



When You Get The Urge, Merge

The search of th merging of cars going from northbound Fairmount Aven to northbound 1-15 and those coming from westbound I-8 to northbound I-15 — will be alleviated by a new series of on-ramps. And a similar ramp will help loosen the knots that tie up evening commuter traffic coming southbound on I-15 and

merging eastward onto I-8.

All the merges from I-8 to All the merges from 1-8 to 1-15 will be easier to negotiate, but traffic cops and sports fans won't like what they see at the intersection of Friars Road and 1-15. Drivers departing the Mission Valley stadium after a right turn to merge onto I-15 south and then to i-8 east- or westbound. But there is so much construction in the no man's land between Friars and I-8 that Caltrans engineers say the simple merge will be too dangerous. So a new, circular on-ramp leading from Friars to I-15 south will be built, requiring drivers exiting the stadium to turn left across Friars Road traffic onto the freeway entrance. Those going right will pass under the freeway cloverleafs and emerge, without options, on 1-15 headed for National City.

The left-turn requirement means a traffic signal will be installed on Friars to stop oncoming traffic, and a squad of police will thus be saddled th another headache. But

Calerans spokesman Just
Larson says the Priars Road
traffic will be more orderly as
measurably safer. (Concrete
burriers will prevent drivers
from cutting across the 1-15
lanes and getting on the ramps
to 1-8.3 And Larson says the
real problem will come when
the stadium is expanded,
adding an additional 3000 cars
to the traffic flow.

What Are You Bringing Back From Mexico?

A piece of advice about dying: don't do it in Mexico. You would not believe the paperwork, and it can cost you a couple of thousand dollars if your survivors aren't able to keep clear heads through their orief.

keep clear heads through their grief.

A few weeks ago William Edwards, who'd recently retired from the butcher-supplies business, was on his way back from Ensenada with a load of fish. The fifty-six-year-old Edwards liked to make creiche for his fixeds, but on this trip, during a storm, his Toyota truck spun friends, but on this trip, during a storm, his Toyota truck spun out on the toll road about five railes north of Ensenada. He was ejected from the cab and died instantly from his injuries. When Edwards's son, Patrick, along with a San Diego minister and an intermeter, sat down to

interpreter, sat down to conclude negotiations with the owner of Preciado&Preciado Mortuary in Ensenada, Sr. Preciado insisted that in order freeign insisted that in order to take possession of his father's body, Patrick would have to buy a \$1500 casket. Only after hours of haggling and several phone calls to the mortuary in National City with which Patrick had made burial arrangements did Sr. Preciado relent, allowing that he could transport the body to the border in a reusable casket, for a fee of

Tijuana was notified of sixty-seven deaths in Baia in 1980, sixty-three deaths in 1981, and seventy-nine in

big bureaucracy," explains Orbin, "To take a body from down there you need sixteen to eighteen permission slips. And every one costs money." And on top of that, most Mexican funeral directors try to sell gringos expensive caskets, which ironically are generally the same caskets used in the U.S. and purchased from the thriving casket industry in As Patrick Edwards

discovered, the Mexican bureaucray needs paperwork from police, the central health department, the civil registry bureau, and from a physician verifying that the deceased is in fact deceased. That's sparate from the death certificate. There's more, but you get the idea. Plus, eight copies of each deceased mast be cliarbined more than the control of liscovered, the Mexican Mexico handles these matters, and it's not unheard of to have to pay mordida to smooth the process. Edwards didn't have to pay the bite, but he was prepared to. What he did have to pay was twenty-five dollars worth of damage to the road caused by his dad's truck. You caused by his dad's truck. You don't even want to hear the details of Patrick going into the embalming room to identify his father's corpae. As for the actual transfer of the body, that was handled by the Mexican and American mortuaries involved and it occurred in the involved, and it occurred in the usual place: on the back lot of the police station in San Ysidro.



Promote This Five years ago concert promoter Marc Berman

completed two business deals he thought would assure him a near monopoly in San Diego. The first was working out an exclusive booking arrangement with San Diego State University's coveted Open-Air Theater, which for the last several years has been the site of more big-name concerts the any other location in town. The second was negotiating a contract with Avalon Attractions, the auge Los Angeles promotion compau Under that arrangement, Berman would become a Berman would become a partner in all of Avalon's San Diego shows. Recently, however, Berman's local concert kingdom has suffered at the hands of some brash

invader.
For a little more than a year opstarts Mike Fahn and Bill Silva have been promoting an increasing sumber of concerts that once would have automatically gone to Berman, including recent Sports Aeron above by Par Benatur, Crosby. Sills, and Naste, and Diama Ross. As a result of the control of the c

