Friags, Walt Richards and
Vicide Cottle, folk and bluegrass.
Saturday, Dow Van Ronk, folk
blues, Sunday; Old Time Hoot Nite,
Tuesday, Topical Songariting
Project V, Wednesday.

Pomerada Chub, 12237 Pomerado Road, Poway. 748-1135: Telegraph

Poseidon, 1690 Coast Boulevar Del Mar. 755-9345: Tweed Sneakers, new wave, Thursday through Saturday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: Prophet, rock and roll, Thursday through Saturday; rock and roll, Wednesday, call club for

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook, 728-1998; Count

Canyon country Wed through Saturday.

through Saturday.

Sunday and Monday

Vista Entertainment Center, 135 West Vista Way, Vista, 941-103. Hit and Run, top 40, Tuesday through Saturday.

Hungry Hunter, 1221 Vista Way. Oceanside, 433-2633: Shuffle, rock and roll, Tuesday through Saturday. Pelikan Alley, contemporary and jazz, Sunday and Monday. The Wayside Inn, 3050 Pto Ptoo Boulevard, Carlshad, 729-7131: The Bob Long Band, ragtime and jazz variety, Friday and Saturday. Jolly Roger, 1900 West Harbo Drive, Oceanside, 722-1831: The Russ Kirkpatrick Band, Southern

Whiskey Creek, 14240 Poway Road, Poway, 748-7531: Coyote, country western, Wednesday through Sunday; White Lightnin Express, country western, Monday and Tuesday.

Whiskey Flats, 1260 West Parkway, r.scondido, 743-8640 Hear Livingston and Timber Pac-country, Tuesday through Saturday, Prophet, rock and roll.

Sunday.

Windjammer, 2591 South Highwas 101, Cardiff, 753-0188, Upstairs Lounge, Mark Lessman, rock and roll, Thursday through Saturday; Dirk Debonaire and the Boat People, new wave variety. Sunday and Monday: Shake, rock and roll, Tuesday and Wednesday.

The Winner's Circle, 550 Via de la Valle, Del Mar. 755-6666; Lady Luck, country and top 40, Tuesday through Saturday.

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SUNDAY BEACH BRUNCH Cheese omelet, hash browns and cocktail

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### Beaches

All The Way Inn. 4240 West Point roll. Tuesday through Saturday.

Atlantis, 2595 Ingraham Street Mission Bay, 224-2434; Roberta Linn and the Gamblers, country pop. Tuesday through Saturday

Bahia Belle, at the dock, Bahia Coopers, contemporary. Friday and

Bahia Hotel, 168 West Mission Bay Drive Mission Bay 488-0551; Mercedes Lounge: The Smart Brithers Riverboat Reviue.

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TONIGHT: MAKE ME LAUGH

THE PROFESSIONAL COMEDY OF RUSS T. NAILZ AND RON THE IMPERSONATOR

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**DECEMBER 10, 198**1

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MIDWAY & ROSECRANS 224-2401 John Campbell & Paige Powers with

Firesign LATIN FLAVOR ON FRIDAY, SATURDAY, & SUNDAY

Vida Colour

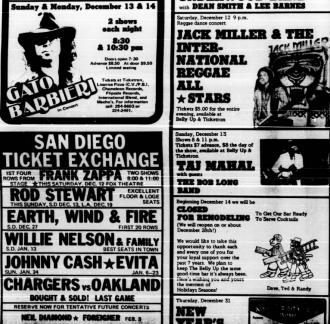
unday & Monday, December 13 & 14





TOME IN THE





Saturday: Bob MacLeyd, Sunday and Moreton

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: The Blitz Brothers, rock and roll. hursday through Saturday

Blue Parot, 1298 Prospect Street, La Jolla 454-9131: The Joy of Sax. Jozza Thursaku, the Bobby Show Seater, 1922, Friday and Saturday, Dave Millard and Friends, 1922, Sunday; the Bruce Cameron and Hollis Centry Ensemble, 1922, Monday: Marquerita Page Quartet, 1922, Tuesday, the Bill Kyle Vibe Quartet, 1922, Wednesday.

Caravaggio's, 3205 Midway Drive.

TERRO

239-4222

High St.

Point Loma, 222-0541; Phil Beeber, light classical and contemporary guitar, Finday and Saturday.

Catamaran Hotel, 3999 Mission Tuesday through Saturday

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: The Aubrey Fay Quintet, jazz. Thursday through Sunday.

Corsaro's Strictly Jazz, 4204 Voltaire Street, Point Loma. 224-3695: The Jimmy Corsaro Jazz Ensemble featuring Susan Mosher. viscalist. Ron Free and Billy Kyle esday through Saturday

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Bruce Cameron and Hollis Go Ensemble, pazz, Wednesday through Sunday.

Gator Gardens, Navy Amphibious Coronado (open to public). 437-2545: Night Flight, rock and roll. Wednesday through Sunday

The Headquarters Nightchub, 4617 Mission Bay Drive, Pacific Beach. The Penetrators, rock and roll. Xolfenders, rock and roll. Priday, Johnny Kat, rock and roll. No Future, rock and roll. the Objects, rock and roll. Hilton Hotel, Cargo Bar. 1775 East Mission Bay Drive, Mission Bay. 276-4010: People Movers. contemporary, Tuesday through Saturday. Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559; Taxi, rock and roll, Tuesday through Saturday; Four Eyes, rock and roll, Sunday and Monday.

Halligan's, 4325 Ocean Boulevard, Paufic Beach, 274-3474; San Antone, country and emfemperary. Thursday through Saturday, Bill Frey, contemporary, Tuesday and Wednesday.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611; Wildflower, contemporary Theaday through Saturday.

Islandia Hotel, 1441 Quivira Road. fission Bay, 224-3541; Butch Laciazz, Friday and Saturday

Jose Murphy's, 43/02 Mission Boulevard, Pacific Beach, 270-3220 Thunderbolt the Wondercolt, rock and roll, Friday and Saturday, Tall Cotton, honky-tonk country. Sunday and Monday.

La Avenida Restaurant, 1301 Orange Avenue, Coronado.



the place. I hate



Dance Contest - Drink Specials **BEACH CLUB** 

Next Thursday - Friday - Saturday, Dec. 17 - 18 - 19 Last chance to perty with

HIGHWAY ROBBERY

435-6262: John Lewis, jazz, Thursday through Saturday.

La Posada del Sol, 5450 La Jolla Stewart, country, contemporary soft rock, Friday and Saturday.

Macho's, 2966 Midway Drive, Loma Portal, 22-2401: John Campbell and Paige Powers with Firesign, top 40, Tuesday through Friday; Colour, Latino, Saturday, Cato Barbieri, jazz, Sunday and Monday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: The Third Degree, contemporary, Friday

Mohy's Deck, Adam's Rib Restaurant, 1403 Rosecrans Street, Loma Portal, 226-1871: Gary Sherwood, contemporary, Thursday through Saturday.

Mom's Saloon, 945 Carnet Avenue, Pacific Beach, 488-9598; Pocketful, rock and roll, Thursday through Saturday, Tuesday, and Wednesday; Rock Spectacular with Argosy, Pocketful, Night Flight, Next, the Blitz Brothers, and guest, Sunday the Nomads, rock and blues,

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Jim Hawley, contemporary, Wednesday through Saturday; the Critters, country. Sunday and Monday; the Rollers, rock and roll, Tuesday.

The Red Carter, 2228 Bacon Street, Ocean Beach, 222-8131: Beer Feat, rock and roll, Saturday.

Radies, 3980 Via La Jolla, La Jolla, 457-5590: Poison by, rock and roll, Thursday through Saturday, with Carl Stewart, Friday, and Roach and the White Boys, Saturday; Bratz.

rock and roll. Sunday and Monday Moving Targets, new ways. Tuesday

Saska's, 4250 West Point Lorn Boulevard, Loma Portal, 223-9158 Pelikan Alley, contemporary and jazz, Wednesday through Saturday

The Surfer Lounge, 711 Pacific Beach Drive, Pacific Beach. 488-9134: Bothy Ligrani, contemporary. Thursday through Monday.

Vacation Village Hotel, Bay Lounge Vacation Isle, Mission Bay. 274-4630: Shine-It-On, contemporary, Tuesday through Saturday; We Three, contempora Sunday and Monday

Windvose, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: The Dallas Collins Band rock and roll, Saturday; Portland Makai, contemporary, Wednesday.

### San Diego North

The Alamo, 3093 Clairemont Drive. Clairemont. 276-2240: Lanny Prewitt and Cinnamon Ridge, country. Tuesday through Saturday.

A1-Saham Restaurant, 7947 Balboa Avenue, Kearny Mesa. 279-1520: The Middle Eastern Musicians, Middle Eastern me and belly dancing, Tuesday the

Saturday.

Bucchanal, 8022 Clair-emont Mesa
Boulevard, Clair-emont, 560, 8022
Code Bibe, rock and roll, Great
Buildings, rock and roll, Great
Buildings, rock and roll, the Heard,
rock and roll, Thursday, Pholograp
Targets, new water, Friday and
Saturday; Pash, rock and roll,
Sunday; Averagi Citizen, rock and
roll, Stripes, rock and roll, plus
Thicking, call Chib for information;
Thicking, call Chib for information;
Streaker, rock and roll, plus glasst.

Street ton 40 Translay through

Black Angus, 10370 Frans Road Mission Valley, 563-5862; Forward Motion, top 40, Tuesday through

Blarney Stene Pub, 5617 Bailboa Avenue, Clairemont, 279-2033; Brian Connelly, Irish music,

Thursday through Saturday: Jim and Theresa Hinton, Irish music, Wednesday and Sunday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666 Jetexas, rockin' country, Wednes through Saturday.

The Carriage House, 7945 Balbo Avenue, Kearny Mesa. 278-2597: Jim Moore, soft country rock, Wednesday through Saturday.

Cominghom's, 7094 Miramar Road, Mira Mesa. 578-1216: The East West Band, mck and roll. Thursday and Sunday; Four Eyes, rock and roll, Friday and Saturday; Heroes, rock and roll, Tuesday and

Edwin's Continental Cuisine, 8650 Miramar Road, Mira Mesa, 271-7020: Mirmette, folk songs and ontinental ballads. Friday and

Flanigan's, 5373 Miss

Hajii Baba, 824 Camino de la Reina. Mission Valley West. 298-2010: Delila, Middle Eastern music and belly dancing, seven nights.



London Opera House, 54/4 Baiboa Avenue, Clairemont. 279-2390: Forecast, contemporary, Tuesday through Saturday; Larry Rathburn. contemporary. Sunday and Monday.

Decirional Festav and Saturday

Journey, 5375 Kearny Villa Road. Reamy Mesa, 279-2040: The X-Offenders, rock and roll, the Jones Band, rock and roll, N-e/1, rock and roll. Saturday.

La Hacienda Cantina, 878 Hotel

Bumper Bunny the Magical Rabbit, family entertainment, Sunday

The Mel-O-Dee Room, 3050 Clairemont Drive, Clairemo 276-3760: Ron Morin, cour western. Friday and Saturday

Monk's, 10475 San Diego Mis

Road, Mission Valley, 563-0060: Figgi and the Blitz, top 40. Tuesday through Sunday. Monterey Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638: The Siers

Handri Hotel, Islands Lounge. 2270 Hotel Circle North, Mission Valley. 297-1101: Elements. contemporary and dance music, Tuesday through Saturday. Jinnah Williams, mellow music. Sunday and Monday. Brothers. Beatles music and '60s rock. Thursday through Saturday Jim Hawley, contemporary, Sunday and Monday; Crack A' Noon, Helithy Inn/Mission Valley, Cricket's, 595 Hotel Circle South Mission Valley, 291-5720: High Society, contemporary, Tuesday through Saturday.

