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Today's Subject Is Tomorrow's Art



Thoughts and themes at UCSD

In a bultmoon near the UCSD visual arts department's main office is a scrayl of the type that has become a familiar sight on the walls of public restrooms from California to New York. Executed in a style common to much contemporary graffiti— Bat yet somehow wispy letters drawn in narrow-point, fell-pen black — it reads:

In search of:

A. personal icons

C. any icons — Iconatests!

D. something of at least reasing inter-

est auxilias (UCSD)
F. conundrums
G. conundr

fluences.

It has all been done with an unflagging devotion to the new, the experimental, the availagance. To say dut the members of the control of the cont

By Gordon Smith

City Lights



Polynesia Like A Hole In The Head

Shortly before Christmas the San Diego Log was eviced by its landlord, Kettenbug Marine, from the office building on Sheller Island Drive the biweekly paper had occupied for the last four years. Both parties had been comfortable with the arrangement; Kettenburg was simply following a clause in its 1975 lease with the Unified Down District (subject) has Shortly before Christmas the Port District (which has structure to be either remode or replaced by 1980 (Kettenburg later asked for and was granted a one-year extension). Pending port approval, the building is set to be demolished and replaced by

Rettenburg Marine is just one of about a dozen Shelter Island businesses whose lear with the port expired in the middle Seventies and who, to middle Sevenites and who, to gain renewals, had to promise to make either landscaping or structural improvements to fit in with the 'Polynesian' theme the port has decided on for the area. In the late Sixties, says Frederick Trull, the port's planning director, a series of studies by a port-commissioner explicit criticated the aesthetics along Shelter Island Drive and recommended the port develop a detailed plan to improve the lane's appearance improve the lane's appearance. Several years of discussions finally resulted in the issuance in 1976 of the Shelter Island Precise Plan, a detailed guide full of landscaping suggestions and drawings of sample architectural styles—all observed the proceed of the procession of the proceeding of the procession of the pr characterized by peaked, arched roofs and plenty of

of all the palm trees along the island with other types of trees

"For the simple reason that [port director] Don Nay doesn' like palm trees, 'said one port aide — but it was later amended to include the palms after decidedly negative public opinion managed to convince port officials that palm trees do, after all, fit in with a

Polynesian theme.)
In the meantime, however, the leases of many of the island's larger tenants expired, and the port — not knowing exactly what type of exactly what type of improvements to demand — began adding rather ambiguo clauses to the lease renewals These clauses required the tenants to come up with their tenants to come up with their own ideas for improvements, subject to port approval, in a certain number of years — the port hoping that by the time the proposals became due, some sort of guidelines would have been established.

In that respect, they've been prect. But a walk along

'Polynesian' influence. outside of such long-standing businesses as the Half Moon

reveals very little in the way of

"Polynessan" intluence, outside of such long-standing businesses as the Half Moon Inn and the Ball Hal, despite the guidelines set from in the guest of the such as the such a Company is in the process of doing the same to its structure, and by April the Red Sails Inn

will have joined the list. "The architect most of them are using, Don Innes, likes shingles, so they get shingles,

quips Schultze.

Meanwhile, the other part of the Shelter Island Precise Plan
the part that calls on the port to spend nearly a million dollars landscaping all public areas on the island (meaning the planting of about 600 trees numerous benches and res areas along Shelter Island Drive to break up the monotony of curbside parking) is finally getting started,

nearly five years late. "It goes back to a series of bureaucratic tragedies, "laments planning director Trull. "At the time tha the plan was drawn up, the local Coastal Commission had local Coastal Commission had to approve all construction and landscaping permits, and a lot of plans were delayed or subject to manipulation by them. For example, one time the commission refused to issue us a permit unless we required all our tenants to open up their parking lots to anyone who wended to park them. We

up their parking lots to anyone who wanted to park there. We didn't want to do that, and our plans were killed."

The commission was decommissioned last January, however, and the port plans to go shead with its beautification plans starting this fall, with completion forecast for sometime in 1984.

- T.K.A.

The Meeting

Last Saturday night some forty San Diegans, most of them young, most of them socialists, gathered at the Militant Bookstore to hear two Militant Bookstore to hear tw local labor organizers talk about the current crisis in Poland. The bookstore is also the headquarters of the San Diego branch of the Socialist Workers Party, a Trotskyte group. It is housed in the bottom floor of a tired but



attractively repainted Victorian house on Fifteenth Street around the corner from City College. Party organizers set up the podium in what once might have served as the dining room; the crowd sat on meta folding chairs in what was formerly the living room. The discussion closely

followed a synopsis printed on a mimeographed flyer advertising the Militant Forum, as the regular discussion sessions are known. The flyer said. "Our panel of local labor leaders will analyze current developments in Poland and explain why Polish workers

developments in Poland and explain why Polish workers need solidarity meet solidarity results of the polish workers of the polish workers in Poland — but solidarity from American workers. Let's remember, An iliquy to one is an injury to all:

Schwartz, current president of the Community College Guild of the American Federation of Teachers, and Gary Wilhite, first vice president of the local California School Employees Association — agreed on most that President Reagan's ilmited response was dictated by the exigencies of foreign trade and the power of the American farm lobby; that Reagan's sauch as hurt he Polish people, not the Soviet engineered the move to crush Solidarity; that Western bankers might have welcomed Soviet instervention because an occupied Poland would be bankers might have welcomed Sowiei inservation because an occupied Poland would be more solvent and thus able to repay its multibillion-dollar debts. They agreed, too, that despite the detentions, purges, and censorship, Solidarity is not dead and that with the mild spring weather would come a resurgence of organizing and opposition in the Polish despite of the Polish (explaints, both speakers gleefully predicted very bad times for the ruling party elites in Eastern Europe. But the panellists predicted that the decline of Communist Party influence would not serve the West, but only allow the budding of the true "workers' state."

Schwartz, a friendly and outgoing City College history professor, decried the "very bad shape" of the American labor movement and the general malaise that has affected members of his own local union. He criticized American labor for not rallying behind Solidarity and singled out the AFL-CIO for being "so out the AFL-CIO for being "so half-assed in its support, especially here in San Diego." Wilhite, a young man with thick glasses, wavy blond hair, and a blue-and-white school to his shirt, said he found newspaper accounts of the Polssh crisis "very confusing, because I don't know whether I'm reading about the repression in Poland or against PATCO here." He dug out a clipping from his binder which outlined Solidarity s platform: better health care, tigher safety regulations, an end to privilege for ruline party members.

City Lights

'In all the bourgeois media reports, I've never seen that. Wilhite told the audience.

The [San Diego | Union and the [Los Angeles | Times, which is more liberal but not much, try to say that Solidarity is a blow to socialism and communism. Well that is far far from the truth. Solidarity i communist — it is simply restoring the Polish system to the true tenets of Lenin Mary

and Engels."
Wilhite said that when he speaks with members of his own local, he tries to stress those points, and warned the audience that "the capitalist apparent sympathy with Solidarity, is really scared and

distrustful of the Polish labor movement because it might prove a role model for the

merican worker."
The panel then took questions from the audience. though most speakers offered comments instead. No one challenged a young man who said, "Reagan isn't really supporting Solidarity, because he is opposed to what it stands for, which is democratic control of production and labor unions. He's just trying to make as much anticommunist hay as he can, and none of this nay as he can, and none of thi uprising has been anticommunist. But what we have now in Poland isn't real communism, and Lenin would nuke if he saw it "



egue

Marianne Cheatom, the local estaurateur and music promoter, has moved out of the Adams Avenue Theater, where Adams Avenue Theater, where her reggae concerts brought a touch of the exotic to that Normal Heights facility. "We were just too advanced for San Diego," she says.

Cheatom thought differently last spring when she first commissioned artist Mario Towen to create a colorful.

Torero to create a colorful mural for the theater's façade.
At that time, she conceived of
the facility as a nonalcoholic the facility as a nonalcoholic haven where reggae fans could gather to dance and sample food prepared by Cheatom's vegetarian restaurant. The Prophet. Over the months, she presented a cultural melange which included not only one or two musical concerts per month, but lectures by Dick Gregory, dance presentations, and a film series which ran the gamut from black musicals of the Forties to South African protest films to Attack of the Kung Fu Girls. But by late fall a series of

notices demanding payment of rent began appearing on the theater. Cheatom explains that none of the reggae concerts at the facility made much money, and the \$1600-a-month rent, combined with other expenses of running the theater, drove her monthly outlay up to her monthly outlay up to between \$2200 and \$2500. So by New Year's Eve, when restaurant by staging a June Millington concert at the theater, she had decided to pull out. "People think The Proph has a lot of money, but we strain ourselves to bring Truth to the city and people take us for granted," she says. "In this day of crisis we just couldn't afford to keep draining The Prophet." Cheatom says she'll

continus serving up reggae to San Diegans through other forums, such as a weekly radio program on XHRM and a "reggae night" she's been hosting at Spanky's every

Mr. Riley's Balloons

The other day he was out in Cove Park in La Jolla at sunset constructing another of his balloon sculptures. He was pulling long stringy balloon from the pockets of his suede jacket and using his portable helium tank to transform them into three-foot-long tubes. Then he was twisting them together into a hallucinogenic jungle gym, which hovered several feet off the ground undulating. The pastel colors glowed like neon. When he finally released the creation, it floated past the rocky shore and out over the water, where it hung against the salmon sky.

'Yeah! That's a good one," he whispered with pleasure. A few spectators broke into

applause.
Then Don Riley turned and walked to the curb in front of the old house called Red Roost, where he parks the camper which serves as his home. Balloon emblems decorate its front door Thirty-six-year-old Riley can give an account of how balloons came to dominate his life — but not a real explanation. He seems well aware that balloons are a . .

the time. But how seriously can people take you when you play with balloons all the time?" he asks, uncomfortable. He liked balloons back in the days when he was married and would play with his children. And then leter when he lost his job as a sewage plant engineer and was devoting himself to bodysurfing at Boomer Beach, balloons surfaced again. One day in the summer of '79, as a lark, he and two other regulars lark, he and two other regulars collectively known as the 2-omer Banana Company bought thousands of balloons and rented a helium tank. For days on end they inflated balloons and handed them out free to the passing La Jolians. When the "balloon-a-thon" ended. Riley continued buying and blowing.

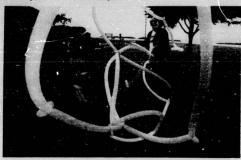
He acquired his own helium tank for about seventy dollars and experimented with various balloon suppliers. Today he patronizes Fun Services downtown, where the nine-inch balloons cost \$4.90 a Riley says he drifted to nine-inch balloons cost \$4.90 a
gross. He says sometimes he 'll
rise in the morning, decide to
devote himself to making
balloon hats, and go through
300 to 400 balloons before the
day is done. He includges in the
large balloon sculptures maybe
once a week. "When I sense
the atmospharic condition for balloons into La Jolla bars and observes balloon psychology.
"Now, gals like balloons a lot
But with guys you never know Some get really destructive," he says, recalling the night at El Crab Catcher restaurant

Riley says he drifted to Arizona and worked odd jobs for about a year, but never once found a fitting launch site for one of his airborne creations. So he returned to San Diego in November and began grasping for a way to make something out of his creasuries are out of his expansive pastime. He bought at least \$1500 worth of balloon supplies and began trying to sell balloons to local businesses and pedestrians. businesses and pedestrians.

The scheme flopped, he reports dejectedly. "I found there's not too much interest in people walking up and buying balloons from the local balloon man. . . . It looks like I'm going to have to do other things

-JD

Paul Krueger, and Thoma: K. Arnold



when one particularly vicious chap bit off the end of one of the long balloons and sent it



PUBLISHER lames Holman

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Jeannette DeWyze City Lights, Feature Lin Jakary Off the Cuff

Paul Krueger City Lights, Features Duncan Shepherd Film Gordon Smith

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Banks Anyway

Boltom's article on pawnshops, "Watches & Rings & People & Things," (January 14) was long on the local color but a little short on the economics. Dorn mistook the pawnbroker's con charges for annual percentage rates. The \$12.50 charged for a none hundred dollar loan for miety lays is the maximum exermited by a list the maximum exermited by a list the maximum exermited by a list the maximum exermited by the section.

21200.5(i). While \$12.50 is 12.5 percent of one hundred dollars, the annual percentage rate would be 61.23 percent. Remember, the pawnbroker is only lending money or ninety days — not 365 days.

I don't think there is a bank in own that would charge half that 61.23 percent rate of interest. And banks don't demand to hold on to

your wedding ring until you pay back the loan. A pawnshop should

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A more important question is why does Mr. Cook need to ask for

why does Mr. Cook need to ask for a handout from the state at all? The January 14 Reader listed twenty-seven real jobs. The Union had several hundred advertised. Mr. Cook writes well. Why doesn't be work instead of sitting around the welfare office complaining?

It seems to me that the only listed to the state of the complaining of the state of the complaining.

resems to me that the only people truly worthy of public assistance are those who can't get to the welfare office, and those who can't read the forms if they

get there. Perhaps the best way to end the complaints of Mr. Cook and his fellows would be to stop all

the handouts permanently

Labor Dispute

I am writing out of concern over the effect of the article written

the effect of the article writers about my son's underwater birth ("City Lights." January 7). The editing done on the interview left an article that is irresponsible to problem of people and the peo

beforehand, the baby can come ou into an atmosphere of peace, love, warmth, respect... instead of fear, anxiety, worry. I feel it is essential for the enlightenment of your readers and potentially for the safety of some information. The reason underwater birth is not appropriate for alt of people is that it necessitates a lot of emotional preparation for everyone involved

preparation for everyone involved. Persons interested in a program of "conscious birthing" preparation, which may or may not lead to

Pacific Beach

Thumbs Down On Handouts

What is Robert Cook complaining about? ("On the Dole," January 14.) Seventy worth of food stamps fo like a pretty good deal, for Mr. Cook, not the taxpavers. Would Cook, not the laxpayers. Would Cook prefer that the government just send him his check by mail so that he wouldn't have to go through the degrading exercise of

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Straight from the Hip

Dear Matthew Alice.

In this day of recycling, what past year's calendar is the same as 1982's? And when will 1981's be usable again? And how does the whole system of reusing calendars work? Esther Cosley

La Mesa

A calendar of 1971 is good this year, and last year's calendar will be good again in 1987. We could keep the same calendar every year, but this would require the addi-tion of one day each year without date or day of the week, and two such days on lear years. This intercalation of days to create a single perpetual calendar has been widely proposed in recent decades, but according to the Van Nostrand's Scientific Encyclopedia, the scheme would introduce condition that many religious sects find abhorrent: a break in the six-day sequence between Sabbaths.

The requirement of adding days period-

ically to any calendar is founded in the needs of agriculture. Farmers must predict the seasons, and thus the seasons should remain at about the same piace in the calendar from year to year. One of the earliest calendars reckoned the new year to begin on the vernal equinox, the first day of spring. This calculation was based on observations of the sun's trajectory rough the sky, resulting in a definition through the sky, resulting in a definition for a solar year. Observations of the phases of the moon give another period of time, the lunar month, which, unfortunately, the lunar month, which, unfortunately, year. Reconciling the three most obvious periods of time—the solar year, its concomitant, the solar day; and the lunar month—has surely been one of the more perplexing social and mathematical problems for evilitation, for the three are monther than the period of time and the solar day; and the same for evilitation, for the three are calendar, and its revised version, the Gregorian calendar, and its revised version, the Gregorian calendar, which we use today, are gorian calendar, which we use today, are based on the solar year, while the far more



ancient calendars of the Jewish and Mohammedan peoples are based on the lunar month. The two kinds of calendars Mohammedan peopier are oasect on use lunar month. The two kinds of calendars have a common point in the way that the Western date of faster is fixed by a date on the lunar calendar. Neither the fewish nor the Mohammedan calendar recognizes the bit of the common street of the common that the common street of the common street tion of the world, reckoned at 3756 and three months before the beginning of the Christian era, and the Mohammedan be-gins with the Hegitra, or the first day of the month preceding the flight of the prophet Mohamet from Mecca to Medina, reck-noed in our calendar as the fifteenth of July, 622 A.D. (Several non-Christian countries substitute the initials C.E. for common era, and B.C.E. for before com-monera, in place of our A.D. and B.C. 350 mon era, in place of our A.D. and B.C.) So much juggling of days and months took

standard, accurate calendar that the birth-date of Jesus was incorrectly reckoned, probably by the calendar-builder Jesus is now believed to have been born in

Dear Matthew Alice: My friend and I are anxious to join a chorale in San Diego. Could you give us any information about singing groups here and how to join them?

Clairmont
Yes, this question appeared here last
week—accidentally. The answer below is
more complete, though undoubtedly it,
too, is not entirely complete. Singing
groups abound in San Diego. This is
uncerly a sampling of the variety available.
The San Diego Master Chorale will hold
auditions in early May in the music buildundoubted the complete of the complete

ing at San Diego State University. Call the chorale's office at 296-8002 for an appointment. You will prepare an audition piece and bring sheet music for the accom-panist. You will also be asked to sight read some music, and, if your voice is good but your sight reading faulty, you may be acented into the chorale, then asked to take a class in sight reading. The group sets no age limit for its 130 members, but collects an initial fee of eighteen dollars for sheet music, and requires performance attire: a long black gown or tuxedo. The chorale performs the masterworks on its own and with the San Diego Symphony in a season from November to March. Rehearsals are on Tuesday nights from seven to ten at

State.

The Clarion Singers, a thirty-member professional group founded last summer, holds auditions by appointment. Call vice president Jean Showalter at 453-6668, or president Ginger Covert Colla at 276-8325. The group performs the nasterworks, jazz, and pop.

matterworks, jazz, and pop.

No auditions are necessary for any of the choral groups at the First United Methodist. Churre, 2111 Cannino del Rio South, Mission Valley. The Chancel Choir performs on Suaday mornings and rebearses in the choir room on Thursday nights from seven to nine. The Masterwork Chorale sings two concerts a year with the Chancel Choir, accompanied by members of the Choir, accompanied by members of the Choir, accompanied by members of the Choric, accompanied by members of the Choric, accompanied by members of the Choric, and the Choric accompanied by members of the Choric accompanied by members of the Christian rusis in rehearsals from 6:30 to 7:15 on Unesdays, and perform one Sunday a Tuesdays, and perform one Sunday a month at church service. Church membership is not required for any of the groups.

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.





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THE SAN DIEGO REPERTORY THEATER has 2700 season ticket holders, a \$450,000 annual budget, and a new line-up of plays for 1982. But in six months the "Rep" may lose the Lyceum its historic downtown theater and it now faces the prospect losing a new stage inside the proposed Horton Plaza

shopping center.
For Sam Woodhouse and Doug Jacobs, the Rep's co-directors, the proposed \$5.2 million Horton Plaza theater is the sum of a simple equation: \$1.7 million from shopping \$1.7 million from shopping center developer Ernest Hahn, \$1.7 million from the city treasury, and \$1.7 million from

treasury, and \$1.7 million frot the Rep's own fundraising sources. But this week two factors in that equation seem well out of reach. The twenty-five-member executive committee of San Diegans, Inc., downtown's wealthiest and most influential inordisains again, he are fixed weathest and most influential fundraising group, has refused even to consider aiding the Rep's effort. The group, which includes Malin Burnham. Frank Hope, Evan Jones, and Morley Golden, last month

William Nelson, argue for a \$20,000 grant to underwrite a study of the Rep's financial condition: was the Rep's operating budget sound, could the company make full use of a new theater, was the plan a realistic one? "We'd hire a couple of architects and pass the figures by an accountant," explained Nelson. "Then we'd know if [the Rep] was crazy or on target with their plans."
The Rep's directors know
they couldn't have asked for a
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their case before the bankers

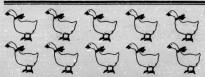
and businessmen of San
Diegans, Inc. Nelson, a
theater-lover, even promised
the San Diegans, Inc. board
that his son, who directs the St. It was the \$5.2 million price t was the \$5.2 million pr tag for the proposed 600-sea theater that most jolted the membership. Architect Hal Louis Repertory Theater, would volunteer time to membership. Architect has Sadler, who designed the new UCSD theater and helped Nelson present the Rep's plan. recalls that "the group kind of gasped" when told of the budget. Sadler himself is would volunteer time to scrutinize the Rep's books. Nelson's arguments, however, went nowhere. "Everyone in the room had been tapped for personal donations to the Globe and the symphony." Nelson recalled. He later confided to Rep director Woodhouse that the opposition was so strong be didn't even float a motion to vote on the issue. somewhat critical of the theater plans, characterizing them as "maybe a bit grandiose," and pointing out that the UCSD theater was built for three million dollars. But Rep



Jacobs say there's no way onstruction costs could be cut ubstantially and claim those who label the project extravagant are unrealistic about the inflated cost of about the inflated cost of construction. 'We don' t want a Cadillac, just a Chevy,' says Jacobs. 'But they want to stick us with a Vega.' He notes that building a new theater with the amenities of the Rep's current home, the Lyceum, which will be demolished to make room for the shopping center's

The Rep is having equally rough times with developer Ernest Hahn, who will build the Horton Plaza center. Jacobs and Woodhouse hope to convince Hahn that San

million dollars to outfit a shopping-mall theater. (Hahn has already pledged \$750,000 for space, walls, and pillars — a bare theater shell — in the



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Horton Plaza center.) The Ren could play off the public perception that Hahn has pledged not just an empty stage, but a working theater for the shopping center, and argue too, that the center as presently designed contains no other cultural attractions. But Hahn's representatives, aware of the Rep's limited resources, have not yet volunteered a penny \$750,000 commitment.

Woodhouse knows these major funding problems mu be solved before June, the proposed construction date when the Lyceum will be leveled. About the only optimism he can muster com on the heels of a city council decision to investigate possible funding sources for the new theater and a meeting last Friday with redevelopment boss Jerry Trimble, who discussed ways of arranging

public financing for part of the new theater budget.

Superior Court Judge Ed Butler says it's no joke that he may run for mayor should Pete Wilson walk away from city hall before his term expires in 1984. Butler, who finished a distant second to Wilson in the 1970 election, admits he can't mayor's chair. "It's Paviovian," Butler says

When you hear the bells, you start chomping at the bit."
More interesting was Tribune columnist Neil Morgan's claim that former city councilwoman Maureen O Connor will support Butler, thus taking herself out of the race. "I'm very interested in the mayor's race and am certainly considering running," she said last week. But O'Connor's

'sources' inform her that the

council may try to appoint a

new mayor instead of throwing Cleator has already lined up the ecessary five council vote G'Connor says she will not compete for such an appointment, regardless of her odds of winning. And there's ontinued talk that the supposed failing health of O'Connor's husband, financies Robert Peterson, will lead her to forego the race altogether.



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Tomorrow's

(continued from page 1) ented animals who could make pretty pic-tures; we were interested in hardheaded professionals who could move the field

There are a lot of people out there who think we are extremely stuck up, ex-tremely full of ourselves. And they might be right, for all I know. But the department is characterized by an extremely high level of professional activity. I doubt whether in this country you'd find half a dozen other departments put together that would col-lectively show the kind of exhibition record this faculty has. . . Our people are bouncing all over the world. . . Cohen is probably right when he says

that UCSD's art faculty (twenty permanent nembers) includes some of the most active and highly regarded artists in the world, but to the uninformed observer they seem like a peculiar bunch: there are a couple of painters and sculptors, and then there are people who do food performances and people who do took periormatics and cine-murals and talk pieces and installa-tions with tanks full of live shrimp. Some of them would probably argue that the graffiti quoted earlier in this article is art, although maybe not Art. In the last decade atthough maybe not Art. In the tast decade the art world has been procecupied with conceptual art: art which has some new idea or theory, but which depends on no specific technique, and in some cases on no technique at all. Nowhere is this trend more evident than at UCSD, where



as performance, installation sculpture, and video. There are painting classes, too, but in general at UCSD it's ideas that count, and the properties of the courses in art theory and criticism abound alongside new and eclectic art forms such UCSD, some say; students are learning a

lot about how to talk about art and define its boundaries but not much about the technical aspects of actually producing artwork. "UCSD does well what it does but it is not a good technical school," one observer of the local art scene commented recently. "They're very anticraft; most community colleges have better facilities. If you're a graduate student and you're

The scene: a large, theaterlike room on

the Muir Campus of UCSD. The seats an the Mur Campus of UCSD. The sears as-slowly filling with students who have come for the final class meeting of Visual Arts 2, Introduction to Art Making, taught this quarter by professor Allan Kaprow. The scene is reminiscent of most class-The scene is reminiscent of most class-rooms just prior to a class, with students milting around and talking to each other in the aisles. But there are two important dif-ferences: nearly all the students have brought candles with them, many of which are already lit, and nearly everyone has brought bread and a drink of some kind, too. (Kaprow had asked them to do this as

nterested in conceptual art, it's a good place to go — but it's very narrow. If you're an undergraduate you should probably go somewhere else."

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Tomorrow's

constant prom pear 10) part of a "feed performance" he was going to orchestrate.)
After what seems like a long time Kaprow appears on the dais in front of the clastroom. He is a short, middle paged man with dark hair and a full dark beard, and he is wearing jeans and a detimi paket. He means wery relaxed. In a few minutes the classroom, the day of the dais and, flanked by two graduast students on the dais and, flanked by two graduast students on

cither side, begins the food performance. One of the gatabate -adents begins to hit a small gong rhythmically, coorting each beat silently with a little wave of his sick.

— Bong! 2, 3, 4, Bong! 2, 3, 4 — while Kaprow gares up at the rows of the side. Certain Kaprow gares up at the rows of Certain Cer

The gong beater continues his monotonous rhythm as the room fills with monotonous rhythm as the room fills with the sounds of cans being popped open and bread being unwrapped. The noise level swell as students begin to converse with each other over their food (apparently ignoring Kappuw 's instructions to remain sitert), and soon people are walking up and own the aliste offering each other goodles. A girl in front of me turns around soon the contract of the

ever made."

Through it all Kaprow sits expression-lessly in the front of the room, accepting food when it is offered to him and chewing it silently as he regards his students. In one

of the sides a girl is taking flash pictures with an Instantic camers; in fact, nearly everyone seems to be using the performance as an excuse for a big social occasion, except for the guy hitting the gong, who can't pause to talk or eat or he! Il miss the beat. Forty-five minutes after the performance began, Kaprow leans over and says something to the gong beater, who stops. Taking the microphone again. Kaprow says, "This will be the last meeting of our class."

cerned with relating to an audio

UCSD since 1974. He has been described UCSD since 1974. He has been described as "a curious mixture of the visionary and the academic intellectual" by The New Yorler's at writer, Calvin Tomkins, and he is one of the originators of what is now called performance art, an extremely loose called performance art, and the content of t

bread can be an artwork," he told me when I met him in his office a few days after the I met him in his office a few days after the code performance, "and that artwork can be part of your life. In the class the week before, we had been talking about how huge parts of our cityscapes, and our sym-bologies, are concerned with food in some way... and it turned out that only half of the class had ever atten homemade bread. So I said, "Well, here's going to be your chance." I told hem to bring some to class, and that it had to have two characteristics. on misse, don't fake it, kneed it, watch it criticized, however, in some cases by other arists, as being too easy and of limited appeal.

In his Introduction to Art Making clarations, he tries to teach undergrad-and to the control of the control

I asked Kaprow in what way be considered the food performance art, and he replied, "Any deliberate performing ceremony is part of the history of art and therefore artwork by its history. Is form automatically made it art — the way I put it together. I could have made it much more artists." by beering up the drama, giving in more form, increasing the pearing or the more form, increasing the praining of the dish't want to. I wanted it to be art with a flower-case it. because that it's the point of that class. I'm not against high-class art but I wanted the students to see that the origins of it are in everyday life."

Thinking of all the noise that was going on thong the class, I wondered aloud if the continuing the class, I wondered aloud if the Caprow seemed to think that most of them had, and added that he wasn't much con-

why. Other performance a distalke also was a constant of the point of such a freeway or in a small room, he insisted, and when I asked what the point of such a piece would be without the audience that, say, a more traditional play would have, he seemed impaired. "What about them [plays]?" he saked. "They're more attended, and they proliferate. I hardly feel they're in danger. But there are very few artists playing at the outer edge. I'm not advancing [my] stuff as a necessity on appeal, But the most exclining thing to me is what to do with our lives, and if the action of the property of the supplemental of the property of the most exclining thing to me is what to do with our lives, and if the action of the property of the most exclusive property of the pro way. Other performances could take place

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Tomorrow's

UCSD are not only active and well known, but very experimental. UCSD is known for being and still is the most experimental art department in the country

It wasn't always that way. When the department first formed in the late 1960s, it had no real direction of any kind, accordnad no real direction of any kind, according to David Antin. Antin, a poet, art critic, and former curator of the Institute of Contemporary Art in Boston, is a key figure in the department and one of its most vocal supporters. Artistically he is probably known best for his "talk pieces performances that are part poem, part conversation, part lecture — and he has a rapid-fire, rambling way of answering questions that is sometimes entertaining, sometimes tiresome, but always highly

department. The late Sixties, he said with a smile, "were the good old days, when we didn't have so many faculty meetings and we didn't have the bureaucraey we have now. Basically a few of us taught courses undergraduates came, I was the director of the gallery—But we had to figure that a certain amount of growth was going to occur. And it was figured we'd need more

the University of Wisconsin, some of

those places, they teach engraving, they

taske crames, they teach engraving, they teach ceramics, they teach print making. I mean you name it and they teach it woodcutting, weaving. And all those things are interesting, but the question is, what he you going to teach if you run with

a smaller group? And there were ideas that

whatever else the department would do, it would primarily be a department that would deal with art making, that is, it

would be an artists' department, not the

were basically going to teach painting and scripture, and some arcenticism, and that was it in the beginning. Nothing else people to teach, and the question was, what could we sensibly teach? Because you can't teach all art, unless you're going to be an immense diploma null. Timean like Then a big change took place, when

Then a hig change took place, we have you have we channan a goy he had brought in, a brilliant lenglish color painter who is now known for working with computers, Harold Coben. Coben felt that in order to be a serious department with a serious teaching mis-sion we should have a graduate school. . . . It made sense to me. So we began to imagine, well, what would we teach? Because that's when you begin to teach? Because that's when you begin to set up the image of the discipline. So we began to debate what it would be. Harold and Newton [Harrison] had most of the original input, and I went along with them, but what they created with the best inten-tion in the world was a kind of Technische Hochsschule [advanced technical school].

It was going to be high tech, we were going to try to teach some of the things in common between art and science. an illusion we all suffered from, that since this was a science school we could somehow make a rapprochement with science. It seemed like it made sense at the time

"It didn't take us long to find out we weren't going to do this. We were very good at teaching computer stuff, but it was mostly the computer students who came to muly not the art students. [Antin laughs they didn't really want to do it. So we took another look at the situation, the kind of people who were available, the most interesting art that was going on, and we tried to get people who looked like they were breaking new ground, or trying to break new ground. . . And I kind of committed us heavily into mechanical electronic media [film, photography, and video and it didn't take a lot of persuading to get everyone to agree with me. . . . We thought certain areas of sculpture were important, and we realized it was important to do performance, and we did it, and we wound up as the only place in the country that has a serious kind of a subgenre where we teach performance.

"But basically we moved into all these

dency was to teach in the areas where you could take up what is called the serious-commitment at. In effect, he saw it as the high tradition of painting and Sculpture.
"But even then there was no idea of a discipline. You just selected artists who would be interesting, and you figured the numbers you needed, and you thought you



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areas not because we were diversifying but because we thought art was moving toward a conceptual thrust, and that while it wouldn't mean the end of any of the tradi tional genres, it meant that you wouldn't be able to sustain a really reasonable art school unless you had these things. In the older work, people were often committed to a particular technique, [while concep-tual art] deemphasized particular genres, not to dematerialize art, but to emphasize its meaning and its idea."