When Falm and Silva were negotiating to bring The Who to San Diego Stadium last fall, Berman offered the group \$150,000 more than Falm and Silva had bid, hoging to get the show for himself. Barring that, at least Falm and Silva would be fleezed to match his bid and this pay considerably more than they had intended. Berman reflects gibly on that little bid of warfare. 'Hey that's showbix, 'we shrugs. 'They didn't knew to do the date. 'Mite Falm also shrugs.' date." Mike Fahn also shrugs,
"Berman tried to outbid us, be
it had no effect on our
situation." (Fahn and Silva
finally got The Who due to a prior commitment with the band's booking agency) Promoting protocol generally dictates that certain booking agents maintain some busine loyalty to certain promoters, skirmishes between Berman and Fahn and Silva have are now put up for bid, ever including those tied up by Avalon in Los Angeles. This levelopment irritates Berman 'Ask those two weasels why, be huffs. "They consistent go after my acts, but that's going to change. I'm on the arpath!"
Marc Berman has halted his

old practice of handing out to other promoters complimentary tickets to his own shows, but that didn't stop Bill Silva from making an appearance at Berman-produced concerts by Men at Work (at Humphrey's) and the Charlie Daniels Band (Open-Air Theater) this summer — accompanied by the booking agent who gave the act to Berman, This, Berman says, is "very bad form."

Both Berman and Fahn and Silva are eager to work out an exclusive booking arrangement with the Red Coat Inn. a

nightclub that seats only 225 and is located inside Uni Lanes, a bowling alley at University Avenue and Fifty-ninth Street. Their interest, however, lies not with the present club, but with the owners' plans to convert in into a 3500-seat concert hall the first of its kind in Sa Diego and potentially quite lucrative. Berman has already presented one concert there -featuring reggae superstar Toots and the Maytals - and says the exclusive contract there is his. But Mike Fahn there is his. But Mike Fahn says he and partners Silva were contacted by the the's owners and told 'hast' there is no exclusive, they said they' do happy to have us do shows there. 'Berman does not believe this to be true. 'The got it,' he fairly marks. 'It's mine. I've got an exclusive, signed, seaded, ten-year agreement. Felan and Silva have some there many times to agreement. Pain and Silva have gote there many times to talk with them and ys to get them to open it up, and there people, ust sit and listen, and once [Fehn and Silva] walk out, they call in end sell me the whole, stop; "(Doe of the Red Coat Im's owners, Mark Caton, says, "We have a verbal agreement with Marc, but at this time there is nothing in writing.")

out at this time there is nothing in writing.")

Mike Fahn is reluctant to speak publicly about the feuding. Berman, on the other hand, sees no reason for restraint. "I'm not as concerned about them as they concerned about them as they are about me," he says. "And that's because I'm 9000 times bigger than they are. A lot of promoters have been through this city, and there aren't many left."

Boat People Vanish But Leave Cats Jane Walton admits that the problem of abandoned catamarans doesn't rank high catamarans doesn't rank hig on San Diego's list of major concerns. It's really not a problem, as much as it is a bother and a mystery: why would people pay several thousand dollars for a catamaran, only to leave it flailing anchorless and unprotected on the beaches of unprotected on the Mission Bay near Riviera Walton had nine catamarans and three small sailboats in front of her Riviera Drive home

all last summer, a noticeable increase from the previous summer, when the problem first occurred. When winter storms moved through Sail Bay unanchored cats on that section of Mission Bay blew up onto the iceplant-covered shore. Several eventually blew back into the water, but one, entangled now with weeds, still ins unclaimed. Last small craft whipping around. their hulls colliding and their

Splice Of Life

In the sterile white angles and hard, flat walls of the Glasshouse Square shopping center, a picket line seems as center, a picket line seems as out of place as a push mower. But it's going on five months now since local 297 of the projectionists' union started marching outside the United Artists sixplex theater there is Loma Portal, and the UA triplex in El Calon's Parkway the Calon's Parkway and Parkway the Calon's Loma Portal, and the UA triplex in El Cajon's Parkway Plaza. And if the picketers are throwbacks to another era in the movie business, a time that predated the no-firills, herd-'em-in multiplex revolution, then the drama now showing throughout Southern showing throughout Southern California's UA theaters is a sad rerun with an all-too-familiar ending. The southern associat