Navajo Imm, 8515 Navajo Road, San Carlos, 465-1739: Illusion, rock and roll, Tuesday through Saturday; Stress, rock and roll, Sunday and Monday. Houliban's Old Place, 5323 Mission Center Road, Mission Valley



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ELARIGS ... 7965 La Jolla Shores Dr., Succibids, Flower Hill Mall, Del Mar
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ELARIGS ... 7965 La Jolla Shores Dr., Succibids, Flower Hill Mall, Del Mar
ELARIGS ... 7965 La Jolla Shores Dr., Such Ave., Downtown
ROSE TOVOTA ... 5910 Mission Grose Rose
ELARIGS ... 7965 Girard Ave., La Jolla
PANNIKIN ... 695 G Sherts, San Dibego, 265 E. Valley Pkwy.
... 3044 West Pt. Lomin Bass, 1523 E. Valley Pkwy.
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The party this year is at DICK'S. FREE buffet and champa at midnight. Hats and horns. Door prizes. Entertainment by Dirk Debonaire and the Boat People

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Our special on band nights to 9 p.m. 50¢ Tues.—Sat. 7 p.m. to 9 p.m. Well drinks

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**Door prizes - Party favors** - Champagne -

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New Year's Eve cover charge: \$5,00 Must be 21. 1862 Palm Avenue (at I-5), Imperial Beach 429-1161

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Pal Joey's, 5147 Waring Road.

Reuben's Plankhouse, 7637 Baily a Avenue, Clairemont, 278-7373; John Barker, mile rock, Fuesday

Spirit, 1130 Buenos Avenue, Bay Park 276-3993; Victim Eyes, rock and roll, the Vagrants, rock and roll, Hankis Army, rock and roll, C. J. Hutton, rock and roll, Thursday; he Puppies, rock and roll, the Magnets, mick and mill, the Paladins, rock and roll, Friday; the Alley Cats, rock and roll, plus guests, Saturday, Some Ambulants, rock and roll, the Paladins, rock and roll. Some Philharmonic, rock and roll. Tuesday: Average Citizen, rock and roll, plus guests. Wednesday

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. Rearry Villa Road, Rearry Mesa. 565-2272: Sheila Harris and Rick Erlein, contemporary. Thursday through Saturday.

Stadium Club, 6065 Fairmount orge, 282-3286: Legend, country ock, Thursday through Saturday.

Tile Leo's, 6333 Mission Gorge Road, Mission Gorge, 280-99-44: Pedge Spye, contemporary, Wednesday and Thursday, Medissa McCracken, contemporary, Friday and Saturday.

Town and Country Hotel, 500 Hotel

Gorge Road, Mission Gorge, 280-4263: The Oats Band, country. Tuesday through Sunday.

### San Diego South

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego. Federal Boulevard, East San Diego. 264-5797: Sacy, jazz. Wednesday and Thursday: Wave with Linda Hill, jazz. Friday and Saturday; jazz jam session, Sunday.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: The Spud Brothers, music of the 405, 508, and 608, Buesday through Saturiday, Double Trouble featuring Katherine Mitchell, contemporary, Sunday and Monday.

Cafe del Rey Moro, 1549 El Prado. Raiboa Park, 234-8511: West Coast, Saturday: Raggle Taggle, new Renaissance variety. Sunday afternoon; Spirit, contemporary. Tuesday and Wednesday.

Chateau Lounge, 3623 College ursday through Saturday

Crossroads, 345 Market Street, deventown, 201-7856; Zzar acz and Anasa, jazz, Friday and

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: Oh Ridge, contemporary, variety, comedy, Tuesday through Saturday Bill Brackett, X-rated cornedy and music. Sunday and Monday.

Dookies, 4125 El Cajon Beulevard. East San Drego. 283-6581: Paul Gregg, piano bar. Monday through Saturday. Dale Pearson, piano bar. Sunday.

Holiday Inn/Embarcadero, Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861; Fever, contemporary, Tuesday through Saturday. Drowey Maggie's, 31st Street and University Avenue, North Park, 20st 4584; Karen Mullahly. 20st 4584; Karen Mullahly. 20st 4584; Karen Mullahly. Melissa Sivegan and Diane Clark. Melissa Sivegan and Diane Clark. harp and future music. Prindey the Ban Murphy Show, fills onigs and cornely. Saturday, Melissa McCracker and Food Sight with Lou and Vinginia Melissa. Melissa Melissa Melissa Melissa. Curtes, Musika, Reducta Picerana-thuegrans, tolk, and originals, carry evening Tusasky. Seams Carl Ceit infol Band, traditional field music. Tacalog, Name Levin, early certain Tacalog. Name Levin, early Tacalog. Name Levin, early Tacalog. T Humphrey's, Haif Moon Inn. 2241 Shelter Island Drive, Shelter Island. 224-3577: Jobe and John. contemporary and dance music. Tuesday through Saturday.

International Rlend, 4034-30th Street, North Park. 284-9603: Cabaret Night, Thursday, Elizabeth Cotten, folk and blues, Friday, the Charles Owens Quartet, jazz. Saturday: Cornedy Nights with Don-Victor, Monday and Wednesday.

Hamburguesa, 4016 Wallace Street, Old Town, 295-0584; Donny Roze, contemporary, Friday and Saturday.

Island Drive, Shelter Island, 224-8242: The Amber Band, rock and roll, Friday and Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 223-4300

The Critters, light country and contemporary, Wednesday through Fat City/China Camp. 2117 Pacific Highway, downtown, 212-0686; McHissa McCracken, contemporary, Tuesday through Thursday. Jay

The Juke Box, San Drego Hotel. The Juke Box, San Diego Porch. 239 West Braadway, downtown. 234-0221, John Ward, country and pop. Monday through Thursday evenings. Friday happy hour; Barbara, standards and pop variety. Friday and Saturday.

stung Food. 2949 Fifth Avenue, Hillcrest. 298-7302. Doug Hewett, soft folk music, Wednesskap Bob Ward, classical guitar, Thursday, Pat Nerber, classical guitar, Friday, Carlos X. Pena, wibes, Saturday and Sunday. Kung Food, 2949 Fifth Avenue

La Petite Cafe, 3896 Fifth Avenue, Hillcrest. 574-9400: Melissa Morgan, harp music, Monday; Kim Bloom, classical guitar, Tuesday through Thursday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues. Thurskay through Saturday: audition night, Monday; Professor Oak and the Hursh blues, Tuesday and Wednesday.

The Mexican Restaurant, 861 West Harbor Drive, Seaport Village, 232-7581: Jairne Moran, jaza and rock, Thursday through Saturday. Esteban and Christina, traditional Mexican music, Wednesday through Saturday afternoons and Sunday evening.

"... where you're never alone."

featuring:

Dallas Collins

Dec. 14-19

Sunday, Dec. 13 KPRI NIGHT featuring Jeff Dean 35° draft beer 50° well drinks

Monday Dec 14 - Toys for Underp Children's Benefit featuring: DALLAS COLLINS Discounted admission with toy

Tuesday, Dec. 15 - Winter Bikini Contest Grand Prize - Trip for two to Monte Carlo worth \$3,000 \$1.00 drink night

Wednesday, Dec. 16 - 2 drinks for the price of 1 Thursday, Dec. 17 - \$1.00 drink night

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Larry Page is a well known entertainer in San Diego and up and down the state. Larry blends both his originats and many popular musical pieces performed on the piano and quitar. Wendersday through Saturday.

Bot Long has because quale popular on a rentertainer with women, Performing on the piano. Different properties of the piano both piano and piano and

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Poseidon A Dr. Mar Tradition THURS. FRI. & SAT., DEC. 10-12 y Night Football Fun GIANT SCREEN TV 25' beer for Score two free dinners the first quarter Score a free bottle of champagne
Guess the wirning team & point spread

My Rich Uncle's, 6205 El Caion Boulevard, East San Diego. 287-7332: Next, rock and roll, hursday through Monday; mele and roll. Tuesday, call club to information: Circus, rock and roil Wednesday.

The Press Room Saloon, 456 Second Avenue, downtown, 239-8225: Eddie Gold, piano and wead variety, Tuesday through Saturday, with Tawny Tann, wealist, Tuesday: David Heikida, piano and wead variety, Sunday and Monday.

Prophet Vegstarian Restaurant, 4461 University Avenue, East San Diego, 283-7448: The Orion Guita Duo, classical guitar, Tuesday, Wednesday, and Friday, Lori Bell and Shep Myers, mellow jazz. Thursday, Saturday, and Sunday, Use Centri (Special Benedictis, classical) Dan Grant/Fred Benedetti, classical gustar, Thursday noon; Lori Bell, jazz piano, Friday noon.

Red Coat Inn, 5933 University Avenue, East San Diego, 583-6670: Thumper, rock and roll, Tuesday through Saturday: the Times, rock and roll, Sunday and Monday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880: Summer Breeze, contemporary, Tuesday through Saturday; Richard Turner, "card mechanic," carly vening Sunday, Monday, and Vednesday through Friday

Reuben's Harbor Island, 880 Harbor Island Drive, Harbor Island. 291-5030: Wayne Steele, piano bar, Tuesday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900: Sundowner Lounge: Magic If, variety, Tuesday through Saturday; Leslie Gold,

Shereton Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6400; Jazz jam session with Jimmy and Jeannie Cheatham, Sunday, live music, Monday through Saturday, call club

Tom Ban's Lighthouse, 2150 Harbor Island Drive, Harbor Island 291-9110: Dusty and Melissa, contemporary, Wednesday through

6011 El Cajon Boulevard.

East San Diego, 583-3240: The Ella-Ruth Piggee Quintet, iazz, Wednesday (Erough Saturday,

Tuba Man's, 2551 University Wertue, North Pork, 295-9426; Ira Cohb "Jazzbo," Dixieland, Saturday,

### East County

Alex's Steak House, 7353 El Cajon Boulevard, La Mesa, 460-1500; Jack Costanza and Gerry Woo, contemporary dance music, Tuesday through Saturday.

Antonio's Hacienda, 709 North Johnson, El Cajon, 442-9827: Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday.

Big Oak Ranch, 1723 Harbison Camyon Road, Dehesa, 445-3047; California Country Band, country, Sunday.

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055: Bogart, top 40, Monday through Saturday; Lonnie Hutson and Dusty Best. contemporary, Sunday.

Boss Bill's, 9325 Mission Gorge Road, Santee, 448-9983; Johnny West and the Chaparrals, country, Friday and Saturday.

Bull and Bear, 690 North Sec Street, El Cajon, 440-5757; Nightrunner, country and contemporary, Wednesday the Saturday.

Costnways, 10757 Woodside Avenue, Santee. 449-6700: Artisan, rock and roll, Friday and Saturday; the Times, rock and roll, Tuesday and Wednesday.

Circle D Corral, 5500 Grossmont Center Drive, Grossmont Center, La Mesa, 462-1579: Carl Simmons and Southern Comfort, country western. Tuesday through Saturday; Country Justice, country

Diamond Loungs/Aunt Emma's, 1532 East Main Street, El Cajon. 442-7288: The County Line, country, Friday and Saturday.