Antin's point that art is no longer re-tricted to painting or sculpture — that it Annu s point that art is no longer re-stricted to painting or sculpture — that it consists, in fact, only of new ideas, and that any material or medium will suffice as long as it gets these ideas across—is the essence of the department's approach to art. It includes an extremely casual approach to the craft of art making ("If you have inclinations toward making it in a certain domain, you can figure out what to do or you can always learn what to do," Antin once told me), and it is the main reason critics of the department think it is a better place for graduates than undergrad-uates. Students at California Institute of the Arts — a progressive private art school north of Los Angeles that is often com-pared to UCSD's visual arts department —

receive extensive training in subjects such as music or film in what amounts to an apprenticelike program. On the other hand, students at UCSD are encouraged to study several fields at once. They are also encouraged to become fully competent in one, but the problem is, if you don't know how to do all the basics in your chosen field when you come to UCSD—if you're a painter who can't draw animals very well, for instance — chances are you won't learn how in the visual arts depart-ment. For one thing, they say they don't have enough money to provide that kind of training to students. For another, they just plain don't have facilities.

"Almost every art school and college in the country has better facilities than we do," says Patricia Patterson, an assistant professor of visual arts at UCSD. "In terms of painting and sculpture space we're way below Grossmont or MiraCosta College. It's shocking. It's a scandal. We College. It's shocking. It's a scandal. We don't have a single, decent, large studio with sinks and a storage area so students don't have to take their work home after each class. I've been to high schools that have that. Out here, if students have to go home on the bus, what a farg. It immediately limits the size of what they can

As one of the few painters on the UCSD art faculty, and one of the few teachers there who emphasize tools and techniques in their teaching. Patterson is probably bur more by the lack of adequate studies space than most of her more theoretically minded colleagues. Antin insists that the lack of undergraduate art facilities at UCSD is not due to the orientation of the department (he says it's due to the University of Califor-nia's financial crisis of the past few years); but he doesn't exactly make it sound like a pressing problem. "The university owes us a building that they've never come through on," he said. "Mandeville Center was not set up to house both a graduate and undergraduate operation. We tend to use i undergraduate operation. We tend to use it for our graduate operation ... which means that we're missing a whole under-graduate building that would house slightly larger studio space. So if you're talking about ordinary studio space, we're

probably worse off than many of the tradi-tional places in terms of standard painting, standard sculpture, drawing. But Dick Atkinson [UCSD's new chancellor] has told us that we've [already] got all the space we're going to get. The only way we're likely to get such a building is premoney to support it. If we can't do that, I
doubt seriously that any state money will
be put up for an art department building in
the next ten years."

Actin also said that students probably

are better off getting technical instruction from a private tutor, and that he prefers the university tackle the more "intellectual problem" of encouraging students to un-derstand and utilize various mediums to produce a new kind of art. It must be said that this has been the general drift of Amer-ican art in recent decades, a drift that has led to a proliferation of bizarre styles and 'art forms," many of which have left the public in a state of shock, if not downrigh having the a state of shock, it not downight bewildered or angry. But like most artists, Antin claims to be unconcerned by this comprehension gap. "One of the peculiar assumptions in this culture is that everybody has to have an opinion about art." he with any kind of art at all feel that it is necessary to produce an evaluation of it. It's very curious, and they feel that there's something wrong if they can't say it's good

"I guess there's some sort of historical



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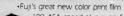
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Tomorrow's

association of art with universal values. association of art with universal values, and there's a belief that art should be im-mediately intelligible, incredibly beauti-ful, and of great value to the human spirit. And these are among the greatest banalities, and they're probably all untrue. It's nonsense. I mean, art can certainly be approached by anyone, but you can't just walk in on it and have an opinion about it any more than you can walk in on anything that's been going on for a while and have an opinion on it, until you know what the hell's going on. You can't have an opinion on a conversation until you've been following it." ...

Some students and former students of art at UCSD have said that the visual arts department is in fact divided into two opposing camps: those who advocate concep-tual art, and those who advocate a new kind of art utilizing more traditional methods of painting and sculpture. There is said to be friction between the members is said to be friction between the members of the two camps, that certain teachers are having difficulty getting raises because others don't like their work, etc. Antin admits there are tensions, but he dismisses them to some extent as "personality differences." "Sparks would crop up in any department that hasn't gone to sleep," he

while the department might be divided into two groups, one professor likely to wind up somewhere in the middle is wind up somewhere in the middle is Hamild Othen. Cohen is a painter who has been working with computers in the field of artificial intelligence since 1971, for-nulating computer programs that mirror the complex logican artist uses as he or she tries to produce a work of art. He is some-thing of an enigma in the art world; al-though his \$120,000 worth of computer cupiment can produce drawings of its own (and here Cohen's work differs from the wast majority of "computer artists." equipment can prouse travents or new count (and here Colen is work differs from the vast majority of "computer artists," the vast majority of "computer artists," to patterns or objector, many people question whether these drawings can truly be called art. Cohen himself neally sidesteps the question by saying, in effect, that it hardly mattern, one watches the computer producing drawings, one is almost compelled to attach meanings to them, and one is fascinated. Currently Cohen is working on a set of even more sophisticated programs that will 'produce drawings which will personable people that the computer knows asked people that the computer knows and the computer won't cally know that, and will only be sercising a complex series of choices.

Cohen still teaches undergranduate drawing and psinting classes at UCSD, and one

afternoon he greets me in one of them, an introductory drawing class held in a large, disorganized room full of movable chalkboards and stacks of unused chairs in the basement of UCSD's humanities li-brary. Students are filing in, and Cohen, a short, stocky man with a neatly trimmed gray beard, is asking them if they have brought their homework with them. Most of them have, and Cohen tells them to take of them have, and Conen tens them to take it — sculptures made from bending a single coat hanger — to the front of the room and hang it up. "Why don't you put them all together, so we don't have to wall

a lot," he says.

The students gather in a semicircle around the sculptures, and Cohen discusses their work. He points out that some of the hangers have been bent into the outline of a face; they "stand" for an object in the real world. Others are more inventive. Pointing to one wildly bent hanger, he says, "No one's asking you to believe there's an event somewhere out in the real

world that corresponds to this."

After a few more minutes of discussion Cohen asks the class to produce a drawing using a continuous two-and-a-half-foot-long pencil line. "We're looking for the difference between two and a half feet of pencil line and two and a half feet of coat hanger," he announces.

As the students go to work, Coher sits in

hanger.' be announces.

As the students go to work, Coher sits in
the back of the classroom and discusses his
approach to teaching art. Born and raised
in England, he speaks with a light accent,
different from most traditional art
classes, "he says. "There's no model, no
kids sitting around sketching, and no instructor going around saying, "You've got
kids sitting around sketching, and no instructor going around saying, "You've got
the leg wrong. "In s not what ! do. I was
subjected to that in art school, but I eventually started teaching this way in part hocause it's more efficient. You wouldn't run
at chemistry class by going around and seeing what people had mixed up. I think the
came it's more efficient. You wouldn't run
a chemistry class by going around and seeing what people had mixed up. I think the
came of the company of the company of the commodified of at that we have can be
something to one student, inevitably you
something to one student, inevitably you
"But I also don't duch anatomy partly
because it's all indocrination, getting you
not to use your own ears and eyes. There's
no evidence that someone needs to learn
statonty if first noder to experiment mean-

no evidence that someone needs to learn automy first in order to experiment meaningfully with art. In fact, I'm quite happy when someone comes in to one of my classes whe hasn't had an art class before. It yo get them to use their own minds to formulate art making, rather than just accept a formulated idea of what art is."

Soon the students have completed their drawings. Cohen looks them over, and among other things he points out that shadrawings to hose looks them over, and among other things he points out that shadrawings. Then he asks the class to shade their drawings, thus to do not work on the precision of the control of t

be used to denote shadows, etc. Before sending them to work, though, Cohen also announces that if anyone is wondering who I am (I have been sitting unobtrosively in the back taking notes), that I am just a CIA agent collecting information on UCSD students. A few of the students laugh nervously and glance at me over their shoulders. Then they go to work. During the interlude, Cohen complains

to me that too many art students seem t think art has to do with "the state of their think art has to do with "the state of their soul." "There's been a lot of easygoing, self-expression-type art lately," he says, "and it's disturbing. It's as if people are saying that artists don't have to know anysaying that artists don't have to know any-thing, just express themselves; that art fol-lows the essentially California paradigin, 'If it tastes good, eat it.' Within that con-text it's exceedingly difficult to adopt any kind of evaluative, critical position. If the what do evaluative, critical position. If the person is only interested in feeling good, what do you say? You feel good now, but you're not going to feel good next week?

"The very lowest form of that type of art you can find on Del Mar fairground any Sunday morning. It's always the same, of course." I ask Cohen if he is talking about the type of painting that often depicts waves crashing against the rocks, and he nods. "You've seen it. Every now and then Jesus will appear at the top, to bless the surf. That's a local variation." It isn't long before Cohen asks the stu-

the surf. That's a local variation."

It inn't long before Cohen ask the students to hang their drawings up in the front of the room. Many of the pieces are unusual and even startling: faces split into graterins of bake, and white, currously dismarvelous drawings. I must tell you." Cohen says, obviously pleased.

"When you said don't rely on the way you would normally use shading, it really put a big obtacle in the way," says one you would normally use shading, it really put a big obtacle in the way," says one you would normally use shading, it really put a big obtacle in the way." says one you would normally use shading, it really put a big obtacle in the way." When you can be not the way. "When you can be not the way." When you can be not the way." I don't know if I feel satisfied with what I did, but it definitely brought up to other one issues."

"We've been talking about making something, you there," "says Cohen. By guiding them through a two-step process, has gotten them to do this. Now, as a final project for the day, he asks them to try to do it on them to do this. Now, as a final project for the day, he asks them to try to do it on them to do this. Now, as a final project for the day, he saks them to try to do it on them to do this. Now, as a final project for the day, he asks them to try to do it on them to wo this farawing or asserbling sayshing they choose. "Drawing is inventing," he adds as the students fall to work. "You have to make the whole

fall to work. "You have to make the whole thing up."

Cohen slips into a chair beside me and comments, "Is rather easy to improve students' work temporarily. The test is whether they can do it themselves." I tell him! I think the class so far has been a very instructive learn oi thif timester. But he corrects me. "I wasn't emphasizing technique, I was emphasizing technique, I was emphasizing technique is what Americans charmingly acall know-why. The things the students were asked to do were chosen to elucidate the kind of constraining effect of the material

upon what they can conceive of doing. Not

of the redefinition of art as the normal state of affairs," Cohen continued. "The things that I do now and the things I see as reason able to do now would have been unthinks able when I started thirty years ago, but that's not abnormal. We have not lived through an extraordinary event. The fact is, anything that is original and provoca-tive and powerful today not only can but inevitably will be degraded to some kind of dull, tedious, repetitive self-expression game tomorrow. And the reason for stress-ing the technological aspects of art making instead of the technique aspects is in the

"It sounds preposterous, but as a teacher you actually have to say, "Art ought to be this," or, "Art should do this." Not so much to force it in the direction you want it to go — although what else would you do if that's what you passionately be-lieve? — but simply to make students aware of the fact that the way the world is now in not that." lieve? — but simply to make students awar of the fact that he way he world is now in not the way it's going to be twenty or thirty years down the line. And the control of the control of

In an aging building on Eighth Avenue in downtown San Diego is a large second-atory room that faces the street. The walle in the room are painted brilliant white, and bookstelves arranged in a haphazard way in the middle. One table supports a large piece of glass with varying colors oil paint on it in thick blobs. The room is an artist's studio, and the artist who works there is Heidi Hardin, a former art student

there is Helul Fanum.

at UCSD.

He.din came to UCSD from Oklahoma
in 1971 to study biology. Submerged for
four years in the strict, heavily scienceoriented curriculum of Revelle College
(during summers she sometimes worked in

(continued on page 18)

merely what they can do, but what they can



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Tomorrow's Art

marine biology laboratories, too), she finally began to realize she had no desire to naity began to realize she had no desire to become a doctor, or a researcher, or, for that matter, anything else in the field of science. She had managed to squeeze in a few art courses here and there, she said tew art courses nete and there, she said, "but I didn't know I was getting seriously involved in art until my senior year. I had never dreamed of art as a career, it had always seemed like a hobby." Hardin eventually graduated from

UCSD with a double major — biology and art — and was soon accepted in the graduate program in visual arts there. In 1979 she went to New York on an independent study program, and for a year did almost nothing but paint and go to art galleries. The work she did in New York later formed The work she did in New York later formed the backbone of her M.F.A. show (an ex-hibition of work required of all graduate art students at UCSD), and she received her master's degree in art in 1979.

Since then Hardin has enjoyed con-siderable success for a young artist. Cur-rently she is having her first solo show at the New Space Gallery in Hollywood, and some of her paintings will soon be in an exhibit at the Long Beach Museum. She is attracting attention for a deft and some-what whimsical style that combines drawings and outlines with bright splashes of oil paint; often her subjects are people. Some of Hardin's paintings are designed to stand by themselves on a gallery floor, like books that have tumbled off a shelf and are books that have tumbled off a shelf and are now propped open, anothers are iong, thin panels that hang on walls. The show at lend New Space Gallery includes paintings of swans in six panels, she told me as we sait in her studio one evening not long ago. Each panel is one foot high and ten long, and taken negother they "read like a sentence or a piece of film," she said. The study of the studies of the studies of the Haddin's work is far from being stan-dard painting, but it still involves putting gulatt on a surface and, in many tristances.

paint on a surface and, in many instances, drawing pictures of people. I told her it seems kind of traditional compared with what much of the UCSD art faculty works on or says should be worked on, and she novided. "My interest in art never was

what the mainstream at UCSD was," she said. One of the graduates who believe there is a "schism" in the UCSD art department, Hardin explained that she gravi-tated to the more traditional (as she put it) side of that schism, particularly to painters and critics Manny Farber and Patricia Pat-terson. "I knew very few of the other fac-ulty members," she said. When she heard David Antin say things like "paintings are wall obstructions," she just "dismissed it." "He's just talking," Hardin added with a laugh.

Hardin told me she had received some

formal training in painting from Farber and Patterson, but she emphasized that those two teachers don't simply teach traditional painting techniques; their approach to painting is as radical in its own way as painting is as radical in its own way as performances and other new art forms. "For technical how-to—be normal art ritaning—you just don't get it at UCSD. You just don't get it at UCSD. You just don't get it at UCSD. You just don't yet, 'be said. "But it's much better this way. You work out your ideas about art as you learn. Most of the technical training you'd think an art student would need you can get in high school." When I asked Hardin if she thought it was ironic that she had studied art at UCSD but was "only" a painter, she shook her

head emphatically. "My whole work starts from ideas that were given to me in a conceptual framework," she said. "I use film and photography and literature as a foundation for what I paint. And Jesus, I hope I never get into a trap where I have to produce the same kind of art time after time. I can easily see myself stop painting and do some other kind of art, like per-formance. . . So I don't think it's odd at all that a painter came out of UCSD. The conceptual concerns of the department are what make my work strong."

It had grown dark in the street outside, al concerns of the department are

and Hardin was waiting for a friend to pick her up for a concert. I started to get up to leave, but before I did Hardin added some-thing to what she had already said, almost as an afterthought. She said, "What UCSD is really all about is waking people UCSD is really all about is waking people up to what art is all about. One of the most valuable things about being there is that the teachers are constantly challenging themselves. They're constantly developing; growing, expanding, seeking. ... It is almost unbelievable, the amount of energy that's there for a sudent to pick up on. The issues that are talked about in the art magazines are being created at UCSD. It's an artery for what's happening. ." □



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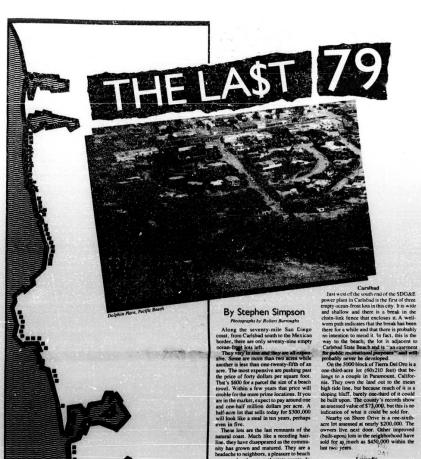


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will look like a steal in ten years, perhaps even in five.

These lots are the last remnants of the natural costs. Much like a receding hair-line, they have disappeared as the community has grown and matured. They are a headache to neighbors, a pleasure to beach users, and a plum to real estate agents. In the same way that, to many people, a pressure in the same way that, to many people. Picasso is now me material wealth than it. is art, these lots have become cherished

Some are owned by the lady next door or Some are owned by the lady next door or across the street. Others are owned by couples a continent away or by faceless corporations. Those who bought this kind of property long ago (which in this case can mean as little as five years) are fortutually lucky, ingenious, or farsighted. Those who buy now are wealthy.

Those lots bought years ago have as

the body ingentions, to have guest.

The who have no are available as easier and the season and

Just west of the south end of the SDG&E
power plant in Carlsbad is the first of three
empty ocean-front lots in this city. It is wide
and shallow and there is a break in the

Along Neptune Street, at the foot of Avocado, is a quarter-acre lot owned by an Arcadia, California, couple. Its assessed value is \$44,000, which means they must

value is \$44,000, which means they must have bought it nearly ten years ago.

On the 1300 block of Neptune is a similar lot assessed at the same value, but this one is for sale. The owner lives next door and is asking \$520,000 A comparable lot down the street, with a house on it, sold centify for \$450,000. It is a read to the control of \$450,000. It is not on Neptune 100,000 and 100,000

time, nidden by tences and stronbery. How long the sea will let these lots stand without claiming them is a source of speculation. There are too many former access staircases collapsed to the beach or clinging to the cliffs/des below, too many unplanned split-level backyards not to consider the erosion factors.

Encintas

There are six lots left here. Two of them are owned by the Self-Realization Fellowship Center and are located on Sealane Drive just north of the center's main grounds. The remaining four are just south of the center. What had been a single lot is now nearly subdivided into sections A. B., C. and D. A sign proclaims their availabile.

(continued on page 20)

THE LAST 79

They are all assessed at around \$93,000 and belong to people in Laguna Beach. newport Beach, and Orange. One of these one-sixth-acre lots sold in April of last year for \$181,000, soon to be considered a very

Cardiff by the Sea Not a single open lot left

At the far west end of Via de la Valle is a large fenced lot of just over two and one-half acres. Two years ago there was a house here. Now, even the foundation has been removed. The county records show that it is actually four lots. A woman in Los Angeles bought the whole package in June of last year for \$1,750,000. A smaller ad-jacent lot was bought by a Del Mar couple last January for one million dollars,

Adjacent to this is another empty lot held in trust for a Del Mar woman. Its held in trust for a Def Mar woman, its assessed value is only \$112,000, a good example of the fact that assessed value and actual market value can vary tre-

Del Mar

Ten vacant parcels remain; the north-ernmost lies adjacent to the empty lots in Solana Beach and has been set aside for Solana Beach and has been set and commands a breathtaking view, especially at dusk, with the lights down the coast

sparkling.

Farther south, the lot at the end of Farther south, the lot at the end of Twenty-inits Nerce belongs to a man in Los Angeles. A very small lot near Twenty-fifth Street belongs to a couple in Sumner, Maryland. The tiny sandy lot be-tween Twenty-third and Twenty-fourth streets belongs to the Del Mar Civic Association.

Raw Sunflower Seeds

75° 1 lb. Bulk-5 lb. Limit reg. \$1.52 lb., wholessie 87c lb.

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Wholesale to the Public

There are five small lots at the south end of Del Mar that face south over the ocean of Del Mar that face south over the ocean and toward La Jolla. They are not) ocean-front in that nothing comes between them and the .cean, aithough the cliff and the railroad tracks eliminate easy beach access for hundreds of yards in either direction. The view is fabulous. They were sold a year and a half ago for \$998,000 to Edward F. O'Garra, whose address, according to country records, is Westake Village, northwest of Los Angeles.

La Jolla
Of the eleven lots left in La Jolla, most are located at the southern end, near Pacific Beach. But there are three parcels still available along La Jolla Farms Road,

Raw Almonds

Lecithin Caps

Carafection

Peanut Clusters

\$285 No sugar or home reg. \$4.75

C-Crystals

\$330

B-Complex 100 mgs.

\$748

\$248 100 Caps 21 Grain

\$195 1 lb. Bulk reg. \$4.19,

far above and behind Black's Beach. Two

far above and behind Black's Beach. Two are on the market now for \$850,000 and \$31,260,000 recording to the market now for \$850,000 and \$31,260,000 recording to the same state of the same stat

Raw Cashew Pieces

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\$788 500 mg.-100 Tabs

Carafection Coconut Clusters

\$269 No sugar or honey

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From La Jolla Farms Road south, no From La Jolla Farms Road south, no oracant lots exist until the area of Windansea beach. (Eight years ago there were perhaps six lots at the northe and of La Jolla Shores, south of the Scripps pier. The last of them is now going under — the architect, contractors, and developer all proudly displaying their names on signs attached to a fence surrounding the

property.)
At the foot of Gravilla, near Windanson, is a lot covered with ice plant. The county says it is really two lots, each assessed at \$32,000. This is the most surprisingly un-532,000. This is the most suprisingly un-developed to Lyet, an empty acre just houses away from where architects and in the large properties of the large properties. The ing space into less and less sequera footage. The owners, who live nearby, could ask about anything they want for it, if they are willing to wait, they will get it. Farther south, where Camino de Ia Costa jogs east at a pancramic outcropping and the large properties of the control of the large properties.

approximately 100x250 feet, owned by Harold and Alice Johnson, whose mailing address is the De Anza Hotel in Calexico.
A chain-link fence went up around it three
weeks ago. The property is assessed at
\$112,000, no more than a tenth of actual

narket value.

At the north end of Chelsea Avenue in the Birdrock area is a shallow lot that has been posted as "Future Park Site" for at least ten years. It is nearly seventy feet

least ten years. It is nearly seventy feet wide, has a magnificent view, two benches, a low fence to sit on, no grass, and there is usually someone there.

There is a prime sechided to on Dolphin Place, assessed at more than, 200,000. On Catum—A venue, just south of Birdrock, is a grassy ocean-front park (owned by the City of San Diego) that could easily have been four or five lots. It has no beach

Along the 5300 block of Calumet is a lot Along the 5300 block of Calumet is a lot with a low fence that can easily be stepped over. The owners live next door; they paid \$275,000 for the one-fifth acre in July of 1979. An improved lot next door sold in November of 1980 for \$735,000.

The lot at the junction of Calumet and

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73°

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AR-Mar Crackers

59°

Sea Ridge Drive gives direct access to the heavily surfed PB Point area. There are homes on either side of it (one of which sold for \$535,000 in April, 1981) and there is a gaping tear in the chain-link fence that will never heal so long as the lot is empty.

The owner, Bill Lee, always hoped he might have an ocean-front home, but he thought he would have to choose between his two preferences, either a hillside view

of city lights or an ocean view. Facing south to Point Loma, his lot provides both.

Thought it about four years ago, "he said. "Scraped together \$25,000 for a down payment. Paid \$125,000 for it. At the time I thought I was being sinful; I wouldn't even tell my friends. But I feel lucky that I did it at the time. I do plan to build there, but I'm not in a hurry. I nave no family, so I need a house like a hole in

the head.

"I put the fence in to please the neighbors. Unfortunately, the land is really not equipped for people to use it. The foot traffic does erode the cliffs — that's my only objection. I'm kind of disappointed that they don't use the public access provided just 200 feet away."

Pacific Beach

Pacific Beach
Only three open lots remain, the first
being the tirregular grassy area at the foot of
Law Street in Pacific Beach, formally
known as Palisades Park and owned by the
city. An imaginative builder could put up
four homes here, given the chance. (Of
course, the view enjoyed by those across
the street would be destroyed.)
There is a gravely lot between the
Breakers and the Drifters hotels to the

south. It is 100x140 feet, owned by a man in Santa Monica, and assessed at shifts and assessed at \$160,000. Just north of the Surfer Motel, a mile south, is a big sandbox of a lot owned by the City of San Diego.

Mission Beach

At the end of Queenstown Court is a large lot with a contractor's sign on the fence, a sure sign that the only remaining lot will soon be built upon.

Ocean Beach

The last two vacent lots her may never be developed because of the unstable condition of the nearby cliff. One of the lots is located near the foot of Santa Cruz Avenue; the other is two short blocks south near the foot of Del Mar Avenue

Point Lona In the II60 block of Sanset Cliffs Boulevard there is a half-acre going for \$295,000. Mysteriously, three blocks south there is a quarter-acre lot going for \$325,000. There is no appreciable difference in the lots — just in the imaginations and the hopes of the sellers. The Maidhoff and the loopes of the sellers. The Maidhoff brothers, dealers in nautical hardware, own that smaller, more expensive lot. They bought in five years ago with the vague intent of building on it. They wanted a house full of the hardware they sell—brass portholes for windows, for instance—but the high cost of money has shelved that plan. The lot is now for sale or exchange. (Anexchange avoids cainfail earlier change. (Anexchange avoids cainfail earlier change.) change. (An exchange avoids capital gains taxes.) They have had offers of land in Hawaii, Lake Tahoe, and even the Virgin Islands. "If there is any appreciation left in

the market," said Paul Maidhoff, "it's in ocean-front land; they're not building land and they're not building anything in the ocean. As to real estate speculation, a lot of it's just dumb luck. And until you liquidate it, you don't know what it's worth. Until then it's just the same old

Paul and Hazel Wedgewood also own a lot along this section of Sunset Cliffs Drive. "We didn't buy it for the invest-Drive. "We didn't buy it for the invest-ment," said Mrs. Wedgewood, "but for our view. We enjoy seeing out and others seeing through it. Until we pass on, it's sitting there." She was reluctant to talk. especially about price. They bought it be-fore World War II and it is assessed at just under \$40,000.

Madeline Wisner owns another lot on

Sunset Cliffs, assessed at \$36,000. She has no plans for it for now; in fact, she nas no pians for it for now, in fact, she intends to leave it to her daughters. She bought it to protect her house from what she called the "junk" being built on other nearby lots. "This is a beautiful property," she said, "and you shouldn't put a shack on it. Besides, they look nice empty,

shack on it. Besides, they look nice empty, don't you think?

"A man came to my door once," she added, "and offered me \$350,000 cash for the lot. I told him! I'd have to talk to my lawyer. That spooked him and he never

came back."

There are five other lots along Sunset
Cliffs with assessed values ranging from
\$37,000 to \$190,000, bringing the total to

Imperial Beach
A bonanza: twelve lots remain here, though their prices are escalating rapidly.
An Upland, California, couple owns two 30x100-foot lots assessed at \$90,000 each. That is approximately \$1,300,000 per acre. A comparable improved lot next door sold in August of 1979 for \$486,000.

A one-eighth-acre lot in south Imperial Beach is for sale at \$225,000 (\$1,800,000 per acre). The owners are husband and wife and former teachers who have gone into real estate. "These lots are unique," she said. "There are so few available. We bought ours long ago, mostly as invest-ments. We see the boom yet to come. ments. We see the boom yet to come.
Ocean-front real estate generally appreciates thirty to thirty-five percent per
year, while real estate overall in imperial
Beach appreciates fourteen percent.
"I appreciate public access to the beach
as much as anyone, but people ought to be
able to live there as well as have public
access. There is simply, a need for higher

access. There is simply a need for higher density in the beach areas."

A very old Coronado woman owns three of the twelve lots here. She's waiting for interest rates to come down before she does any building. Local resident Roscoe Stotter has a small lot in joint tenancy with his daughter but has no plans for it. "How do I know?" he said. "She might move onto it tomorrow."

The remaining five lots, like most

ocean-front lots in Imperial Beach, are small - 25x96, 25x118, and 30x100 feet, smail — 23x96, 23x118, and 30x100 feet, for example. Most are assessed at less than \$20,000; obviously they were purchased long before the San Diego coast became the domain of the wealthy.









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20 JANIJARY 21, 1982

Hades Choice



Don Juan Tenorio, the central character in George Bernard Shaw's philosophical Don Juan in Hell, would have burst with admiration for baseball star Henry Aaron's recent complaint. In a brilliant career, Aaron hit nore home runs and knocked in Aaron hit incore home runs and knocked in more runs than any other player in history. Last week he was inducted into the Hall of Ferne. But even though he was granted access to the eternally sunlit fields of Batechall Heaven, Aaron wasn't com-pletely satisfied. His election wasn't unanimous. He received only 406 of the 415 votes cast by the ten-year members of the Baseball Writers Association of Amer-ica. "I'd be lying if I said I didn't want it to be unanimous," Aaron was quoted as say-ing, "but I realize nobody ever has ing, "but I realize nobody ever has been..." He went on to say he was happy to receive the number of votes he got. Don Juan would have respected Aaron's quest for perfection—he might even have swing into a sermon about se-ing the Life Force at work in Aaron's complaint - because for Don Juan, there is no such thing as enough. When he gets to heaven, which he promises to do at the end of *Don Juan in Hell*, his mere admission will be insufficient. Don Juan will strive to

make the place better.

Don Juan says as much toward the end of Don Juan is Hell; an excellent production of which is presently being staged at the Gaslamp Quarter Theatre. "It Heaven, as I picture it," Don Juan claims — placing a firm emphasis on his personal "picture" — "you live and work instead as they are." Heaven is the abode of the "masters of reality," a swaggering (and tiresome) breed of Shavian supermen who spend their eternities contemplating the will of the Life Force in its struggle to

spend their eternities contemparating me will of the Life Force in its struggle to improve itself. It is also a place. Do fast the nosats, where choice reality." will make them, even if those choices threaten to choice threaten to rearrange the traditional view of the Almighty's sacred kingdom (Shaw is mum about the problem that could arise if two of his supermen made conflicting choices). Don Juan and Shaw — who prosses the conflicting choices of the conflicting choices of the conflicting choices of the conflicting choices of the conflicting choices and the conflicting choices are reacting to the portrait of held legicized in the play. For Shaw, bell is a realm where there is no hope, and 'consequently no duly, no work, nothing to be gained by praying, nothing to be gained by praying, nothing to be lost by doing what you like." It shaw is held, man has not higher aim than self-indulgence and nothing to do but amuse yourself."

That's not helf. That's California!

Shaw's Man and Supermon, of which the two-hour-long Don Juan in Hell sequence takes up most of the third act, is

the two-hour-long Don Juan in Hell se-quence takes up most of the third act, is a monster of a play. Labeled "a Comedy and a Philosophy, "Shaw said later of the drams that he put all his "intellectual goods in the "boy window under the sign of man and superman." (That he could her the urge that the rules of tennis should be changed, because they favored those who could hit unreturnable hosts, boggles the brasipan.) The play's four-set structure— not counting the mile-long decleatory les-ter in the preface to Arthur Gingham Walkley and the "Revolutionative Hand-

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book" that follows the script super powers both to perform and observe.
For this reason, the *Don Juan in Hell*dream sequence has often been extracted
from the larger text and presented separately. It was, in fact, the first play given a

"pure" reading — devoid of overtly theat-rical trappings — in this century. In the play, Doña Anna de Ulloa finds herself in an ethereal realm, one devoid of corporeality. She is informed, by a man she fails to recognize, that she is in hell.
Startled by her seemingly unjust damnation, she is equally startled to discover that
the man speaking to her is Don Juan Tenorio, the notorious rake who, as he was attempting to seduce her, murdered her father in a sword fight. Shortly thereafter her father appears, along with the devil himself. Her father — whose earthly exploits earned him not only a commemorative statue but also admission to heaven—announces that he finds paradise a hopelessly dull locale. Then, in the climax of a series of startling inversions, Don Juan claims that he is bored with hell.