includes locals in Bakersfield. San Bernardino, Ventura, Fresno, Santa Maria, Orange County, Long Beach, and San Diego, calls their action a lockout by United Artists. The corporation's western di general manager, Larry Levin, says, "We're making no comment at all to anyone anywhere in the country. if he could comment he'd certainly call the action a strike. At issue is the corporation's deaire to sign a 'sharing' contract, which in San Diego would have meant not twenty-hour-a-week job for a projectionist to handle maintenance work in all nine theaters in both Glasshouse an maintenance work in all nine theaters in both Glasshouse ar Parkway Plaza. Until they walked out on October 11, there was a full-time job for a

the projectionists' unions, which

projectionist at both locations. "There's no law that says these people have to hire us," concedes picketer George Blount, who's been in the union more than twenty-five these people now, what happens when the other theaters' contracts are up? And therein lies the real

issue. Automation in these multiplex operations has ma the projectionist's job so rudimentary that theater managers don't really need professional projectionists managers don't really need professional projectionists anymore. The big houses like Cinema 21 and Valley Carele still operate the old way, with a projectionist handling the house lights, the curtain, intermission music, and changing the varying nur

of reels that comprise the feature film. But in the multiplexes a central console controls all of these functions. and reel changeovers are unnecessary because the film is spliced together onto a "platter." All the projectionist does is push a few buttons. One operator handles as many eight theaters at once. The result has been a plunge in union membership from 160 union membersh

union membership from 160
members twenty years ago in
the San Diego iocal, to about
seventy-three today.
Frequent moviegoers can tell
the difference. At a recent
preview showing of The
Verdict at Glasshouse,
continued eliches and other Verdict at Glasshouse, continued glitches and other problems in projection caused some patrons to call aloud for the union projectionists. But why pay a projectionist union scale (seven dollars to eleven dollars an hour), UA may be reasoning, when they can pay a popcors maker close to minimum wage and get a good minimum wage and get a good

popcors maker close to minimum wage and get a good enough show? Union men say the possibility of settlement with UA is slim. Some are counting on help from the Los Angeles local 150, which isn't part of their association. UA's contract with L.A. projectionists expired last Monday, and if that union hits the bricks, the comoration Monday, and if that union hits the bricks, the corporation would probably feel it. The projectionists are part of the same international alliance that same international alliance that most motion picture tradesmen belong to, so hundreds and maybe thousands of moviegoers would respect the picket line. But regardless of what happens in L. A., the local projectionists wow they "Il stay on the line indefinitely."

F4121 1156

twenty-foot aluminum mast:

swinging perilo-sly close to th second-story view windows of Walton's beachfront home. When the catamarans first

When the catamarans first appeared along Sail Bay. Walton remembers that "they still thad their sails up, so I thought the owners would come back that same day and move them, but they never did." Now there are at times up to ninety small craft along the Riviera Drive shoreline, and property owners are upset enough that their councilman, Mike Gotch, called a Tuesday-night meeting to gauge sentiment for getting rid of the boats, and to hear the ran owners' side of the

story.
For the Riviera Shores homeowners, the beached and abandoned boats block access to the strip of shoreline and bay — "and not just for us," emphasizes Walton, "but for everybody who wants to walk down here." City litter crews won't clean stretches of beach blocked by the small craft, and residents worry they could get slapped with a lawsuit should a precocious grade-schooler be hurt while fooling around on a boat. There are small aggravations, too, like the blocked views and the time "a friend of a friend" called Walton to ask if they could

didn't, but told them honestly wasn't my property, and they could do as they pleased, "she recalls. A week later, the boat owner telephoned Walton, screaming that their catamaran was missing and demanding to know when it was taken and who took it. Walton didn't

who took it. Walton didn't know anything, but the boat owner remained indignant. The catamaran owners favor the Sail Bay shoreline because they can park their crafts free-of-chage. In contrast, the 200 licensed tie-downs and

beach bars provided for on the west side of the on the west side of the hay from Mariners Basin, at the south end, north to Santa Clara Point, cost sixty dollars per year. And while catamarans illegally beached on the west side are routinely impounded by the Harbor Patrol, there is no city ordinance against no city ordinance against no city ordinance against parking the boats temporarily on the Sail Bay side. "It is illegal to abandon a boat there [on Sail Bay]," says David Peterson, a Harbor Patrol officer. "But it's not illegal to park them. So it's a

cat-and-mouse game. We leave a warning note, and the boat owners move it a few inches and claim they sailed it." To stop the enforcement glitch.
Peterson's staff has written and
submitted to the city parks and
recreat on department an
ordinance banning boats from the Sail Bay shore

> - Paul Krueger. Neal Matthews. and Thomas K. Arnold





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Having just waded through
"ManAnimal" (January 27), Jodish
Moore's collection of syntactically
tortures, incoherent, pseudoanthropological gibberrish, I have
to wonder how many other Reader
readers shared my gut reaction,
namely, "Hull" (January 2014)
"Hull" (Januar

spongy earth, taking worms."