Labeland Resort, Highway 79, Cupamaca. 765-0736: C.Y. Dygit, country, Friday and Saturday. Day's Committee, 18321 Dustriess Highway 9, El Cajon. 443-2444 Country Comfort. country, Friday and Saturday evenings. Sunday early evening country jam session. Lakeside Hotel, 9940 River Street, Lakeside 443-9591: Shenandoah. country. Thursday through Saturday.

Driftwood, 5286 Baltimore Drive, La Mesa, 462-9533, Jimmy Nixon, country, Tuesday through Saturday, E. Zane Wood, country, Sunday and

Drive, La Mesa, 462-2640: Gle Erath, original comedy and



Pancho Villa's/El Bandito Lounge. 596 North Mollison Avenue, El Cajon. 442-2537: Jaime Moran, jozz. Wednesday.

Band, contemporary, Tuesday through Saturday; Legend, rock and roll, Sunday and Monday.

Park Place, 1280 Fletcher Parkway. El Cajon. 448-4111: Emergency Exit, rock and roll, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information.

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3464: Sander Hirsh, country and contemp Tuesday through Saturday.

The Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525 Printed Circus, rock and roll, Thursday through Saturday; Artisan, rock and roll, Tuesday and Wednesday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crosswind country, Friday and Saturday.

### South Bay

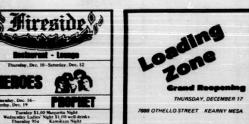
Black Angus, 707 E Street, Chuia Vista. 426-9200: Summerwine, to 40, Monday through Saturday.

Magnolla Mulvaney's, 8861 Magnolla Avenue, Santee. 448-8550: Bramble, country, Wednesday through Saturday. Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Country Casanova, country, Wednesday through Sunday. Ducktail Revue, '50s rock, Manday and Taxanova. Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Jus-country rock, Tuesday through Saturday.

Canyon, country, Friday and Saturday.

Lorenzo's, 596 Broadway. El Cajon. 442-9696: Steve Mouzas and-Finest Action, pop and country. Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland, swing, oldies, Sunday and Monday.

Dock's Cocktalls, 317 Third



Ember Room, 7059 El Cajon Boulevard, La Mesa. 463-2263: Pony Express, country rock, Thursday through Saturday.

Film Springs Inn, 15505 Highway 80, El Cajon, 443-9568; Sam's Pepperidge Band, country western, Friday and Saturday.

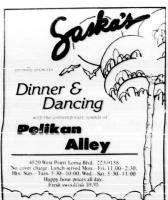
Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-0517: The Shifters, contemporary, Friday and Saturday.







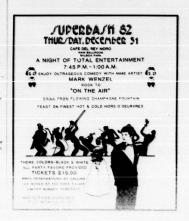




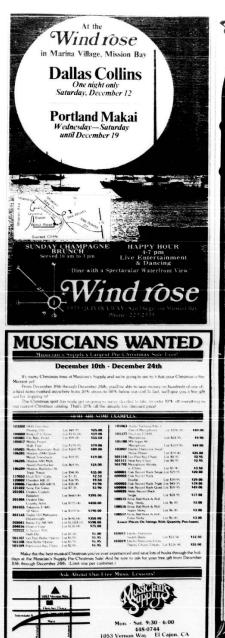


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night club when dining here—New Year's Eve included. Make reservations now.







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Most Saturdays at 8-11 p.m.

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Sunday & Monday Tall Cotton

Honky-Tonk Country

Tuesday...Thursday

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Every Thursday is Ladies' Night First cocktail free from 9-11

POCKETFUL

KGB

276-4653 ' 945 Garnet P.B.

Dec. 16th
Bring A Gift—Get A Gift
Ladies bring gifts for ladies
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Jose's will be giving away gifts also
100 dollar bill, \*shirts, gift

The Nomada

Sunday, Dec. 13, 1981 arty with 6 great bands!

ARGOSY
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NIGHT FLIGHT
NEXT BLITZ BROS
A SPECIAL GUEST
BAND
Doors open 5 p.m.

GARY KELLEY

KPRI NITE

THE NOMADS.

Thunderbolt the Wondercolt

Jose's Annual Christmas Party

The Puppies: Spirit

Push: Backhand The Ram Band: All The Way Inn The Randall Underwood Band: Broach and the White Boys: Rodon

Roach and the White Books Rodes Dusty Ribbooks 11 isolatory or The Roberts (id. Pasin Robert Cul-Lumpy Rutherlands & Challet Stables Handler Handler Roberts Stables Handler Handler Roberts Handler Co. Sty High: Psycatter Sonaker Have handler Sonaker Have handler Sonaker Have handler Sonaker Have handler Sonaker Roberts Sonaker Sonaker Roberts Sonaker S

E. J. Temple Band: Bobby G's The Times: Red Coat Inn.

Thumper: Red Coat Irm Thunderbolt the Wondercolt: Jose Tweed Sneakers: Distillery/Old No 7. Possidon

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Gerry Baze and a Touch of Country-Mustang Club Bramble: Magnolia Muleaney's C. V. Dyglit Labeland Resort Catus Jack Tourn and Country California Country Band: Big Oak Ranch Country All Stars: Red Dog Saloon California Express: Stage Couch Inn

Colorado Could-Adir Jolig Rogori Colorado Could-Adir Jolig Rogori Soupari Villago Country Casanona. Country Country Casanona. Country Country Casanona. Country Lounge Could Country Lounge Joseph Country Lounge Lounge Joseph Bald Departer Louis Little Bit Bill Departer Joseph Jelesan Benthary B Jelesan B



**BRUCE CAMERON &** HOLLIS GENTRY ENSEMBLE

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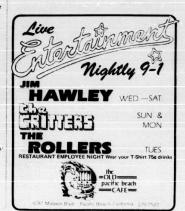
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CERTIFICATES

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THIS WEEK'S SPECIAL BEAUTIFUL STUFFED ANIMALS (value to \$5) only \$288





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**■ DECEMBER 10 1981** 

Show Motion: Monterey Jack's Carl Simmons and Southern Comfort: Circle D Corral The Spurs: Langshot Saloon Stagecoach: Burn Steer Saloon Joe Stewart: La Posada del Sol La

Tail Cotton: Jose Murphy's, Longshot Saloen Telegraph Canyon: Pomeriala Club Texas Tuxedo: Hill House John Ward: The Juke Box Johnny West and the Chaparrais:

White Lightnin' Express: Oakrale Lodge, Whiskey Creek E. Zane Wood: Driftwood

### Contemporary/ Top 40

The Band: Nite Orel East
Blue Sides: Reubert's Carlsbad
Bogart: Black Ingus: El Cajon
John Campbell and Paige Powers
with Firesign: Macho's
The Coopers: Bahia Belle
Jack Costanza and Gerry Woo:
Mack Staket House

Alex's Steak House The Critters: Jolly Roger/Scaport Crack A' Noon: Monterey Whaling

Elements: Hanalei Hotel Fever: Holiday Inni Embarcadero Figgi and the Blitz: Monk's Forecast: London Opera House Forward Motion: Black Angus/Mission Valley Bill Frey: Halligan's Leslie Cold: Sheraton Harbor

Island
Sneila Harris and Rick Erlein: Springfield Wagon Works Jim Hawky: Monterey V. Yaling Co., Old Pacific Beach Cafe High Society: Holiday Irm Mission

Hit and Run: Vista Entertainment

Center Sandee Hirsh: Reuben's/La Mesa Lonnie Hutson and Dusty Best:

Melissa McCracken: Tio Leo's, Fat City, China Camp, Drowsy Magbie's Steve Mouzas and Finest Action: Nightrunner: Bull and Bear

International Blend
The Aubrey Fay Quintet: Chuck's Steak House Leslie Gold: Sheraton Harbor

Island Linda Hill: Black Frog The Joy of Sax: Blue I

Mandolm Wma

Earline Reeves: Dock's Cocktails Saxy: Black Frog The Bobby Shew Sextet: Blue

Wave: Black Frog Zzai: Crossroads

### Folk/Ethnic

Roy Bookbinder: Old Time Cafe Colour: Macho's Brian Connelly: Blarney Stone Pub Elizabeth Cotten: Old Time Cafe.

International Blend
Lou and Virginia Curtiss: Drowsy
Maggie's
Esteban and Christina: The
Mexican Restaurant
Dellia: Hajii Baba:
Richard Freeman: Drowsy Maggie's
Doug Hewett: Namy Food
Jim and Thereas Hinton: Blarney
Store Press

Store Press

Store Press

Store Press

Store Press

Maggie's

Maggi

Old Time Cafe umsa Gael Ceili Irish Band:

Maggie's Dave Van Ronk: Old Time Cafe

contemporary, Caravaggio's/Point Loma Kim Bloom: classical guitar, La

Gen Erath: cornety and contemporary music. La Posada del Soli La Mesa Eddle Gold: variety. The Press Room Salvon Dem Grant: classical guitar.



Hunter Oceanside People Movers: Hilton Hotel Portland Makai: Windrose Quick: Flanigan's

House Donny Rose: Hamburguesa San Antone: Halligan's Gary Sherwood: Old Bonita Store The Shifters: Hungry Hunter El

Potet Spirit: Cafe del Rey Moro Peddy Spye: Tio Leo's Jay Star: Fat City/China Camp Joe Stewart: La Posada del Sol/La

### Jazz/Blues

Annas: Crossroads
Gato Barbieri, Machia's
Lori Bell and Shep Meyers: Prophet
Voyetarian Restaurant
Big City Blass Bands Le Cholet
Fro Brigham's Preservation Bands:
Phil Royik Lorenzu's
Bruce Cameron and Hollis Gently
Ensemble: Blass Parrot. Elario's
Birdic Carter Quartet: Chalcos
Birdic Carter Quartet: Chalcos

Sheraton Inn Airport
The Unicage Soit Beilg Up Tabern
Ira Cobb. Tuba Man's
Jimny Corsaro Ensemble:
Corsaro's Strictly Jazz
Elizabeth Cotton: Old Time Cofe

# King Blacuit Blace: Mandolin Winn Bill Byle Vibe Quartet: Blue Parrol Butch Lasy: Islandia Hotel John Lawis: La Awnida Restauram The Bob Long Band: Fish House West, Wayaside Inn. Belly Up Tawen: La Hacierdu Cantina Dove Millard and Friends: Blue Burnd:

Triton/San Diego
Professor Oak and the Hurricanes
Mandolin Wind

The Smart Brothers Dixieland

Source Pub Melitas McCracken and Phil Gross: Drussy Maggies

The Middle Eastern Musicians:

Al-Solaum Restaurant
Minnette: Educin's Continental
Custine
Mosaico Plamenco Trio: (Avon Phylotaise
Rama Mullibert Drussy Maggie's

Walt Richards and Vickie Cottle:

OMTTIME ONLY

THE PROPERTY Maggie's

Walt Richards and Vickie Cottle:

Drowsy Maggie's Stray Dogs String Band: Drowsy

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music, Doc Masters Glen Erath: comedy and

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Bobby Shew san Flamenco Dancers Hungarian Musicians iunday, Tuesday, Wednesday 7:30—11:30 p.m. Enjoy our Hungarian specialities. Outdoor dining overlook ing the bay Lunch 11:30—2:30 Jinner 5:00—10:00 p.m. \$2.50 cover charge

Dave Millard & Friends Bruce Cameron Hollis Gan Tues. Marguerita Page Quartet Wed. Bill Kyle Vibe Quartet MARINA VILLAGE-MISSION BAY 1845 Quivira Road For reservations call 222-2883 Art Van Damme 12/18, 19: New Year's Eve reservations



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## LONGSHOT The finest country music this side of Nashville

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eaturing homemade pizza & fine Italian food 843 Grand Avenue, San Marcos 744-8576 11 a.m.—2 a.m., closed Sunday

David Heikkila: runiety, The Press

Isis: harp and flate imase. Drog sy The Johnson Twins: comedy and

John Kelly and Dan Lehner variety-Beatles to Bach. Escondido Steak House

Pat Kerber: light classical, Kuma

The Russ Kirkpatrick Band:

Bob MacLeod: piano bar, Bahia

Tom Maley: piano bar. Town and

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THE PENETRATORS

along with X-OFFENDERS and PALADINS

Sat Dec 12

Jonny Kat NO FUTURE . OBJECTS

Ladies 18 & up and college students with valid I.D., \$1.00 off 9 pm-1 am / 270-ROCK

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4617 MISSION BAY DR. IN P.B. Headquarters is 2 blks. from I-5 Grand Ave. exit behind Chicago Bros. Pizza

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All events are on a BIG SCREEN TV Sunday & Monday Football Games Pitchers '1.55 Draft Beer 35' (Budweiser)

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JERRY DAVIS

Nashville recording artist and forme

Tues. & Wed. performing traditional country and western with his own unique style.