What follows is a debate, in the form of a Platonic dialogue, in which the four speakers argue the relative merits of heaven, hell, life, women, art, morality, politics, and just about everything else. It

speaker's argue the relative ments of heaven, hell, life, women, art, mortily, polities, and just about everything else. It was a second of the four participants has something to continue, Shaw has put the majority of his bullets in Don Juan's gun. The rest shoot only blanks, and they seem seniority of his bullets in Don Juan's Burners of the suprement of the suprement of the lock-step logic of Don Juan's theories of the supremery of the Life of the suprement o

sical instrument - a voice that, when blended with the others, leads to both har-mony and dissonance. The choice also stresses the interplay among the characters. In doing so, it shores up the speeches of Don Juan's three opponents, thus balancing the essentially one-sided nature of the play. The result is a subtle, understated version, one that grants equal time stated version, one that grants equal time to the development of the characters and to the ideas, as well as doing justice to Shaw's wit and the often dazzling grace of his language. Don Juan's voice wins in the end, but his victory is tempered by the reactions—both comic and serious—and the human believability of the other three characters. characters.
Nicholas Genovese is, at best, a pas-

sively adamant Don Juan. Remembered for his excellent work in the Gaslamp's recent *Dog Days*, Genovese is less successful in this production. His Don Juan is relatively lacking in passion - moral o relatively tacking in passion — moral or otherwise — and he often appear setteent to take off on the soaring verbal flights offered by the script (not cannot blame him, though — Shaw has packed his monologues with some pretty preposter-ous notions). Genovese's gentlemanly Don Juan, it should be said, is in keeping with the understated feel of the production as a whole. But from the champion of the Life Force and Creative Evolution one might have expected a rather more ani-

as a whole. But from the champen of the Life Force and Creative Evolution on-might have expected a rather more and the committee of the Life Force and Life Force

also places a firm — and necessary—
emphasis on the devil's lines toward the
end of the play. "Beware of the pursuit of
the superhamani can lead to contempt for
the human." For that emphasis, much
finance. "Branch Held takes a decomparation of the contempt for
the human." For that emphasis, much
finance. "Branch Held takes a decomparation of the contempt of the
finance of the contempt of the contempt of the
finance of the contempt of the contempt of the
morality. It unload invective upon institutions — marriage, art, and religion. Its
view of women is primeval. Unlike most
productions of the play, which favor Don
Juan's theorical flourishes, director Will
Simpson has treated it democratically,
giving all four characters the opportunity
to express their views (and thus giving the
The result is a rich, full, and er wending
evening of drama. wit, and intellectual
proportion.

Restaurants

Hungarian Rhapsodies

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Price Range: Dinners, \$4.95 to eight dol-

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Cold and rainy weather is when we all long for European stick-to-the-ribs food: sauerkraut dishes running with the juices of sausage, noodles of every kind roiling it of sausage, noodles of every kind roiling in luscious sauces, dumplings and goose, veal and fried potatoes, stews prepared with wine which have been simmering for hours. Followers of Zen philosophy know that one must never turn one's back on the weather: we have to allow our sensibilities and bodies to respond to it. With this no-tion in mind I set out one stormy night to a

tion in mind I set out one stormy night to a new Hungarian restaurant called Budapest. Hungarian food -mploys both white and red cabbage as one of its manstays in slaws and in dishes cooked with cabbage, such as stuffed cabbage or cabbage rolls. It's also not uncommon to serve with dim-ner both potatices and rice, or potatoes and models. Papirka is used to flavor chicken and this combination is one of the most famous dishes of Hungarian cuisine. However, the soups are one of the glories of its kitchens because they resemble stews. Stews are referred to as "goulash"

of its kitchens because they resemble stews. Sews are referred to a "goulash" and these may be prepared from beef, port, or chickey, that stormy night my friends and I went to the Budapest, we were salivating in anticipation. Sure enough, the weather was not only stormy but Del Mar, in which the restaurant is located, was having a blackout. We had to make our way through the dark streets and grope into the restaurant, which was lift in the proper support of the proper support support of the proper support of the sup

modest setting: approximately six tables constitute the entire dining space, and once the lights went on midway through the meal, we could see the kitchen in clear sight. The total staff consists of a waiter and the proprietress-theft, a comely young Hungarian woman who used to assist at the Gypsy Cellar restaurant the large combination, the country of the control of the country of the country

My friend and I shared the large combi-nation plate (sixteen dellars for two) and another friend had the Hungarian goulash (34,95). We also ordered the Hungarian goulash coup. As we were waiting for our meals to be prepared in the vitural dark, a couple, came in with a powerful Hashlight. When the soup surried we becrowed the Hashlight to look at it. It was a marvel of chunks of beef and chunks of vegetables, and for \$1.30 is makes a simple but such meal. Does however, that it's very filling. Our acquaintances who owned the flash-ingh had the soup only. You have to ask for-bread if you want it — it's not served automatically— and the night that I dined there the restaurant did not yet have a wine or beer licens.

there the restaurant do not yet have a wine or beer license.

Our meals were marvelously tasty, very much in the vein of home cooking. This is a Hungarian "diner" complete with oil-cloth tablecloths and the worst paper nap-

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kins around — you need about ten of them for the evening. However, I found the veal thin and tender, the chicken papiris good but lacking sour cream, the stuffed cablege bearty, but not of the sweet-ean-dour language the study of the study

them without putting a strain on your cash flow.

Please bear in mind that Budapest only seats about twenty-five people, that the chef has po assistant, and that this is a small, family restaurant without too many flourishes. The food is straightforward.

Costy, filling, more a little as oun for \$1.50 or a neaf for \$4.95. Of the clubes 1 sample, the best were the vall and goulasts. File away Budapest for the next time you are in Del Mar. There's no gypsy music, but this unassuming cafe is just what we need in replica throughout the city.

if you are a capacious eater, you may order them without putting a strain on your cash

The Restaurant: La Chaumine The Location: 1466 Garnet Avenue The Location: 1406 Garnet Avenue. Pacific Beach (272-8540) Type of Food: French Price Range for lunch: \$4.50 minimum.

lunches \$5.50 to eight dollars Hours; Lunch, Monday through Friday. 11:30 a.m. to 2:30 p.m.

At the other end of the spectrum is the new luncheon policy at La Chaumine, the French restaurant in Pacific Beach which has been serving creditable French dinners has neen serving trentative rene utilities for many years. Lunch at La Chaumine is new and when I weat there the other after-noon, the idea appeared a success. La Chaumine has an old-world air, and as the sunlight streamed through the filmy curtains and laid patterns on the red-flocked wallpaper, my friend and I were hard pressed to believe that the bustle of the inelegant Gamet Avenue was right outside the door. My friend took one look at the menu and quipped, "The people who would love to come here live in downtown

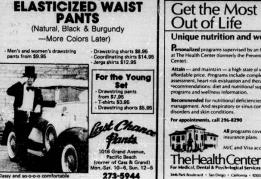
San Francisco.

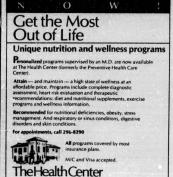
We San Diegans are not much given to leisurely French lunches complete with wine at midday, but it's a lovely idea if you have the time. Lunches at La Chaumine

wine a midday, but it a lovely idea if you have the time. Lunches at La Chaumine trange in price from \$5.50 to eight dollars, but my strong advice is to opt for the specials which are under six dollars and vary from day to day. The roice of the lunch includes soup or sailed. The salad of bronze textuce had an almont perfect Dijon muscutter of the salad of the same transport of the same transpo

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Sprinkles



Bold, original, innovative, extrace-4i-nary, unprecedented—these are some of the adjectives we have been programmed the adjectives we have been programmed to apply to Penines from Hearw. They all do apply, though only to a moderate degree. Make that, on second though, a minimal degree. And by way of excussing myself from the high-kicking critical chrous-line, it might be a good idea to be precise about the error of applicability. The program of the

mythology and iconography of that period has some obvious benefits, chiefly freeing the movie from some of the nuts and bolts of good narrative, and giving the plot de-

boldnesses we've been hearing about, is nonetheless one of the movie's nicer qualnonetneess one of the movie's nicer qua-tities. It is pretty standard procedure, how-ever, for a period piece to be visualized in the style of the paintings and/or photo-graphs of the given period, and it is the furthest thing from original and unprecfurthest thing from original and unprec-dented for it to duplicate those artworks down to the last detail. What are we sup-posed to be thinking, assuming we are cultured enough to be impressed that the moviemakers are as cultured as we are, moviemakers are as cultured as we are, when we recognize the very same Carole Lombard movie positer that appears in a farmous Walker Evans photograph? Of Edward Hopper's Nighthawka? I can hardly believe that in that second instance we are intended to be thinking silently to ourselves, or remarking out loud to our neighbors, things like "Filthy parasite" and "Rotten plagaratt!" and "Pointles and "Botten plagaratt!" and "Pointles and "Rotten plagaratt!" and "Tomiles as

cent the idea that these specific images of ation here that I would if I recognized whole chunks of Hemingway's dialogue being plunked down in the script. Still less does the Depression-era milieu contribute to any sense of boldness, etc.,

in regard to the central theme: namely, the in regard to the central theme: harmery, inceexpectation that life ought to be as it is in pop songs, and the anguish that results when it falls short. (Add "novels" and when it fails short. (Add novers and "movies" to "pop scags" in the preceding sentence and you would open up to a theme that occurs with some frequency.)

Romantic delusions always make easier targets, are always easier to recognize as ons, when they belong to an earlier era, and they are especially easy to recog-nize as such when even the people of that era recognized them as that. It is a great temptation, verging on cultural snobbery, to imagine that inhabitants of the 1930s to imagine that inhabitants of the 1950s took Fred Astaire and Ginger Rogers with no larger a pinch of salt than they did Edward G. Robinson and Joan Blondell. What I would be apt to credit as bolder harder trickier would be for this same harder, theker, would be for this same theme — the deluding effects of popular music — to be applied to the stuff of Rod Stewart, Elvis Costello, Stevie Nicks, and

their contemporaries.

But to continue to close in on where Pennies from Heaven can be seen as bold, original, innovative, and all that: Mere seriousness, even tragicness, of

Mere seriousness, even tragteness, of theme, with the songs giving lyrical ex-pression to or lyrical escape from the pre-vailing grimmess, is no longer enough to give distinction to a musical. Victor Her-bert has long since relaxed his hold on the musical form. Without pretending to have unearthed the best possible examples to illustrate that, but without wanting to turn his into a conceptuality means in princip.

Hopper's have somehow evolved from private property into community property. I think I feel the same about their appropri-

this into a comprehensive research project, I will limit myself to mentioning such screen musicals as The Threepenny Opera, Porgy and Bess. Carmen Jones, West Side Story, Fiddler on the Roof, and Sweet

aiting in that immortalized coffee shop at the very moment when Hopper had set up his easel across the street; and another in-credible coincidence, later, in a similar vableau vivant of his New York Movie, for Hopper to be nested five rows in back of the hero with a sketch pad propped up on his knees. On the other hand, while I am sure moviernakers have much to learn from Edward Hopper, especially as to the sand while I think some of those lessons have been applied to advantage in Gordon Willis's cinematography, I can't quite ac-HEALTH FACILITY FOR WOMEN ONLY CALL TODAY FOR A FREE BODY WRAP BETTYE STERN'S



are meant to feel that Hopper must not have had a very original vision, that such

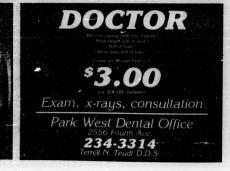
views of life were and are available or

views of life were and are available on every streetcorner, to anyone with one eye open. And if, as seems certain, there is no ireantion to disparage Edward Hopper, it would be an incredible coincidence for the hero of this movie to just happen to be sitting in that immortalized coffee shop at

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Charity, and you can take it from there. The last-named, with its contrast of the heroirs's sordici circumstances and her unsatilited soul, seems especially pertinent. The jarringness of the transitions in Pennics from Heaver from prosaic reality on musical flartasy is not enough either. These transitions would be hard to distinctionally controlled the production of the property guish, or that count, from the innumerable clumsy transitions that have made so many musicals so unintentionally funny. I realize that that's not The Point of the jarringness here; that The Point has to do with the wide, wide gulf between gritty

with the wide, wide gulf between grity reality and glittery (actays). But this point, which diminishes in force each additional time it is made, merely makes plainer e-bat is already plain enough in musical fantasies like Sweet Charity.

The rigorous confinement of the musical numbers to explicit fantasy scenes is also not quite enough. I can't offband think of any other musical that's quite so segregationist about its music, unless it would be the Freudian musical that's quite he foreign musical flast's quite by the production of the production regaronist about its music, unless it would be the Freudian musical Lady in the Dark, where all the musical numbers, as I recall, are psychoanalyzable dream scenes. But it is common practice, particularly as a way to reduce the laughability of the transi-tions, to do musical numbers as dreams

and fantasies.

Pennies from Heaven, in summary, doesn't believe in the sort of anti-realistic doesn't believe in the sort of anti-realistic musical universe in which a person can break into song whenever and wherever he spirit moves him, can always count on fifty-string orchestral accompaniment to waft out of the woodwork at the appropriate moment, and will be listened to or joined by the people around him as if this were all perfectly natural. And in the ruth-less exclusion of its musical numbers from "real" life, it is really closer in spirit to such biographical or backstage musicals as

Love Me or Leave Me and New York, New York (o: such a specifically Depression and depressing one as Blues in the Night), in which the grinness of real life and the release therefrom to be found in songs are standard themes

Ultimately, then, all that boldness and originality and whatnot seem to me to come down to two things. The first is the come down to two things. The first is the gimmick of exclusively using actual recordings from the period, by artists like Bing Crosby, Ruly Vallee, Sam Browne, and Helen Kane, so that the actors mouthing the words on screen never remotely the control of the state o of extremeness: the extreme nastiness of the extremenses. The extreme mastiness of the musical hero, a sheet music salesman when the property of the musical hero. The musical herosts to encounter in the real world of the musical herosts of the musical herosts. Not all and who is not derense less. Not all of these are unpitible traits, of course, and even the unsavory specifics of his sexual longings—his search for a woman who is as aroused as he by the thought of making love in an elevature, this wild excitement about the putting of lipstick on nipples—from sympatry if, settly genore hard woman to go along with these ideals, he weren't quite so quick to betray them. Steve Martin's ballyhood debut in this the musical hero, a sheet music salesman

role as a "straight" actor has its highs and lows. His rather unconvincing delivery is no great handicap to his character's duplicity, and his crudely chiselled features sharp nose, jutting brow, lantern jaw, give him the apperance of the archetypal Amer-ican blockhead. His readiness to mug in the musical fantasy sequences tends to spoil the illusion: these are the faces (and

spoil the illusion: these are the faces (and also, on one occasion, the banjo) we know too well from his comedy routines.

But there is much else to worry about in the musical sequences. They are at first badly timed for effectiveness, coming too. fast and too often, as if the moviemakers were in a hurry to make sure you under-stood their idea. The Busby Berkeleyan production number falls flat, as do so many other Berkeley imitations, because it doesn't build, doesn't develop, doesn't flow and flower the way the originals did. The Fred and Ginger number is briefly beguiling when Martin and Bernadette Peters climb up on the stage apron beneath a movie screen and mimic the movements of the real, larger-than-life Fred and Ginger (in, I believe, Follow the Fleet), but up to that point it is quite all right that, Martin and Peters are no match for their models; it becomes less all right once they displace them in a pale carbon copy of the

Even if these imitations of 1936s musi-cals were letter-perfect, they would still not be the sorts of things that could func-tion in a serious dramatic context. More is at issue here than just their previously noted jarringness with the surrounding re-ality. They inevitably devaluate the intended emotion, which wouldn't matter so much in a piece of Astatar-Rogers Buff, its "xylization," that someone shall find the "xylization," that someone sub-been turned down for a bank loan would

ease the hurt by fantasizing himself in a lavish production number in which he is handed oversized moneybags with dollar signs printed on them, or is stretched ou signs printed on them, or is stretched out on the floor under a shower of silver dol-lars? Even if so, is it also credible that everyone else in the movie, or in the real world, would fantasize in pretty much the same mode? Is it credible that a grubby same mode? is it creation that a groby streetcorner beggar, who presumably hasn't been seeing too many Hollywood movies, would imagine himself in a Bill "Bojangles" Robinson solo soft-shoe under a downpour of pennies, on a fabu-lous roadside-diner set with a fall-away lous roadside-diner set with a fall-away wall? Is it credible that a prin, cosmetic-free school teacher would imagine herself as a classroom Betty Boop in a silver-spongled gown with a V-cut neckling to her navel? Is it credible that even a depraved pimp (Christopher Western and Proposed pring Christopher Western and State of the Christopher was a limmy Capper hoofer in a "Shanghai Lil"-type bawdy barroom extravaganza".

I think the answer to more than one of those questions is no. And the unavoidable conclusion to come to is that the likeliest sort of person to fantasize in that style, the son of person to tantasize in that style, the only sort of person in a powerful enough position to impose that identical style on the most disparate people, is a movie director. Not a movie director fantasizing about his own daily life, of course, but rather his own daily life, of course, but rather about his next cinematic smash. In this case, he is Herbert Ross. And all the "bold" talk about this movie begins to make more sense when put in the context of Ross's cuerer. To someone who is a regularly designated adapter of Neil Simon, it is quite probable that what is actually a rather trivial novelty could seem as bold and original and so forth as we are evidently meant to believe it is. □



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Devices and Virtues



IONATHAN SAVILLE

O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love! But it cannot be

Sans teeth, sans eyes, sans taste, sans

Between these two poles our affections and destinies revolve, and it is the peculiar characteristic of this profound comedy characteristic of this profound comedy— as deep as Rosalind's love for Orlando— that both love and destruction are given their full due. Love pervades the play: tie love of young men and women for each other, at all levels of emotional sophistica other, a all levels of emotional sophistica ion; the love between parties and chil-dren; the love between the young hero and the love between the young hero and herocastical social and to Claik the affec-tion between the good Duke and his devoted followers, in their happy reside exile in the Forest of Arden. But destruction is equally pervasive; from rivalty and hated between brothers, to the death of a funned deer, to the inductable process of fight, leading us from infancy through lusty adulthood to feeble old age and death.

Love that brings together, destructiveness (in nature and in human impulses) that tears apart — which is the truer, the stronger? It is a question the playwright refuses to answer: the joy and the sorrow refuses to answer: the joy and the sorrow
are so thoroughly intermingled that not the
strictest logician could sort them out,
irenee, freeze, thou bitter sky.
That dost not bite so nigh
As benefits frogten warp,
They using is not so sharp
As friend remember'd not.
Heigh-hot'sing, heigh-hot unto the green
holly:

holly:
Most friendship is feigning, most loving
mere foily.
This life is most jolly.
Even at the end of the play, when all the
impediments to happiness have been removed and all the villainous characters
when a intended with converted, the have been miraculously converted, the melancholy Jaques tolls the sad knell of sobriety and renunciation. Such is the self-contradictory world view of a poet whose mind is great enough to transcend

logic.

Craig Noel's production of As You Like
It, the first show in the splendid new Old
Globe, is particularly intent on coping with
this polarity. In many ways it succeeds ryelously, but certain directorial marvelously, but certain directorial choices and certain problems of casting tend to diminish the clarity and power of the cmotional contrasts so crucial to the play's meaning. The dark forces are superbly presided over by Ellis Rabb's Jaques. Here is a sadieness so large that it has room within it for a kind of sweet cheerfulness, the case of someone suggested to the better forced himself of anxiety. and has thereby freed himself of anxiety. and has thereby freed himself of anxiety. The humorous eccentricity of the character — Jaques as an absurd figure, to be mocked — is present in Mr. Rabb's characterization, but only as a slight ridic-ulous shimmer playing over the contours of a serious view of life. Mr. Rabb's mag-nificent voice — rich, ripe, resonant, like an abundant autumn, a vintage port, as

landscape by Ruysdael - is conjoined with a sense of timing so precise and ex with a sense of timing so precise and ex-pressive it would bring credit to Artur Rubinstein or Margot Fonteyn. How grandly he has shaped Jaques: "All the world's a stage" speech, e:chewing obvi-ous gestures and intonation: in favor of a subtle, progressive slowing of the pace, so that by the time Man has reached second childishness and mere oblivion the words are dropping like distant, isolated pebbles

into the serene pool of the universe.

On the other side, the side of life affirmation, it is actors James Winker and Eric Christmas who hold the comic banners the highest, Mr. Winker is a lanky, bounding Touchstone, as energetic as a stretched nibber band, his wit and his long legs mapping away in enhantibly, his brilliant smile flashing direct messages from the piptir of conceyl, it is the same nimble zaminess, the same devil-may-care explosion of life forces, that we have seen in Mr. Winker's Mercutio and Berowne, in the 1980 Shakespeare Festival's Romeo and Low's Labour's Lost. And it is also the same mellifluous, seductive volce, edged highest. Mr. Winker is a lanky, bounding same mellifluous, seductive voice, edged with utterly clear diction, that always seems to suggest that the speaker knows and feels a lot more than the surface coruscation might let on — a perfect voice for Touchstone, whose unique tonality goes beyond mere clownishness.

As for Eric Christmas, this consummate

comic actor appears to have accepted the utterly negligible role of Sir Oliver Martext (three lines) in order to show how he text (three lines) in order to show how he can dominate the stage on the basis of absolutely nothing. To see the way Mr. Christmas fleshes out his part with mutterings, ites, fussy stage business, droll facial expressions, and sheer extravagance of personality, instantaneously creating a character so vivid that everyone else on stage seems momentarily to fade away, is to see comic acting in all its punty, totally delightful and totally unfettered by meaning. This is a performance as liberating as Mr. Rabb's is sobering.

The extreme vividness of Mr. Rabb, Mr. Winker, and Mr. Christmas — along with the sense that there is no difference

whatever between the actors and the parts they are playing — is not shared by the rest of the cast. Michael Lueders and Jonathan rtry, in the small roles of the cour tier Le Beau and the shepherd Corin, de tier Le Beau and the shepherd Corin, do indeed carry conviction, and they are nicely absorbed into their roles — but the roles themselves do not offer the actors sufficient opportunity to grasp our attention with any memorable force. Peter Donat, whom I found so compelling in the ACT's production of The Three Sisters this past season in San Francisco, seems oddy our of place as the exited Duke: the oddy our of place as the exited Duke: the requisite warmth and humanity are there but there is a lack of magnitude and authority in Mr. Donat's characterization, which is considerably lighter in dramatic weight is consuctating inginer in urantace weight than what is suggested by the Duke's so-cial position, his wisdom, and his cen-rulally in the play's structure. Neither G. Wood (as the Duke's wicked brother) no Joe Vincent (as the young hero's wicked brother) is sufficiently wicked; Mr. Wood, in particular, has a native kindliness and in particular, has a native kindliness and charm that he does not succeed in conceal-ing beneath all his biuser. Since both these wicked persons are converted to goodness by the end of the play, it may be that Mr. Noel and the two actors wished to indicate from the very beginning that the usurping and oppressive brothers were not totally devoid of goodness and so were capable of being reformed. But manned characteriza-being reformed. But manned characterizabeing reformed. But nuanced characteriza-tions of this sort actually undermine one of the important dramatic effects of the play-the unexplained, unmotivated, unlikely, inexplicable transformation of evil into good, of destructiveness into love, through nothing more than the operations of the life spirit or the spirit of comedy.

Of the moire romantic characters, Or-

spirit or the spirit of comedy.

Of the major romantic characters, Orlando (George Deloy), Rosalind (Deborah May), and Cella (Melora Marshall), it is probably fair to say that they do workmanike jobs sometimes rising to real excelence, but that in general they lack the power of personality, the bits of freshness and uniqueness necessary to keep these performances in the audience's memory. All three were handsome, well spoken, vigorious, inclingent. But in all three there is a

tinge of routine, a sense that they are not fully inside their roles or their lines but are going through the paces with the deepest parts of their personalities engaged elsewhere. Miss May's Rosalind sparkles in some scenes, but there is a veil over the sparkle, and at times (as in the epilogue) she verges on dullness. For this central role to be as exciting as the performances of the outstanding character actors in the production, there would have to be a good deal more incisiveness of wit, inner vitality expressive manner, and magic than Miss May seems willing to provide. It should be said, however, that in the scenes where she inveigles Orlando into wooing her, the vitality often does emerge, and one gets the pre-echo of magic if not the thing itself. Two matters of staging must be com-mented on, because they are so prominent

in the audience's perceptions and experi-ences. Richard Hay's scenic design focuses on a turntable surmounted by a num though by a number surmounted by a num-ber of leafless trees. It is a decent set, though by no means richly evocative, but the turntable is overused, and its frequent circulations tend not to change the scene circulations tend not to change the scene significantly enough to justify the technical trick. It is the music, however, that is bound to prove the most controversal aspect of Mr. Noel's production. Conrad Suas is responsible for the score, which may conveniently be divided into three categories. There are, first of all, the songs Shakespeare has included in the script Mr. Suas has set these to music of his own Mr. Suas has set these to music of his own Mr. Suss has set these to music of his own devising, sometimes (as in "it was a lover and his lass," set as a sprightly duet for Touchstone and his griffrend) with relative success, and sometimes (as in "Under the greenwood tree") with abject failure. The problem is that, even at their best, Mr. Suss settings are interior — in melodic line, in shapeliness, in rhythmic energy, in the match of words and music—to the traditional Bitzabethan settings. It is worthwhile to recompose these somes — to the traditional relizationan settings. Is it worthwhile to recompose these songs just for the sake of newness, when the originals are not improved upon but the change is rather in the opposite direction? A second category of Mr. Susa's score is the background music he has provided.

background score but the curious device of having the actors sing many of the spoken lines. At arbitrary moments, a chara-verse mill cease speaking Shakespeare's verse and continue the passage in a kind of eedl-ing arioso, shapeless and melodically di-rectionless, like a bad imitation of bad opera. While this singsong holds sway, three-quarters of the wit, sentiment, and three-quarters of the wit, sentiment, and ideas in the passage being sung are smothered by the change in medium, for Shakespeare's script is nothing like an

This is music of lush sentimentality opera libretto, and its meanings are explayed by tender-hearted strings, and re-corded on tape; it sounds exactly like some pressly meant to be conveyed in speech.

The music, such as it is, takes over, and the old-fashioned movie score for an Irish or dramatic meaning and verbal nuances of Scottish romance about horses and lasses the script retire into the dim distance.

For example, there is a scene in which
Rosalind reads aloud a love letter written and misty Celtic mornings, with Greer Garson coming bitthely through the heather. I must say I find all of this quite offensive. Films are chiefly visual, and

music is often appropriate to enhance their images. Shakespeare's theater is chiefly verbal, and there is quite enough music in the verse itself to evoke all the necessary images and emotions. We do not need the

hype of background music to instruct us

how to think and feel: we do not, for

example, have the slightest need of those peals of little bells that are meant to indi-cate to the stupid among us the moment

when someone on stage is falling in love.

Reputable actors know how to convey this sort of thing without bells. But if there must be background music, it should be in a style that reinforces the style of the play — and sentimentality, lushness, nostalgia,

and Brigadoon have nothing at all to do
with the clear-eyed, amused, and tenderly
realistic approach to life and love in Ar You
Like It. And in any case, taped music,
sounding like the soundtrack of a movie,
has no place in a theater like the Old Globe;

to her (Rosalind is disguised as a young man named Ganymede) by the foolish shepherdess Phebe. The situation is shepherdess Phebe. The situation is ridiculous, and Phebe's letter is written in banal rhyming couplets meant to mirror the banality of her mind and feelings. But instead of reading the letter, the Old Globe's Rosalind sings it, in a creamy mezzo-soprano voice, to a melancholy and tender tune. The silly letter is transformed as a dramatic experience — into a serious (if ill-shapen) love aria. This is pre-cisely what Shakespeare did not want. And a bit later, the charming scene in which Phebe, Silvius, Rosalind, and Orlando discourse antiphonally on the nature of love - a scene in which truth about human nove — a scene in which it can account numan nature is exquisitely fused with the sounds and rhythms of the language — is turned by Mr. Susa into a vocal quartet, with overlapping lines, in which the ideas, the feelings, the personalities, and the situa-tion are all sentimentalized and muddled.

teclings, the personalities, and the situation are all settimentalized and modified.

speare — to which his characters reply;
Silvius It is to be all made of frantay,
All made of passion, and all made
of wishes;
All adoration, duty, and obserAll subration, duty, and obserAll subration, duty, and obserAll neity, all trial, all deleasance;
All parity, all trial, all deleasance,
All parity, all trial, all deleasance,
Piebe-And so am I for Gauymede.
Orlando, And so am I for no wonun.
Could anyone seriously suppose that this
needed to be set to muse? Except that Mr.
Could anyone seriously suppose that this
needed to be set to muse? Except that Mr.
rest of his music for this piesarch but
flawed At You Lite It — conforms so perfectly to Roxalitic's way description of the
four-way conversation about love: "Pray,
you, no more of this; 'to sike the howing has no place in a theater like the Old Globe; just as a playbuse like this one demands living actors rather than effigies on a screen, so too it demands living musicians and the immediacy and spontaneity of live musical performance. Mr. Susa's background music should be shoved back in the can and buried at sea. The most striking musical element in the production is not the songs or the background score but the curious device of having the actors sine many of the scoken you, no more of this: 'tis like the howling of Irish wolves against the moon.'



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The Shape of '82 is up to youl





Letters

Baby, It's Warm Outside

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Outside

Lan compelled to comment

Lan compelled to comment

but from your January 7 tosse 1

think the article was very balanced
and well written and I was relieved
to be quoted fairly and accurately
tercelentals for being upon minded
and oriented to the supreme
importance of the emotional
suspects of the burth experience. I

manazed that the Lighthouse cougle chose to have their second
burth without medical supervision
and the "territy greyetence" of
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death." Suppose that had
happened with this burth. Suppose
the placen had a begrated to so so
could be fact that "Jia almost bled to
feath." Suppose that had
happened with this burth. Suppose
the placen had begrated to so so
could "Were they prepared to
secure of "We

The baby's father does the bathing in a simple plastic tub beside the delivery table or bed. Often some of the baby's bath water comes from the father's teams of by and excitement! The procedure is simple, practical, and its safety has been established.

John C. Myeers, M.D.

Sun Diego

Getting Ideas

Congratulations to Jeannette
DeWyze for her article about Fred
Schnaubelt ("T'm Glad You Asked
Me That Question," January 7).
By describing some of
Schnaubelt's philosophy and his reasons for some of his views, she showed her readers the respect of assuming they could understand

and evaluate ideas. Schnaubelt's ideology was a major factor in making him so well known. It is ironic that the San Diego Union and the L.A. Times, in their long articles about him, in their long arrives about him, chose to focus more on personality and political squabbles, and hardly described ideas at all. Sara Baase La Mesu

Below Schnaubelt

Schnaubelt

Re, you article on Fred (don't call me Harmi's Schauffer and red of the feature and responsibilities of government are certainly unique and I feel I've learned of one way that I can make myself understood using Schnaubelt's pointed suggestion. As to his political pholiosophy, Schnaubelt is full of crap. It is a support of the support of

Let A Smile Be Your Tax Umbrella

As a welfare worker reited from the trenches, i.e., the inner-city core of the "Waynes" of our world, I clast with many like him ("Postcards from Western Crvilization," Docember 10). From the retrospect of hindsight and experience, I'd caution the inexperienced about trying to be

too helpful to those like Wayne who tend to use and abuse would-be benefactors. Especially if they tend to bruise easily. For whilst proffering succor

they may very well get suckered. The "Wayne" types often subsist off the soft-hearted among us, and they detest the structured "system" (such as welfare and charities) which demand of them compliance and accountability The article illustrated such traits Often when we saw them was when they had, temporarily, run out of relatives and others whon they could exploit. Dealing from long experience, we were a lot harder to deceive or exploit. Thus, they'd move on and on into siency. But our salubrious guarantees us an unending flow. So "the system" has to be tough So "the system" has to be tough and tight with the public 's bucks. My personal methodology was to encourage the transiency by extolling the attributes and opportunities of faraway places where employement was better, but it wouldn't work with a "Wayne," for whom work isn't an Regarding another recent article. Fred Schnaubelt's revel bations about changes of his heart and mind regarding motivations of business and special interest groups display an anivete unbecoming to a historiam—as he professes to be. Doesn't he know that the essence of capitalism, that which makes a works owell, as the right to exploit for profit? Corporate structure was designed to protect.

structure was designed to protect persons from having their bodies taken to prison, as in totalitarian regimes. Instead, the guilty pay fines after pleading nolo contendere, a cop-out taken by seventy-six percent of all major U.S. corporations over the years. Also, why should it surprise Fred if the Taxpayers Association seeks special (avor? Doesn't be know that group is a lobby for big business? Check the roster of members, Fred. They sure don't represent the average taxpayer. But keep smiling, Fred. It can cover a lot of misinformation. D.E. Briggs

A Volunteer Must Have Pulled The Switch

The Switch
As a firend and occasional
As a firend and occasional
Field obligated to warn him that
there may exist a plot to further
bruise his reputation. It seems that
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be wise to correct this editoria mishap as soon as possible to prevent what is most likely an already publicly humiliating situation. Pattie Leo Krohn Mission Hills

Duncan Can Ken. Can't He?