What in the hell kind of sentence is that? Let alone what it means? can't believe you actually paid fo page after page of such

00

In Halcyons Iff Ifful Yorks Regarding "Man Animal": "This calm sweeched tight as a drumhead between wind and rain shally on many the shall you have been a shall you h

We Paid Her

sophomoric purple poop and then made it the lead article in your January 27 issue. True, the Reader has never been renowned for its lucid prose, but really . . . haleyon membrane? Robert Melvin

Letters

Murky Workings

Sue Garson's article, 'The Boy Next Door' (January 20), qualifies as a nonstory, not because the subject matter int interesting, but because it is so thinly dealt

but because it is so thinly deart with.

Throughout, we are treated to paragraph after paragra

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too far when she first realized that he was perpotrating acts of cruelty on her baby? Garton leaves so many questions not only unmawered but annualed that her piece hardly qualifies as professional writing, let alone storytelling. Raymond Diemus Good-bye Mr. Pitts The simpering pretense of friendship on the part of Sue Garson shows another aspec

upbringing, the facts surrounding the murder, and more than just a ridiculous hint as to the reasons a seemingly normal, if unambitious, male would do such a thing.

male would do such a thing. Instead, we are supposed to be satisfied with descriptions of the routine activities of this murdeer years prior to his crime; the simple, physical evidence of the crime itself; and the Junior Freud Club — casual reference to the possibility that the murdeer committed his crime because he was abandored by his father at

past? How did the defendant regard the child in the aftermath of his grisly deed? Had there been any fear on the mother's part that her husband might eventually go too far when she first realized that

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Dear Matthew Alice: Who first used the expression "lame duck Congress''? Alex Shames La Jolla

Mex Shames

I a Iolia

The allusion to crippled quackers has a long and illustrious history in the English language, one that befris that colorful aivan character. When in 1771 Horace Walpole wrote, "I may be lame, but I shall alway have been been been been done in the property of the color of the line." I have been so worked and the line of line of line of line line of line of line of line line of line of line of line of line line of line of

hand-held red and green flags indicated traffic conditions ahead, and if the signal-man just stood facing the train, the line was clear. A congress of railway men in 1841 decided that there was a need to standardize signals for night travel, and agreed on white for safety, red for danger, and green for caution. And so it went for many years, and for many years there were numerous collisions. The problem was that there were a lot of white lights around, including perhaps the headlight of an approaching train or a kerosene signal lamp with a broken red filter. So in 1895 wiser heads



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continued from page 1)
ple, those high-altitude shots of what the ClA, several years ago, told us was a Soviet missile base in Cuba; or, for another example, of those scenes from Francis Ford Coppola's The Conversa tion in which two young lovers circle an urban park as they murmur not quite comprehensible words to each other. In those two examples we wouldn't have known what was being depicted unless we were told. On the other hand, even if we weren't told anything, we would have felt something was amiss, that something ominous was contained in those images The surveillance photo is capable of revealing only limited information; usually essence of what is being recorded is altogether absent. Why is this woman at this car with this man? We want to know what this surveillance photo is unable to tell us. The photos beg for an explanation that can satisfy our cur ity, which is so often so morbid.

The woman in the photos is twenty-four-year-old Sheila Kay Jones, an E-4 petty officer in the Navy. She is a religious-programs specialist attached to the chaplain's office at the Naval Amphibious Base here in Coronado. The man is somewhat older, only by a few years, and his name is Johnie Earl Norwood. He is an E-3, one rank lower than Jones, and is an engineman working at the operations and repair facility on the same base. Some time after these photos were taken by an agent of the Naval Investigative Service, Norwood mounted the stand in an October 4, 1982 court-martial on the hase and testified that on May 18 he gave Sheila Jones forty-five dollars in exchange for a baggie filied with marijuana she had taken from her car. An NIS agent also testified that Nor-An NIS agent also testified that Nor-wood came to him the day before with news that the transaction was set to take place, and that on the appointed moming the agent searched Norwood, found him clean, and gave him the forty-five dollars to buy the marijuana, which Norwood minutes after the which Norwood minutes after the transaction turned over to the agent.