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In Spot East

In Spot East

"Love Boat" entertainer now performing traditional country and western music for

your listening pleasure. Enjoy our pleasur

Melissa Morgan: harp masse Lat

Raggle Taggle: new Remassance

Bruce Robbins; pane but Relation The Spud Brothers: man of the Bis. Sits and bits, that there

Tony Stark: tandly musical entertainment and cartety, troom Power Pizza Wayne Steele: piano har, Reuben's

Tawny Tann: variety, The Press

Jonathon Von Brana and

Bob Ward: Juftt - hosse of him West Coast: will reach, Cafe del Rea

Finnah Williams: cross (isternita



### **Bobby G's**

The Original E.J. Temple Band

Mon. & Toes, Dec. 14 & 15
Jack Tempchin with
Drifting Norwood
and the Love Gods
Wed, Dec. 16 The New
Johnny Almond
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Fresh Catch of the Day Fresh Pacific Red Snapper

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All dinners include rice pilaf, a basket of hot bread, and a trip to our soup & salad bar. Sunday through Thursday 5-7 pm.

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DECEMBER 10 1981 30

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All the Marbles

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THE MOST GRUESOME EPIC EVER UNLEASHED!

Hindy Warhol's

S.A. Times: 12:15, 2:15, 4:15, 6:15, 8:15, 10: Fri, & Sat. midnight

3150 ROSECRANS 224-3344 2001:

ODVSSEY

Sat & Sun 12:00 5 15 10:25

STAR TREK

Mon.—Fri. 7:45 (PG) Sat & Sun. 2:40, 8:00

Andv Warhor's FRANKENSTEIN in 3-0 12-35, 2-30, 4-25, 6-20, 8-20, 10-20 (R) Midnight shows Fri & Sat 12-00 a.m.

Starts Friday Water Matthau BUDDY BUDDY 215 210 405 600 800 1000 (A) 1400 CENTER CT 485-8641)

NOT HEAT 1.15, 5.45, 10:15 (R) HICH AND FAMOUS 3:30 8:00 (R)

Starts Friday EYE FOR AN EYE 12.15. 8.15 (R) ESCAPE FROM NEW YORK 2.15. 6.15. 10.15 (R)

MANN DECEMISIDE 8 EL CAMINO REAL AT HWY 76 - 439-7086

much crader and carriers. The con-ming that can be ported to also adding these matches above the real cones seen on TV is that they are bettler shot, and edited. And the move as a whole is most detensible on the puther visual level on which it can be safe from all scooks devected at its subject matter. Peter Falk, Vicki Frederick, Laurene

and to the service of the service of

engly sacrificed. The Members 2 and of mostly feets faced mantance a float less front throughout, with Lick skies and Members and Baroness cath-ing in heavily on their features haugh-tness, and Lice Dalleaandrol enlanging disserting and dissonant voce from the streets of New Yank 1934.

"" (Sports Alena 6; University Towne Centler)

Centrie)

Arthur – Duplies, Moore and John Gregodavon hand einem, whenthe Gregodavon hand einem, whenthe you don't gate endes or don't gate eare, what randed dot come figures mellioned supply blockers and place are eighted blockers and place eight of blockers and blockers

Barbarella — Chintzy-looking Italian reproduction of the French erotic comic strip, starring the doll-like Jane Fonda under her then-husband Roger Vadim's direction. There are colors and costumes galore in an attempt to

Beauty and the Beast Afractional

havy makeup of leart Marians 1946 
The Black Stallion — Position the best hose moves ance NATIONAL VELVET and without question the best hose moves since NATIONAL VELVET and without question the best hose moves and the second of the property of the second of the second

"Claremont, from 12/11)
Bloom Out. — The sto cogif to have been either Implemented or combined at to one word at intended to be a nour. Bit entended to be a nour. Bit entended to be a nour. Bit entended to be what if appropriate the propriate of the propriate o

"(La Pationa, 1215 and 16) Body Neta." A row calculation his body Neta." A row calculation his body Neta." A row calculation in body neta. The row calculation the early noted claimed Carl United POSTIMAN A JAMPS PINES THECH STORMAN A JAMPS PINES THECH STORMAN A JAMPS PINES THE STORMAN A JAMPS PINES THE STORMAN A JAMPS PINES THE STORMAN A STORMAN A STORMAN A STORMAN A JAMPS PINES THE STORMAN A STORMAN A





## **CURRENT MOVIES**

as anything beyond a symbol, and all the serious villainy is put into the hands, and onto the consciences, of Anglos. Directed by Jerrold Freed-man 1980. \* (Crest, from 12/11)

Buddy Buddy — Billy Wilder, who first teamed Jack Lemmon and Walter Matthau in THE FORTUNE COOKIE. intels them again in this adaptation of i French farce by Francis. Vetier Camino Cinema 4. Cellege: Fiesta win; Frontier Drive In; New Valley Drive In; Bancho Bemardo 6. South

Continental Divide — Rocky ro-mance rocky as in shaky, humpy storny, also Rocky as in Mountains. hance rooky as in shally, harmy, statements have been always as the Marians. The sort of necessary enters when has been always as the many statements and the same and the sam

Dawn of the Dead - George A Dewn of the Dead — George A Romero's companion prece to his NIGHT OF THE LIVING DEAD, set tracely lard inspirationshy in a sub-urban Pittsburgh shopping certain and improved version with slicker technique and gaude

reportions to seem all out of proportion in the obloval and nemitable just only believe that plot has played itself with the possibility of the temperature and the possibility of the temperature and the possibility of the

"(a Paloma, 12/13 and 14)

Dragnotalizer. It would appear to be an entermenty difficult assignment to kill a diagon, and, more to the circerestic point, an enably difficult to kill a diagon, and, more to the circerestic point, an enably difficult in the size of possible are explored thoroughty and suspensellully, with much altertion to solitate bookly partition, and the size of the size

Enclose Love — Figure 2 called its provision before of Paris Called its Constitution of the Called its provision in Paris Called its provision in Paris Called its Ca

"O rich ones on earth! The poor

For Information Call: 714/268-3999

in your midst are My trust;

guard ye My trust."

cent Greeze, who becomes frighthuly envisors of a teenage planers brief moments of passacrular spiritual orienses with the roles with thorse whate he deeds them build because the passacrular to the passacrular to be block of teense, pashful attempt one blocks of teense, pashful attempt, Richard Burton gazing formetodly into the camera and doing artful dramatic readings, and the smooth-faced Peter Erth, is the boy.

Ensenhead — Equipped with a foo sorty black and whate image and a sadistically overamplified sound-track. David Lynch's nightmare visions belong somewhere in the area of farhastic art. but have found a somewhat uncomfortable frome on the mishinght-out circuit. The main facilities will be somewhat unberlight out circuit. The main facilities will be somewhat unberlight out circuit. The main facilities will be supply shall, centers tracked from the unpuly shall, centers. narrative thread, if one can be exactly the the surgly shall centers taked from the surgly shall centers the surgle of STAR WARS and CLOSE EN expected effects, and one that the makers of STAR WARS and CLOSE EN expected by the movie's saddauk here, and which now less on stable in his aparticle, and the surgle of the surgle

smooth-faceal Peter Feft, is a the boy, packing around on bothy steps, and packing around on bothy steps, and be, as the only major character seen roly in Bastiback, is the only one to ad Message. There's some excitage, seen some steps of the steps, and some size of the steps of the some size of the steps of st

1977 \* (La Paloma, 12/13 and 14)

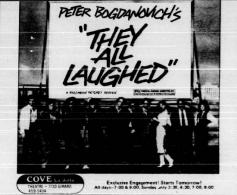




the Bahá'í Faith#







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### **CURRENT MOVIES**

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BANGORY TO SO SO

Medicase So Son 20 S SO

Medicase So Son 20 S SO

Fritz the Cat — Bringing R. Chumb's crumb-burn characters to life is no better an idea than bringing Charles Schulz's to life; hou even in the privilege of boasting about making the first X-rated carbon. The disap-PACIFIC THEATRES



The Dead

Eraserhead

8 Wed.

ESCAPE
MUITIPELLI YURK
BlowOut 6:30 & 10:20

KKQS

Teles 12:30, 4:30, 8:30 (PG) Bargain Prices Mon.—Sat. 1st show only, Tridesta on sits throughout the day for that day'; performence. Set Vittle a Louis Bo. (B. d. A.). Vittless Separation of the Committee of th SOLDIER OF ORANGE THE 39 STEPS

Grossmont Shopping Conter Exclusive Engagement! 27th Week

RAIDERS OF THE LOST ARK

Dolby Stereo & 70mm 1:00, 3:15, 5:30, 8:00, 10:15 (PG)

University Ave. near College Exclusive Engagement! 2nd Week!

REDS

THE FRENCH LIEUTENANT'S WOMAN

All Center Programs Start Friday

TIME BANDITS

THE HOUND OF THE BASKERVILLES

TRUE CONFESSIONS
12:30, 2:30, 4:30, 6:30, 8:45, 10:55 (R) All Clairement Mess Styd.
All Clairement Programs Start Friday!
THE BLACK
POORSY POPEYE STALLION 1:05, 5:40, 10:10 (PG)

THE FOUR SEASONS CONTINENTAL DIVIDE

Bargain hour!
Between 6:00 and
7:00 p.m., all seats
are only \$21\*
\*Not applicable for live &
special events.

don't you"]. No canned illugiters between and orally Jermens between and orally Jermens by Rain Blaster and gooded by Search and Polisian and Polisi tion 1211)

The French Lisulaniant's Woman Journ Flowers a Victorian again untrained by Journal of the Committee of the Commi

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Sieve Krist. 1972.