Can't THE!
This is a fan letter. I have delayed it for a while, but let us hope better is late than never, or words or that effect.

Lengved Daman Shephord 's Lengved Shephord 's Lengved Daman Shephord 's Lengved 's Lengved Daman Shephord 's Lengved 's Lengved 's Lengved 's Len

Mr. Dependable

I've learned that I can rely on Duncan Shepherd's movie reviews. The Reader entertains me for a whole week. Thank you. Karen Pruett. San Diego

Drooling Banjos

Drooting Extripos
Blind Leading the Blind Award.
John D'Agostino.
John has earned his right to a
Identity handscapped stricker and
tennic at the Medice, consistent in
trackers, "Year in Beview,"
Descenber 17).
David Lindley is from San
Manno, California He used to
take this bags to bed with him.
David was never known for stage.

David was never known for st David was never known for stage presence, we always allowed that, because he is probably the most gifted and inventive musical genius to emerge from the Haight-Ashberries with discipline and a quality of excellence that every major group and industry leader recognizes, and which flew over the John.

Write a review, John. When you

form is considered essential in passing along information, we can move you to the want ad section essentials. Filling space by stringing words together to form sentences does not comprise a awkward or shy comment, talent, or his verbal communication. The best example of this is your own review. When you fail to can comprehend - the brand of shoes the man wears, where he got his dry cleaning done, etc. Grinning all the while, such ontributions as yours are

consistent with our great San Diego tradition. We all enjoy a good laugh. You can always cor on a music review from the

Should you ever reach a level of competence, in writing, equal to a musician's attempt to

(continued on page 30)

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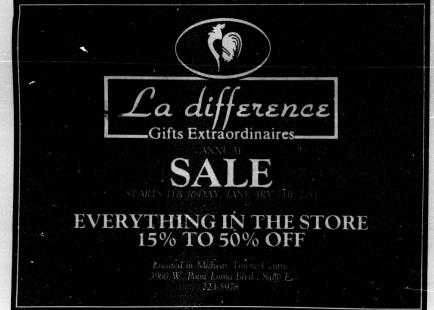
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Letters

consummed with his audience, we'll take you removed. Should you ever form to understand the year of the declared in takes to achieve great or deflection in takes to achieve great or disconsisting most before you speak through his sunds before you speak through his sund laboral to common on what you than you ear all hear it allowed to common on what you than you see and hear. To allow several and devery mission is self-descriptive. You are not much help. But you really use fully provided to the provided of the provided of

How About San Diego John D'Agostino Stadium?

Stadium?

As an avid Reader fan, and grader fan, and grader fan and D'Agastion's Idan as well. I was unterly assonished for read something in a sport taste as his column of December I'l' 'Vear in Reader fan as well in the part of the Reader fan as well in the placed after "the Rolling Stones: at San Diego Stadion," The state was on sporting the stadion of the stadion of the stadion of the stadion in the dead must be universally revered, but Mr. Murphy was a line ma and be was most decededly deserting of having that cleechedly deserting of having that the dead must be universally revered, but Mr. Murphy was a line ma and be was most fan and be was most fan and be a supported by the stadion of the stadio

No more Jack Murphy slurs! He deserves better than that.

Colleen Carnevale

Lay Back And Get Pseudo

Get P'Settado
Upon returning to KYXY from
vastion, I was pleasantly
surprised to note that I received the
Reader award for mellowest DJ of
the year ("Year fixeview,"
December 17).
I am expecially delighted with
the award from the Reader, since I
have always strived to be to
"mellow" what the Reader is to
"presido." Thanks again.
Ken Richards.
KYXY

Great Western

I your November 25 edition, you made a statement in your navies (* Circ Jugha ') on Martin, you made a statement in your article (* Circ Jugha ') on the production of the pro

In Scota Photo, or myself for a more authentic judgment. We used the Render as our prime source of adventising for that and other promotions and found that is pulls visited to the promotion and found that is pulls visited for the western Days. Western Days. Western Days. Western Days. Marnas Village is far from a successful cuent for a variety of reasons, but not everything about it should be bagged as without methods by the professional Communications American Village and Communications Sourceast Valley

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Off the Cuff

Have you



Bob Barron Music Student San Diego Henry Winkler, the Brady Bunch, Robert Redford that was at the Academy Awards. I saw Brooke Shields go out to the dance floor. I had to tell my friends that I met her, so I dragged my step-mom out there to dance. Everybody else was waltzing but Brooke and Michael Jackson were really boogeying down. I bumped into her on purpose and said, "Sorry about that." She was tall and she had on this gaudy dress with huge padded shoulders. I'm five-ten and she towered over me; she must have been wearing heels.

When I was a kid I met a bunch

of people on sets and things — not so much anymore. My dad's in the motion picture



Nancy Campbell Bookstore Manager La Mesa Avery Schreiber, the comedian. I knew him before he became famous. He's got a big bushy mustache and he's fat and medium tall. He's the at and medium tall. He's the one on the Dorito's commercial. This would have been back in the summer of '57 or '58 — I was eighteen and he was twenty-two. We both worked as counselors at a camp worked as counselors at a car for emotionally disturbed children. It was called Camp-4-Fun, in Watervliet, Michigan. At the end of the summer we presented a musical theatrical performanc that the kids put on for their parents. He really helped the kids. He was very outgoing, humorous, very easy to be around.



Wallpaper Shop Owner La Mesa

It was March 4, 1966, 1'll never forget that date. Artur Rubinstein was appearing with the Los Angeles Philharmonic at the Dorothy Chandler Pavilion. We went up to Los Angeles for the concert and it was wonderful. We were staying with my aunt, who lived three blocks from the Beverly Wilshire Hotel. We decided to drop off some record albums at the desk because Rubinstein was staying there and we were hoping he would autograph them. He just happened to walk into the lobby while we were there and we spent at least fifteen minutes talking to him. He was very natural, very warm, very friendly. I have his autograph to prove it.



Frank Crooks Mechanic San Carlos

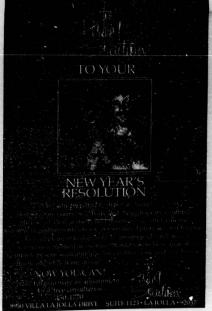
The only person I've ever met that I can think of who's sort of famous is Ted Leitner. He was out in the main He was out in the main quadrant at Grossmont College talking about sports in general during "College Hour." You know, he was pretty much the same as he is on television except he was a little more open, speech-wise. He had a session where people could ask him questions. He said what he felt but this time I think he added even a little more Things you can't say on television. I got his autograph and told him I thought he was doing a really good job.

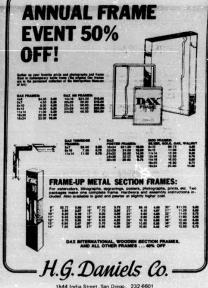


El Cajon

I was in a supermarket in Los Angeles very late one night
— it was a Ralph's. I had my
basket nearly full and I guess my mind was preccupied because I was coming up one aisle pretty fast not really watching where I was going, and he was coming around from the other aisle and we just rammed into each other. Our baskets both flipped over and there were groceries all over the floor. He knew I knew he was Dustin Hoffman but I was Dustin Hoffman but i didn't make a big deal out of it He was very nice, very human. We sat down right in the middle of the aisle and sorted out which stuff was his and which stuff was mine and we which stuff was mine kind of laughed about it.

— Lin Jakary





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Figures Philosophical

John Buck spent a month in Jerusalem last year. Out of that trip has come A Month of Stendays, an installation of painted wood sculptures and drawings now on view at Mandeville Art Gallery. It's the board of a Mobescenner, meeting work of a Midwesterner meeting the Middle East, and it is both the Middle East, and it is both highly personal and visually communicative enough to say something to those who know either Jerusalem nor Kansasa. All the sculptures—ten of them—are based on the taller than-lifestar figure of a man who could be Buck or Everyman. They are flast or slightly contoured, systabolic shapes, mostly without heads, eut out of word and painted.

cut out of wood and painted Several are black, with a sof

sheen that is between elsows and slate. Four incorporate their own environment, black painted canvas stretched on the wall behind the figore; the canvas serves as frame as well as picture plane, as backdrop as self as correct plane, as backdrop as self as correct plane, as backdrop as self as correct plane, as backdrop as self as simple and osteroithly conde. Chronologically, the first puece is 10 Sau the Dark, which is also the most elaborate and active. Made before back's rep, the greatest his the corporate and active. Made before back's rep, the greatest his the corporate and active. Made active that does not be supported to the corporate and active. Made active that does not be supported to the corporate and active. Made active that does not be supported to the corporate and active that are supported to the corporate and active that does not be supported to the corporate and active that does not be supported to the corporate and active that does not be supported to the corporate and active that are supported to the corporate and the corporate

into the unknown that he was about to take, and expresses all the apprehensions he had. The figure with its head inside its body where its heart should be is crying teats from that inner self, a hermaphroditic figure is glued onto the canvas behind, and there are numerous symbols of Jeath — a snake, a skull, a cane,

Too Seldom

Seen Of the loose handful of young Miller came to make his first film by a familiar route up go assistant to such directors as Truffaut, Codado, and Bresson. He and his co-a-centric Leader of the Bernd of the Manual tensions. Here, the director explores the court adictions inherent in all things of the Bernd of the Manual tensions. Here, the director of the camp it outper by the Bernd of the Camp it outper bernd of the Camp it of the

to say they don't terrify me at the same time. The Best Way (which played a one-night stand at the Ken Cinema in 1978) will be second in a series that commenced on January 13 with Claude Chabrid's Le Rippure (1970) and continues on alternate from the first four films in the series happen to be French is purely coincidental, insists organizer Gregory Kahn, since the series happen to be the series has no overall theme or concern other than the screening of nature, foreign and domestic, that are rarely, if ever, brought to the San Drego area.

In future weeks, the series has scholaged fitting by troil paragraphic that the series has scholaged fitting by troil paragraphic that the series has scholaged fitting by troil paragraphic or the French. inglist Gustlers of the Feerch chreens.
On February 10 is Sympaty, for the Level (originally Con-Pit-Con-), Jean-Luc Goodard's 1984 Marisis semidocumentary 1994 Marisis Tendidocumentary 1994 in the Control of the Con-cession as metapher for revolution.
February 24 brings Musichette (1967) by the veteran Robert

Bresson, an austere pastoral tragedy considered by many to be among the director's best. Subsequent titles in the series will be announced later. The Best Way will be shown on

Wednesday, January 27 at 7:30 p.m. in the museum's Sherwood Auditorium, 700 Prospect Street, La Jolla. For further information, call 454-3541. — Rick Geary



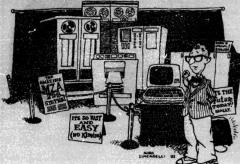
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McData

In one looked into buying a small computer and a printer to leaf me with word processing terting and reging at home. In the small computer having and reging at home computer, having done a little reading on my subject, and carrying two solvertisements that I'd can irrim magazinis. I was the potential that the small read on the management of the small read on the small reading with the small read on the small read of the small read o

to a company," he said.
"Obviously the commission on the \$200,000 system is greater, so all the guys who are any good will be selling that instead of the hore; systems. There just an't that much money in it yet... though I'm still waiting

to set up home computer franchises with the same sort of



Performing Arts Center.
Apple, IBM, and Railo
Shack, which are the bages
The shall be shall b



READER'S GUIDE

drama teacher at a summer camp, will be seteened in French with English subtirles, Wednesday, January 17, 730 p.m., Sherwood Auditorium, La Jolla Museum of Contemporar Art, 700 Prospect Street, La Jolla 454-3541.

Chinese Classical Music will be presented in concert by Tsai-Ping Liang, reviver and leading master of the cheng, assteen-string gither and ancestor of the Japanese koto, Fridas, Jainsry 21, 8 p.m., Smith Recutal Hall, SDSU, 265-4243.

Music

Contributions to READER EVENTS must be received by small to later than the Findap preciously the Pharsday tostic in order to be considered for publication. Please do not phose. The Events Editor tescrises the right to earl all materials Send complete only or many and reserves the right to eatr all material Send complete information and photos to READER EVENTS EDITOR P.O. Box 80803. San Diego, CA 92138.

Dance

'The Pavlova Celebration" will Commemorate the centennial of Anna Pavlova's birth with an evening of ballets originally performed by the Russian ballerina and her company, performed here by Start Danias, Gregory King, and a com-pany of dancers, Thursday, January 21. 8 p.m., Mandeville Au-ditorium, UCSD 452-4559.

"Dance Jam," an alternative chance to dance, will be held Fri-day, January 22, 8 p.m. to mid-night, Interval Foundation, 860 Third. Avenue. downtown, 190,1713.

Modern Dance Concert featuring the measure cheere graphs of Lat Lubovitch will be performed by the ten-member Lat Lubovitch Pance Company, Wednesday, January 27, 8 p.m., Mandeville Au-ditorium, UCSD, 452-4559.

234-7967

Del Cerro/College 287-0092 6353 Del Cerro Blvd.

Do

Something

Film

Carroons, Mighty Mouse, Gooft, Heckle and Jeckle, and Ferdinand the Bull will be seen in Spanish, Friday, January 22, 3-30 p.m., Na-tional City Public Library, 200 East 12th Street, National City. Free 474-8211

a film chronicing the 1978 ascent of one of the world's highest mountains by ten American women climbers, will be shown amid sport climbers, will be shown amid sport-ing goods displays and cultural and travel exhibits, to benefit the ERA. Friday, January 22, 7 to 10 p.m., Forum Hall, San Diego Federal Savings building, University Towne Centre, 483-3387

"Battle of Chile," an epic documentary, in two parts, of the events leading to the military over-thow of the government of Mary still President Salvador Alfende-suil be screened in the "Political Flin Series" of the UCSD Com-mutice for World Demostras, Fin [212], undergraduate science build-ing, UCSD Free, 452-3162.

Dark Film Series of MiraCosta College will screen The Big Heat. First Lang's 1953 cop-and-crime story starting Glenn Ford, Lee Marvin, and Gloria Grahame, Fri-

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OFFE (LAPE

OFURO

La Jolla Clairemont 459-0051 292-9335 1030 Torrey Pines Road at Herschel 4937 Diane Ave.

day, January 22, 7/30 p.m., Del Mar Shores Center, 9th Street and Stratford Court, Del Mar, 942-1352

"Annapurna," a documentary of Maurice Herrogs ascent of and descent from the 26, 523 fixst mountain in Nepal, will be shown Saturday, January 24, 1 and 230 p.m., Natural History Museum, Balboa Park, 232-3821.

"The Incredible Journey," a 1963
Disney film about three household pers who journey across 25 Canadan nules to be with their human family, will be shown Menday, Janay 25, 25, 23 and 6-35 pers. New York of the State of the Stat

"The Killing Ground," a documentary film on illegal rose water dumping, will be shown by the Environmental Health Coaline, and followed by a discussion of local rosic water tunes in our neighborthoods. We directly compared to the coaling of the coaling to the coaling of the c

"The Best Way," the first feature film directed by Claude Miller, about an athletic director and a

off Clairemont Mesa Blvd.

Friars Road & Mission Gorge 281-5689 10330 Friars Rd.,

just west of Mission Gorge

In Concert, the Canadian Brass will perform for North County Concert Association, Friday, January 22, 8:15 p.m., MiraCosta College gym, One Barnard Drive, Oceanside, 758-5123 or 433, 3406. Metropolitan Opera Auditions in San Diego will be open to the pub-lic for listening, Saturday, January 23, 10 a.m., Founder's Hall, USD. 454-6087.

Young People's Concerts on the theme of "The Wild, Wild West" theme of "The Wild, Wild West" will include music of Newman, MacKowell, Grofe, Puccini, and Rossini, performed by the San Dego Symphony Orchestra with renor Timothy Fuster and soprano Joan Zalac, Saturday, January 25, 11.30 am.; Tessaku, January 26, 10 am.; and next Thutsday, January 28, 10 and 11.30 am., Civit Theater, downtown, 239-9726.

"The Golden Voice of the Great Southwest," U. Utah Phillips, will sing and tell tall tales, Saturday, January 23, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North High-way 101, Leucadia. 436-4030.

World-Touring Band Servant will be sponsored by San Diego Campus Life, Saturday, January 23, 7:30 p.m., Grossmont High School au-

ditorium, 1100 Murray Drive, La Meso, 286-4500.

Mini-Concerts series will feature the Suzuki String Trio, violinist Theodore Brunson, violist Rebecca Campbell, and cellist Glenn Campbell, playing works of Dohnanyi and Milhaud, Monday, January 25, noon, Beverly Sills Sa-lon, Civic Theatre, downtown, Free, 454-6522 or 459-7351.

An Evening of Music and Song will feature soprano Valerie Post, pianist Jim Heller, and violinust Frank Almond Jr., presented by Music Makers, Monday, January 25, 8 p.m., San Diego Women's Club, 2557 Third Avenue, Hillcrest. Free. 469-4865.

Student Composer Series, Atomicafe, will present a concert of solo works, a duet, a trio, and two percussion pieces. Tuesday, January 26, 8 p.m., Mandeville Recital Hall, UCSD. Free. 452-3229.

Piano Recital will be presented by Christina Vooss, Wednesday, January 27, noon, Mandeville Re-cital Hall, UCSD. Free. 452-3229.

Local Groups the Siamsa Gael Ceili Irish Band and the Big Jewish Band will play in concert to benefit out-of-town KPEK 90.7 FM. Wednesday, January 27, 7:30 p.m. Old Time Cafe, 1464 North High-way 101, Leucadia. 436-4030.

Special

Computers of all sorts will be on display, and lectures on computer technology will advise you what to do with them, at the Paetic Computer Expo. Thursday, January 23, 10 a.m. to 7 p.m., Convention and Performing Arts Center, 202 C Street, downtown, 236-6510.

Under the Big Top, all 90,000 square feet of it. Chesa Vagas will fill there rings with rapeae artist. Guera-Vagas will fill there rings with rapeae artist. Guera-Captants, arcobatts. ming Fitak, January 22, 8 pm. Saruday, January 23, 6 pm. Saruday, January 24, 6 pm. Saruday, January 24, 6 pm. Saruday, January 26, 8 pm. Saruday, January 26, 8 pm. all st. Parkway Plaza, Bi Capion, and Continuing Tuesday. January 26, 8 pm., and Wedneska, January 26, 8 pm., and Alling 26, 20 pm., and Alling 26

Health Fair will include a dance athon, fitness testing, and talks on nutrition, physical fitness, and stress, to benefit the American Heart Association. Saturday January 23, 10 a.m. to 5 p.m., California Aerobic Dance, 3946 Fifth Avenue, Hillerer, 297-7770.

Vietnamese Tet New Year will be celebrated with a lecture on Vietnamese culture and New Year trust as and customs presented by Le Van Khoa, and an exhibition of wookcut prints of New Year ombols and astrological animals between the painting by Thai-Ba, lecture on self-painting by Thai-Ba, lecture on Saturday, January 23, 2 p.m.; ex-hibition from January 23 through February 28, Lotus Folk Art Cen-ter, 3701 India Street, San Diego.

Events

"A Tribute to Margaret Sanger" will include a film about the women's liberation proponent who coised the phase "both control and was jated for her advanced and appetches by Suan Love Brown, Friday, Junuary 21, 8 p.m. old post office building, Greshom and Hombeled streets, Bacific Beach. Free, 231-2941 or 232-4801.

TO LOCAL EVENTS

'Sidewalks and Canyon Trails," a walk through San Clemente Can-yon, will be sponsored by Walkabout International, Saturday, January 23, 3 p.m., from west side of canyon parking lot. Clairemont Mesa Boulevard and Route 52. 452-4405 or 223-WALK.

"Love Me and the World Is Mine: A Tribute to Harpo Marx," a one-man show of Les Mardetosian will remember this Mars head will remember this Marx brother with slides, film clips, and tape re-cordings, Saturday, January 23, 8 p.m. Mandeville Auditorium, UCSD, 452-4574.

"Taboo Subjects," a performance work that deals with sexuality and violence in the Eighties, will be presented by contemporary per-formance artist Rachel Rosenthal with Sue Dankin and Giuditta Tornetta, as part of the "What's Cooking!" series of UCSD's Center for Music Experiment, Saturday, January 23, 8 p.m., Sushi, 852 Eighth Avenue, downtown, 235-8466.

Chinese New Year, the Year of the Day 4680, which will begin on our January 25, will be celbrated with iton dancers and martial arts, Sun-day, January 24, 3 to 5 p.m., our-side Ming's Garden restaurant, 5771 La Jolla Boulevard, La Jolla, 459-9043.

"Mormon Heritage Arts Festival" will display pioneer and modern arts and erafis, including quitting, tatting, asspranking, and dollmating, daily rhough jaman 31, 9 a.m. to 9 p.m., with demonstrations Fridays and Savindays, 1 to 9 p.m., Mormon Bartallon Visitor Center, 2310 Juan Sereet, Old Town, Free, 298-3317.

when Perez. 208-3312.
Whale Waching of the California gray while's annual migration from the Bering Sea to Bigs breeding grounds can be seen in our waters from Cabrillo National Monar-form Carryllo National Monar-form Carryllo National Monar-form Carryllo Notes. National His-form Carryllo Notes. National His-form Carryllo Notes. National His-form Carryllo Notes. National His-form Carryllo National His-form Carryllo National His-form Carryllo National His-January 24 Caste Minroe Services. 1234-1277, 2000. Emerson Server (222-1049). Which also has all-das ripp to the Carryllo National Septembring. 1931. War Mission Bu Drive (222-1164). Piwar Loma-Sportfulning. 1931. Search Street. Buy Drive (222-1164); Four Lorna Sportfishing, 1403 Scott. Street (223-1627); Seaforth Sportfishing, 1717; Quivra, Road (224-3383); and Renderouse brigantine saling ship or Karno-E yachr. Shemple, mid-ship or Karno-E yachr. Shemple mid-cel late February, and San Diego Harber Escument, for of Bread-wal and the Park (244-4111); daily through mid-March.

Nature Walks will be guided ever, Satudia and Sunday, 130 p.m., Forrey Pines Star Reserver, Del Mar (785-260) or 452-8723, ever, Sunday by the Audubon Society, 10 a.m. and 130 p.m., Sibernoval Wildlife Sanctiany, Wilder Cam-yon Road, 50 miles cast of Labersite (219-1827), and every Labersite (219-1827), and every History Museum, 2 p.m., Fistila Canyon, Ballou Park (232-3821 x48), Free.

Flowering Trees and Shrubs com-subtropical regions of the world can be seen on guided garden walks every Sunday from 13-0 to 2-30 p.m.; and bought at a weekly rare plant sale. Sundays from 1 to 4 p.m., Quail Botonical Gardens, 230 Quail Gardens Drive, En-chitage, p. 10-10-10, p. 10-10, p. 10-1

Sports Clipper Basketball, the San Diego Clipper will play host to the Detroit Pistons, Thursday, January 21, 7:30 p.m., and the New Jersey Nets, Saturday, January 23, and Phoenix Suns, Wednesday, January 27, both at 7:35 p.m., Sports Arena. 226-8456.

League Leaders the Harlem Globetrotters will be playing not just basketball against the Washington Generals, trying to better their 14,742 to 331 win-loss record, and there will be circus per-former Walter Wasil and roller skaters the Flying Rollers too, Fri-day, January 22, 8 p.m., Sports Arena, 224-4176.

Coastal Bike Ride will get as far as Del Mar, sponsored by American Youth Hostels, Saturday, January 23, 8:30 a.m., from De Anza Cove parking lot, Mission Bay. Free. 239-2644.

Superbowl Sunday Super Run, a 10K or two-mile alternative to sit-ting on the couch, will benefit the March of Dimes, Sunday, January 24, 8 a.m., La Jolla Village Square.

Socker Soccer, the San Diego Sockers will face the defrading indoor champion Edmonton Drillers, Sunday, January 24, 7:30 p.m., Sports Arena. 280-GOAL.

Golf Tournament, the fifteenth nnual Andy William San Diego Open will begin with a \$10,000 Celebrity Pro-Am featuring Gerald Ford, Bub Hope, and others, Wednesday, January 27, 8 a.m.; and really get underway with the \$100,000 main event. Thursday, journary 28, 8 a.m., Torrey Po-jourary 28, 8 a.m., Torrey Po-d 177-5500.

Lectures

San Diego Poet LoVerne Brown will read from her works. Thursday, January 21, 7 p.m., Plum's Books, 1615 West Lewis Street, Mission. Hills. Free. 299-7098.

Hungarian Poetry will be read and translated by Eniko Bollobas. Thursday, January 21, 7:30 p.m., Ché Cafe, UCSD. Free. 452-2311.

"People's Murals" from Chile to Cuba to Nicaragua will be shown in slides by muralist and author Eva Cocketoff, Thurslay, January 21, 730 p.m., Grass Rivots Caltural Center, 1947 3 Och Street, Golden Hill. 232-5009

Political and Human Rights Ac-tivist Dick Gregory, also come-dian, satritis, author, and sector, will address current issues affecting society, Thursday, January 21, 73-00 p.m., Suarhwestern College gym-nastum, 900 Cray Lakes Road, Chula Visra, 421-6700

"Vasily Kandinskyi Blaue Reiter to Bauhasu" wil be the tifle of a lecture presented by Life Riphysturfa on the work and theories of one of the foundation of abstract, in corpunction with a current early no enjunction with a current early produced by the computation of the current early produced by the computation of the current early produced by the current early

"World Population Problems with Special Reference to India and China" will be described by dem-ographer Strpatt Chandrasekhar, former aninster of health and fam-its planning in India. Friday, January 22, 10 a.m., nom 111A, administration complex. UCSD Free, 452-1459.

Art Talk, Arnold Mesches will discuss his work just before the open-ing of a show of his recent paintings at the Baker Gallery, Friday, January 22, 2:30 p.m., north conference room, student center UCSD, Free, 452-2864.

Indian Tales will be told by tolklore

llector and author Malcolm Margolin, Friday, January 22, 7 p.ta., Museum of Man, Balboa Park, 239-2001

Prose Reading will be offered by Ernie Larsen, author of the recent mystery novel Not at Through Street, Friday, January 22, 7 v.m., Plum's Books, 1015 West Lewis Street, Mission Hills, Free, 299-7098.

"Is Europe Going Neutral?" will be the question addressed by Sir Partick Wall, M.P., at a World Af-fairs Council dinner, Friday, January 22, 7:30 p.m., Holiday Inn at the Embarcadeno, 1355 North Harbor Drive, San Diego, Reserva-tions: 231-0111.

"Physical Anthropology at the San Diego Museum of Man: Research and Exhibition" will be the subject of a lecture presented by Rose Tyson, curator of the museum scurrent Bahesand Bunes: The Inside Story exhibition, Friday. The Inside Story exhibition, Friday, January 22, 8 p.m., Scripps Clinic and Research Foundation am-phitheater, 10060 North Torrey Pines Road, La Jolla, Free. 454-7647.

"Important Developments in British Politics" will be ducused by Tom Andetson, who will focus on the youth riots, struggle for pols, Labor Party apit; antimistic movement. "Troops Our Move-need" for Northern Ireland, and will be applied to the property of the property of the property of the typogram, Sattate, page 23, 7-30 p.m., Militant Isram, 13, 15th Street, San Diego. 234-4630.

"Ancient Astronomy and Modern Thought" will be the topic of a lecture presented by astronomer and science writer Dennis Rawlins, who has specialized in the investi-

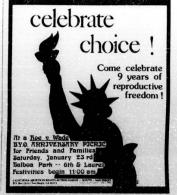
gation of unorthosios explanations of ancient archaeological dis-coveries, Sunday, January 24, 2 p.m., Villa Montezuma/Jesse Shepard House, 1925 K Street, San Diego, Free, 239-2211.

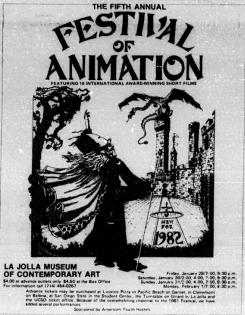
Riverside Poet James E. Mac his work, Monday, January 25 7:30 p.m., D.G. Wills Books, 7527 La Jolla Beulevard, La Jolla, Free 456-1800.

"New Plays for the New Year" a

of excerpts from eight plays by local playwrights, will be presented by the Playwrights Workshop, Monday, January 25 and Tuesday, January 26, and Monday, February I and Tuesday, February 2, 8 p.m., Marquis Public Theater, 1717 India Street, San Diego. 298-7674.

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READER'S GUIDE TO LOCAL EVENTS

program scardia, renamination program speaking on "Exercise and Fitness," Tuesday, January 26, 7 p.m., south lower level, Plaza Bonita Shopping Center, Sweet-water Road near Highway 805. Free, 421-1180.

of the UCSD School of Medicine and of the film The Gentle Giant, Tuesday, January 26, 73-90 p.m. Sumner Auditorium, Scripps In-stitution of Oceanography, 8602 La Jolla Shores Drive, La Jolla Free 273-8659.

"Land of the Free!" will be the topic of discussion by Frank Wil-kinson, past executive director of the National Committee on Re-

New Writing Series will feature a treading by poet, translator, and ent-ic Galway Kinnell, Wednesday, January 27, 4 p.m., room IIIA, administrative complex, UCSD, Free, 452-6760.

Two Speakers, Two Lectures, Kenneth Iraupmann will discuss "Utopian Thinking" and Chris Dwning will discuss "Fairy Tales," Wednesday, January 21, 7 p. m., California School of Professional Psychology, 3974 Sorrento Valley Busievard, Dei Mar. 452-1664.

"Concertalk" by pianist Robert DeGaerano will mix music and conversation and an explanation of why a popular piece of music be-comes a classic, next Thursday, January 28, 11 a.m., Main Stage Theatre, SUSU Free: 265-6524.

Radio/TV

Modern Musicians the Poppies, a local band with a national record-ing contract, can be seen via video throughout the month, including Thursday, January 21 and Satur-day, January 23, 7,30 p.m., Cox Cable Channel 24.

"Sprocketts" will re-air Our Toun, a 1940 film adaptation of Thornton Wilder's play about small-town life in America, star-ring Frank Craven, William Hol-den, Martha Scott, and Beulah Bondi, Thursday, January 21, 8-30 pm.; repeating Monday, January 25, neon, Channel 15.

"An American Profile: The Narcs" will have Tom Brokaw recounty. Florida, narcotics squad, who work in the busiest drug-traffic area in America, Fisiday, January 22, 10 p.m., Channel 39.