That is what is going on in these black-and-white photos, five of them altogether, none of them revealing the actual hand-to-hand transaction - the essential detail that is missing in this particular record of surveillance, but



Surveilluse photos/lived Investigative Service which is supplied by Norwood and James W. Garten, the NIS agent who supervised Norwood's planned buy. When the court-martial ended on October 5 after two days of hearings, for all practical purposes so did Sheila Jones's Nayz career, a career that had been, at least on paper, model for an enlisted person. On the date of this alleged sale to Norwood, May 18, 1982, she was on the verge of becoming an E-5 after just two years and six days of active days. Nay regulations generally require a minimum six months' interval before petry officers can rise a grade in rank; however, lones received exceptionally favorable Jones received exceptionally favorable evaluations from supervising officers and the chaplains for whom she was an aide. But on the final day of the court-martial she was demoted three grades in rank, back down to E-I and a much lower pay scale. Her sentence also included thirty days in the federal Metropolitan Correctional Center in downtown San Diego, where the Navy

sends its errant women because there is no women's brig on the num bases in this area. And she was or bases in this area. And she was ordered to forfeit more than half of her E-4 pay — \$367 — for two months. A week after she returned to base from the Metropolitan Correctional Center, she was informed that the Navy was also seeking to discharge her under less than honorable conditions, a discharge that had not even been part of her

Curiously, Johnie Earl Norwood's lackluster Navy career yielded him better treatment. He had served the Navy longer than Jones in two separate stints, but never did rise as high as she. At the end of March, before he purportedly bought the marijuana from Jones, a urine sample taken as part of the Navy's six-month-old antidrug program revealed a quantity of PCP in program revealed a quantity of PCP in his system. In August, after the re-ported drug purchase from Jones, another sample revealed the presence of marijuana in his urine. In the after-

math of his busts. Norwood did not lose his rank nor did he serve time in the brig. After the second bust he was ordered to forfeit \$200 of his monthly pay for two months, but that punish ment was suspended. Unknown to Sheila Jones and at least two other sailors who went to courts-martial. orwood was working as an informant for the Naval Investigative Service getting high and doing it with impunity.
For some reason, Jones had been

targeted by Navy investigators long before the parking lot incident in May. "We had tried several times before to make a purchase from her." agent Gar ten told the court-martial on October 4, lones, who was earning extra money as a lifeguard at the amphibious base, remembers only one time that Norwood might have been trying to set her up, and that was at the pool. "Now wood came up to me and saked, you know, did I have a boyfriend? I'm sitting up there half-dressed and he's trying to come on to me and he asked me, 'Do you do drugs?' And I said, 'No, I don't do drugs at all.' And then, 'Do ow and to set some drugs?' And don't do drugs at all.' And then, 'Do you want to get some drugs?' And I said again, you know, 'Flake off, no! don't do drugs at all.' I mean, after all. I'll talk to people until they get to something! don't really want to end up in, so he got lost." At the time, Nor-wood was a face and nothing more. She recognized him because he had been in the same petty officer training class as Jones and had been frocked at the same ceremony on December 18 of

name to her after the game, but Jones insists the never retained the name, or in any case did not equate it with Norwood's face.

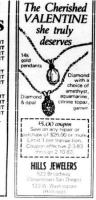
Much later, in August of 1982, when she was first informed by agent Garten that the NIS had a case against her that originated in May of that year, and then again when the Navy legal officior read her the charges, Jones says the name Norwood meant nothing to her. "When the JAG officer [Judge Advocate General] read me my charges, I said, "I have just one question. Could you please tell me who Johnie Eafl Norwood is?" He said, "Well, he's an enlisted man." I knew hat already because I knew he was an that already because I knew he was an E-3, it said so on the charges. But he told me, 'Well, that's all I can tell you.' So I went to the base locator and asked who is Johnie Earl Norwood, what's

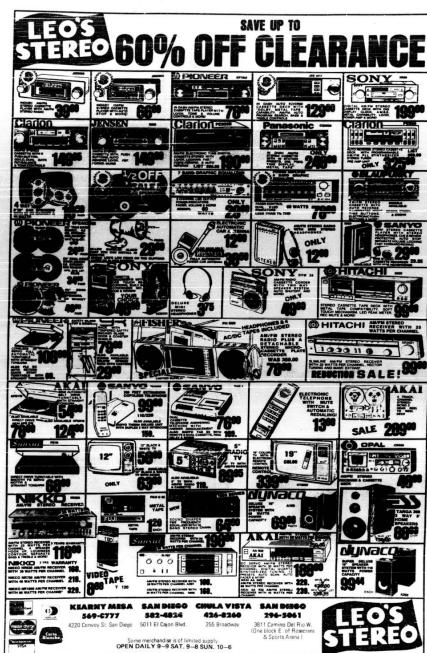






at 452-0630





COURT~ MARITAL

works? So they looked it up and they told me where he works." But if she didn't know enough about

Norwood to connect his face to his name, what was she doing at that car with him? Sheila Jones isn't very convincing on this point. "I really don't remember the incident when Norwood was at my car," she told the court-martial, "except that he asked me for a favor or a ride. If I gave him a ride, I wouldn't get out of the car." (One of the photos shows her emerging from the driver's seat.) "But we might have just sat in the car to exchange informa-tion or a favor or something. I don't remember that incident."