16-corts Areina 6. 12:11 and 12: 
The produces— Live Tick Hopping Sieve Siev

The Nound of the Basiservilles — As lead the near screen various of the Shericos Homes story, this cair been as a continuon of the cabe as a continuon of the near screen was not as a second of the Shericos Homes as a continuon of the Noundary WARHOUS DIRACULA and ANDY WARHOUS DIRACULA and ANDY WARHOUS DIRACULA and ANDY WARHOUS HANDWISTERN I a not alward to the previous time. It is not alward to the near the second of the time of the two previous time. It is not alward to the near the second of the time of the two previous times it is not alward to the near the second of the times of times of the times of the times of the times of the times of the

The Last Wave — A group of urbanized aborigines in Sydney, Australia: a detended on a murder charge by a write atoriery who by a lucky coincidence. happens to be plugged in to the aboriginal concept of "mean time" and arose enuisinga-tion of the case; and of his unique gosychie coolevers, brimps limit to a gosychie coolevers, brimps limit to a tion of the case, and of his unique specific powers. Brings him to a somewhat incoherent moment of the control of the control of the false primitive case paintings and a please-of-Pairs mass in his voin like-ness. Peter Weer's Rog-eyeu beniller about the collision of two alen works some carefully worked out with some carefully worked out with With Richard Chamberlain and David Cumpell. 1978. "(La Parona. 12/10 and 11)



Only Whee I Laugh — Nel Smon has revorted his GINGERBREAD LADY for Hollywood, in roughly the same way that he may have revorted the original play between Boston, say, and Broadway Time, maybe, to give it up as a bad job. It generates more warmth than most Smons, and gets no small boots in that department from small boots in that department from

"Viringway Twin I, from 1211)
"Item York, New York — An uncontime the New York — An uncon
time the New York — An uncon
time the New York — An uncon
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EAVE ME backage soap opera.

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**CURRENT MOVIES** 

The Lion in Winter - Henry II and

Mommie Dearest — 'I think you're overreacting, Miss Crawford,' says someone, indexpool have come someone, indexpool have come closer to the front refuse Crawford that the come of the com Joan Crawford acted as broadly of the screen as she often did on it. I also fosters the notion, via the partied-on-options, the fightost that overtienes the indicate the actual lips, and the hierous assortment of ways, that she always looked a bit more protesque and reduculous than she did in reality. This orbind-the-scenes Hollywood biography, based on the retailation; besseler by Christina Cardword; a eligin-option of the control of th richy, based on the relatiatory beside by Chronical Cawlord, a eliginate desired by Chronical Cawlord, a eliginate desired by Chronical Cawlord, a eliginate desired by Chronical Cawlord and the desired by Chronical Cawlord Cawlord Cawlord Cawlord Section Christopher, evidently could not be only the population of the population of the about the concentrates amont exclusively on Crawlord's second, and less succentrations of the concentration of the concentration of the concentration of the second and less succentrations of the concentration of the second concentration of the position contract of the market of the concentration of the concentration

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Underworld), even if, at tim style indulges in osteniation transparent trickery. With Maras, Maria Casares, 1949. """ (Ken. 12/15)

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Raiders of the Lost Ark — Director Steven Spielberg and executive producerico-writer George Lucas pay homage to the cilffhanger serials of the Theries and Forties — and they pay handsomely, pumping the project, as full of money, production values, and technical razzle-idazzle has it as so full of money, production values, and sechnical aran-etazivia fivel at na analysis and sechnical aran-etazivia fivel at na grade-8 models. Not intending grade-8 models. Not intending existly a spoot but not maintaining entirely strength taces either. Speak strength of the sechnical section of the strength of the sechnical section of the strength of the second threat sections of the strength of the second threat sections. It is not section of the strength of the second threat sections of the strength of the second threat sections. It is not section to the section of t

Rada — Warren Beatty is the director producer, co-writer, and star of this screen biography of American revolutionary John Red, with Diane Keaton as the love interest and Jack Nicholson (Eugene O Neill) as the romantic

rival. (Cinema Plaza 5; Cinerama; Plaza Twn 2)

Rich and Famous — Frendship and vally between Jacqueline Baset and Candice Bergen, representing the serous roveits and the Jacqueline Susam-sh rash purvey, the literary sophisticate who is fond of citing bears. Phoust, and "as dear old man named James Cain." and the Southernberd socialite who tavors expressions like "fou sly dol land-lutilat" and who, if she must quote someone quickes for disor of mans. tuffiel" and who are dear old mama. someone quotes her dear old mama. The move may seem to take sides in this assisted conflict by giving the sensitive treatment to Bisset and the satircal to Bergen, who, after her back-patting reviews to STARTING OVER appears to have gotten it into OVER.

### **CURRENT MOVIES**

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Rollover — High-finance swindle, with Kris Kristofferson and Jane Fonda, directed by Alan J. Pakula. (Fashion Valley, Frontier Drive In; La Jolla Village, Oceanside 8, Parkway 1; Rancho Bernardo 6; from 12/11)

Rough Cut — When a move about a debonal event finel starts of with him and a debonal event finel starts of with him the control of the contro

(Spring Valley from 12/11)

 Blake Edwards' splenetic attack on his own home and place of business. Hollywood. But the Hollywood of his mind is a good dozen years out of date. The characters, true. to the satiric intent, are all rather in-terestingly unpleasant (if all also rather generalized and overworked)

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1981. \* (Rancho Bernardo 6, from 12/11)

Soldier of Orange — Paul Ver-hoeven's memorial to the Dutch resis-tance movement in World War II — a

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### **CURRENT MOVIES**

iously worked very nard at finding and keeping a consistent visual qual-ty, a noar monocrirome that gives the appoul ocale the all-over look and feel of a fungus. Otherwise, though, this noive repeats what was most disap-centering about THE LONG RIDERS, a creeping conventionality in the action icense; (much slow-motion, espe-

sabdishing a references anthrasis surprises a surprise and the wind resonative student of THE WART concerns of the work of the serrey that dusty and LOST PATROL only in a swarm of a desert in must be supported to the service of the presence of the service of the presence of the service of the must have trad something to do the must have trad something to do the must have trad something to the service of the service of the treephoto lenness that squash the space as first as a panciae and that make the action (to Continue the space of the service of the local case is the service of local case of the service of local case is "Clampo Crama 4. Poway Pay-fosse from 100 cases."

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Towns from 12/11.

son in humanity, along the same lines as ZORBA THE GREEK, about a self-destructive, stuffed-shirt intellectual as 20PBA THE GREEK, about a set-terstructure, solidad-shift indirectual learning to embrace life — learning to control. the amongle — under the table control to amongle — under the table of the control of the control of the uncertain. English-language pronun-ciations of the European cast (Sanda, Von Sydow, Clement) tend to bog down the journey to englisherment. Directed by Fred Haines. 1975. (1,6m. 120).

Mamin policeman endowed with the power to do pretty much anything he pleases, unless and until the color red delayas has consolitation induced that earlier creative period seem very long ago and far away. Terence His. Ernest Borgine, Joanne Dru. 1981. (Fashion Yalley, Flesta Twin, Cocarside 8, Parkway 3, Rancho Bernadd 6, Un Glasshouse 6)

The Texas Chain Saw Massacre

minor league, or semi-pro, norror movies whose main ingredients are a puny budget and a lonely country house terrorized by davil worship-pers, awe murderers, flesh earts, whomever, Inside the house, here, ahonever. Inside the house, here-lives a paunchy, grunting executioner with a Hallowest mask, a set of Nutri-Professor dentines, and a shreking electric saw that leads him to flesh and poor live a diviving rod. At histin. the move, with a sleaty image of producious green, a just another por-lative produced to the produced produced backwardness, footh de-day, hyeric laughter drod, etc. 1975. • (UA Glasshouse 6)

They All Laughed — Comedy-mystery-romance by Peter Bog-danovich, starring Audrey Hepburn, Ben Gazzara, and John Ritter. (Cove, from 12:11)



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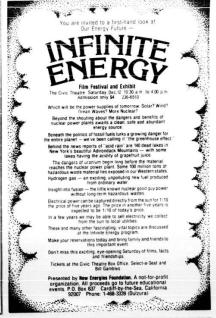
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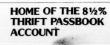
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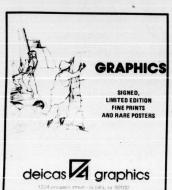
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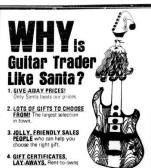
time noies in the universe, and take the little hera along on a merry chase through healthy. The promising idea through healthy. The promising idea from John Cleene's marring portrayal of Rober Hood, until the airwal at the revisible Wall and the Fortness of University of Rober Hood, until the airwal at the revisible will and the Fortness of University of the Property of the Green's the Sylvia as with certain Python and the second of those in the direction. The Sylvia as with certain Python property and property of the Property of Theology too griffy and grunty, to sustain a leve of whimsy. With Sean Connery, Shell ley. Duvall, and Ralph Richardson

Flower Hill Cinema 3, Frontier Drive In, Rancho Bernardo 6, Sports Arena 6, JA Cinema 1, University Towne

Center)
The Confessions — Unitelligible readition of the abon George Dome novel unitelligible in such small matter as what's being said any particular more and any service of the confession of seems a remarkable coincidence rather than one element leading logi-cally and inevitably to the other Di-vergent stress of sentmentality and scabrousness do nothing to alleviate the incoherence Good collection of 1940s cars, however. With Charles Durring, EG Planders, and Kenneth McMillain, directed by Ulu Grosbard. 1981. (Center 3 Cinama 3)

2001: A Space Odyssey — Much of its reputation comes from exposing the massets by special effects that had been added to special effects that had been added to special effects that had been added to the special effects of the spe

Under the Rainbow — A Japanese spy and a Nazi midget are supposed to pass a secret may at a Hollywood hotel that, at the same time happens to be overnur with Japanese amateur photographers and 150 midgets watering for roles as Munchikins in Holly WilZARD OF OZ. There are also a DAGe and DAGHESS or exist, a U.S Secret Service agent, and an Italaen sassassin. The whole busness classissism the whole busness is existed.



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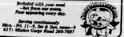
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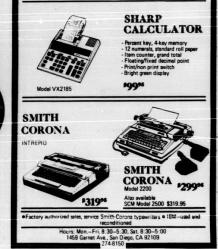
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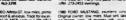
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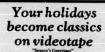
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Serial Automotion desirate, only \$195.

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1997 AMBLER STATION wagon. Best use (in my opinion) is for parts. \$200. 272-3547.

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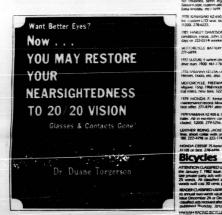
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ATTACTIVE PROFESSIONAL couple early than this would like to meet other open minded sin-gins or couples for sharing good times. PO Box 4:4, 2223 El Cajon Boulevard, San Diego 92104.

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ATRACTIVE YOUTHFUL ody, early 40's, mem-gent, loyal sentimental veryntarian seeks mar of integrity, societe, cannig, sharing, meaningfu-restitionship, leading to marriage. PO Box 9842 San Diego, CA 92109.

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SHY GUY 31, seeks female confidante companion interess jugging, rick-country bluegas research for Tr. W no drop Alex PO Box 349, La 20ta 92038 is THERE AN HONEST abbastor woman 21-30 our there, who would appreciate knowing a man with like qualities? PO Box 2145. Chula Vista, 92012.

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COBELLI AS I look to the stars that share so bright. I wonder if we are a part of the forever tight KTB.

LESUE WHO answered my ad on Christmas stationery, you forgot to give an address or prione number. Write me at flox 3390, San Diego, 92103.

AUNTY LINDA loves her chou Ashley Rose. 1 STILL BELIEVE in waters & girls with old-fashioned ways..." Are you such a girl? KJ. PO-Box 90314. San Diego, 92109.

DATELINE MOUNT HELIX: December 5 at Ham, two beings joined in lowing commitment, pledging their souls & were married. Congratu-lations to us, the Rock Room. JUDY K, Colorado has clean air, beautiful scen-ery, snow, etc. All need now to enjoy all of this is you. Guillermo.