Metropolitan Opera Broadcasts will present Verdi's Lussa Miller, Saturday, January 23, 11 a.m., KFSD-FM 94.1.

Super Bowl XVI may not be so

weather tiside the Detroit Silver-dome, Sunday, January 24, pre-game show at 11.30 a.m., game

"The Sound of Music," starring Julic Andrews and Christopher Plummer, will air Sunday, January 24, 7 p.m., Channel 39.

"Brideshead Revisited" will con-"Brideshead Revisited" will con-tinue with "Home and Abrosal," in which Julia departs and Charles and Sebastian are left alone, Mon-day, January 25, 8 p.m.; repeating Wednesday, January 27, 1 p.m., Channel 15.

"Bernstein/Beethoven," "Bernstein/Beethoven." an eleven part series in which Leonard Bernstein conducts the Vicina Philammotic in performances of all nine Beethoven symphonics andother works, will begin Monday, January 25, 9 pon.; repeating Wednesday, January 27 and Sunday, January 11, 100-10. Channel 15

"State of the Union Address," coverage of President Reagon's annual message to the people will be carried live, Tuesday, January 26. 6 p.m., Channel 10; and by tape delay at 9 p.m., Channel 39, and II p.m., Channel 15.

"Seguin," a drama written and di-tected by Jesus Salvador Trevino and based on the life of Juan Nepomuceno Seguin, who raised an army to fight Santa Annsa it the Alamo, will be televised Juschay, January 26, 9 p.m., Channel 15.

World Body Surfing Champion-ships, held in Oceanside last Au-gust, will air Tuesday, January 26, 9 p.m., Southwestern Cable Chan-nel 15.

"Children's Radio Theatre" will "Children's Radio Theates" will broadcast "Tiger Tales," two stories of man against beast and justice in the jungles of India, Wednesday, January 27, 7 p.m.; repeating Saturday, January 30, 9 a.m., KPBS-FM 89.

"The Splice of Life," a program that examines the new industry of biotechnology, will air Wednesday, January 27, 8 p.m.; repeating Thursday, January 28, 1,30 p.m.; and Tiseslay, February 2, 10 a.m., Channel 15.

Galleries

New Paintings by Judith Foosaner will be exhibited at a reception for the artist, Friday, January 22, 6 to 8 p.m.; and through March 9. Wenger Gallery, Fine Arts build-ing, 4683 Cass Street, Pacific Beach, 454-4414.

"Selected Works/New Paintings" of Arnold Mesches, including abstract portraits of John Baldes-sari, Ed Ruscha, Bella Lewitzky,

and self-portraits, will open with the arrist in attendance. Saturday, January 23, II a.m. to 4 p.m., and remain on view through March 20, Baker Gallery, 828 Prospect Street, La Jolla, 456-0828.

"Watercolor San Diego," an exhi-"Watercolor San Diego," an exhi-pation of paintings by the honorary members and past presidents of the San Diego Watercolor Society, will open with a reception to honor charter members, Sunday, January 24, 7 to 9 p.m.; and continue through February 26, Founders Gallery, USD 291-6480 x4296.

"The International Mind," an ex-"The International Mind," an ex-hibition of forty-two color photo-graphic portraits by Arthony di Gesu, of Magnet Mead, Tuman Capste, Jornas Silk, U Thant, and others, will remain on view through January 29, Walter Li-ptarty, USU, 10455 Pomerado-Road, San Diego. 271-4300.

Paintings and Watercolors by British artist Jeff Hoare and New York artist Patricia Brentatio will be exhibited through January 30, Det-cas Art Gallery, 1224 Prospect Street, La Jolla. 456-1555.

"Quick Pictures and Seens," a group of sportianeous photographs to the Charles of See Seen and Administra-tured and See, Jay Johnson, Tim Whitehouse, and others will be displayed through January 30, Pawn Shop, 748 Fifth Avenue, downtown, 233-9242.

"Visualizations in Fiber and Metal," wrapped wire fiber sculpture by Gary Cline and bossae forms by Ellic Kart, will be on view through January 30, Spectrum Gal-lery, 726 Seventh Avenue, downtown, 232-9743. "The Alien Ghost," an exhibition of photographs made by Harry Pol-kinhurn of a camp site east of Del Mar abandoned by undocumented worker due to a Burder Partor Irid, will be displayed through January 31, Solart Gallery, 921 Tenth Avenue, San Diego. 295-0384.

"New Color/New Visions," an exhibition of contemporary photographs by Melinda Blauvelt, jo Ann Callis, Chris Enos, Olivia Parker, John Pfahl, and Joel Steenfeld, will be on view through March 9. Photography Gallery, 7468 Ginral Avenue, La Jolla 459-1800.

Sculpture

(continued from page 1)

point out the location of the unknown.

Installed on the opposite wall is Sleepualls, a vertical figure standing with a horizontal figure on its shoulders, and a canvas behind them with the outlines of bening them with the outlines of a house and its interior furnishings drawn on it. The two figures, with only one head, are perhaps one figure, a man unconscious of the dangers in his environment. In these works, Buck intends

"Reflections," thurty black and white photographs made by Dun-can McCooker, mostly of people at leisure, will remain on view behind a window installation by Judie Swam, through February 10, Gal-lery Graphics, 3847 Fifth Avenue, Hillcrest, 295-3538.

Works from "The Deep,"
"Squid," and "Chula Vista"
Series by Peter Alexander will be
on exhibit through February 10,
Thomas Babeor Gallery, 7470
Girard Avenue, La Jolla,
454-0345.

"A Decale of Women's Performance Art," an exhibition chronically women performance arts in the Seventres, will feature photo documents of the work of thirty-eight artists, among them Laurie Anderson, Nancy Buchanan, and Yvonne Rainer, through February II, East Room, Mandeville Center, UCSD, 452-3120.

"A Month of Sundays," an exhibi-tion of painted wood sculpture and drawings by John Buck, will be on view through February 12, Man-deville Art Gallery, UCSD, 452-2860.

Miniature Constructivist Sculpture with Neon by Michael Pfulb will continue through Feb-ruary 19, Maple Creek Gallery, 2400 Kettner Boulevard, San Di-ego, 234-2151.

ego. 124-131.

"Trains, Dolls, International Toys", scollection of unique, contemporar, and fish toys, including the trains, rag dolls, tox-chinette dolls, wax dolls, string balls, and a Linoth model railboad, will be on view, and the Charles and Ray Tames film for coand for Toys and Ray Tames film for coand for Toys and Ray Tames film for the training of the training that the training t

Computers

what a system can do, until you know what you want a computer for." With that in mind I might find a seminar helpful. Eighty-five will be offered in all. The exposition will be open from 10:00 a.m. to 7:00 p.m. from 10:00 a.m. to 7:00 p.m. today, tomorrow, and Saturday. The Convention and Performing Arts Center is located at 202 C Street, San Diego. For further information, call the center box office at 236-6510.

nvironments to be ambiguous

with the figures both receding with the figures both receding and advancing, making time and space fluid and spontaneous. Thus lines drawn on the canvas are continued on the figures; and the figures cast shadows onto the

canvases.
There is considerable humor

There is considerable humor in the show — some of it wry, some pretty corny, Perhaps the most charming work is A.D.A.T. (Get it?), a black nude figure with blue hands, and six additional small hands extending from head, arms, and legs, holding red flashlights that can bright wellow beams. Here we have bright wellow beams. Here we

cast bright yellow beams. Here is

cast bright yellow beams. Here as someone looking for his own personal religious being, shring light in the datheres. Over Shadsowd is a large upright figure upsale down shadow is cast by a tiny dark figure standing to the upper left. This is a visual and verbal pun, and a splashy representation of the things continued to the control of the control

from time to time. The title of the above refers to The title of the above refers to The title of the above refers to the above remained like a holy day, in aboly land, so the month was like a month of Sundays. The sabbath in Israel is such a contract of the above refers to the above refers to the above remained by the above remained the the above remained in the above remained remained the above remained the above

- Joe Applegate

- Amy Chu



THE PROGRESSIVE STAGE COMPANY presents THE X BAND in concert .

cuux. San Dego. 295-0394.
In the Galleries of the San Diego
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Museum of An are Egoptian anCharies Pankow ranging from 1200
BC. 10 30 AD. 16ft watercolors
of Washy Kandinaky made between
1911-1996 from the bolasing of the
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seem Old Master drawings from
the Seattle Museum of Art spanning the larse Fifteenth to the
Niveteerath centuries, though
Jamany 31; with doern tourn lieux
a.m., and 110 p.m., and Sunday,
2 p.m., San Diego Museum of Art,
Balkoa Park. 232-7931.

"Open Spaces," paintings and drawings in mixed media by Edwin H. Wordell end Marie Wordell, will be exhibited through January 31, Bard Hall Callery, First Unitar-tan Church, 4190 Front Street, Hillcrest. 298-9978.

more than jazz featuring CARLOS X. PENA-Vibes, GEORGE FERRIS-Guitar, CHRIS KLICK-Winds, NAT THE BAT-Ross, THUMPER-Drums, RENE REDONDO. JOHN EVANS-Percussion, & MICHELE

JONES- Voice INES- Voice at the GRASS ROOTS CULTURAL CENTER Fridays, January 22 & 29 8:00 & 9:30 p.m. 947 30th • 232-5009 • Tickets \$2:00



READER'S GUIDE TO THE THEATER

Treater listings are compiled by Jeff Smith; commenting is by Jeff Smith; commenting is by Jenathan Saudie and Jeff Smith. Information is accurate according to material gloten us, but it is always usise to phone the theater for any uses to phone the theater for any last-minute charges and to inquire about ticken availability. Many theaters offer discounts to students, senior citizens, and the military ask at the bas offer. senior citizens, a at the box office.

AS VOLLIKE IT AS YOU LIKE IT
Reviewed this issue.
Old Globe Theatre,
through February 21; Tuesday
through Seturday at 8:00 p.m. Sunday
at 7:00 p.m. Matinee Seturday and
Sunday at 2:00 p.m.

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746 5446.

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DA
The San Dieguto Little Theatre offers
the Hugh Leonard comedy, which
won a Tony Award in 1978 for best
play, about paternily, addressmence,
familial love, and the tricks and

returns to his Dublis home to abland the funnes of his timber, De he he conflorated by his their algors and the funnes of his site of his execution of the his their algors and that as a consequence, by the own many timber of the his consequence, by the own timber of his consequence of his consequence his consequence his different his di

DON JGAN IN HELL. Reviewed this issue. Gaslarrip Quarter Theatre, through February 20; Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 3:00 p.m.

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UNITED STATES INTERNATIONAL LINIVERSITY

NICCOLO MACHIAVELLI'S BAWDY FARCE

JANUARY 22, 23, 24 AT 8:00 P.M.
JANUARY 22, 23 .24 AT 8:00 P.M.
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SAN DEGO CITY COLLEGE THEATRE
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Cuty College

For Reservations call \$69,650 (Direction Monday than Fiday)
There soluble is (Ciny College box office one floor office)

THE PARTY.

and phrasing are his strong points.

Edita is an important piece of theater, intelligent and commanding, and brilliantly staged. But you wid enjoy it best if you are a bit deaf. (Sa.)

Fox Theater, through January 23,
Thunday through Saturday at 8:00
p.m. Matines Saturday 4:00 p.m. For information call 231-8995.

For information cal 231-8995.
GOOSPELL
The San Marcos Worth Theater offers the John-Wichell Friends and Stephen Schweitz modelat Based on Stephen Schweitz modelat Based on Stephen Schweitz modelat Based on Stephen Schweitz and Stephen Stephen

offormation call 744-1873.

GOODBYE CHANEE
Googe Avalord's salamissial comedy
to the first presentation of the new year
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SIMON EDISON CENTRE FOR THE PERFORMING ARTS OLD GLOBE



Through Feb. 21 Tues - Sun Evenings Sat/Sun Matinees ICKET Box Office — Bailboa Park Ticketron formation/Charg 239-2255 Sosson tickets still evailable

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LOVE ME AND THE WORLD IS MINE: A TRIBUTE TO HARPO MARK The UCSD Theater offers — for one night only — twenty-four-year-old Les Marderonain's one-man tibule to the silent partner of the Marx Brothers.

whose familiar therine was "you're only young forever." Drawn from the comic's autolography, Mayor Speaks (1961), and from the reminiscences of his friends and relatives, the show also includes alides, homemore movies, tape recordings, footage of the Mars Brothers' movies, and Mandensana, allimed. and Marderosian's filtred representations of Harpo. The show potrays Harpo not only as "a supremely talented performer," but also as a man who had "some sao as a man wrio had some ordinary human problems." Marderosian's performance, curren enjoying a successful tour of theate in California, was acclaimed at the Edinburgh Festival in Scotland last

LUNCHTIME THEATRE LUNCHTIPE THEATRE.
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WHY SUBSCRIBE TO THE REP?

ROMANCE

SEASON 82

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THE THEATER READER'S GUIDE TO

ON GOLDEN POND

Safford, Ann Marie, Will Bryant, Biff Wiff, Buzz Noe, and Shelly Aberson. An optional lunch, prepared by local chef Frank Plaza, is available starting at 11:45 a.m. (Sm.) Gaslamp Quarter Theatre, Friday,

January 22 and Wednesday, January 27; lunch at 11:45 a.m., curtain at 12:15 p.m.

MAN OF LA MANCHA
For as first production of the 1982
season, the Lync Canner Theatre
presents Dale Wasserman's musical
about Miguel de Cervantes and the
fate of a manuscript he has written
called Doru Guiztoe. Sent to prison for
dublous critmes. Cervantes' sole
possession is the manuscript, And
when his fellow immates question its
solars. In critical control of the control
when his fellow immates question its
solars has unesses them to nike in unt to MAN OF LA MANCHA when his fellow inmates question its value, he urges them to play it out to determine its worth. The musical, with such memorable songs as "The Impossible Dream," "Dukinea," and "Aldorua," is directed by Jack Tygett.

"Aldorsa," is directed by Jack Tyget. Scott Chamberlain is Cervantes/Quiscie. Nanon Tygeti is Addorsa, and Gordon Howard is Sancho Parza. (Sm.) Lyric Dinner Thesite, though Mach. 28, Wednesday through Saturday, dinner at 6:30 pm. cutain at 8:00 pm. Matines Sunday, Junch at 11:30 arm., curtain at 1:00 p.m., curtain at 8:00 pm.

NEW PLAYS FOR THE NEW YEAR
The Playwright's Workshop offers a
two-part showcase of new plays by
local San Diego witters on Monday
and Tuesday nights. Audiences will
see staged readings of excepts from
four plays on the Monday program,
followed by four new excepts on
Tuesday. Produced by Kent Brisby, the

San Diego's Mystery Book Store

Specializing in classic whodunes, espionage and adventure novels, selective stones, police procedurals triblers, takes of suspense and pothics. New and used. Games and records. Large selection of children's mysteries.

In the Old Town Mercado 2797 Congress St., San Diego 11 a.n. - 6 p.m. daily Closed Tuesdays Grounds for Murder plays are directed by Mary Boensma. Jim Brown, Alan Goya, Yim McCallum, and Kevin P Mailin. The plays are Sugar Suxeet by Margaret Aborn, Sairi dearn by Lynn Berchenbriter, The Family, Way, by Seven Byrnes. Edgar by Dale Felberling, The Other Side of the Booth by Rose Geld Ganzumpikies by Lawrence R. Rosskoviak, Hombre Al. Acos by Bill Teopus and The Park Acos by Bill Teopus and The Park Lawrence R. Roszkowiak, Hornton: A Agua by Bill Teague, and The Final Days of Esmeralda by Marlan Warren. (Sm.) Marquis Public Theater, Monday.

ONE FLEW OVER THE CUCKOO'S NEST

ON GOLDEN POND

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Sunday, February 7 at 200 pm.
PAVIT FAGAIY, ASAM
The Firsts Dioner Theater office to Woody Adairs coming these to brook of the first of

for Thursday, January 21 and Sunday, January 31. (5m.) Fleata Dinner Theatre, through February 21; fuesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, lunch at noon, curtain at 1:15 p.m. performances stand out. James Pies: exits Dr. Sprey (an inefficual No. Sprey (an inefficual No.

Room, custain at Life p.m.

SEASCAPE

The Plan Phylosise stages Edward
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Sounday, January 31 at 2700 pm.

SORROWS OF STEPPEN
For its field production of the 1982
season, the Casalox Cartor Corrus
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The Clin Liame, is the Jewish morner, (Sm.)
Marquis Public Theater, through
February 14; Thursday through
February 14; Thursday through
February 8; 800 p.m.; Sunday at 6:00
p.m. Matinee Saturday, February 6;
and Saturday, February 13 at 2:00

THE THIRTEENTH REEL
The Bell-Starr Players stage Bob
Campbell's mystery/comedy about
the interactions of eight Hollywood

personalities and their connection with the death of producer Norman De Lage, the nature of whose demise is suspect. Set in the bayous of Louisians, the play combines the Louisiana, the play combines the mystery plot with a movie being filmed on location by the Hollywood personalities. Bob Campbell, who also is one of the leads in the play, directs. (Sm.) (Sm.) The Open Door for Dialogue, 9906

Maine Street, Lakeside, Friday, January 22 through February 27; Friday and Saturday at 8:00 p.m. For information call 465-1621 or 469-6984.

A THIRBER CARNINAL
The Coronado Playhouse presens a
revue based on the writings of James
Thurber (1894-1951), whose tronic
commentatives on alle in our times—
along with perietating spechological
resignts—made him out of the most
revered humonists of his day. Directed
by Ann Thompson Nern, the players,
made of the present of the prese include Richard Allen, Del Thomas Cherny, George Dermeter, Ariele Garland, Kimberity Garfand, Lynn Ha, Linda Rockstroh, and Larny Stecking. The set and costume designs are by Senanntha Sc. List. Con Thursday, February 4, there will be a special dinner-theater showing of the play, (Sm.) February 10, Tuesday and Wednesday at 800 p.m.

se 800 pm.

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Theater Directory

464-4598 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-3579, 456-1445

LYRIC DINNER THEATRE

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

NORTH COUNTY COMMUNITY THEATRE

LYCEUM THEATRE 314 F Street, downtown 235-8025

CALIFORNIA-PACIFIC THEATRE 234-7938 CARTER CENTRE STAGE Balboa Park 239-2255 CIVIC THEATRE 202 C Street, downt 236-6510

Diego 277-8900 x111 EAST COUNTY PERFORMING CENTER 210 E Main Street El Cajon 440-2277

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast Sen

FIESTA DINNER THEATRE 9660 Campo Road Spring Valley 697-8977

L/MB'S PLAYERS' THEATRE 500 E. Plaza Boulevard, National City

FOX THEATRE 720 B Street, downtown 233-6331 OLD TOWN OPERA HOUSE 4040 Twiggs Street. Old Town 298-0082 GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

PALOMAR COLLEGE Palomar College Theatre, San Marcos 744-8860

GROSSMONT COMMUNITY COLLEGE Stagefrouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410 PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100 LA JOLLA STAGE COMPANY
Parker Auditorium, La Jolla High School
750 Nauditus Street, La Jolla
459-3819

Vista 724-3421

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POINT LOMA COLLEGE
Salomon Theatre
1900 Lomaland Drive, Point Loma
222-6474 x248 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854 SAN DIEGO JUNIOR THEATRE Case del Prado Theatre, Balboa Park 239,8355

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive. San Diego 279-2300 x236 SAH DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 235-8025

235-8025 SAN DIEGO STATE UNIVERSITY Nan Stage and Experimental Theater 255-6884 Open-air Amphitheater 265-6947 SAN DIEQUITO LITTLE THEATRE Del Mer Feirgrounds, Del Mar 755-7358

SCRIPPS RANCH COMMUNITY THEATRE Wangeniveim Junior High School Wangenisetin Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216

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

UNITED STATES INTERNATIONAL UNIVERSITY

SITY OF CALIFORNIA SAN Mail 452-2380

READER'S GUIDE TO THE MUSIC SCENE

wring anguished squals from his instrument one moment and play a fluttering run of eleicate, must on the start of the star

to quote pool shark Steve

mizerak — "just showin off."
But his adroit handling of these forms, a discernible sense of humor, an admirable adaptability to the idiosyncracies of his sidemen,

wring anguished squalls from

Music commentary is by John D'Agostino. 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

Writing about a musician like former Return to Forever guitarist Al DiMeola is a lot like writing about a consistent, respected point boxer. As in any respected point boxer. As in any critical analysis of the pugilist who serves up just the required number of disciplined jabs, well-timed counterpunches, and controlled, targeted flurries to win on points, DiMeola's to win on points, DiMeola's playing must be approached from a purely scientific standpoint. Years of sequestering himself in a close to practice scales, voicings, and alternate fingerings, to develop speed, precision, and agained DiMeola's mastery of guitar technique that even his most ardent detractors cannot fault. A scouting report on DiMeola in accounting report on DiMeola in a country are proportion of the country are proportionally as a proportion of the country and the country are proportionally as a proportion of the country and the country are proportionally as a proport

ardent detractors cannot fault. A sociulity report on DiMeola would likely read: fast, well-trained; great hands. But a point hour rarely excites appoint coulsie of that excites anyone coulsie of that excites a proport could be could be



schooling. If that's true, then DiMeola is guilty of cool detachment on a unanimous

detachment on a unanimous decision.
But for others, myself included, possessing a surfeit of technical skills does not automatically disquality as automatically disquality as emotional level. Profundity is often, but not always, found in the simplest expressions. For anyone who appreciates the complexities of the guiter for instrumental the guiter for instrumental to a musicala like Dibleola, who can call upon the sweetest a musican use Orleota, who can call upon the sweetest byrical phrase or the most melodically knotted lines at will, is capable of delivering the goods when the music demands vertiginous speed but knows when to apply the brakes when economy is in order, who can DiMeola really enjoys playing, mitigate the self-congratulatory atmosphere of these efforts. What is most apparent on DiMeola's recordings, and in his live performances, is the fact that he is simply one of the best guitarists in the business Tuesday night DiMeola will team with keyboardist Jan

Hammer — whose past collaborators have included collaborators have included two other outstanding guitarists, John McLaughlin and Jeff Beck — Steve Gadd, Anthony Jackson, and Mingo Lewis, for a concert at the Fox Theatre. Another instrumentalist who is no stranger to critical acclaim, and who has sought a

is no stranger to critical acciaim, and who has sought a caciaim, and who has sought a caciaim, and who has sought a caciaim, and who has only a caciaim, and who has only a caciaim, and caciaim, as done to the part with that group, as well as a sant of the Oliver Lake/Daud Murray Quartet. But Lake is not simply a jaze musiciam, le is equally adept at applying his voicelible born to soul, place, or larger than the proper than the caciaim of the property of the caciaim of the caciaim

CHARLESMANTONICES KGB-F& 101 EVERON ATTRACTIONS in essociation with S.D.S.U. Cultural Arts Board

This Saturday night Lake will once again grace a San Diego stage, this time as leader of the "funked-reggae" band, Jump Up. The band features bassist Billy Grant, guitarist Jeromo Harris, guitarist/harmonica player Alphonia Tims, and drummer/nercussionis drummer/percussionist
Pheeroan Ak Laff, all
well-traveled and accomplished
musicians in their own rights.
Jump Up will play two shows at
the International Blend.

In case you're wondering about the Miles Davis concert that was supposed to have been held this week, I should tell you that it has been indefinitely that it has been indefinitely postponed. According to the promoter, Davis fell victim to kidney stones and was hospitalized recently. That's the bad news. The good news is that, though painful, kidney stones are not really that serious and you should be serious, and you should be reading of a rescheduled

reading of a rescheduled appearance ary time now. In other concerts this week, Bothly "Blast" Bland will be at 18 bland Blast Bland as support act; Friday and Saturday night, the Laurindo Almeila This will be at the Blue the Dickless, the Pupples, and Detents will play at the Spirit, while across town Tay Mahal performs at the International Blend, and the Corels Jerks.



Silverbird Hotel, Las Vegas! Unique, breathtaking

multimedia presentation! Live Music! Projections! Lasers! Jan. 28, 29 & 30, and Feb. 4, 5 & 6. Two shows nightly, 8:30 & 10:30 Advance sale tickets, with student I.D. \$5, Regular admission \$6.50. You must be over 21.

2828 Camino del Rio South, Mission Valley 299-2828

"The best unknown pop star in the business"
New York Times
"The best reviewed set in the business"
New York Times
"Stretching the boundaries of pop music"
Newweed:
"Armatrading is so good it's staggering"
Rolling Stone

SDSU MONTEZUMA HALL

ARMATRADING

She's not a black act. She's not a white act. She's not a jazz act She's not a dance act. She is a class act.

FRIDAY, JAN. 29 8:00 PM

ONE PERFORMANCE ONLY!!

Tickets \$8.75—on sale at the Aztec Center Box Office, Bill Gamble's and all Select-A-Seat Outlets, Call 265-5947 for information

THE THEATER READER'S GUIDE TO performances stand out. James Paccardia is it. Spirely can ineffectual formation of the control of the control of the factor is in the control of the control of factor is the control of the control of factor is the control of the control of factor is the factor of factor is the control of factor is the factor of factor is the factor of factor is factor of factor o

Safford, Ann Marie, Will Bryant, Biff Wiff, Buzn Noe, and Shelly Abenson. An optional bunch, prepared by Jocai chef Frank Plazza, is available starting at 1145 a.m. (Sm) Gaslamp Quarter Theatre, Friddy, January 22 and Wednesday, January 27-Junch at 1145 a.m., currain at 1215 n.m.

MAN OF LA MANCHA
For its first production of the 1962 season, the Lyric Dinner Theatre presents Dale Wasserman's musical about Niguel de Cervantes and the fate of a manuscript he has written called Don Guizone. Sent to prison for called Dorr Guizote. Sent to prison for diabious crimes Cervanies six diabious crimes Cervanies six when his fellow inmatics question its value. he urges them to play it out to determine its worth. The musical, with such memorable songs as "Toukinea," and "Adonza." it directed by Jack Tygett. Scott Chemberlain is Congress (Advisor Nanon Tursett is Scott Chamberlain is Cervanters/Guissee. Nanon Tygett is Aldonta, and Gordon Howard is Sancho Pana. (Sm.) Lytic Dinner Theatre: through March 28, Wednesdry through Saurday, dinner at 6:30 p.m., curtain at 8:00 pm. Matinee Sunday, lanch at 11:30 a.m., curtain at 1:00 p.m.

NEW PLAYS FOR THE NEW YEAR The Playwight's Workshop offers

San Diego's Mystery Book Store Specializing in classic whodunits, espionage and adventure novels, detective sturies, police procedurals trivilers, tales of suspense and gothics. New and used. Games and records. Large selection of children's mysteries.

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plays are directed by Mary Boersma. Jim Brown, Alan Goya, Nim McCallum, and Kevin P. Müllin. The plays are Sugar. Suver by Margaint Adom, Sairu, Anari by Lyrin Adom, Sairu, Anari by Lyrin Serven Byrnes. Edgar by Dale Febrelsing, The Coffer Size of the Bush by Rose Geld, Gausumpkies by Lawrence R. Rossbowisk. Hombre Al. Agus by Elli Tengae, and The Final Mayers by Elli Tengae.

ONE FLEW OVER THE CUCKOO'S NEST
The current production of Dale Wasserman's staged version of the Kern Keary novel has much to recommend it. Under the direction of Thomas J. McCorp, and supported by a cast that is never less than adequate, is a briskly appeared often outle furnity. ON GOLDEN FOND
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ON COLDEN POND

Sunday, Pebnasy 7 at 200 pm. PANT TAGAIN, SAM The Fasta Divisor: Theater offers Woody Alam's common groups or business woody Alam's common groups or business processing the period of the period period of the period of the period peri

for Thursday, January 21 and Sunday, January 31, (5m.)
Flesta Dinner Theater, through February 21, Tuesday through Saturday, cliner at 6:30 p.m., curtain at 8:5 p.m. Sunday, cliner at 6:30 p.m., curtain at 8:15 p.m. Sunday, cliner at 6:30 p.m., which say and Sunday, lunch at noon, curtain at 1:15 p.m. Matinee

SEASCAPE
The Patio Playhouse stages Edward
Albee's "gentle" cornedy, which won
the Pulitzer Prize for drama in 1975.
Chaffe and Nancy, a retired,
middle-class couple, are enjoying a
holdey at the beach, where they mee
Leslie and Sarah. While the latter two

look and sound like an average young married couple, they are actually "sea creatures," and have lived their lives in the ocean. Norman Fordyce and treatments and the produce and Carol Hulti are Charles and Nancy. Berry Sherman Borthara and Barbara Anderson are Leslie and Sarah. Director Jo Robbin, along with David Boyd, has also designed the set. (Sm.) Palio Playhnuse, through February 6; Thursday through Saturday et 8:00 pm. Matimes Sunday, January 23 and Sunday, January 31 at 2:00 p.m.

2-00 pm.

TABLE SETTINGS
For Is first Meinstage officing of the new year. On Heinstage helder These reasons to the interest helder These reasons to the interest helder the interest Lapine, which is an enjoyed long rurs in Low Angels and off-Bloor heavy.
Tabling a "hysterical blook at the develope the finitions that are generated when these generations of the family when it the deling table.

Berlinger, whose reconst credits included Date in the Senders in the Mergala, and Dillows the Senders of t

(Sm) Marquis Public Theater, through February 14; Thursday through Saturday at 8:00 p.m; Sunday at 6:00 p.m. Matinee Saturday, February 6 and Saturday, February 13 at 2:00

personalities and their connection with the deeth of producer. Norman De Lage, the nature of whose d+mise is suspect. Set in the baycus ... Louislana, the play combines the mystery plot with a movie being filmed on location by the Hollywood personalities. Bob Campbell, who also is one of the Inada in the play, directs. (Sm.)

(Sm.)
The Open Door for Dialogue, 9966
Maine Street Lakeside, Friday,
Jenuary 22 through February 27;
Friday and Saturday at 8:00 p.m. For information call 465-1621 or 469-6984.

AGO-9690. A THIRBER CARNINAL
The Coronado Playhouse presents a
rown based on the writings of Jumps
Thurster (1994-1961), whose receive
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the set and costume designs are by
Samenda Sa Cas (On Thursing,
denies beater at out-sing of the
play, (Sm.). dinner-theater showing of the play. (Sm.) Coronado Playhouse, through February 10; Tuesday and Wednesday at 8:00 p.m.

et 800 pm.

THE TRAILS AND TRIBULATIONS OF STAGGERLEE BOOKER? T.

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino, Please send concer information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00

Writing about a musician like former Return to Forever guitarist Al DiMeola is a lot like writing about a consistent, respected point boxer. As in any respected point boxer. As in any critical analysis of the pugilist who serves up just the required number of disciplined jahs, well-timed counterpunches, and controlled, targeted flurries to win on points, DiMeola's and the course, surgect our mere before the course of the

lacks — so the criticism goes— the one ingredient that can cause a stir in the cheap seats: passion. Mary hold that an absence of emotion and spontaneity is the unavoidable by-product of too much

AL DI MEOLA

wring anguished equalls from his instrument one moment and play a future from the man play a future from the delicate, muted notes the next, elicits a response that is definitely emotional.