There is more mystery surrounding this set of photos, a confusion that in fact strips more credibility from the Navy's case than it does from Jones's. The aging 1974 Audi she and Norwood are shown entering in the parking lot was indeed hers until recently, when she sold it to help offset her loss of allowances for off-base housing and food that resulted from the conviction October 5. But just when those photos
of the car were shot, just when the
surveillance took place, is in doubt —
in doubt because Sheila Jones is the
kind of person who keeps her paperwork. She gave her Navy defense lawyer a worksheet from Import Auto Remeint in Efficient had be come to the control of the control Boulevard that indicates the Audi's



were being replaced in that shop on May 18. The worksheet and testimony of the man who owns the garage were entered as evidence in the courtt's January 13, 1983 and the t's January 13, 1983 and the women's basketball team from North Island is warming up to the hip-click council of a gineth Oblaster in muni gym in Balbon Park. North Island's team is short, its center no taller than the coposition's shortest starter, but their lay-ups are lazily proficient and their rebounds and passes out to tel say-up lines are crisp and businesslike. Sheila Jones grabs a rebound in midair, less straightened but spirl at martial. So was the testimony of a ci-vilian lab technician who told the court photographer to the vantage point of the photo lab overlooking the parking lot. The lab technician told the courtmartial that the agent said, "This is the view I want. That sign over there might be in the way, but I'll do the best I can." The lab technician said on the nesslike. Sheila Jones grabs a rebound in midair, legs straightened but split at forty-five degrees. She drives the ball downward for one bounce off the floor that's completed before her feet hit, and the ball is sent off to the teammate coming in from the lay-up lieng.

The opposition in this city lengue, id. Sporting Goods, is about to be blown away by the Navy team, and Sheila Jones is the bieseet sreason why. stand, "He showed me a van and a car stand, "He showed me a van and a car parked next to it, which I believe was an Audi. To the best of my memory, that incident occurred just before I went on vacation, maybe two weeks prior." The Iab technician's vacation started July 6. That's the problem with surveillance photos; they seem to es-tablish fact, but they don't.

She'is just returned from George Air Force Base in Victorville, where she

was named to the all-tourney team in an invitational meet. Last year she made the twelve-member All-Navy basketball team that flew back to In dian Gap. Pennsylvania to meet the best women of the other three branches of the armed services. She runs, she guns, but she finds the open teammate, too; and above all, she plays with great enthusiasm, slipping past the slower, heavier opposition and letting out a whoop for the ball. Now and then she'll curl through the alley with the hall held in her outstretched palm like Dr. J, hit on a long jumper, or sky the ball downcourt to a fast-breaking Navy forward. At the buzzer the score is Navy 68, J&J 20. Jones is all asweat and has nearly twenty points.

She was born and raised in Kansas

She was born and raised in Kansas City, one of two sisters and seven brothers. The house she left for the Navy several years ago her parents moved into when Sheila was a baby. moved into when Sicila was a baby. For years her father commuted sweral hours to Emporia, where he worked in a slaughterhouse; then he become a junitor for the school system in Kansas City. Her mother slow works as a junitor for a bank. "They were always good parents. They've worked hard, hey've always made the ends meet, and I've never wanted for anything. I've been a spoiled best and we never had much. Yeah, we never had much but my mother could suseed her last but my mother could spend her last fifty bucks on a cheerleading skirt for me and I really appreciated that when I grew up and I knew the value of getting

grew up and I knew the value of getting things and not just having them thrown at you without love."