TERMARUS' COFFLE is full. Where do collimers kajira go? Rookie Kajira.

SWEET SCOTT I have at least one word for you warm! Are there more? Fun P.

### Roommates

ATTENTION CLASSIFIED USERS: Beginning with the January 7, 1982 issue, all business ads and late private-pasty acts will cost \$7.50 for the flat 25 woods. Art Classified acts of more than 25 words will cost 30 cents per extra word. READER CLASSFED USES: The Reader will take its annual two-week vacation. There will be no saue December 31. All maind classified add received after December 31. All maind classified add received after December 10 will be published Thursday. January 7.

FEMALE TO SHARE condo in Lake Murtay area with the same and cat. Own room, bathroom, parking space, Proofs, javuzzi, launday, Quiet, responsible, near normander preferred. 5170.6.

1/2 utilities. 462-0342 weekends or evenings.

ROOMMATE. MISSION HILLS, share a lovely 2 bedroom home with freplace, nonsmoking, congenial, responsible fernale preferred, 1225 & 1/2 utilities. Call 692-4147 6-109m.

SMALL ROOM IN peaceful, loving home. Sec-luded yard, solar puol, organic carden, fireplace. \$125.6.1/4. To humorous, consciernius. Pelow hanscender, celebrator, over 30. Trade moy 1/p?

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ricoFESSICNAL RESPONSIBLE community for a color of pedicom apartment area (ESE). Node, see 21, male or fernale, 3190 months depose or 27, 1337, 225-9321 evening.

F1 MALE NOOMMATE warren, near, responsi-te 1 bedroom, 2 bedroom, pool and laundy scorn 3/30 plus 1/3 unities 3 olinge Grove area, 787-2954 after Spri.

icoommatte sought FOR 3 bedroom, 2 bervidetached Miss Mess conformaum Furnished, distribution, pool, patio, volleybal, bouzez 5200 per month plus, utilities. 277-6207/566-8377. FEMALE ROOMMATE wanted to share 2 bed-foom and 2 bath Mission Valley condo; pool, sauna, picuzzi, rec room, mid 20%, 5220 plus 1/2 utilities; 296-8462.

ulmites, 270-max.

ARSA Robininale rirected for spacious 4 bedroom house on 3.5 acres, country atmosphere, dose to everything, 3150 morals plus 1/4 unities, 575 cleaning depose, 469-8310.

MISSION BEACH, responsible, friendly constroung male recommate wanted Quer-respitorhood, ocean side, own furnished com. 3175 includes canibles. John. 488-9979 after 5. Friday, Saturday.

COMMATE NORSMONER meat quert to hare 2 octoom 2 bath condo near theyensby mane Center with professional more. At the Cost, bundayin unit, \$200 plus 1/2 utilizes by 1995, 457-465.

All HOUGHARTMER needed to shale 3 beginners with mediummen in Scripps Ranch. Available insary 1, 1962 for 1195 per month. Call Decodo at 578-1790 or John 200-1028.

MISSION HILLS wanted responsible professional man, 31, seeks house-showing stuation or justic collage. Sensor or fessee professes as housemate. Stewart 235-919. Wike, FEMALE to subjet from in 2 bedroom, outh apartment near the Sports Arena Digin-amatry-February 82, 1137-50. Clini or Chris J 721-0894.

CEAN, RESPONSIBLE, ron unioner, frenake aucres forlange 4 perboom condo, Neur SDSU Has overphosis 1186-75 plus solders. Need 150' lapt ent, audable December 15, 598-2194. NON-MORNO have to than large 4 both.

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FEMALE ROOMMATE worked to share space our Gooder Fills from with 2 men & a day freeze nors, worker freptice, yard. Patrine 1.181 monthly & 1/1 utilities. Darwer or Days (2) 5965.

WisPONSRIC ADULT in share steedmoon house of Lemon Grove sers. 1175 6 uplines. No kids of pets. Time on Par 263-7602 weekends of security.

WISTEL CAION borne, view room, share bath kitchen, phone, laundly, Good health habits, no stroking, Pool, packazi utilitien paid. Furnished 1980, No pets. 698-1201.

FEMALE OF MALE ROOMMATE wanted to specious 3 bedform house Post, fireplace lauridy user registronoid, New Sushum 525 monthly 6: 1/3 unities, 281-2407 after 7,9pm.

PRODMMATE WANTED to share spacious house near ocean in Del Mar with 2 females. Norsanoker only \$165 plus \$155 deposit 6 utilities 755-8355 after 6pm.

RODMMATE WANTED to share beautiful condo in Solana Beach Available now. 1325 K 1/2 utilities. Gary 481-1262.

FEMALE, NEAT, CONSIDERATE, nonsmoker waterd to share house in Greversity City, Own-room 8 bath 5275 complete, Los 451-7809 after

FEMALE TEACHER WANTS female, nonsmolen to share a beautiful, fully furnished Mission Val-ley loverthouse. Fireplace, pool, secuzit, tennis coults, quiet location, 5/50 monthly, 284-4542.

ARE YOU HAPPY, responsible, considerate, have sense of harms; also nearly quaret, 149-50 years). Vegetaken female, needs own room & balls 578 makeman, 272-3607 overnings. ROGAMATE WANTED University City. Clean, importable working after to there with sense. Phase room with both, Levindry room & galaxy stronge. 1235 monthly & ulricol. 412-8021.

RESPONSHILE EMPLOYED nonshoker, male 130-40) share Claimmont force. Own room, Lach Many ariemises. IJ Lucities. 1225 (regionates Bernie 272-8104 inventor).

36 DECEMBER 10, 1981

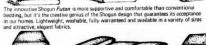
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PAL will tell you up to three phone numbers of businesses
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EXAMPLES: 912101210 \* \* BITIKE

912101210 \*\*\* KINETE \*\* SICICIKIS \*\* (push the star button 🕒 between words) NOTE: Use the 11 button for the letter 12 or 12

estions? Call 571-5610 for more information. PAL TELL THEM PAL SENT YOU.
PAL®, THE CONSUMERS COMPUTER®

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(in: AMR HEGHTS Frankly person desent to share quest librations house with nonstroking or Arthur 756 6352 or 216-4866.

NEED HOUSING TO share? Looking for a com-putative recommute? Place-Mates has what your looking for North County's best incommate session 941,9550. Visita.

FOR PERMANENT or temporary thru and of De-cember, will prode Single or couple to share large heavy condo won DCDI student couple large matter brottom pool justical search terms, recognition Assistate new 1825 piles out, 450-485.

FEMALE ROCKMATE for questioner in Clade-mont. Share 3 Decisioner with 1 professional vocation. Approximately 1 year \$110 References. 1% USB.

FIG. 10-8.

AMATURE W.ChishNuverhison: 1-8 dog looking to where a household. Responsible mostly and governous history North County Let's inter-and talk. Legit 481-9778 memorgs.

FEMALE ROOMMATE wanted to share broug-fig Kensinguis home with some Own large bedoom bath Laundy nooth, juid. Escalent, safe area. \$275 including utilities. 282-2061.

PROFESSIONAL OR GRAD student mole or female to share 2 bodroom corate new UCSD temale to stare 3 bedoom constit man UKSO with psychology grid value of Austobe imme-diately Physic baths, water Chyler malo, the-plane, terms, soquettall post, years, sama Peter not, title killy, short stare, open smilled norumoker. Oor sisonal backgrammon, chal-lenge welcomet. 586 plus 1/2 lutilises, for a last, 452-7157 keep ryving.

RESPONSELE, OPEN MANCED main or fermale incommate needed for Pacific Block apartment Available January 1, 5200 monthly 8, 1/2 usitions. 6530 9-5pm or 463-3366 6-10pm.

FEMALE NO SMOKINAL noise. Taileful 2 beds noom agaziment near Manieur Valey, Large beds noom national yours. Get gravate no 1300 1500 258-0058. SOUTH ASSISTANCE Accept noise noise to talk public beds of the control of the control of the control of the beds occurred to the control of the control of the public beds of the control of the control of the control of the public beds of the control of the control of the control of the public beds of the control of the contro

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RANCHMATES WANTED 10 acre country home, freplace room for hories, privacy park-like setting, 11 inities east of Jamus 1200 & 1/3 utilities, Jack 468-3670 evenings.

MALE OR FEMALE roommute to share lovely 2 bedroom 2 bath Pacific Beach apartment near beach 5-bay 3225 plus deposit Maure respon-sible, near, John 270-9075 or 455-0842 work.

AVAILABLE NOW: Large room overlooking car-yon in large house in will Balton Pak. Sheer rent upstess with 30 min. Balton Pak. Sheer rent upstess with 50 miles suppleasants. No kits, al-cohol. scokkup 563-8976 MALE 28 CLEAN, responsible feminist politi-cally progressive relets a from in a friendly, removering querinopathorist Doug 277 6619

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Masters in Elect

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-First visit, \$10 off any job over \$40
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LOCKING FOR FEMALE roommate to share large Kensing, ir apartment. Must be neut and responsible, 315s per month plus 1/2 utilities. Anne :80-6386. why price foldates and the foldates are sense of the foldates are sens

HOUSEMARE WANTED for spaceus 4 bed-room 2 stor house in Point Comainna Galage, drinkwasner, cable TV - 1775 month. Tom 275-1192

SEARC C. INDO WITH pool packets brinned ele-cational graduate proclamation per the search com-sist health come successful contribut person below Martin man STAU Demonstrat. 464 AFDs love missings.

POINT (CMA view condo to share own bid room, both, seporate entrance and garage space, 32% month, 223-1378 or 583-4945.

FEMALE NONSMOKER 28-30 considerate needed now Own room in beautiful new condo, near Stadium Pool, jacuzzi, winfier/dyer.3195.plus1/1.uslines.565-2415.after-fpm

dept. STPS plus 17 Lakons, Sept. States upon de.NT SHARE STSO plus Rooms large home qued reciplipathood Prefer sechnical men or students alphen and quindly if kept real. Occasional dates wescome. Available now. 270-5580.

FEMALE (CCAMMATED) needed to share 2 best-room Messon Brach apartment, 5135-488-3640. FEMALE WANTED to share La Jolla two bed-roum apurment with UCSD sensor. Own bed-roum burnely pools, no pets for \$215 plus \$100 depose 450-038, 454-1949

SDSU 4 (BLOCK), power rooms, 4 bedroom froute side (seet parting pool fireplace dark-room S20) Seet institute non-snotens, share with working graduate student January 1. Ty 255-8310 evenings.

ROOMMATE, MALE or lemake, older student or graduate preferred share spacious apartment in Encounts. View to occur Available immediately, 5225 month, 436-7782 oversings.

CLAREATONT EMPLOYED male to share targe furnished home with dens. Fureplace, cable targets, garage. Own more with waterbed, both 5300 mores. 1,72 utilities. 272-8104.

WOMAN-IDENTIFIED WOMAN sounds to share 2 bedroom duplies in O.B. wat mo. and 2 cas. Rent 3175 includes utilities. Monday Finday 24-9436 after 5pm. Next ASAP

PROFESSIONAL, TIDY: Female sees same to share condo in North County (Th-City), 5175 or 5250 for Ataster Bedrumn, with Garage 358-9548 Keep syring.

SNGLE PAKENT needs someone to share a room agustinent, poot, North Park, own \$175, \$100 deposit, after 5pm, 281-4409

FEMALE ROCAMATES reeded to share Tierra-santal condominium. Non-smokers Pool-jacuez, remes court. Enotier bedroom \$150 march. Larger bedroom \$170 morah 278-7478 or \$92-7570.