To be sure, Diblocal flew years to the temptation that dogs all great players. he has seen fit to record albums that display his tooks in a warely of settings, including fution, juzz, rock, disco, and classical, often classical, often classical often control of the schooling. If that's true, then schooling. If that's true, then DiMeola is guilty of cool detachment on a unanimous decision. But for others, myself included, possessing a surfeit of technical skills does not automaically disqualify a myself of the programming that

3

automaically disquality a musician from communicating on an emotional level. Profundity is often, but not always, found in the simplest expressions. For anyone who appreciates the complexities of the guitar for instrumental prowess in general), listening to a musician like DiMeola, who can call upon the sweetest briefal phrase or the most can call upon the sweetest prical phrase or the most melodically knotted lines at will, is capable of delivering the goods when the music demands writiginous speed but knows when to apply the brakes when economy is in order, who can Divisiona really ergogs playing, mitigate the self-congratulatory atmosphere of these efforts. What is most apparent on DiMeola's recordings, and in his live performances, is the fact that he is simply one of the best

that he is simply one of the best guitarists in the business. Tuesday night DiMeola will team with keyboardist Jan Hammer — whose past collaborators have included two other outstanding guitarists, John McLaughlin and Jeff Beck — Steve Gadd, Anthony Jackson, and Mingo Lewis, for a concert at the Fox Theatre. Another instrumentalist who

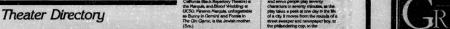
Another instrumentalist who is no stranger to critical acclaim, and who has sought a acclaim, and who has sought a variety of idioms in which to exhibit his spectacular talents, is saxophonist Oliver Lake. Lake, who also plays soprano sax, flute, and sings, must prove a headache for staid jazz critics, who squirm at their typewriters who squirm at their typewriters

who soularm at their opportitions whenever a fewrite son strays from the acceptable linear development of the jazz tradition. The properties of the saze tradition. The same part of the saze tradition. The same parts with the same parts with that group, as well as most recently bits past summer as part of the Other Lake David simply a jazz mussican. He is equally adept at applying his volcelite born to soul, blues, or any other form of music (as. in turn, they inform his blowing), respected) champlon of

once again grace a San Diego stage, this time as leader of the "funked-reggae" band, Jump Up. The band features bassist Billy Grant, guitarist Jerome Harris, guitarist/harmonica player Alphonia Tims, and

rneeroan Ak Lan, all well-traveled and accomplished musicians in their own rights. Jump Up will play two shows at the International Blend. In case you're wondering about the Miles Davis concert that was supposed to have been held this week, I should tell you that it has been indefinitely

that it has been indefinitely postponed. According to the promoter, Davis fell victim to kidney stones and was hospitalized recently. That's the bad news. The good news is that, though painful, kidney stones are not really that serious and you should be serious, and you should be reading of a rescheduled reading of a rescheduled appearance any time now. In other concerts this week, Bothly "Blast" Bland will be at 160 Mg "Bland Bland Bla



CIVIC YHEATRE 202 C Street, downtown 236-6510

CALIFORNIA-PACIFIC THEATRE 234-7938

C.R.A. THEATRE 9115 Clairemont Mesa Boulevard. San

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440, 2977 EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard. Southeast San

FOX THEATRE 720 B Street, downt 233 6331

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583 GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8600 Grossmont College Drive. El Cajon 465-1700 x419

JEWISH COMMUNITY CENTER Front and Center Theater ont and Center Theater 79 Filty-fourth Street, San Diego 3-3300 x36

LA JOLLA STAGE COMPANY Parker Auditorium, La Jolla High S 750 Nautilus Street, La Jolla 459-3819 765-1100
POINT LOMA COLLEGE
Salomon Theatre
3900 Lornaland Drive, Point Loma
222-6474 x248 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 803 Juniversity Avenue, La Mesa 464-4598 LEMON GROVE PLAYERS LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Laine, Lemon Grove 466-5579 466-1445

se is the work or ers of the cast.

LYCEUM THEATRE 314 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 s236

OLD GLOBE THEATER
Festival Stage. Balboa Park
239-2255

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

PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 x236 SAN DIEGO REPERTORY THEATRE 1620 Sigh Avenue, downtown 235-8025

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6884 Open-air Amphitheater 265-6947 SAN DIEGGITO LITTLE THEATRE Del Mar Fairgrounds. Del Mar 750-7358

SECOND AVENUE THEATRE 863 Second Avenue, downtown 233-3965

233-3903 SCRIPPS RANCH COMMUNITY THEATRE Wangenhiers Junior High School Auditorium 9230 Gold Const Drive, Mira Mena 566-7300 x216 SOUTHWESTERN COLLEGE Arena Theater, Mayeri Hall 900 Otay Lakes Road, Chula Vista 421-1180

SPRECKELS THEATRE 121 Broadway, downtown 233-6541 STARLIGHT Sterlight Bowl. Balboa Perk 232-3049 or 234-STAR GINTED STATES INTERNATIONAL GINVERSITY Zable Theater 10459 Pomerado Road, Scripps Ranch 271-430G

UNIVERSITY OF CALIFORNIA SAN UCSD Theater, John Muir Theater, Studio

UNIVERSITY OF SAN DIEGO Camino Theater, Alcala Park Linde Vista Road, San Diego 291-6480

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ONE PERFORMANCE ONLY!!

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multimedia presentation! Live Music! Projections! Lasers! Jan. 28, 29 & 30, and Feb. 4, 5 & 6. Two shows nightly, 8:30 & 10:30 as sale tickets, with student I.D. \$5, Regular admission \$6.50. You must be a no del Rio South, Mission Valley - 299-2828

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CONCERTS

Bobby "Blue" Bland and the King Biscuit Blues Band: Bacchanal, tonight, Thursday, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard.

Laurindo Almeida Trio: Blue Parrot, Friday and Saturday, January 22 and 23, 9 p.m., 1298 Prospect, La Jolla, 455-9131.

Dickies, Puppies, and Detente: Spirit, Friday, January 22, 9 p.m., 1130 Buenos. 276-3993.

Taj Mahal: International Blend, Friday, January 22, 8 and 10 p.m., 4034 30th Street. 284-9603.

Circle Jurks, Efficies, and Sacred January 22, 8 p.m., 3760 Fairmount Avenue, 224-6457.

Jump Up featuring Oliver Lake:

International Blend, Saturday, January 23, 8 and 10 p.m., 4034 30th Street, 284-9603.

Foreigner and Greg Lake: Sports Arena, Tuesday, February 2, 8 p.m. Sports Arena Boulevard. 224-4171.

Greg Kihn Band: UCSD Gymnasium, Friday, February 5, 8 p.m. 452-4559.

Al DiMeola with Jan Hammer, Anthony Jackson, Steve Gido, and Mingo Lewis: Fox Theatre, Bucsday January 26, 8 p.m., 720 B Street.

Club listings are compiled by Linda Nevin. If you wish to be included, please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings are free. James Brown: Rodeo, Monday. February 1, 7:30 and 10:30 p.m., La Jolla Viliage Drive at Villa La Jolla Drive, off 1-5. La Jolla, 457-5590.

North County

Proudly Announce The San Diego debut of

& Robert Silvert Entertainment Group & KPRI FM106

"X": Bacchanal, Friday and Saturday, February 12 and 13, 9 p.m., 8022 Clairement Mesa Boulevard, 560-8069.

Pretenders and Bureau: Golden Hall, Tuesday, February 16, 8 p.m., Community Concourse, downtown, 236-6510.

CLUBS

Barr X Ranch House, 119 East Broadway, Vista. 724-0510: Moxy

Belly Up Tavern, 143 South Cedros Avenue. Solana Beach. 481-9022: Shuffle. rock and roll. Thursday through Saturday; the Chicago Six. through saturday, the Chicago Six, Dixieland, Friday happy hours and Sunday evening: the Constables, bluegrass, Wednesday happy hour, the Randail Underwood Band, rock and roll. Wednesday.

Bobby G's. 485 First Street, Encinitas. 436-7397: Jerry McCann and the GigoloS, rock and roll, Thursday through Saturday and Wednesday; Shuffle, rock and roll, Sunday through Tuesday.

Burn Steer Saloon, East Vailey Parkway at Midway, Escendido. 743-6422: E. Zane Wood and Blazing Saddles, country, Wednesday through Saturday.

Charlie's Little Bit of Country, San Marcos Boulevard at Highway 78, San Marcos. 744-4120: Jallas Express, country, Tuesray through Sunday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860: New Country, country rock, Thursday through Monday.

Distillery East, 755 Metcalf Street, Escondido, 741-9393: Heroes, rock and roll, Thursday; dance with Rockin Stevie W., Friday and Saturday; rock and roll, Sunday, call club for information; Greater San Diego Balent Search featuring four bands, Wednesday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach 755-6733: Bratz, rock and roll, leyard, Solana Beach, Thursday through Saturday; Dallas Collins, rock and roll, Sunday; Dirk Debonaire and the Boat People, rock and roll, Monday and Tuesday; Tweed Sneakers, new waw, Wednesday.

Saturday: Sky High, rock and roll, Tuesday and Wednesday

Fish House West, 2633 South Fish House West, 26:33 South Highway 101, Cardiff, 753-6438: Bob Long, jazz: Thursday throug Saturday; jazz jam session with Tony Ortega, Sunday.

Fogcutter, 2858 Carlsbad Boulevard, Carlsbad. 729-3189: Planet, rock and roll, Wednesday through Saturday; Incognito, new wave, Sunday through Tuesday.

Francine's, 939 North Hill Street Oceanside: 722-7123: 360, top 40, Thursday through Saturday.

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: Barrie Cunningham and Black Slacks, rockabilly, Weleard by through Saturday Wednesday through Saturday

Hungry Hunter, 1221 Vista Way Oceanside, 423-2623: The Dure Kirkpatrick Band, Southern soul and artistry. Wednesday through Saturday: the Good Life contemporary, Sunday and Monday; the Red Lane Band,

Jolly Roger, 1900 West Harbor Drive, Oceanside. 722-1831: The Johnson Twins, comedy and variety, Wednesday through Saturday.

Kooter Brown's, 656 First Street

Stephen Cloud Presentation regretfully announces
The
Cancellation of the Miles Davis Concert

scheduled for Monday, January 25 Ticket refunds at Center Box Office 236-6510

Encinitas, 942-2980; Hi Street, rock and roll, Friday; Sailor and the Swimmers, rock and roll, Saturday,

Longbranch Saloon, 117 North Hill Street, Oceanside, 722-8954. Dakota, country rock, Thursday through Monday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: The Shifters, contemporary, Wednesday through Saturday.

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

Oslovale Lodge, Lake Wohlford

749,3193: White Lightnin' Express.

Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030; David Yellin, fol songs, Wooden Rick and Lorraine Lee, traditiona and contemporary folksongs, Friday, U. Utah Phillips, folk and country music and stories, Saturday, Peter Feldman, old time music, Sunday, Old Time Hoot Nite. Tuesday; benefit for KPFK radio. Wednesday.

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

Poseidon, 1690 Coast Boulevard, Del Mar. 755-9345: Tweed Sneakers, new wave, Thursday; Heroes, rock and roll, Friday and

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: The Kosta-Staples Band, rock and roll, Thursday through Saturday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook. 728-1998: Don Tennison and Country Plus, country and contemporary dance

music. Wednesday through

Red's Place, 389 North El Camino Real, Encinitas, 942-1676. Nightwatch, rock and roll, Thursday through Sunday.

Reuben's, 2515 El Camino Real, contemporary, Tuesday through Saturday.

Sandy's, 510 West Mission. Escondido. 743-0920: Chaser, rock and roll, Thursday through Saturday.

The Sheph rd C.fe, 1126 South Highway 101, Encinitas. 753-1124: Lisa Kanny, classical piano.

MAHAL



JUNE CARTER GREAT EIGHTIES

KSON welcomes THE JOHNNY CASH SHOW Sunday, January 24, 4:30 & 8:00 p.m. FOX THEATRE Reserved seats \$11.00 and \$9.75 Tickets on sale at Fox Theatre Box Office and all Ticketron locations. For Chargeline and information call 235-4203.

International Bend

CABARET

ELECTRIC TOUR

featuring special guests JAN HAMMER STEVE GADD ANTHONY JACKSON MINGO LEWIS

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Advance tickets available at Licorice Pizza * Filipside Records * Chame

coming: Wed., Feb. 3 ALEX DEGRASSI / SCOTT COSSU Feb. 14 WILLIE BOBO Valentine's Day at Macho's

> Next Tuesday Tickets still available

MARTY MITCHELL BAND

Monday, January 25 ·

Doors open at 7:30 p.m. For more information call 291-8635

lames Brown

220 B STREET Tickets reserved \$9.75, \$10.75 available at the Fox Box Office, Sears, Wards, Aztec Center and all Ticketron outlets. Charge-by-phone and moi info 235-4203. Select seats may not be available for public sale.

Coming Soon:

JAN. 16 B PM FOR THEATER

Mandeville Auditorium, UCSD. Tickets on sale February 5.

Thursday, Molly, contemporary piano, Priday and Saturday, Feet on the Wheel, folk and contemporary, Sunday, Jeff Gregory, folk guitar, Monday, Jeff Proctor, '60s music, Tuesday, 'Scott Turchin, contemporary, Wednesday, classical and folk guitar during lunch, seven doss.

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

Sunset Lounge, 2328 South Escondido Boulevard, Escondido, 741-2541: Lone Star Country, country, Friday and Saturday,

Triton, 2530 South Highway 101 Cardiff. 578-6440: The East West Band, rock and roll, Tuesday through Saturday; the Mix (formerly the Mark Lessman Band). rock and blues, Sunday and



!! NOW SERVING COCKTAILS !!

SHUFFLE



Sunday, January 24 7:30-10:30 PM Dixieland Jazz with THE CHICAGO SIX



REREL ROCKERS



Friday, January 29 9 PM Rockin' R&B and Rock-a-Billy THE BLASTERS

ROD PLAZZA & the MIGHTY FLYERS BUCKWHEAT COMMANDER CODY

Pebruary 11 LES DUDEK February 14

STEFAN GROSSMAN & JOHN RENBOURN ALEERT COLLINS & the ICEBREAKERS

BIG MAMA THORNTON NORTON BUFFALO February 26 & 27 JAMES HARMON BAND

AFTERNOON CONCERTS

CHICAGO SIX THE CONSTABLES Both days: 5 to 7 PM Happy Hour!

SERVING LUNCH DAILY
VISIT THE BELLY-DELI FOR THE BEST SANDWICH YOU'LI
EVER EAT (ONE OF THE BEST ANYWAY) 143 S. Cedros, Solana Beach 481-9022

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Country Rejects. ntry. Thursday through

West Vista Way, Vista. 941-1032: Feelin', top 40, Tuesday through

Good Jazz is like Fine Wine!



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Gary Stokes of The Gary Music Co. 8 p.m. to Midnight. Tues. - Sat.



Rockin' Weekends Rock & Roll with two great acts!





Oh! Ridge





Coming to Lehr's Cabaret The Heroes Ron Bolton

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

Whiskey Flats, 1260 West Vailey Parkway, Escondido. 745-8640: Don Livingston and Timberline, country, Tuesday through Saturday, Planet. rock and roll, Sunday and Monday.

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

Beaches

All The Way Inn, 4240 West Point Loma Boulevard, Loma Portal. 224-8282: The Ram Band, rock and roll, Wednesday through Sunday.

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

Bahia Belle, at the dock, Bahia Hotel, 998 West Mission Bay Drive Mission Bay. 488-0551: The Mike Edwards Duo, contemporary danc music, Friday and Saturday.

muss., Frinary and saturative.

Bahla Hotel, 998 West Mission Bay
Drive, Mission Bay, 488-0551:
Merceles Lounge: Jonathon Von
Brana and Thunderbyd. Elvis
Impersonator, Tuesday through
Saturday, Plano Bar, Jack Pollack,
Tuesday through Saturday, Bob
MacLeod, Sunday and Monday.

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Vision, rock and roll, Thursday through Saturday.

Beachcomber West, 2903 Missior Boulevard, South Mission Beach. 275-2722: Live rock and roll,

Blae Pareel, 1298 Prospect Street, La Jolka. 454-9131: Tsumbu, Latin jazz, Thursday, Laurindo Aimeida Trio, jazza, Priday and Saturday; Dave Millard and Priends, jazza, Sunday, Bruce Cameron and Hollis Gentry Ensemble, jazz, Monday; the Kevyn Lettau Quartet, jazz, Tuesday; the Joy of Sax, jazz.

Caravaggo's, 3205 Midway Drive, Point Loma. 222-0541: Phil Beeber, light classical and contemporary guitar, Friday and Saturday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: Phil Volk and Tina Mason Band, contemporary, Tuesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Marguerita Page, jazz, Thursday through Sunday.

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

Elario's, 7955 La Jolia Shores Drive, La Jolia. 459-0541: The Bruce Cameron and Hollis Gen Ensemble, jazz. Wednesday through Sunday.

Gator Gardens, Navy Amphibious Base Enlisted Club, Silver Strand, Coronado (open to public). 437-2545: Taxi, rock and roll, Thursday through Saturday; Shakee Jake, rock and roll,

Haleyon, 4258 West Point Lorna Boulevard, Lorna Portal. 225-9559: Next, rock and roll, Tuesday through Saturday; Four Eyes, rock and roll, Sunday and Monday.

Halligan's, 4325 Ocean Boulevard Pacific Beach. 274-3474: Steve aus, contemporary, Tuesday brough Thursday.

The Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach. 270-ROCK: Rock and roll, Friday and Saturday, call club for

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-4010: People Movers, contemporary, Buesday through Saturday, Triple Play, contemporary, Sunday and Monday.

Hotel dei Coronado, 1500 Orange Avenue, Coronado, 435-6611: One Plus One, contemporary, Tuesday through Saturday

Islandia Hotel, 1441 Quivira Road, Mission Bay. 224-3541: Butch Lacy, jazz, Friday and Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The Normads, rock and blues, Tuesday through Thursday; Thurderholt the Wondercolt, rock and roll, Priday and Saturday; Tall Cotton, bords seeks seeks. Cotton, honky-tonk country, Sunday and Monday.

Le Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: The Stev Edwards Band, rock and rol Thursday; Push, rock and roll, Friday and Saturday; Professor

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Macho's, 2966 Midway Drive, Loma Portal, 224-2401: Montezuma's Revenge, country and comedy, Thursday, Tuesday, and Wednesday; Colour, Latino, Friday and Saturday; live salsa hand plus DJ Sammy Diaz, Sunday.

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

Moby's Deck, Adam's Rib Restaurant, 1403 Rosecrans Street, Loma Portal. 226-1871: Mike Sanders, contemporary, Thursday through Saturday.

Mom's Saloon, 945 Garnet Avenue Pacific Beach. 488-9598: Night

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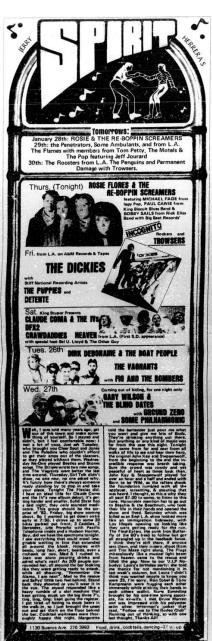
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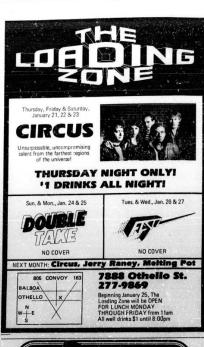
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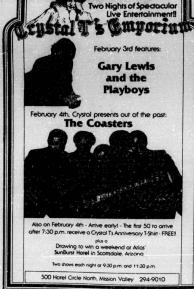
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Flight, rock and roll, Thursday through Sunday; Tremor, rock and roll, Monday; the Blitz Brothers, rock and roll, Tuesday and Wednesday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: Gerry Baze and A Touch of Country, country, Tuesday through Sunday; Becky Hobbs, country, Monday.

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

Rodeo, 8980 Via La Jolla, La Jolla. 457-5590: Poison Ivy, rock and roll, Thursday through Saturday; rock and roll, Sunday, call club for information; Moving Targets, new wave. Monday; Bratz, rock and roll. Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: The Fred Land Trio, music of the 'Ms to the '90'music of the '40s to the '80s, Thursday through Saturday, Randy James and Ronnie Branham, variety and comedy, Sunday and Monday.

Saska's, 4250 West Point Loma Boulevard, Loma Portal, 223-9158: Bill Coleman Quartet, jazz, Wednesday through Saturday.

756 Club, 744 Ventura Place, Mission Beach. 488-4438: Tim Malchak, contemporary, Friday through Sunday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: Shine-It-On, comtemporary, Tuesday through Saturday, musical entertainment, Sunday and Monday, call club for

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park

223-23G5: LaDuke, rock and roll. Tuesday through Saturday

Woodcarver Pizza, 3225 Midway Drive, Lorna Portal. 222-0388: Bluegrass, Etc., bluegrass, Friday; Stray Dogs String Band, southern Appalachian folk music, Saturday.

San Diego North

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

Al-Salaam Restaurant, 7947 Balboa Avenue, Kearny Mesa. 279-1520: The Middle Eastern Musicians, Middle Eastern inusic and belly dancing, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mes. Boulevard, Clairemont. 560-8022: Bobby "Blue" Bland, blues, King

Biscuit Blues, blues and rhythm and blues, Thursday; Tweed Sneakers, new wave, Friday and Saturday, with Roach and the White Boys, rock and blues, Saturday; Circus, rock and roll, Sunday through Tuesday; Double Take, rock and roll, Rox, rock and roll,

Black Angus, 5247 Kearny Villa Road, Kearny Mesa. 279-3100: Main Street, top 40, Tuesday through Saturday.

Black Angus, 10370 Friars Road, Mission Valley. 563-5862: Figgi and the Blitz, top 40, Tuesday through

Blarney Stone Pub. 5617 Balboa Avenue, Clairemont. 279-2030a Hrian Connelly, Irish music. Thursday through Saturday; Jim and Theresa Hinton, Irish music, Wednesday and Sunday

Bunbury's, 9906 Mira Mesa

Boulevard, Mira Masa, 578-8666: Jetexas, rockin' country, Wednesday through Saturday

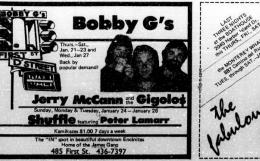
The Carriage House, 7945 Balboa Avenue, Kearny Mesa. 278-2597: Jim Moore, soft country rock, Wednesday through Saturday.

The Colosseum Restaurant, Caesar Lounge, 6171 Mission Gorge Road. 283-0050: Alto-Lunch, jazz.

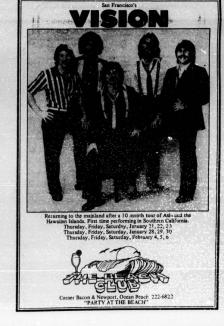
Cunningham's, 7094 Miramar Road, Mira Mesa. 578-1216: The Blitz Brothers, rock and roll, Thursday through Saturday; Emergency Exit, rock and roll, Tuesday and Wednesday.

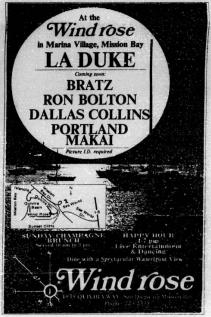
Edwin's Continental Cuisine, 8650 Miramar Road, Mira Mesa. 271-7020: Mimette, Continental ballads, Friday and Saturday

Flanigan's, 5373 Mission Cente Road, Mission Valley. 291-8635:















dancing featuring Bridget. Cassandra, Habiba, Romany, Serena, Shahinaz, Tuesday through

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Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley. 291-5720: Sky Islands, contemporary, Tuesday through Saturday. Houlihan's Old Place, 5323 Mission Houman's Old Place, 3323 Mission Center Road, Mission Valley: 297-6370: Jay Star, contemporary, early evening Wednesday and Thursday; New Tuxedo Jazz Band, Dixieland, Friday and Saturday.

Journey, 5375 Kearny Villa Road Kearny Mesa, 279-2040: T-Birds rock and roll. Johnny Kat, rock and roll. N-E-One, rock and roll.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Larry Page, contemporary, Wednesday through Saturday, Bob Long, jazz va. iety, Monday and Tuesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: Fastrax, contemporary, Tuesday through Saturday.

The Loading Zone, 7888 Othello Street, Kearny Mesa. 277-9869: Circus, rock and roll, Thursday through, Swinday, Double Take, rock and roll, Sunday and Monday the Flys, rock and roll. Tuesday an Wednesday.

London Opera House, 5404 Balboa Avenue, Clairemont. 279-2390: Flash, rock and roll, Tuesday

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: RPM, top 40, Monday through Saturday.

Monterey Whaling Company, 887
Camino del Pio South, Mission
Valley, 291-1638: Crack A' Noor,
contemporary, Thursday through
Saturday; Jim Hawley,
contemporary, Sunday and
Monday, the Spud Brothers, music
of the 40s, 50s, and 60s, Tuesday
and Wednesday

Navajo Inn., 8515 Navajo Road, San Carlos. 465-1730: Sky High, vock and roll, Thursday through Saturday; Stress, rock and roll, Sunday through Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Pro Brigham's Preservation Band, Dicieland, swing, and oldies, Friday

The Patriot Game, 5353 Mission Center Road, Mission Valley. 296-8714: Paddy Reilly, traditiona and contemporary Irish music, Wednesday through Sunday.

The Playboy Club, 425 Camino del Rio South, Mission Valley. 296-8588: Cabaret Room: Fire and Spice, Las Vegas-style revue, Monday through Saturday, Plano

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560 5th Avenue (at Market) 239-4222 No Names

Saturday, January 23

Bar: Jon Sandoval, Monday through

Reuben's Plankhouse, 7637 Balboa Avenue, Clairemont. 278-7373: John Barker, folk rock, Tuesday through Saturday.

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: Rosie and the Re-Boppin' Screamers, rhythin and blues, Trowsers, reggae, Thursday; the Dickies, rock and roll, the Puppies, rock and roll, Detente, rock and roll, Friday, Dark Victory, rock and roll, Choir Invisible, rock and roll, Wild Kingdom, rock and roll, Saturday, the Vagrants, rock and roll, Fig and the Bombers, rock and roll, Dirk Debonaire and the Boat People, rock and roll, Tuesday, Gary Wilson and the Blind Dates, rock and roll, Sorne Philbarmonic, rock and roll, Ground Zero, rock and roll, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: San Antone contemporary, Friday and Saturda

Stadium Club, 6065 Fairmount Extension (at Twain), Mission Gorge. 282-3286: Legend, country rock, Thursday through Saturday.

Tio Leo'a, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Peggy Spye, contemporary, Wednesday and Thursday, Melissa McCracken, contemporary, Priday

and Saturasy.

Town and Country Hotel, 500 Hotel
Circle North, Mission Valley.

291-7131: Abliene Lounge: Richie
Gary and Sundown, country,
Tuesday through Saturday, Gold
Coast Lounge: Gary Music
Company featuring Gary Stokes,
juez, Tuesday through Saturday,
contemporary and Light Counter.

Tuesday through Saturday.

Tuesday through Saturday.

Tuesday through Saturday.

San Diego South Andy's Saloon, 7149 El Cajon Boulevard, East San Diego. 460-5145: Dr. Duke, rock and roll,

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Danny Salmas, contemporary, Tuesday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego. 264-5797: Jaime Valle, jazz, Wednesday and Thursday; Wave, jazz, Friday and Saturday; jazz jam

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7 days a week Music day-Saturda Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: The Spud Brothers, music of the '40s, '50s, and '60s, Thursday through

Saturday; Guideline, contemporary, Sunday and Monday; Texas Tuxedo, light country, Tuesday and Wednesday.

Callione's, 2927 Meade Avenue North Park. 281-2610; Flamenco music and dancing, Thursday Cafe del Rey More, 1549 El Prado, Balboa Park. 234-8511: West Coast, soft rock, Thursday through Saturday, Raggle Taggle, new Remaissance variety, Sunday aftermoor, Spiril, contemporary, Tuesday and Wednesday. Chateau Lounge, 3623 College Avenue, College Grove. 582-5820; MBJs, variety. Thursday through

Saturday. Club 30, 30th and Unas str North Park. 692-0080: Big City Blues Band, rhythm and blues.

Crossroads, 345 Market Street. downtown. 233-7856: Joe Marill Quintet, straight-ahead jazz, Thursday through Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572; Ron Bolton, rock and roll, Tuesday through Saturday; the Dan Murphy Show, music and cornedy, Sunday and Monday.

and Monday.

Drossy Magdis is 31st Street and
University Averses. North Eric.

298-8584. Loss of Wignise Curris,
old time novelty songs. Translay:
Ruth Hutze, folk songs and
originals. Priday. Carry Grossor,
and originals, and yevening
Saturday. Curf Bosterse, traditional
vanual and hammered duckimer.

Sameday, Melisas McCracion and
originals, early evening
Saturday. Old Time Hoot Night with
Loss and Wignise Curris, Menday,
Red and Precentar, biologies, doi:
Red and Red and Cell Irish
Band, transitional Irish music,
Welensday, Stray Log. Street
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Red of Control (1987).

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Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686:

Joe Marillo Quintet

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Wild Hair, contemporary, Friday and Saturday

The Ground Floor, 6179 Un Avenue, East San Diego, 582-1070; Trix, contemporary and mellow rock, Tuesday through Saturday; audition night, Sunday.

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

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: Tailwind, contemporary, Friday and Saturday.

Holiday Inn/Embarcadero, Porthole Lounge, 1355 North

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300 The Amber Band, rock and roll, Wednesday through Saturday

Humphrey's, Hair Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577: Jobe and John, contemporary and dance music, Tuesday through Saturday.

International Blend 4034 300

Street, North Park, 284-9603; Mahal, blues, Friday; Jump Up featuring Oliver Lake, 1922, and

regidac, Saturday

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The Juke Box, San Diego Hotel. 339 West Broadway, downtown. 234-0221; John Ward, country and pop, Taesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017; King Biscuit Blues, blues and rhythm and blues. Friday and Saturday Professor Oak and the Hurricanes, blues, Tuesday through Thursday.

My Rich Uncle's, 6205 El Cajon

The Press Room Saloon, 956 Second Avenue, downtown, 239-8225; Eddie Gold, piano and vocal variety, Tuesday through Saturday, with Tawny Tann, Saturday, with Tawny Tann, Tuesday; Derek Page, piano and wocal wanety, Tuesday through Thursday happy hours, Sunday and Monday evenings.

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island, 291-6700; Larry and JoAnn, contemporary, Tuesday through Saturday.

Red Coat Inn, 5933 University Avenue, East San Diego, 583-6670:

Prophet, rock and roll, Tuesday through Saturday; the Merv Douglas Band, rock and roll, Sunday and Monday.

Sheraton Harbor Island, 138 Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900; Sundowner Lounge; Stone's Throw, vintage jazz, blues, and rock, Tuesday through Saturday; Leslie Gold, standards and contemporary, Sunday and Monday, Butterfield Stage Saloon: The Bass Went Home, variety — Beatles to Bach, Tuesday through

Sheraton Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island. 291-6400; The Kim

through Saturday; jazz jam session with Jeannie and Jimmy Cheatham,

Soledad's, 425 West B Street, downtown, 232-7588: The Matt Davis Trio, contemporary, Friday and Saturday.

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

Triton, 6011 El Cajon Boulevard, East San Diego. 583-3240: Ella Ruth Piggee, jazz, Screphim, jazz,

Tuba Man's, 2551 University Avenue, North Park, 295-9426; Ira Cobb's Jazzbo Dixieland Band, 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, 700 North Johnson, El Cajon. 442-9827: Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday.

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Sunday, Jan. 31 Distillery, Solana Beach

Monday, Feb. 1 Distillery, Solana Beach

Wednesday, Feb. 3-Feb. 6 Flanigan's

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Robert Silvert Entertainment Group (714) 692-2412

Carryon Road, Dehesa. 445-3047: The Big Oak Ranch Band, country, plus guest. Sunday afternoon.

Black Angus, 1000 Graves Avenue El Cajon. 440-5055: Forward Motion, top 40, Monday through

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

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Steve Mouzas and Finest Action, country and contemporary dance music,

Basiay through Saturday

Castaways, 10757 Woodside Avenue, Santee. 449-6700: Rock and roll, seven night:, call club for information.