She was among the youngest of the nine children. "I had to learn to con-trol my temper too, became, you know, with seven brothers, you get mad at them and what can you do but just go wild." Her brothers would not

let her play basketball with them. They kidded her about her skinny legs, and called her Skits. In tenth grade she ntered her first organized basketball program. "I was really aggressive — I had so many brothers that you got to be kind of fast and quick. And another thing is, they used to always call me so puny when I was young, they used to call me Skits and I thought, basketball will develop your mought, basketball will develop your legs. You 're jumping, you're gunning. I was so skinny and I just hated it, my legs were like little pencils and I'd say, 'Oh my god, I can't go through all my life like this,' and so I thought I really had to be athletic. And that's where all this came from."

this came from."
Her elementary and junior high schools had been predominantly black, and according to her, without money for girls 'sports. "As organized as it got is, they'd get the girls and we had to run around the building. We had physical fitness tests we had to pass physical interest tests we had to pass every year and according to how good you did . . . I always used to match up with the boys. All the girls would have to do fifty sit-ups or so, but I would be the one that would always do a bundled. I'd have to be extraordinary. hundred. I'd have in he extraordinary. I'd be sick he next dey but it really excited me to go past and beyond my point. We didn't have a beakerball team. It was like once a year you'd get to play the female sew-level, that's all. It was no foundation. If you would have asked me what a pivot is, I couldn't have told you."

Before lexisctball season in her first year o'flight school, she discovered her homeroom teacher was also the basterball coach, and that the atmosphere

ketball coach, and that the atmosphere of the school was having an effect on her. "It was like a new environment. It was half and half. Wow, I finally, ac-tually got a white teacher. Some-thing's different here." The

homeroom teacher and baskethall coach enrolled her in a basketball camp, where they found she was one of the best jumpers from a standing start; in fact, they filmed her jump and used it to instruct other girls. "Back then it made me think, 'God, I could take this a long way.' If somebod you're good at something, you know, you go forward with that." The teacher was to become a big influence. "Even though I was a pet, she made me do my work and she made me sit in the front, right in front of her face, you know. right in frost of her face, you know. She ended up [later] being my German teacher, too. Why else would I take German of all things when everybody else was taking Spanish? So she really encouraged me a lot and especially made me get in the German class and I made straight A's."

The favorite teacher convinced her tot youldege, and helped her apply for and win a basketball "cholurship to Tvier Colleges in the Texas town of the

and win a basketball "cholurship to Typer College in the Texas town of the same name. It didn't work out. "I'd never been out of Kansas City, then all of a sudder "In s. st here to this little bitty town. It was the same old people playing high school games and all. And my having a best risens who was hirty-one, you know, my coach, I couldn't relate." She was at the small school for something like four months in 1977 and left before the start of baskerball season to meserve her

in 1977 and left before the start of baskethall season to preserve her first-year eligibility at some other school, which in January 1978 turned out to be Emporia Kansas State College, near her home town. That didn't work out either.

She stayed there through December of 1978, just less than one year. "The biggest thing there was athletics, strictly. There hand't been a black who made the female baskethall team in five years. They were always cut. And five years. They were always cut. And the one girl five years before who had

made the team went all-conference, so you had to be good, have some potential to make the team to begin with. And then to stick it out for four years? Forget it — you were tough after that. And so I really, those fundamentals I, oh, there's nothing I wanted more than to be there with them because they were such a good team and I could see that, and I could hang with them and my speed could have really helped

them a lot."
Fundamentals of the game. It was the fundamentals Jones says she never got early enough. In junior high she resented having to play against well-drilled girls from other schools. Her high school coach was herself learning high school coach was herself learning the game and couldn't bring trade se-crets to her players sooner than she was learning them. "Even now," says Jones, "I hardly ever use a fake. I take it straight to the'r faces because those little bitty things nobody told me to do

if straight to the "faces because mose fittle birty things nobody told me to do — how to block out somebody on a free throw, how you prive when somebody's goine to try to grab the ball, how you hold the ball up instead of bringing it down — little things like that mean a whole lot and cas in hill you if you haven't got them do.m." She will be the second that the second will be seen that we are grade, which the doesn't hink we grade, which the doesn't hink we grade, which the doesn't have been the claims that her shilly was as high as those who were playing, the color prejudice — to the couch's face. "Yeah, we went round and 'round. I think we found about five different spots in the gym just to get away from people ... and I was feling great because I had her by a string. Like, hey, I can pull you, make you mad whenever I want. I was thinking. I told her, 'You're not Letting me ue my ability. I've never had anybody to go at it but me, and I've wanted it this bod to go his far. I've wanted it this bad to go this far. That's why I'm still trying to be here.

You're not letting me learn, you're letting me get out here and run like a fool and sweat and be first all the time but you're not letting me use my ability."