2 RESPONSIBLE nonsmoking continuate warded his Mt. Helix view frome Private for place bigground on pers. 462-0568 or 698-8881.

FEMALE ROOMMATE WANTED over 25. Share 2 Bedroom, 2 bath franshed aparenene with same Pacific Books (Bales paid, \$200, Television, poor, wish pure income. Jaycer 273-7104.

Notice of Vergination premiers and 2002/2019

7 MALE EST GRADS seek delightful commonity-tive female to state nutry. Deptitions. 2 bath San Cakin home. Don't pamic, it's platform: Sharing, highly supportive environment. Nice neighbor-thood. Privater yaid, HIDC, Slovveirm: HIDL, HID Judies, 698-0437. P.S. You won't find 2 better

NEED A ROOMMATE? Come to San Diego's olded & largest commute service since 1979. Homemates. 2188 San Diego Avenue. Call 291-9643.

ROOMMATE WANTED female nonsmoking (21-25) wanted to shale 3 bedroom, 2 both roverhouse. Must be financially serue, most and considerate 1 male 503U, 5142-50 pbs urities, depost is 1950 Available. January 1, Call 400-0547.

SHARE HOUSE on carryon, south of Lemon Grove off Highway 96, \$1,50 & 1/3 unities, share garden, chores & life with open-minded healthy individually, no drugs or tobacco. 263-9062.

ROOMMATE WANTED in white large 2 test from 2 bath. Claimmont house with 30 year old trade. Energiace view into caryon, eucatyptus, pine frees, mostly wood. \$25 plus 1/2 utilities. Ro. 270-8094.

### Rental Agencies

ATTENTION CLASSIFED USERS Beginning with the January 7, 1982 issue, all trustiness acts and late private party acts will cost \$7.50 for the first 25 words. All classifed acts of more than 25 words will cost \$0 cents per extra word.

READER CLASSIFIED USERS. The Reader will take its annual two-week vacation. There will be no issue December 24 or December 31. All mailed classified ads received after December 10 will be published Thursday, January 7.

1400 FOR A 3 BEDROOM East County homel Nids & pets ORI Environed year, brezzy patro & pileage. (27229). This syort last long. Call Brintmes todas 265-1266.

CNLY STS FOR A 2 bedroom Keroseyton or local Land and for children Close to school protection and for children Close to school protection (26-856)

U.P. COMFORTABLE OLDER Traine inser-hielat Brach CR vere round tarp hyragician air with path Dati Atherie Minnageneer (no.4-20.427-4480 or 281-75)

PACIFIC BEACH HOMES T bedrame had a acknowld Conage included in the busine provide cut fermions 226-85-66 Open I days need. 9 July U.S. NORTH PARK Lottage, with 1 large for fective stone & inflagetator included. Also rus Laris & some furniture Dual A House, 770, 4280, 477, 4480 or 283-2321.

LINECROOM HOUSE only SMO Low deposit haith Park Ferneri yard See Nestor Restry at 4111 Eurol Avenue neur El Capin Boulevard small fee: 582-5492.

DAT 549: FOR A2 bedroom ta JollahometKab. s. pers OK. Beaustul enclosed yard, plus garage (26/98) call Rentimes 226-9566.

J BEDROOM ONLY C95 Good and Air con-ationest pool Children & pess OK See Nextor Realty, it 4113 Eurald Avenue (near E) Cajon (No.) 582-5492 Small fee.

200 3 BEDROOM 2 BATH Candiff delight Rids 5 pers OKI Endosed yard, scenic ocean views (25 GR) just one of many North County prop-iess. Rentrines 722-1591 or 942 5889 1300 (JANVERSITY HDGHTS, 2 bedicom, stylish distribuce with wall to wall carpeting, dispes X prior extris. Parlio, per OK, Dial-A Home 70 4/280, 477-4460 or 283-73/1.

17/5 BEADFULL BEDROOM Victorian home-ciet wasted cellings Pess OR Complete gour-ree kidsten. (#971) call Mentanes. 276 Bladi-Opes 7 days a week. 9-7pm.

10%, BEAUTIFUE 3 BEDROCIM new Surver 13%, added den 2 full baths, fireplace Navily 14450 den 10s farmy, DAIA-Horse Management, 270 4280, 427-4480 or 283-2321.

SPIR CULIUTY 3 BEDROOM 1-1/2 buth Ba-brailfalk Select from other3 & 4 bedrooms Call for locations & details. Ad the personal place-ment department. Dual-A-Home Management 28:322.

4 BEDROOM HOUSE ONLY \$550 Low deposit. 2-1/2 buths. Dishwasher, air conditioned, fre-place 2 car garage, fenced yard. Onldern, per-CK See Netco Rosby at 4913 Euclid Avenue (nor El Cajon Bhid.) \$82-5492. Small fee.

### For Rent

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READER CLASSPIED USERS. The Reader will take its arrual two-week vacation. There will be no name December 21 or December 31. All maked classified after meaned after December 10 will be padiables. Translag: arrang /

6 BLOCKS NORTH of City Half with a view of occan & bay Cory spattment on top floor fully furnished, living room, bedicion, sub/shower, kitchenter, See team 45 objenn 1941 Front Street, 5269 monthly 296-0812 10-2pm.

OHECK OUT OUR ready made picture frames, they look like custom made, and they are, we made them. John Baker Picture Frames, 3749 Sports Arma Boulevard, 223-5313. GOLDENHILLS Ary 1 bedroomen second floor, includes utilities 6 hardwood floors, 5270 Arthur 7/9-6352 or 276-4806

BPD ROCK AREA 2 bedroom, large fenced yard finiplace, near school, bus, marret, Available January 3, 5550 monthly, 291-2497 or 274-0733

RENTERS INSURANCE: 512:000 consents cover-age fire is theft: 5100 deductable includes 5100:000 liability & 525:000 medical payments. Only 563 a year. Jim's Insurance: 283-9365.

Volume 2, 1981

### Our New Car Stereo Catalog Is Here!

California Sound has just published its latest (and

Not only is there an amazing selection of equip ment of all types at grea prices, but you will find the catalog most informative Discussed Inside:
Different types of car

equipment, and what is it suited for your needs · What those weird terms mean that stereo people

304

•A complete me challen tion guide that tells you what will fit where in your vehicles

will fit where in your vehicle.

A generalized "How to install" section will give you the basic information needed to do it yourself. Our catalog is designed so a person who knows nothing about car stereos can read through it and mare the appropriate decision as to

tions mean and how im portant are they 2 3

BEDROOM ONLY 565. Good less Utilities part un conditioned fenced yard Children OK, we Nector Rodby at 431 31 and Avenue (near El Cajon (No.1) 562-5492. Small fee.

CHRITMAS (PECIAL) and \$250 for a Pacific Brian cottager Kell, OK. Furnished upon re-quest \$27845 call the mainter one brach rensal service. Retrained 228-8566.

51/5, CHEESFUL 2 BEDROOM in Chula Vista ara Newly redecoated nice for small family, fenced yard. Dial-A-Home management 2/04/280, 427-4480 or 283-2321.

CNLY S400 FOR A 3 bedroom Old Town beautyl Kuts are: OKI Broudtly area: close to beaches view scenic streets! (2228R) Rentimes 226-8566, open 9-7pm.

5425 LIVE NEAR the beach, cozy 2 bedroom in Pacific Beach, some furniture included. Nice pate Children OK. Dall-A-Home Managemen

280-1925. S355 MISSION VALLEY Ranchin Mission Viller. 1. Inclaided: 1. bails surely or every quiet location. Ergoy termis, profit, spar, clubhouse: Available emmediately. Adult only. No pets. 280-3455.

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593-7175. Most PARK, I bedoom condo with Like.
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52/5, I BEDROOM, UNFURNISHED apartment, rear Baltosa Park, Carpets, drapes, appliances.

DIVURDUS. HUGE. NEW 3 bedroom. 2 bath Bonta Vista home. View, pato, wait ceiling, sie-erby, plant carpet, treofor birds. Some, div-nother. Sarday, duable gavage. Pool, gym-jicuzes, sauna. Water paid, no pets. 5835-435-7446. E.CAJON 2 bedroom: I both house, detached gange, says ferical yant, slow 5 influentics 540 monthly 469 981.

PARK-VIEW condo in Genesie: Highlands available January Lt. Small pets CK 1-1/2 miles from UCSD 2-bedroom, 1-bath. New carpet 1490/lease 455-5344.

1 BEDROOM FURNISHED apartment, very private on side of single North Park home. \$265. Includes all utilities. 281-1794. S795 HIDDEN MESA custom 2400 sq. ft., 4 bed-norm. house: 1/2 ace, horse corals, freplace, view. secures system; loaded with exitias, cushe-dial ceilingi, 435-3644.

100,000 lubility & U5,000 medical partners.

Only 163 year Jim's treasure 283-703.

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VISIABLE PARK ENCONTAS, I bedroom: J bath haam Levingscently cooms, feephace, close water Publicas park for ones; 1950, Mrs. King 274-200, Westerup, 496-905.1

STATE COLLEGE area and female manual wanted to share 1 bestoom, 2 fast house month plus 1/2 utilities. Available December 222,6 90, x215 or 206-9294 after form

HELP GLIET writer needs cottage or one bed soom apartment in Pacific Beach or Point Lorn-area for acount/funder \$200, 488-3629. Evening best.

cools to time.
CONTINUAMMENT WINDTH: West Mission Valley spacious deliver two bedroom two and 1/2 facts two level subgits. Segular and enground galage. 3550 month, Tony 454-4735.

SAN MATH-TWO bedoom 1, 7/2 bath Paulic Beach Townhouse condominatin with double garage Refrigerator, Distriction baccory Assistate now Adults, no pets. 571-1387

MISSON HILLS Two adjoining offers spaces, private entance restriction off-street paining of fice services available. 1300 months utilities, paratrast Cloue to everything. 297-3617, 2000s, thous.

STORAGE PACE revolute Sale swip residents North county from Ideal for Boas, RVs, trucks regularized, cars, etc. Resolutable, New High way. Available now. 755-8780.

5310 NEAR USD small 2 bedroom 1-1/2 condo, some bay view, all appliances, se quirage, flumbly facilities. No vids/pets brida Vista Road. 275-5550, 233-5761.

HILLCREST 5550 Large deliver Park Blvd. apart-ment condo. Adults only. Full security. 2 bed-room 2 bath, pool Vacant. 692–1134

Tel-CITY ABEA condominion, for limit 3 bea-room 3 originage newly redoctated nilve to Place 81 Cenno Arat, swimming pool 1495, 942-125, lever mesage.

STORAGE SPACE in safe, Gargi residential North-County from Edition for furnishin appliances household goods, inconvoces, etc. reasonable available now. 755-8790.

OCEAN BEACH: 1/4 block from ocean, 5163 Musi, 900 monthly, 5250 deposit, 2 bedroom, unflammber, covered pasto, prosele ferced yard, no dogs, may be seen Saturday, 8 Sanday, De-cember 12 & 13, from 11-1pm, or call 222-8496 or 222-8496.

5235 HLLCREST, small 1 bedroom apartment, utilities paid, no pets.

NORTH CLAIREMONT, 2 bedroom house on a quest street. Covered paro, brick barbeque, large fersced yard, lads. 8 pers OK. 9475. Available January 10: 270-3728.

5220. FURNISHED/UNFURNISHED studio apartment. Near Balboa Park, view of bay. People 8 plants only. References required. Secu-ny, translang. Can Rob on 234-01001.