La Mesa. 462-1579: Kenny Mundz and Silvertip, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

Driftwood, 5286 Baltimore Drive La Mesa, 462-0533: Carl Simmons and Southern Comfort, country, Tuesday through Saturday; E. Zanc

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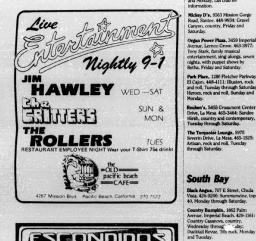
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Magnolia Mulvaney's, 8861

Magnolia Avenue, Santee. 448-8550: Bramble, country, Wednesday through Saturday

Mickey D's, 9563 Mission Gorge Road, Santee. 448-9934; Gravel Canyon, country, Friday and Saturday.

Organ Power Pizza, 3459 Imperial

Park Place, 1280 Fletcher Parkway El Cajon, 448-4111: Illusion, rock and roll, Tuesday through Saturday Heroes, rock and roll, Sunday and

Reaben's, 5455 Grossmont Center Drive, La Mesa. 465-3464: Sandee Hirsh, country and contemporary, Tuesday through Saturday.

The Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Artisan, rock and roll, Tuesday through Saturday.

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

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Quick, top 40, Tuesday through Saturday.

Dock's Cocktails. 317 Third

Jerry Davis, country western, Thursday through Saturday; Earline Reeves, piano bar, Sunday and Monday; Bill Daniels, country western, Tuesday and Wednesday.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Leather and Lace, country, Thursday through Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Cary Sherwood, contemporary, Friday and Saturday.

Sunnyside Steak Ranch, 5170 Bonita Road, Bonita. 475-0855: Linda Sherwood and Western Union, country, Friday and

Westerner, 22 West Seventh. National City. 474-2919: Tony Mills

and Crosscut, rock and roll, Wednesday through Sunday; Homeboy, rock and roll, Monday

South Bay

Lorenzo's, 596 Broadway. El Cajon 442-9696: Chain Reaction, succession Chair Reaction, contemporary dance music. Wednesday through Saturday, Fro Brigham's Preservation Band, Discland, swing and oldies, Sunday through Tuesday. JAZZ QUARTET

4520 West Point Loma Blvd. 223-9158 No cover charge: Lunch served Mon.—Fri, 11:00—2:30. Hrs: Sun.—Tues. 5:30—10:00, Wed.—Sat. 5:30—11:00 Happy hour prices all day. Fresh swordfish \$9.95

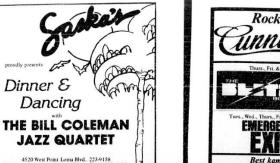


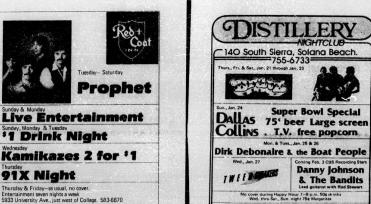
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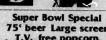
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PERFORMERS

Performers listings are compiled by Linda Nevin. If you wish to be included, please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

The Amber Band: Iolly
Roger/Seaport Village
Artisan: Turquoise Lounge
Barrie Cunningham and Black
Slacks: Hill House
Becky and the Blu-Tones: My Rich
House

Uncle's
The Blitz Brothers: Cunningham's

The Blitz Brothers: Cumingham's Mon's Salaon Ron Bolton: I/w. Masters Brain: Roslev, Distillery Nightclub Chaser: Sanada's Chiel Invisible: Spirit Chick Jerks: Fairmount Hall Circus: Eucchanal, The Loading Zone

Dallas Collins: Distillery Nightclub Flanigan's
Dark Victory: Spirit
Detente: Spirit

The Dickies: Spirit
Dirk Debonaire and the Boat
People: Spirit, Distillery
Nightclub

Nightcub Dr. Duke: Andy's Saloon Double Take: The Loading Zone, Bacchanal The Merv Douglas Band: Red Coa hm:

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Ducktall Revue: Country Bumpkin
The East West Band: Triton/Cardiff
The Steve Edwards Band: Le
Chalet

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Mise Co.
LaDuke: Windrose
Jerry McCann and the GigoloS:
Bobby G's
Tony Mills and Crosscut: Wester
Moving Targets: Kodeo
N-E-One: Journey
Neeth Holesman

Next: Halcyon Night Flight: Mom's Saloon Nightwatch: Red's Place The Normads: Jose Murphy's Planet: Fogcutter, Whiskey Flats

Poison Ivy: Rodeo Prophet: Red Coat Inn The Pupples: Spirit Push: Le Chalet The Ram Band: All The Way Inn The Randall Underwood Band Belly Up Tavern Roach and the White Boys:

Bacchanal
The Rollers: Old Pacific Beach Cafe
Ross: Bacchanal
Sacred Lless: Fairmount Hall
Sallor and the Swimmers: Le
Chalet, Kooter Brown's

Uncle's Sky High: Navajo Irm, Fireside

Some Philharmonic Spirit Stream Vassor Stream Vassor Stream Vassor Stream Vassor Stream Vassor T-Bleitz Journey T-Bleitz Journey T-Bleitz Journey T-Bleitz Journey Tream Mont Salicon Tweed Streams Barchand, Passielon Dollity Nightclub The Vagrants Spirit Valent The Barch Club Will Klingdom: Spirit Cane William and the Blind Dates: Gary Wilson and the Blind Dates:

Contemporary/ **Top 40**

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Sunday & Monday January 24 & 25, 31 & Feb. 1



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Grand Prize \$400.00 Plus Dinner For Four At Our 4 Stor Restourant "Conne"

1st Runner-Up \$200.00

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JUDGING WILL BE BASED ON FASHION, PRESENTATION, POISE & PERSONALITY JUDGES WILL BE FROM THE FASHION, MODEL AND MEDIA PROFESSION CONTESTANTS MUST BRING ENTRY IN NO LATER THAN JAN. 25, 1982

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Blue Sides: Reuben's/Cartsha. Bogart: Holiday Inn/Embarcader Chain Reaction: Lorenzo's Jack Costanza and Gerry Woo: Alex's Steak House The Critters: Old Pacific Beach

Cafe
Crack A' Noon: Mornteren Whaling

The Matt Davis Trio: Soledad's The Mike Edwards Duo: Berlin Fastrax: Lehr's Greenhouse Feelin': Vista Entertai

Center
Figgi and the Blitz: Black Angus/Mission Valley Forward Motion: Black Angus/El

Cajon
The Good Life: Hungry Hunter/Oceanside Leslie Gold: Sheraton Harbor

Phil Gross: Drowsy Maggie's Guideline: The Boat House

Jim Hawley: Monterey Whaling Co., Old Pacific Beach Cafe Sandee Hirsh: Reubert's/La Mesa Richie Hunt: Mulvariey's Lonnie Hutson and Dusty Best:

Antonio's Hackenda Jobe and John: Humphrey's Larry and JoAnn: Raphael's Larry Keys Trio: Journ and Country Hotel

Lady Luck: The Winner's Circle The Red Lane Band: Hungry Hunter/Occanside Main Street: Black Angus/Kearny

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Marchael Microchem To Lavis,
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Denny Rome The Marchael Cade
Quided Dinner Manchine

Donny Rome Hamburguesal

BLUES

Playing their own inimitable spirit-lifting songs on Friday and Saturday and . . .

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HURRICANES

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Danny Salmas: Arithonia's Harborside San Antone: Springlicid Wagen

Mike Sanders: Moby's Deck Restaurant
The Shifters: Monterey Jack's

Shine-It-On: Vacation Villass Hotel Show Motion: Hungry Hunter/El

Cajon Sky Islands: Holiday Inn/Mission Valley Spirit: Cafe del Rey Moro

Peggy Spye: Tio Leo's Joe Stewart: La Prisada del Sol/El Cajon Jay Star: Houlihan's

ine: Black Angus/Chula Summerwine: Black Angus/Chula Vista Talbeind: Harpoon Henry's Don Tennison and Country Plus: Red Dog Saloon The Third Degree: Mexican Village

Trix: The Ground Floor Scott Turchin: The Shanbard Cafe Steve Vaus: Halligan s Phil Volk and Tina Mason Band:

John Ward: The Juke Ben Wild Hair: Fat City/China Camp

Country/ **Country Rock**

Gerry Baze and a Touch of Country: Mustang Club
The Kim Beck Duo: Sheraton Irm

Airport
The Big Oak Ranch Band: Big Oak

Ranch Bluegrass, Etc.: Woodcarver Pizza Bramble: Magnolia Mulvaney's C. Y. Dyglt: Lakeland Resort California Express: Stage Coach

Inn The Constables: Belly Up Taxem

Bumpkin Country Justice: Circle I) Corral Country Rejects: Valley Center Inn Saloon pole: Whisher Cresh The Critters: Old Pacific Beach

Dakota: Lonobranch Saloun Dallas Express: Charlie's Little He

of Country
Bill Daniels: Dock's Cocktoils Jerry Davis: I kick's Cocktails Richie Gary and Sundown: Iouvi

and Country Hotel
Gravel Canyon: Mickey D's
Sandee Hirsh: Reuben's/La Mesa
Becky Hobbs: Mustang Club Jetexas: Bunbury's Justice: Mama's Mink

Lady Lucie: The Winner's Circle Leather and Lace: Flutch's Legend: Studium Club Roberta Linn and the Gambiers

Don Livingston and Timberline: Whiskey Flats Lone Star Country: Sunset Lounge

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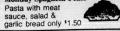
this Platinum Record award winner. Come early Thursday, Jan. 21 only.

FOOD SPECIALS Thursday Hamburgers

w/fries & fixin's 1/2 lb. only \$1.50 1/4 lb. only \$1.00

Sunday Beach Brunch 'Cheese omelet, hash browns, biscuits & well cocktail \$2.00

Monday Spaghetti Feast Pasta with meat



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The exciting sound of Push returns for another great weekend.

They won't be back until Feb., so come down this Friday & Saturday.



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The new kids on the block, and the best new R&B we've heard in a long while. They'll be with us

> this Sunday & Monday. Why is it Blues makes you feel so good?

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A melodic rock group that we really enjoy. Catch them this next Tuesday & Wednesday. Try them, you'll like them!

Le Happy Hour Doubles, Monday-Saturday 5-7 p.m. 5046 Newport Ave., Ocean Beach, by the pier 222-5300 Montezuma's Revenge: Macho's Jim Moore: The Carriage House Steve Mouzas and Finest Action: Bull and Bear Moxy: Burr-X Ranch House Kenny Munds and Silvertip: Circle D Carrial

Normal State Service Service State Country Side Lourge New Country: Country Side Lourge The Oats Badi Wangfer's Roost Powder River: Ember Room Lamp Previsit and Clinnamon Ridge: The Alamo Rural Delivery: StrawHat Proceedings Valley

Pizza/Spring Valley Sam's Pepperidge Band: Flirm Springs inn enandoah: Lakeside Hotel Linda Sherwood and Western Union: Sunnyside Steak Ranch Carl Simmons and Southern Comfort: Prifucood Lourge Joe Stewart: La Propla del Sol/El

Cajon
Tall Cotton: Jose Marphy's, Longshot
Telegraph Canyon: Pomerada Club
Don Tennison and Country Plus:
Red Dog Saloon
Texas Tuxedo: Boat House

John Ward: The Juke Box Johnny West and the Chaparrals:

White Lightnin' Express: Oakvale Lodge, Whiskey Creek

E. Zane Wood and Biazing Saddles: Driftwood Lounge, Burn Steer

Blues/R&B/ Reggae

Becky and the Blu-Tones: My Rich Big City Blues Band: Club 30
Bobby "Blue" Bland: Boechmal
Jump Up: International Bland
King Biscuit Blues: Mandalin
Wind, Bacchanal
The Mis: Thom Cardiff
Nomads: hose Marghy's

Jazz Laurindo Almeida: Blue Perrot Alto-Lunch: The Colosseur

Professor Oak and the Hurricane Mandolb: Wind, Le Chalet Roach and the White Boys: Bacchanal

Bacchanal
Rosie and the Re-Boppin'
Screamers: Spirit
Taj Mahal: International Blend
Trowsers: Spirit, Zebra Club

Wooden Nickel: Old Time Cafe

Pal Joeu's, Lorenzo's Bruce Cameron and Hollis Gentry Ensemble: Triton/San Diego, Blue Parnot

Jeannie and Jimmy Cheathams The Chicago Six: Belly Up Tavern Ira Cobb's Jazzbo Dixieland Band:

Bill Coleman Quartet: Saska's Jimmy Corsam Ensemble: Gary Music Co.: Town and Country

Eddie Harris Trio: Blue Parros The Joy of Sax: Blue Parrot Jump Up: International Blend



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- · Fresh Pacific Red Snapper
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Ella Ruth

featuring: Serephim (Angel)

Coming in February: Bruce Cameron & Hollis Gentry

Triton



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Club Royale

In Spot East All events are on a BIG SCREEN TV

Pitchers 1.55 Draft Beer 35' (Budweiser









Maggie's Feet On The Wheel: The Shepherd

Peet On The Wheel: The Shephord Cafe
Peter Feldman: Old Time Code
Rehard Freeman: Drozugy Moggle
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Stone Pub
Reth Hutts: Drozugy Moggle's
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U. Utah Phillips: Old Time Cale
Paddy Relly: The Patriot Came
Slamas Gal Cell Irish Band:
Drousy Maggie's
Stray Dogs String Band: Drousy
Maggie's, Woodcarner Pieza
David Yellin: Old Time Cale

Everything Else

John Batter filt rock, Rusbert Fursivouse
The Bass Went Homessuriety— Beatle to Bach, Sheraton Harbor Island
Sandy Dulley stories and music, Old Time Cafe
Pire and Splent Las Vegas style reuse, Rippley Cade to High Cassival, The Press Room Saloon
Rundy James and Romels
Burnham covirty and comedy,



Tuesday Saturday

TRIX





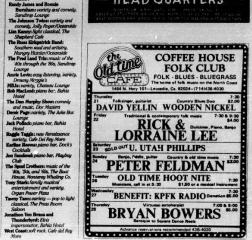
BLUES BAND Wednesday—Sunday





NO FUTURE RAILERS

HEAD QUARTERS



CURRENT MOVIES

Absence of Malice - Heavy enter

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SPORTS ARENA B 1150 SAOPTLARINA B: 223-5233 Bargana Friesa Dauly \$2.56 for W	UNIVERSITY TOWNS CTR eszs in action se 452 7786		
TIMEY ALL LAUGHED 12.15, 5.15, 10.00 (PG) TIME BANDITS 2.45, 7.45 (PG)	Starts Friday Steve Wartin PENNIES FROM HEAVEN 12 30, 2 30, 4 30, 6 30, 8 30, 10 30 (R)		
STAR THEN 12:50, 5.17, 9:45 (PG) CINDERSLA W/SMALL ONE 3:15, 7:45 (G)	But Reynolds SHARKY'S MACHINE 12:30, 2:50, 5:15, 7:50, 10:20 (PG)		
Burt Reynolds SHARKY'S MACHINE 12:30, 3:00, 5:30, 8:00, 10:15 (R)	Starts Friday Morgan Fairchild SEDUCTION 12:30, 2:25, 4:20, 6:20, 6:20, 10:20 (R)		
Starts Friday Richard Dreyluss WHOSE LIFE 15 IT ANYWAY? 12:30, 2:45, 4:45, 6:45, 8:00, 10:00 (R)	Sally Flato ABSENCE OF MALICE 12:40, 2:50, 5:15, 8:00, 10:10 (FG)		
Fred Astaire GNOST STORY 1:30, 3:45, 6:00, R:15, 10:20 (R)	Wat Disney's Animaled CHIPERELLA w/ SMALL ONE 12:50, 3:00, 5:30, 7:45, 9:45 (G)		
Fest Carrie now EVILSPEAN 12:30, 2:30, 4:30, 6:30, 8:30, 10:30 (R)	Starts Friday Richard Droyfuss WHOSE LIFE IS IT ANYWAY? 12:40, 3:00, 5:35, 8:10, 10:25 (R)		
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Starts Friday Morgan Fairchild SEDUCTION 2 00, 4 00, 6 10, 8 20, 10 30 (R)	Chevy Chase MODERN PROBLEMS 12 30, 2 30, 4 30, 6 30, 8 30, 10 30 (PG)		
STAR TREK 1230, 515, 10:00 (PG) SKARKY'S MACHINE 3:00, 7:45 (R)	Starts Friday Hell Lernat DEATH VALLEY 1:00 2:45, 4:30, 6:15, 8:15, 10:00 (R)		
MANN OCCURNSIDE & EL CAMINO REAL AT HERY 76 - 429-7006			
First Carrie now EVILSPEAK 12:15, 2:15, 4:15, 6:15, 8:15, 10:15 (R)	Starts Friday Richard Dreyfusis WHOSE LIFE IS IT ANYWAY? 12:15, 2:45, 5:15, 7:45, 10:15 (R)		
Harrison Ford RAIDERS OF THE LOST ARK 12:30, 3:00, 5:30, 5:00, 10:15 (PG)	Temorhy Hutton TAPS 12:00: 2:30: 5:00, 7:45, 10:20 (PG)		
Chevy Chase MODERN PROBLEMS 12:15, 2:15, 4:15, 6:15, 8:15, 10:15(PG)	8urt Reynolds SHARKY* MACHINE 12:30, 3:00, 5:30, 8:00, 10:30 (R)		
AKTHUR 12:30 4:15:8:00 (PG) ABIPLANE 2:30:6:15:10:00 (PG)	James Cagney RACTINE 1:15, 4:15, 7:15, 10:15 (PG)		
MANN PLAZA BONITA 6 Plaza Boniza Cir., Netl. Cty., 479-MANN			
Walt Distrey's Animated CINDERELLA w/ SMALL ONE 1215-220-455-700-915-(2)	Timothy Hutton TAPS 12:45:3:30.6:15:9:00 (PG)		

WHOSE LIFE IS IT ANYWAY? 12:30, 3:00, 5:30, 8:00, 10:30 (R)

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Beau Pere — Morally neutored sex comedy, by Bertrand Biler, about a fourteen-year-old girl setting her cap for her thirty-year-old stepfather, a failed jazz planist. A goodish amount of time is spent trying to make you feel



sympathy for the two, to put you in a receptive frame of mind (since one of them is Patrick Dewaser, this is time waterd). Then the big question becomes: will they or won't they? had power as second time? And another while later is withey or won't they a second time? And another while later with they or won't they happly very ascend time? And another while later with they or won't they happly were that they do not they happly were they won't they happly were formed to the work of t

"The Best Way — Claude Miller in his first directing assignment exhibits much sensitivity, restraint, neathers, and thoroughness in dealing with moroughness in dealing with many second properties of the sensitivity of the

"(La Joila Museum 1/27, 730 pm)

Blating Beddies — Leaning off with fiety crodits in the color of cheddar cheese and a whip-cashing teachy and the color of cheddar cheese and a whip-cashing teachy and the color of cheddar cheese and a whip-cashing teachy and the color of cheddar cheese and a whip-cashing teach and the western plants, but the terran gives one of the color of the western plants but the terran gives and the color of the color of

"Gland, through 123)
Body Read — Anoba culcel from the decade-old select gl. film nor and the select process of the Select Control o conviction or purpose anywhere to

CINEMANIA

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CURRENT MOVIES

Bound for (IDD—) David Carradine works small misacles with his lose-invected, shallful-hosted, hands-in-pockets postures, and his Woody Carline impression becomes, at the carrier of the control of the properties of the misacle of the properties o the narretive at a monotonous, sengong cadence, with every incident freated as an aside, a murmur, a passing remark. And Haskell Wester's arry dusty brown image always seems to be filtered through a screen for the filtered through as screen for the filter of the country of the filter of the country of the filter of the fil

"(Strand, 124 through 20)
Index Backy Backy — Bity Wide; who bakes as his source malerial a French bakes as his source malerial a French bakes as his source malerial a French bakes as his source malerial as loss for original cases. Such a Backy on the very understanding the source of the source

Charlots of Fire — Angiophilia on the rampage. The factual story concerns two rival British runners, one a Christian (and a charmer of an actor: Ian Charleson), and the other a Jew, who appear to be heading toward a showdown in the 1924 Olympics until Fate.

believe the BCD** HEAT to be sure is a several to be the second of the s 1981. *** (Cinema 21)

Days of Heaven — If the Time-Life publishers commissioned a picture book on the Great American Bread Basket, ox World War; they'd probably want it to look like this—a thing you could be proud to place on your coffee table. You never know for sure

CRYSTAL EYES

PREMIERE SHOWINGS TONIGHT! JAN. 21 La Jolla COVE THEATRE Inclusive one-week engagement starts Wednesday! Ocean Beach—STRAND THEATRE. Ias—LA PALOMA THEATRE. Produced by Yuri Farrant. Released by Pacific Product

what the picturesque Thomas Hart Bereton laborers are doing on the second state of the



Every Friday & Saturday

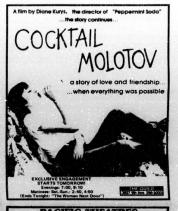
30072 Stn Ave. 2005-2000

(Cabrillo; Camino Cinema 4; Fiesta Twin; La Jolla Village; New Valley Drive In; Ranchio Bernardo 6, Santee Drive In; South Bay Drive In; UA Cinema 3; from 1/22)

The Decline of Western Civilization

— Penelope Spheeris's documentary
on the punk-rock scene in Los Angeles (Ken, from 1/22)

Fort Apache, the Bronx — The metaphor of the title — the police station as a lonely sanctuary in hostile territory — is at least as evocative as any of Joseph Wambaugh's Bue Knight-New Centurion-Choirpoy





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! 8th Week!

Enclusive Endopernentil 8th Week!

REDS (PG)

Delity 12:30, 4:30, 8:30, Bargain Prices Mon.—Set. 1st Sho
only. Tickets on sale throughout the day for that day's
performances.

6379 Ville Lo Jolle Dr. (N. of L.J. Village Sq.
All L.J. Village Program Start Friday)

THE FRENCH LIEUTENANT'S WOMAN
12:30, 2:50, 5:20, 6:00, 10:25 (R)

FROM MAO TO MOZART

DEATH VALLEY 12:45, 2:40, 4:50, 0:50, 8:46, 10:36 (R)

SHARKY'S MACHINE TAPS

12:30, 3:00, 5:30, 8:00, 10:30 (PG) SLAIREMONT 4148 Cleiremont Mese Blvd.

ZORRO THE GAY BLADE

THE BOOGENS

12:30, 2:30, 4:30, 6:35, 8:35, 10:35 (R

ABSENCE OF MALICE

CURRENT MOVIES

1981 (Balboa, from 1/22)

The French Leuterant's Woman John Fowers a Victoria degra remarked and promoted and then outside if, as in the novel — but rather like switching back and forth between two completely separate stories which just happen to share the same actors, as though changing the same actors, as though changing the TV dial between CLEDPATRA and THE VI PS. Each story takes some hinting away from the other and doesn growthing are some stories of any thinting south concernable, the property of the control of the contr governments and could concernably impressible general public as interest-ingly experiments. But even its such that is a such that it is a suc

From Mao to Mozart: lease Stern in Chica — Academy Award-winning documentary on the renowned vio-tinist's visit to China (La Jolla Village, from 1/22)

(La Jolla Wage, from 122)

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move tan knows all too well what Fred Astare. Melvyn Douglas, and Doug-las Farbanks, Jr., if not also John Houseman. where like as young men. Adapted from the novel by Peter Straub, with Craig Wasson and Aice Krige. 1981. "(Ace Drive In. from 1-22, Camino Cinema. 4; College: Flower Hill Conema. 1, 100m 122, Sparts Anena 6)

Allowers II — The should picks up immediately where its prendension let off, or exceeding the control of the co

One In)

Looker — A too chepty submerged in a content immobility that comments in a content immobility that something them is evident immobility that something them is going on, but it bakes subsparingly bying to find out for the content in the c

belish and Dan Ayroyd, as the in-compatible but interdependent neighbors, keep nudging the proceedings into a whimsical SATURDAY NIGHT LIVE sketch— which would be all right it stated in driving the state of the carbon works with Cathy Morarty, directed by John G. Widden 181. "(Cerema Plaza 5, Escondido Drive In from 122 Mra Mesa Cinemas, from 122.

Raiders of the Lost Ark - Dire

Reds — You do not have to be abnormally sensitive to detect irony in Warren Beatty treating the life of American communist and journalist. John Reed — or that part of his life tangled up with Louise Bryant — on the cinematic scale of late-period David Lean; a

the Three and Entree — and they pay hardscriperly purning the project to full of mo sy, production values, and sechical state—daze that it may define a second section of grade-8 models. Not intending exactly a spoof, but not maintaining entroly stagist baces within Spool, and the supplier of the section of the state of the state to have both ne innocent threll and the sophisticated thet. Some will like the supplier of the stage of the state of the set of the state of t Night Games — Roger Vadim shows oil his famous knowledge of What Women Ware in an erobic milerer about when were in an erobic milerer about her teem, is unable to consummate her teem, is unable to consummate her sex act even with her hasband of two years, until she is veted in the work of the resconce that otherwise would never be extracted by such nuffinentary penis as a shower of posen darts, as comful of human seletions, a blanker of luny spicies, an army of saddisc crawing up their cheeks. The essential point to be made sour ANDERS shall is really just a kiddle move de hire, but a kiddle move de hire.

On Golden Pond — Adapted from the Ernost Thompson play, with Henry Fonda, Katharine Hepburn, and Jane Fonda, directed by Mark Rydell. (Cinema Plaza 5; Valley Circle; from 1/22)

1722)
Only When Laugh - Not Smon has reworked his GINGERBERAD LADY for Hollywood, in roughly the same way that he may have reworked the way that he may have reworked the way as a bad rob. It generates more warnth than most Smooth, and grand-han most smooth smooth, and grand-han most smooth

Pennies from Heaven — Reviewed this issue With Steve Martin, Ber-nadette Petes, and Jessica Harper, directed by Perbert Ross. "(College, Plaza Bonita, University Towne Centre, Vineyard Twin 1; from 1/22)

1/22)

Ragtime — Overstuffed and misshapin adaptation of the E.L. Doctrown hovel about the shupping of of
Victorians in America A strong ceintrown hovel about the shupping of of
Victorians in America A strong ceintrown you back to me blasspotathrown you back to the "blasspotathrown you be comediated by the strong
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"HUGELY ENTERTAINING!"

premise. According to this, the hext financial holocaust could be precipitated single-handedly by an industrialist's widow (Jane Fonda making ke a Movie Queen, undustrialist grown a staincase and tipping her head back to receive kisses on her sternum) whose connivances to take over the Charmership of the Branch so annow. whose connivances to take over the Chairmanship of the Board so annoy her Arab backers that they decide to put time plug on civilization as we know it. The moviernakers themselves hardly seem to comprehend what has hardly seem to comprehend what has happened, when their idea of a note of optimism. (rather than of hideous knowl) is for this meditiseme Pandora to offer herself to the runned hero (Kris Kristofferson) as "panners" in the re-building process. Directed by Alan J. Paluas. 1981. • (Crest, Plower Hill Cinema 2, from 1722)

The Seduction — Morgan Fairchild as a TV newswoman in distress; with Michael Sarrain and Andrew Stevens, directed by David Schmoeller, Alexo Drive In Artics, Camino Cinema 4, Center 3 Cinema 1; Frontier Drive In, New Yalley Drive In, Parkway 1; Rancho Bernardo 6; South Bay Drive In, U.A. Glasshouse 6; University Towne Centre; Vogue; from 1/22)

Seema Like Oit Times — The verbal Come Like Oit Times — The verbal comedy is a little lackadiscae, but the common time of the commo Sandrich. 1980. * (Avo. Poway Theater, from 1/22)

Louise Bryant — on the cinematic scale of lates-period David Learn a torty-million-dollar molument to Consider Million-dollar molument to Consider Million-dollar molument to Consider Million-dollar molument to Consider Million Mil (Not., Toway, Indiae. The Michigan Charles Sharky & Manham — Harder-boiled version of LAURA — hard enough, in a land court be found to the state of the man and the state of t two (but doesn't scream out loud) when Chinese indurer schop his fingers off one by one. He, like all the best and most fromest open in Alanta, has been relegated to the vice squad on poice Siberia — because of his obstrateness in pursuit of criminals, and this is why, according to this and this is why, according to this obstrate of the sold policy unit free from internal controlled to the sold policy and improved the sold policy unit free from internal controlled in the sold policy and improved to external controlled to the sold policy and improved to the sold policy and improved the sold policy and the sold policy an the soie police unit free from internal corruption and impervious to external pressure. With Brian Keith, Bernie Casey, Henry Stell, Withor Gassman, and Rachel Ward; directed by Peynolds 1981.

(Sattboa, from 1/22, Fpontier Drive In; New Valley Drive In; Oceanade 8, Pancto Bernardo 6; South Bay, Drive In; Soots Arena 6. University Towns Contre: Vogue)

Non-cere The vocabulary of this Was Street Intingue is sufficient all by tiself to kill your interest: Euro-dollars: "currency translation; clouds," statishly, "short capital, short feed stock." "bottom fishing," cash flow. "Isapea dou," down the tubes." In the shirkbuse, and similar to brough about by this lings almost but not guite conceas the ridiculous plot not guite conceas the ridiculous plot

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CURRENT MOVIES

Tape — Early on, there are enough eulogistic speeches, military forms tions, and regimented, geometrized compositions to produce goose flesh on anyone who retains a soft spot for John Ford, and to produce hives on anyone who doesn't. Quite soon, the view of military life becomes a bit more anyone who doesn't. Quite soon, the view of military life becomes a bit more analytic personnel. In John St. 1868 is analytic personnel. ing's drains and vents, and infecting the residents with uncontrollable car-nal lusts, the movie manufactures some real squirms (The storyline functions facetiously as stop-V.D. propaganda and as a plea for sexual continence.) Eventually, the orgy of sexual violence is explained, confusingly, by a stock mad scientist's notebooks, and it develops into a view of military life becomes a be innor amondating many findings. Jet 10 more amondating many findings and severe the large severe and severe many findings and severe makes the large severe makes in the large severe makes the large severe makes a support of the Patton-seaue head-master of Bushers Hill Military Academy. The effarmation's substantial master of the patton-seaue head-master of Bushers Hill Military Academy. The effarmation's substantial material many findings and the severe makes against an extending the many findings and findings notabooks and it develops into a stock science-fection causion against dehumanization. The move implift have done better to stay on the laugh-have done to stay on the laugh-have done to stay of the laugh-have done to stay the laugh la A Thousand Clown — Pure schmaltz Jason Robards, at his most unbuttoned as a 17 yag where is a free spirit and a beloved died to his teenage son — but is he "jood" for the boy? With Barbara Harris, Marrin Ballsam directed by Fed Coe. 1965.

• (La Paloma, 1/25 and 26) well said. But because it mostly comes from the mouthe of babes the ultimate effect, and a salutary one, is to suggest that ideas are not detach-able from the people who hold them. With George C. Scott, Bonny Cox. di-rected by Harold Becker, 1981: "(Center 3 Ginema 3; Frontier Drive In, La Jolia Village; Occanside 8; Plaza Bonita; Plaza Twin 1; UA Cinema; UA Glasshouse 6)

(LA Palona, 1/25 and 26)
The Bartiste — The imaginative than 4 foots. The resemble to the control of Chemia, I. U.A Classinous 6)

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The All Le Asset, 865 Sen (239-92(39) The Seduction, Hight Games, and Looker, from 1/22 Balline, 4th and 5 (235-5358) Sharty's Machin, Evilacesk and Fort Apachs, the Sense, from 1/22

have no past of the sexual come-on-but is glad to legal work with the repea-but is glad to legal work with the re-about you; your freekles or your fresh-ser. What sirely compensates for the other instaining script, and the other staging and cutting prompted by the lengthy "taking" scenes and the sheer number of people present at any deanowship of the service of the com-traction of the service of the com-traction of the service of the service of the for the air of nor-amaking, even find to fel like and love in the dig. Apple 1981. "(Cover, Sport Arens to) Long, 13 for femoures (200-2346).