1235, STUDIO, 1 ADULT turnshed New bus, thopping SDSU Colles Pue. Call for appointment 440-8526.

PACIOLS 2 BEDROOM, 1-1/2 blath in new HOUR, security-conscious environment. Quert fiv-ing mear shopping, transportation, 805 & El Cigon Boulevard nearby, 5345, 444-0303.

appropriate decision as to the right equipment for them.

We like an informed cus-tomer. Thousands of people all over America have pur-chased their car stereo HOUSE FORKENT, East San Diego, \$700.3 bed-room; 2 bath: 2 kinthens. No lists or pets 28-2536 or 264-277. Mark 409 66%.

CLAMERANT 2 STORY, 5 bedroom house, wagher, daye, guage. Near Madison High-females only, de-6/11/2 those no calls before 100 Barn.

MS. BEAR VACATION home-2 bedoom, be-plier, decis, staly regaged modern, deeps of Caser wooded area, 5 miles to Srow Sazemi Weekenster or week-196-0962. Security Colleges of Security Colleges (Security Colleges) (Security Coll HAWAII VACATION BARGAINI Beaustul Mau condo resoit in suriny Kirler White sand beach Post jacuzzi tennis Nearby thopping and guilf Discounting rates. Owner 481-8546.

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Miramar Rd

WAS UNFORMED TODAY Clammars. Doct-room. 2 batts. family room. stove, infragentics. freplace, garage, new carpets, new diapets. 273-9060, 276-274

OCEAN BEACH Studio, 4876 Voltaire 286-0175 after 6pm.

Available nove. Adults no pers 571-1991.
SPANIGH HOUSE in Taurin Poir. 2. bedroom: buth oper it less and phose store finige car per Available 17/781 1980 ments for 22 persons. 307-807. vincensus.
STUDIO CARRIE HIBORIS (lean, open service on bus less Long term matter adult 5280 includes all utilities 37922 filth Ave. 409-6798.

WOODLANDS, IA JOLLA 2 bedroom: 2-1/2 bath townhouse garage frepaice, pool spac No lods or pers. Available: January, 481-7072 3650 per month.

NATIONAL CITY. 2 bedroom for rent. 1275 month Pets OK. Prefer malure couple: 282-9546. 6:30-9pm, or leave message: 297-7976 (Garage available: 329).

HOUDAY RENTAL'S bedroom 4 bath UC home-available from December 18-January 3, Knun. 453-1094

HOUSE FOR REST Topy 2 Legislates North Farence university and 805. Cappes, drapes, all appliances. Raise Sumethings optional, 1800 month. Sandy 282-1516 evenings.

MKSGN VALLEY budio circleii. Full security, all amemites. furnished top floor unit, good size 1360, month. J84-2082

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WANT TO RENT intend, importable person needs completely unturnished one-bedroom house Fernady wit Pis Near-downtownor-east county, January, Francey, 1240, 262-2745.

DECEMBER 10 1981 33

32 DECEMBER 10, 1981

COLLEGE MISSION Goings area 2 bediscent 2 betti sentins condustrativous ment condition in cludes refragolata. Ferriss to 88 your needs 569-980, 440-3468.

PACIFIC BEACH: new building new beach. 2 bedoom, 1 both apartment Pireplace. Patio. Dispes carpets refrigorator, Dishwasher, purk-ing. Med. 452-9622.

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ANTIQUES
ANT condominant PURNENT PORTLOMA LISTAY Condominaum, 2 bedroom: 2-1/2 bath, penciamic view of braches and tay, wanter diver, Jaccas, 4624 West Point Long Blvd, 1550 month 488-5125.

3 BEDROOM HOUSE may Sunset Cath, fully furnished, available for about 1 month began-ning argains in Alach or April (with flexible) (600-274-7063).

BEAUTIFUL woodly green atmosphere. Octam Beach studio 241/2 blocks to beach yout, cat-pets, dopes store over infragrator, Atlats, no post, 1250 includes unities, 227,8742.

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FOR RENT STUDIO apartment utilities past. Gorden Hills, older building 376-3481 NORTH PACIFIC BEACH: near La Jolla & beach.
1 bedroom cottage, furnished or unfurnished garden. 1 quet adult no pes. 53ed leave.
459-132 evenings best.

PACIFIC 88-ACH Targe 1 bedroom apartment, security building, Juniday, 2 blocks to the beach 1018-1030 Loring Sizers 1380-273-0970. CANYON VIEW very large 1 bedroom apart-ment spid event private, quiet, gaiden, East San Dego. Clean. 280-2742.

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CARPENTER COOKING for a saw loft to seno-ware for live-in. Profer Gastamp district or the beach area Reformors are assistable. 274-4091 TOTAL I RESUMENTAL CORD. 1200. Capter.

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HIS MONTH Two devision II-1/7 to m Packer.

BEDDOM MET, side, recinet, 2 collect address, 2 collect

GOLDEN HILL, 2 bedroom: 1 bath: unfurnished upstairs in neat-old home. Children OK, no pets. 2 miles from downtown: \$360 monthly includes utilities: 239-9672.

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GOURMET AND LIQUOR Mission Hills Liquor on Kiefer's Gourmet Center

HOME FURNISHINGS

KAUAL HAWAII. At beautiful Princeville, new, deluxe. I bedroom condo beausifully furnished, super golf, tennis and amerities for discount, weekly rental of only \$265, 274-5355. Amount of the second of decimal second of the second of th

CONDOMINATE PORTO I James and James I State Stories I Stat

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26-8435
RESPONSIBLE WORKING WOMAN with well-behaved dog needs small house of room Prefer North Country of brack navus. References Java-able: 942-1236 days or 942-9108 evenings. Ame.

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CLAREMONT TOWNHOUSE, 3 bedroom, 2 bath appliances pool jacuzzi, barbecue, garage, no pers. \$630, 225-7140, 292-8339.

CROWN POINT: Furnished 2 bedroom: 1-1/2 bith apartment, Nilly equipped: 1650 month Alulis no pers. 282-9546-6-30-9pm Messagr 2927-792.

LAKESIDE (400 meets plus unities 2 bedoom ) bath 1200 square feet with yard no gatage Worn, yardwork pad for No pets. Usine missage 561-0709

EARLY CREAT CREATM. Druftler woodware diseases for interesting interesting interesting and for interesting and interesting and interesting another the disease of the construction would properly (ins.2). Joseph Wood 277 0611. LOANS — ALL TYPES of residential or income peoperty. \$10,000 up, writide rates, 65-90%, refinancing for qualified borrowers. L. Davisson broker, 222-1724.

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2 BEDROOM CONDO beautifully furnished, was model home, gate new Fletcher Parkway off 1-8, very central location to all freeways. 2 ternis courts, pool. 151:000 down, total price 5110,000. Remander at 13:25%. A great buyl 459-1859.

BY OWNER, INVEST in a condo, live in it or it can be rented for: \$500 monthly 2 bedroom, 2 bath, arbitrunit: Pool; jacuzzi: OWC: \$68,000 Mission Valley, 583-8480.

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RINT TO OWN HOUSES, condos or mobile homes. Buy tomorow at today's pixes. Build cash regular white resting. For excorded message call 294-595. Agent.
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The plane grayer are carpet dropes from 8 backward, patros tow down good terms. Owners will help you buy 388 500 Must see to appreciate 9938 Yolando Street. San Diego. Open House until sold.

2 BEDROOM CONDO, beautifully furnished, was model home, quite new. Petiches Patkway off 1-8, very central location to all freeways. 2 cernis courts, pool 115:000 down, total price 110:0000 Remainder at 13:29%. A great buyl 459-1839. SKI MAMMOTH, stay at Siena Park Villas, Luxury condu, 2 bedroom plus loft Sleeps 8. Sunday though Finday midweek special, 5450 588-1866 or 440-2427.

FORECLOSURES, LENDERS agent has city, courty, 8 statewide foreclosures for sale with below-maket pixes 6 terms coast investment Company, Broker 2:2-0757.

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ALMOST NEW J bedsoom home. 2 bath, family room. Breplace. Lease ("bay options" slas) somewith flestier, post, spa good assum-sorbus, labour, scapping, 340-992.

20 Really Better Homes & Galdens 788-3200. 5245. 1 BEDROOM DUPLEX. store 8. re-frigerator, new paint, fenced yard, kids OK. Na-tional City, area 4151 Manney New. 265-1348. Steet, new 5 floor plain. 1.8.2 bedrooms from storal City, area 4151 Manney New. 265-1348.

ATRINICAC LASSED LASE Begunning with the manage of the second lase of

55000 DOWN OR LESS, all areas. Houses and condox, assume with no qualifying. Huge cash tax refund possible. Buyers agent Dave Micsker 697-6200.

PICTURE FRAMES that stand by themselves leade back) Check out our selection, you will love them. John Baker Picture Frames. 3749 Sports Areas Boulevard. 223-5313. FASHION VALLEY lawary condos: 5736 Laurett. Street, new, 5 floor plans, Co-ownership invest-ment, 15000 up. Lish Jesen, 197,4643 days of 435-8846 evenings.

ATTENTION CAUTOMIA VETBANG his proc-us \$50,000 is some \$42,000 a.8% CAVET uses \$600 disperse, will care paper with law. Inva down Hung or this one \$66,6100 is southful to read the control \$66,6100 is southful to read male state. California residents TARE OFER 95 VA Loaved MODED to Quality on the pay those deeds also Alexander of payments and 199. Changage 440-1414.

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### THE READER PUZZLE

By Don Rubin

The Katzenjammer Kids, by Rudolph Dirks, was the first successful comic strip to make regular and systematic use of nice balloons for dialogue

The following balloons are from a variety of famous comics that have been stripped of their familiar illustrations We'd like you to identify as

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

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

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

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

5. In the event of disputes or

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

entered in the space allotted on the puzzle page. And please, no phone calls or trips to our 7. One entry per person.



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WELL, WELCOME TO THE NEWSPAPER BUSINESS.

WHEN PERSON AND A STREET AND A

Winners of and Answers to Reader Puzzle #184, Basic Training 1) Paris — Austerlitz

Munich —
 Olympiastadion
 Berlin — Potsdamer Platz
 Athens — Omonia
 Hamburg — St. Pauli
 Budapest — Deak Ferenc

6) Budapest — Deak Ferer Ter 7) Milan — Duomo 8) Rome — Colosseo 9) Rotterdam — Centraal 10) Barcelona — Cataluna 11) Lisbon — Rossio 12) Madrid — Plaza de

Castilla
13) Washington — Foggy
Bottom
14) Mexico City — Hidalgo

14) Mexico City — Hidalgo
15) Buenos Aires — Avenida
La Plata
16) San Francisco —
Embarcadero
17) Tokyo — Daimon
18) Philadelphia — Market
19) Boston — Copley
20) Montreal — Frontenac
21) Leningrad — Nevski

22) Moscow — Gorky Park

Kultury
23) London — Paddington

FOR A TO-DAY 15

24) New York - Bleeker Street 25) Chicago — Wacker Drive

Forty-six out of fifty-seven

Forty-six out of fifty-seven entrants were able to transit rapidly this course. The T-shirt winners are: 1. David M. Perlmutter, San Diego 2. Ovie Berry, La Jolla 3. Bill Howie, San Diego 4. Steve Dessants, San Diego

Diego 5. Ken Oliver, La Jolla

PLAZA DE CASTILLA DEAK FERENC TER & 3 POTSDAMER COLOSSEO (8 BLEECKER 

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