Agents and the control of the c They Came from Within — The open-my is full of promes. Behind the ceeds, the secular distinction of the ceeds and the ceeds are consistent of the transfer of the ceeds and the transfer of the ceeds and courts, business medical and derstal clance, and/or and/or plant of series of the ceeds and transfer of the ceeds and promises the ceeds and promises and ceeds ce Unicom, 7454 La Jote Bird. La Jota (454-7373) Friendly Persussion, through V24 doctor softice nazimes of the nor-rors pulsating unper under the skin, a trickle of blood from the mouth a tor-ner of blood womed nine a Suc ni-ner of blood womed nine a Suc ni-ference of the state of the state of lower young housewife as right down on the tolet and only. As long as these afficience are said in the symptom stage undapposed an appear ingit-mare quality, and when the Herconymous Booch-ian creatures (repulsive little things resembling begin burging out of people)

of whimsy With Sean Connery, Shel-ley Duvall, and Ralph Richardson, 1981. 1981.

(Century Twin 2, from 1/22; Cinema Plaza 5; Plaza Bonita, from 1/22; San-tee Drive In, from 1/22; Sports Arena 6; Spring Valley, from 1/22) True Confessions — Unintelligible

True Confessions — Unnfelligible money in the property of the

"(Lentury Ton 1) "
Whare's Poppe?" — An undersably, even if unnelably, furny New York comes about a law aprilete alternary comes and an even price alternary in the dependent mother (Rait Gardon), who dependent mother (Rait Gardon), who camped he lesses faults, populary inspressive diabut performances by Ren Lebonar and Trait Van Deversand his direction of Call Resent turns ingles consistency, than in his other limits, 1971.
"(Le Polnona, 1/25 and 26)

Whose Life is it Anyway? — Euthanasia is at issue, Richard Dreytuss and John Cassavetes star, John Badham directs. (College: Fashion Valley, Oceanside 8; Plaza Bonita: Rancho Bernardo 6:

Sports Arena 6: University Towne Centre: from 1/22)

Wolfen — Michael Wadleigh, who di-rocted the WOODSTOCK documen-tary, goes far, far into the fictional realm with this crisply photographed but mushily thought-out horor show about a breed of superwolves with side manally frought-dut forther should be manally frought-dut forther should be proceeded by the sea a good portion of the action through their years), powering lie arrests of New York. They have apparently been doing this for generation, and getting away with a because of their discretion in choice. They have apparently been doing this forgeneration, and getting away with a bedien should be supported by the state of the state of the state of a state of the state of t

* (New Valley Drive In, from 1/22)

Zorro, the Gay Blade — The introductory dedication to Rouben Mamoulian, the brief clip from his MARK OF ZORRO, and the lovely credits sequence of various Zorro ar-tifacts iliu. iated by golden firelight, may take the edge off any initial hostithat the country into income ity felt towards this lather-day take-oft. But as inoffensive and sometimes even as pleasant as this turns out to be, it is still nowhere near as funny, not to mention as exciting, as the Mamouone of 2010's twin orispring as a horiosexual (he, notwithstanding the title is, or uses, a whip, not a blade) seems rather redundant in light of the wonderfully efferminate performance Tyrone Power had already turned in as 2010's public self. George Hamilton, Ron Leibman, Lauren Hutton, and Bon Leioman, Lauren Hutton, and Brenda Vaccaro; directed by Peter Medak 1981. *(Clairemont; Frontier Drive In; Vil-lage, from 1/22)



MOVIE DIRECTORY

Mrs Mess Cincense, 8118 Mrs Mess Bird. (568-1912) Theater 1: Arthur and Die Laughing Theater 2: An American Werenoll in London and

MIRRION VALLEY

Center 3 Cinomise, 2120 Camino del Rio Horth (207-1680) Theater 1: The Seduction, from 1/22 Theater 2: The Boogers, from 1/22 Treater 3: Taps

Cinema 21, 1140 Hotel Circle North (291-2121) Charlots of Fire

Charles of Fire
Fashion Valley 4, 1101-ashion Valley (291-4404)
Theater 1: Whose Life is it Anyway?, from 1/22
Theater 2: The Scogens, from 1/22
Theater 2: Absence of Marce
Theater 4: Modern Problems

Valley Circle, Mission Valley Center West (297-3931) On Golden Pond, from 1/22

STATE UNIVERSITY Campus Drive In, 6147 El Cajon Bird. (582-1717) The Boogens and They Came from Within, from 1/22 Century Twin, 54th and El Cajon Blvd. (582-7690) Theater 1: Body Heat and True Centesacou Theater 2: 35tr Tree and Time Bandle, Non 122 Clearance, 589 University Ave. (585-6201) Reds.

America Company Strat. (286-1455)
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Ceal Valley, Moret Field, and He Kills Without Warring, from V22
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Cooksial Molotor, from V22
The Roody Horrer Picture Show, V22 and 23 middings.

BEACHES Cove, 7730 Girard, La Joile (459-5404) They All Laughted Pine Arts, 1818 Garnet, Pacific Beach, (274-4000) Best Pare Presenter Enrive In, 3601 Michely Dr. (223-5535)
Theiste 1: The Seduction and Looker, from 1/22
Theatra 2: Sharry's Machine and Evilapean
Theatra 3: Tape and Zorro, the Gay Black

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Vogue, 226 3rd. Chuta Vieta (425-1436)
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Resido Bissende 6, 11740 Bernardo Piaza Court (A65-061)

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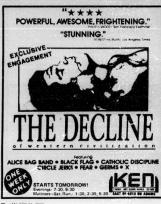
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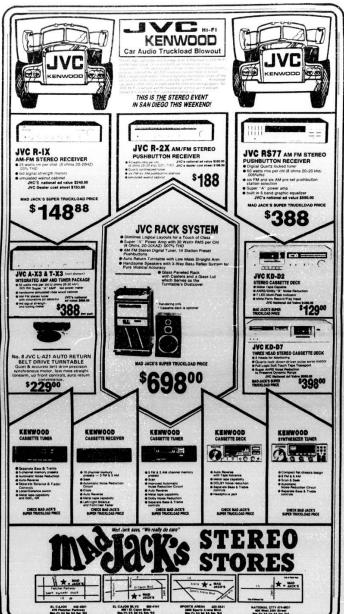
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Glasshouse Square 3146 Sports Arena, S.D. PARK FREE Glasshouse Square garage next to UA 6 Theatres.

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ATTENTION COLLECTORS, Richard Nison wills waters. Tricky Disk, disk structure land, As new/ new with 158 stesh 442-305.

TABLE, CUSTOM BOUND 42" WOOD PROFISER 1250.



Authentic Greek Food Served in Pleasant Surroundings

Dancing Fri., Sat. & Sun. Live Greek Band

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Chinese New Year Special Select any two of the

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1. CASHEW CHICKEN 2. SWEET & SOUR PORK 3. MIXED VEGETABLES 4. GREEN PEPPER BEEF

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available from 2 to 4 dollars until 8 pm. All food prepared on premises.

We will be serving faggots and pease

pudding for lunch from 11:30 am

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At Victoria Square 1407 Second Avenue at Ash Street 234-0884, Evening meels to order, Open 11 s.m.-9 p.m. Tues.-Fri. 6 p.m.-11 p.m. Saturday

We're Having a TIKI Sale!







291-PARK

2470 Heritage Park Row

DIATOMACEOUS earth pool fitter, brand Doughboy." good condition. Best offer. 453-8072 weekends noon to 7pm. MAHOGANY DRESSER with militor and night stand Needs refinishing, 550, 565-1420. DESK large wood desk, excellent condition, six-drawer capacity, with large file drawer. Must sell. \$75 or best offer. Brian 271-6569, keep trying.

at macts East at THE REAL 4403 Copyoy St. (Kearny Mera)

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565-655

Good Saturday thru Thursday after 4 pm., and all day Sunday. Sorry no take-outs, one coupon per family, per visit. Expires February 7, 1982

Your choice

TWO SHRIMP DINNERS

TWO FISH & CHIP

4 PIECE DINNERS

only \$3.99 per couple

ALL-YOU-CAN-EAT

FISH & CHIPS *3.99

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THAN A MEAT MARKET ... WE'RE A LITTLE FISHY TOO!

ANTIQUES: Can rocker, 575. Double ped, 575. 2-9 quitt, 525. Katrly 481-2793.

LARGE COUCH, 125. Corner desa, 135. Coffee table, 125. Ironing board, 110, 224-9527. ATTENTION SCARGAMERS: Setting game collection.
Avaion Hill, SPL risc. Many games in mint condition,
some out of print, reasonable prices. Stepe 293-4909. PLAYBOY MAGAZINES. Early collector's issues for sale 263-5342

PISHER COMPACT AN/FM stered turnable casette two four-way speakers, excellent condition, owners manual, 1275. New Sengul 6-2" single fin surboard used once, 5200 Ers. 224-5327. DINING ROOM SET of six pine wood looks great

ANTIQUE OAK BUFFET Brautiful sideboard-buffet with cabinet area, drawers, felt-lined saver compan-ment, and nice carsing. Very good condition. Only, 1135, 439-4684. FISCHER SKIS AND POLES. Kodan Instant camera surfloand, twinbed, 8-track tape deck, moped

REMINGTON electric chairsaw, new, unwrapped stall in carton. Retail 149.50, will sell for 135. Bargain. 757,3990 COUCH, off-white, vinyl upholstery, no rips or trials, in escellent condition, 6' long, 130. Gabe 291-9483 evenings.

METAL DETECTOR. Winter Gold Master TR. dis-2 LIGHT BLUE, beautifully beaded cashmere sweaters, never worn, size 40, 1100 each, 437-1488 after opm. SCRIPT MAGAZINES, LA's entenainment magazine from the 20s to the 40s. About 53 copies, no. 26 to no. 696, 1929 to 1945 with a few duplicates. Very good condition 350, 275-4229 1978 WINNEBAGO 23 Brave. All options plus extras Dudge 440, cymo, water-spection. Onan 4 KW. 13,000 miles. \$20,000. 365-5454

VIDEO CASSETTE RECORDER: RCA model VFP-170 Top of the line with remote control and all the featurer Totally more condition: \$725 cash. Bill 295-2575 KING SIZE WATERBED, bookcase headboard with light, nightstands, corner posts, bench, heathy and thermostal ratio, financed, 453-3799, 452-8933 HOLLYWOOD BED COVERS, two, gold, \$20. Boiste covers, two, gold, \$10. 444-2570 WHITE/GOLD French Provincial bedroom suite, double dresser, 2 night stanos, mirror, double bed. Superior quality, 1300, 223-1378, 583-4945.





All you can eat! \$2.59 per person

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*1.25 off any large pizza Now open daily till 2 a.m.



HALF-PRICE

Quiches · Fondues Omelets · Crepes

Prices from \$4.25 to \$7.25 6:00 pm 'til 9:30 Relax to the music of Mari Adams, Irish Harpist

2547 San Diego Ave. Old Town Offer good through 2-29-82 with this ad. 298-0133

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WEDDING GIFF PROBLENG? We ill ouplicate your invi-tation, in gleaning brass on a wahrut plaque for 120-125. Metal linagery, 4760 Voltaire Street, 224-7145.

NEW LOVE SEAT and marching couch, moving, must set. 5225 both: 584-1072.

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Offer good thru January 31, 1982 Open 5-9 p.m.-Closed Mondays 61 MISSION BOULEVARD 270-0440



Meals available from 2 to 4 dollars until 8 pm. All food prepared on premises.

We will be serving faggots and peas

pudding for lunch from 11:30 am

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EMMANA of TOKYO (*) 477 Camino del Rio South • Exit Mission Center Rd. Off I-8. 298-4666





FISHER COMPACT AM/FM stereo, turnable, cassette two four-way speakers, excellent condition, owner's manual, 127s, New Seaguil 6.2" single fin surfloand, used once, 3200 Eric 224-5327.

DINING ROOM SET of six pine word looks great

FECHER SKIS AND POLES Kodak Instant comera. surfloors, twinbed, 8-track tape deck, moped.

REMINGTON electric chainsaw, new, unwrapped still in carton, Breail 14950, will sell for 535. Bargain.

COUCH, off-white, viryl uphostery, no rips or tears, in excellent condition, 6 long, \$30. Gabe 291-9483 evenings.

1978 WINNEBAGO 23" Brave. All options plus extras. Dodge 440, dyno, water-injection. Onan 4 KW 13,000 maes. 120,000. 365-5454

KINC SIZE WATERBED, bookcase headboard with light, nightstands, corner posts, bench, heater and recomment rais, finance, 453-3799, 452-8933.

HOLLYWOOD BED COVERS, two, gold, 120: Bolse covers, two, gold, 110: 444-2570 WHITE/GOLD French Provincial bedroom suite, double dresser, 2 night stands, mirror, double bed. Superior quality, 1300, 223-1378, 583-4945.

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ANTIQUES Clak rocker, 175, Double bed, 175, 2-sid quit, 125, Kathy 481-2793. 2470 Heritage Park Row

291-PARK

Entertainment Nightly **Belly Dancing** 7 Days A Week Come In Today Shish Kabob House LARGE COUCH, \$25. Corner desk, \$35. Coffee table, \$25. Ironing bound, \$10, 224-9527.

Your choice TWO SHRIMP DINNERS

TWO FISH & CHIP **4 PIECE DINNERS**

only \$3.99 per couple

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Good Saturday thru Thursday after 4 pm., and all day Sunday. Sorry no take-outs, one coupon per family, per visit. Expires February 7, 1982



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The Rodot chanks all of you who have come to enjoy top-grade entertainment while discreting and rounseing here at Rodot. Many of you, hough, have either a trived here on a full thorouch or simply hough, have either a trived here on a full thorouch or simply hough good food and, hoppily, at the right price.

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Little Italy PLAYBOY MAGAZINES. Early collector's assets for sale 26-1-5212. DIATOMACEOUS earth pool filter, brand "Doughboy," good condition Best offer 453-8072 weekents coon to 7pm. Restaurant MAHOGANY DRESSER with mirror and night stans Needs refinishing, 550, 565-1420. DESK, large wood desk, excellent condition, six-drawer capacity, with large file drawer. Must sell. 575 or best offer. Brain 271-6569, keep trying.

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TYPEWINTERS, 2 electrics recently overnauled, 16" IBM model 11, 3350, 13". Remington L-25, 5300, Below market, WWsell both for tex. Af-F, 8-12, 1-5, 234-1851.

GOLD LEATHER Lazy Boy reciner, great condition, 1200 or best, 279-7238.

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FIRST OFFICE AND ADDRESS 7/1/28 100 2016. Common record to 15 de 2016.

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SOTA RED magaliphic higher quality continues.

SOTA RED magality c 3-DOOR ADMIRAL refrigerator, side-by-side, avocado, 1250 or best; General Electric automatic dishwasher, 1150 or best; 287-1056 or 286-9370. No. 100 are sever year 6.7 and 100 are sever yea

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MISCELANICOUS: Queen size bed, 375. Double bnd. 590. Chair and colorens, 1100. Dryer, 1100. Outboard motor, 1350. Pleng pong sales. 200. 560-865 or all we in good snape, 273-5254. GARAGE MOVING SALE: furniture, good clothing, water, dresser, lawrinower, vacuum, ping poing tabe, mich miscelamencus. 1868 Diamond. Parific Beach. January 23-24. 94. 278-1407.

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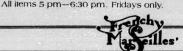
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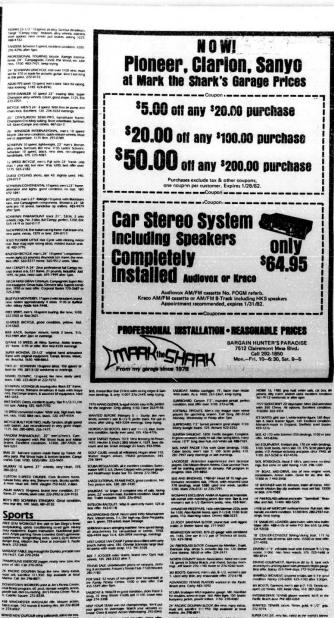
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FEMALE ROOMMATE needed near San Diego State \$175 monthly, utilities included. Must love animals. 265-1397 evenings or message at 262-9988 days. MALE OR FEMALE to share 2 bedroom apartment. 1100 & 1/2 utilities, 150 deposit, Close to downtown. Move in February 1, Vince 233-9228. ROOMMATE WANTED to share filing Mess house. Nice yards, garage, 3 bedrooms, Split rent of 405. Dan 271-9823.

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FEMALE ROOMMATE wanted to share 2 bedroom furnished apartment. \$150 monthly plus utilities. 442-6593.

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HOUSEMATE WANTED, female, nonsmoker, mature, financially secure. Large rural home, amenities, 1200 & 1/4 utilities. La Mesa area, 442-7823 after form. UNIVERSITY CITY, mature, financially responsible, non-smoker, housemate desired for 3 bedroom home, \$160 & 1/4 utilities, \$80 depose, 452,8875 or 418,5657

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ROOMMATEIS TO share 2 bedroom townhouse with irreverent writer. I mile from State, p.iol, close to shop-ping center. Available now! \$175 monthly. Bidge \$82-6539.

ROOMMATE WANTED, nonsmoking Christian female to share brautiful single family home. Ouest, near all large room, \$215.6.5100 deposit. Shared utilities. No

RODMMATE FOR HIRE? Young professional, 27, de-sires place between Point Loma & La Jola. Only straight, conscious & considerate norsanokers need re-ply, Bud 299-3237 or 270-8276 evenings.

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To share knockout Santer home. Horses, small pets OK. ACIFIC BEACH, responsible mule to share 2 bedroom souce with married couple, 3 blocks to ocean, 5175 dus utilities plus deposit, 226-6811, Available February

PEMALE ROCIAMANTE wanted 2 bedroom, 2 bath La Joila spartment. No students, no smoking 1230 monthly, 1100 deposit & 1/2 usaties, 1/2 phone, Judy PLIRNISHED BEDROOM in house for male or female, rear ocean, Pacific Beach, 468-4646 leave mercage.

ROOMMATE WANTED, share braudhal 3 bedroom, 2 bath condo in Mission Beach, 5250 monthly plus 1/3 utilities, 488-5291 after Spm. POINT LOMA, need roommer for February I, large 2-story house to share with 2 others. No pets, over 21 please, 3200 deposit, \$189 monthly, Susan M. 224-8091 or 298-7103.

RODAMATE NEEDED to share 3 bedroom, 2-1/2 barff condo near UCSD. Masure professional preferred, 1260. Ron or Dave 452-9783.

FEMALE SEEKING babysiting or light houseclearing in rechange for wood, tools and craft supplies. Monday prough Friday 7-5pm, 223-5908.

OPPORTUNITY, RIGHT person share gorgroun home, SOSU area. Professional steals, posterer, unique woman share with same Challey living in elegant environment. 1290 J. 122 uall etc. deposit. 286–5972.

HOURS ECONO with born 1 Section 500-14 care.

Section 61, Finder CK, or bridge 52, Section 61, Section 61,

HAMA EXCOMANT quartum meritaming.) 3x81

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Where service is not a

THING OF THE PAST

DRUMS

Promark Oak Sticks

3 pairs for price of 1

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New understablish Adjustrian Stis by Noy Burns, now in stock many in stoc

\$3.89 pair \$3.89 pair Naw Rama Black Dot with pinstripes now in stock

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Windchimes all sizes & models from only \$38,95
Deluxe Reuther percussion stick bags only \$9.99
Tems Heavy Duty Drum Thrones only \$47.50
Rome Drym Moads
Always 2 For 1



PRIMEE ECOMMANT worset to see 2 bedroon. 2 ASSIGN/REACH female to share larger norm with num and more. Shoremain feature, price Strate, very rick Connective bestern Searcy mast lens. 2350 and see. 1350 pin. Learn 488-2335.

We share the search Searcy mast lens. 2350 and see. 1350 pin. Learn 488-2335.

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**EXTRACTOR 100 pin. 100 pin CONTICOMA home with winer & son (17) sents carry, a BOOMMATE WAYTED. 175 plus utilities. Claremone, were class home and back yeris. No smalling. 221–1807 in 272–1891.

GUITARS

2 for 1 on all

guitar strings

Fender The Strat white with gold now
All Takamine
Acoustics 35% OFF

DIFF 18 THE STATE AND THE STATE OF THE STATE

Continue (Fig. 2 and 2 a SOSJS BLOCKS top, coan commoner, male or females.

Soar motive, great a Ederson home, own noon, 1100 montly, freglate 3 Blancharte, Ricca and cords, pool. Cust environment. 1100 montly, freglate 3 Blancharte, Ricc. Apprintment 200-014 entries.

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LOCAS-O DAME by feeting 1 with professional 2004. So COMMAT FOOT death 2 before the Command of t

HOUSEMATE NEEDED for 3rd begroom of Point Loma-house. \$155 rent. 1/3 utilities, and 150 security deposit. Debbie or John 222-1907 evenings or weekends. HILLCREST WANTED, responsible, professional man, 31, seeks room or guest cottage in Alisaton Hills./ Hillcrest area Existing home with senior or retiree pre-ferred. Serwart 235-9191.

PACIFIC BEACH Large, beautiful furnished room, pri-vate entrance, 3175 plus utilities, 273-5653. FEMALE ROCIMINATE for 2 bedroom, 2 bath apart-ment in Pacific Beach, furnished, pool, HBO, large screen TV, video recorder, microwave. 1250 plus de-post, pistonic, Sup 273-2824

ROOM AVARABLE in old Ocean Beach home for a melow, easy-going person, 1140 plus 175 depoils has or first 275-2704.

NEEDED: Considerate, aware person to brighten room in Pacific Beach frome with fireplace, fully equipped states, half plock from Crown Point Bay. Paul or Manuarn 274-3067.

RESPONSIBLE MALE ROOMMATE needed to share beautiful Mason Hills home with four others. 1135 per month plus utilities. First, last and deposit. 291-8421. PEMALE ROOMMATE WANTED for 3 bedroom central Curremont house to share with 2 other singles, \$160 out share utilities, Tom or Becky 277-7871 ASSION BEACH Male or female housemate. Own soon freplace in thi-level house on scean. \$152 plus auem or Kurt. 488-0234.

TWO COMPATIBLE ROOMMATES to share large bed-roomin ta Mesa house. \$140 per person, share uplities. Neat., non-smoker, mature. No drugs, no pets. 451-4725.

LAKCE ROOM AVAILABLE in broutful Massin Neiss none. Garden setting with many amenities. Pool jacussi, etc. Prospersus, considerate, open-minded, in-dividuals welcome. 296–5611.

FEMALE ROOMMATE WANTED, near, responsible, to share 2 bedroom, 2 bath condo in Fashion Valley, Pool, jacuzal, sauna, 1/30 plus half utilities, 2/98-9175. FM SOUTH AMERICAN GIRL, 27, professional, billing-ual, Fm looking for room in American family or room-mate. Beach area. Emma 270-1559 anyturie.

MALE WANTED to share with two females. Mra Mesa condo, famished. Mast be mature, responsible, profes-sional preferred. Platonic. 5200 plus utilities. 566-3079 FEMALE ROOMMATE WANTED to share 3 bedroom, 2 bath house overtooking Mt. Sciendar and University City, Non-amoker, no pets. 1175 month and share of solloes, 222-3575.

ROCMMATE WANTED female, Pacific Beach, 2 bed-room, 1 bath, front upstans furnished apartment Laun-dry, parking, no pets. Your half \$225 plus half utilities 274-2460.

ROOMMATE NEEDED, under 30, clean, non-smoker, to share a nice condo near Sadium, 3 bedroom, 2 bath, jacusz, recreasion room, tennes, swomming pool, and other facilities, 5190, 282-5125.

ROOMMATE Female between 24-30 for small room in furnished. North Park house. Nice atmosphere, Jon stroker. See deposet, 5100 month and 1/3 utilities. 292;1590 after April. FEMALE ROOMMATE WANTED to share a bedrooming a two bedroom, two bach apartment 55th Street, 1 block to SDSU, 3128 a month plus 1/3 utilities 583-8736 or 485-8089

LA JCLLA FEMALE for elegant, private, comfortable condo: 3 bedroom, 2-1/2 bath, secluded patio, pool spa, near UCSO, VA. 1275, 450-0355

Rental Agencies

3 BEDROOM ONLY 1385. Good area, a lew mass from 505U. Fool, chacken OK. See Nector Realty at 4313 Euclid Ave. Joseph E. Cajon Bludt, 582-5492. Small five.

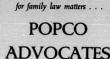
2 BEDROOM ONLY 1295. Low deposit, North Park. Carpets, drapes, appliances, crisioner, pets Oil. See Nec-tor Restly at 4313 Euclid Ave. Inner El Cajon Block. 582-5492. Spoul file. LA MESA, CO2Y 1 bedroom cottage, 1250, ideal loca-tion for SDSU studenti (23108) Call Televent 265-1266 or stop for ANA FI Caron Blad

NORTH COUNTY, 2 bedroom house only 1295 monthly 6 garage forced, yard for pets, 143978; ice, call Televisia 942-5887 or 722-1591 or 741-86N7 ARRA MESA, EXECUTIVE 3 boctroom, 2 bath homes 1580 includes double garage, Priced grounds, page for summings Kids & pets OK (2335R) call Telecent 226-8566 or 265-1264.

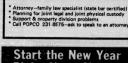








A father's rights group









ROOM FOR RENT HARbor sees, Virtualist Harbor Second & Natiger, I block from grovery, but & Guod Janut, Call Theresa at 224-0440

1475 AND 5475, BRANCI NEW LONDON, Z.K. T. Deditions, Z. Paus Baltin, stone infragrantin, caspert, Waper, laurity from against design in each user, distance is personal provided face area of new former in Sant Federal Det Salt Footner, Management, 227–227, pp. 275–3176.

HOUSE FUR REPLY 3 bestroom 2 path Brightain proc. dishwasher, patios, view. 10 messes from sown very pracriation caregos; decorated for owner to live in loos Call 270-7273.

145 WEEKLY OR 1165 monthly Large Burnhised room in a cears quiet resonntial hotes A complete stachen on each floor 238 9619.

BRAND SPANOING NEW 1 bedrook apartment in charming security conscious environment. Convenient to 805. D con Bourvant A origin at \$285. Tre-phone 444-0303.

1750. 2 BEDROOM, 1-1/4 BATH house, ocean sew, big lot fruit trees, disable garage, nondwood floors, riskined courtsed bibs & stogs OK. Gardener si-clastic 223-5086.

GGCDEN HILLS. I bedroom apartment in beauthal gar-den court style sitting. Stove, refrigerator, carpets & more Very clean, no kirls or pecs. 5245. Call 286-5333.

\$325, RENT OR RENT with option, I bedroom, unfur-named condic Golden Halb, Largets, drapes, new On the Instell General Visitory General for student, 275-8830 2 situes HOUSE for rent at Fastium Valley Center & highway 103, 3 bedroom plus garage & servi 3500 monthly & utilities. Leave your phone number at 278-5247.

OCEAN BEACH, LABGE 2 beciroon apartmers, 3 blocks from ocean, 4875 Brighton Avenue, 1440 Pets OK, 292-1922 agent, No fee F BETNOOM, SCHANA BEACH trains utilities paid no pets or halls. 1250, 1st & last. 722-0619. Familyan.

LA JOLLA VILLAGE cooks 1 bedroom 1 bath fre-paire built-in waster, drycs, park jacuza, 5475 morthly Available February 15, 481-5127, 560-0428

HILISTOE COTTACIC. 2 bestioner, I bath. Open bram colony Sweeping wine. 15 minutes to downtown. 1385 moretry, 6491 Barrop Crise. 204-3586.

THINK SNOW Big Bear Snow Summe. 3 bedroom, 2 baths, loft, sleeps 10. Breplace, fluir furnomed, daily rates 578-0276, 748-5051 or 233-5492

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297-4967

FEBRUARY 1, small 1 bedroom house, clean. No pets. Partic Brach, 13e5, 272-0573

HAWAII, MALE, ocean front condo, I bedroom, 2 baths, weekly, monthly rates, 279-5470 after form

FOR RENT OR LEASE Legal carse or doctors carse, 2400 square feet, El Cajon super block across from new city half. \$1200 monenty. 442-3800 HILLCREST, 2 BIDROOM, I bath, ground foor, quiet, well maintained building, above, refrigerator, carpets, curtains, adults, no pets, Wathington & Cirveland streets, 350, 270-944.

accurations, UNIQUENISHED apartment, slove, re-fragerator, carpets, drapes, washer, dryer, nasural recod attente. North Park area, adults only, no pets. 3295 monthly, 297-1597.

GOLDEN HILLS. I bedroom apartment in rice court style setting. Stove, refrigerator, carpets. No kids or pers. 1245 monthly. 286-6334.

3 BCDROOM, 2 bath contro Del Mar Heights, Poot, securat launity. Near shops, buses, schoots, Available 1715, 5500, 755-3201 or 481-3044.

COZY NORTH FARK cottage, newly remodeled, 2 bed-nores, 1 bath, store, refrigerator, rifinished hardwood Boots, lovely fexced yard. Bovers. Cat only, states control ordered. Mall per month. 356, 1475.

1650, 2 BEDROOM, 1-1/2 buth Pacific Brach unfur-rished townhouse condo. 2 car garage, freplace, were har, harrowy. No ners, Austaber 1904, 571-3387.

MAAMOTH MCUNTAIN condo: 4 bedroom: steeps 16 Stay Sunday right thru Thursday right. Sit Monday thru Foday: 1450 Jann 466-5858

I BEDROOM CONDO, 5295; attractive, in well-sept security complex has 5an Diego Short drive down-town, 505ta Carpet, drapes, dehwasher, pork Working, Section & wetcome, 582-7097.

WANTED TO RENT, so buy 4 or 5 bedroom home in Helse, La Mesa, Casa de Orci area Send decalls to PO Box 52n, Spring Valley, 92072 3 Bi DBOOM, 3-1/2 bath townhouse, excellent loca-tion in El Cajon, Carport, air, dishwaher, fridge, small yard, post. 1585 month. First, last, lease required.

LARGE ROOM for rens: terrific view, private entrance, bathroom, phone, cable TV outlet, refingerator, 1195,

1675. NEAR USC. 3 bedroom, 2 bath home, den, dre-place, 2 car garage, large pool with service, carpeting, drapes, built-ins. Available March 1, 278-3300.

Real Estate

THE READER PUZZLE

No. 190 Nameographs

By Don Rubin
The first "Nameographs" appeared in Collier's in
October of 1927. And within a few months they had become a Rubik's Cube.

Very simply, a nameograph

is a picture composed of the letters of a word — a graphic that both spells and illustrates a familiar subject. The following examples

were created more than fifty years ago, at the very height of this craze. We'd like you to

dentify them below.

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

T-shirts.
2. All entries in the Reader 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date. 3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XI)

XI.).

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

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

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

7. One entry per person

Winners of and Answers to Reader Puzzle #188, American PI The solution to the puzzle, clockwise, from high non: 1. Birthday cake 1. Birthday cake 2. Steney 1. Birthday cake 4. Pizza with pepperoii 5. Whitewall tire 6. Swiss cheese 7. Moon 8. Dant board 8. Dant board 9. Lifesawer (preserver) 11. Life Saver (candy) 12. Nickel

12. Nickel 13. Egg on a plate 14. 45 rpm record 15. Tambourine

16. Bike wheel 17. Ashtray 18. Postmark 19. Eyeball

21. Timepiece 22. Pop-top can 23. Washing machine (rinse

cycle)
We received 101 entries to this puzzle, but it was easy as pi to only twenty-six of you. The T-shirt winners are:

1. Anthony Lavietes, San

Diego 2. Heidi Anderberg, La

Diego 4. Alan J. Burrows, La

Mesa 5. Larry Rufener, Encinitas