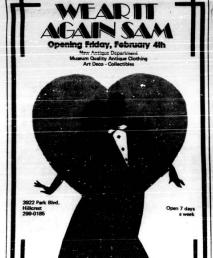
She quit the team once. Her high school coach, who had graduated from Emporia, talked her into returning and talked to the college coach on her behalf. "It meant a lot to me that she and that she would take her time out to come down to talk with this other lady and say, 'Hey, there's something else with this kid, you know, besides her being just a, you know, regular black kid. "Another road trip followed. Jones wasn't on the bus. A tournament followed the road trip, and she got no playing time at all. "I had friends that came to watch, and I didn't get even a the locker room, threw my bag over where the trainer was, and I said, 'Hey, you tell the coach where to shove that.'

shove that:

Ack home in Kansan City in a characteristic and the country cloud and hired on with the city to learn lifeguarding. She also encelled in a few justice college classes, and worked out with the achool basketball team. That same year signed on with the Navy in something called the delayed-entry program. A two-week visit to her brother James had told her she liked San Diego and he knew she could play service basketball and draw enough pay to save for another shot at college.

She had it in mind to be a Nave yournalist, but openings for that specimens of the country of the cou

journalist, but openings for that spe-cialty are uncommon and sought after. On the other hand, she didn't want to enter without specialist training and told the recruiter she wanted to be tested for eligibility. They had to guarantee me something or I wasn't (continued on page 12)



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signing nothing." Several possibilities struck her as adequate, among them cryptology and religious programs meant a two-year wait. She went home without signing the induction papers

They kept calling me. You know, they don't let you rest. They come over and talk to you, they call you, and meanwhile my mind was going, 'I'm not getting anywhere here, and you're giving me these choices.' You know. life is not going to let you swallow up all that you want all the time, so go for what you think you might like. > I went ahead and went with the religious programs specialist because it was wide open It was a brand-new [Navy position] and I knew I'd advance fast. Then, teo, my father's a Baptist preacher — he doesn't have his own congregation, he's like an assistant and I knew how to get along with these

delayed-entry program for an opening in the chaplain's training program to come up. Almost from the beginning of active duty, Jones had trouble keep-ing her mouth shut and tolerating the tittle and not-set-little humiliations of service life, just as she had trouble riding the bench for a basketball coach

After boot camp in Orlando. Florida, she was sent to Keesler Air Florida, sine was sent to Recesser Air Force Base in Mississippi for specialist's training. The Navy at the time, late in 1980, had no religious-



In the months that followed, Jones went before Keesler authorities a number of times. In one incident, ahe was granted a leave of absence but signed off the base only with her Navy superiors and not the Air Force's, an oversight that landed her in a Captain's Mast. Later, a drill instructor called her a "dummy" and ordered her to stand at attention in frost of other recuits, which be then reflexed to do. In the months that followed, Jones says the Air Force instructors were coubly abusive to the few Navy people on the base. "They used to tell me my on the base. They used to be in the high uniform was on wrong but it wasn't; they just didn't know our regulations. I'd been through boot camp and I knew how to dress. Me and a master sergeant stood up there in front of everybody one day. I mean this was in stand at attention in front of other re-cruits, which he then refused to do. Still later, when a twisted ankle re-tinued to head quickly, the altered a doctor's marching waiver, expfuding it another day. Caught for that small forgery, she went before another Cap-tan's Mast that also included the charge of refusing to sand attention. Before she could appeal the sub-sequent conviction and fine, her orders to San Diego came through and she left Keesler rather than extend her stay to pursue the appeal. front of a hundred people at an inspec-tion, and he said, 'I'll bet you that your belt buckle is on backwards.' And I belt buckle is on backwards. And I walked right upto him and stopd right by his side and said, 'Now you looky here, this is a female pair of pants. My fly goes that way and your fly goes the other way and your belt buckle goes with it. Now, go buy me a Coke. You bet me a Coke and I won, 'After that, things was fired up, and they didn't like me at all because I was

She arrived at the Naval Amphibious Base's chaplain's office in January of 1981, still an E-1, a seaman's apprentice, the only religious programs specialist on the base, the only assistant to three chaplains. She did their typing and accounted for their collecduring mass and services. She set up baby cribs and baptisms, ran proectors, placed the hymn manuals, put out the coffee and stir sticks and done and cookies at socials, ordered and set and cookies at socials, ordered and set up floral arrangements for weddings, ran to get holy water, changed the cross from the Protestant to the Catholic and back again, set up and tore down the public address system. And of course, she answered the phones and placed the orders for provisions and audited the books. "And the whole trick was, everybody else in this area has two or more [assistants] to do all this. Miramar has six, NTC has eight, Thirty second Street has ten, and there's two or three per ship. And so you see that I was carrying the heavy load right there." Her regular evaluations from com-

Her regular evaluations from commanding officers were Isadatory.

Is extremely competent in the Isadatory of the Isadatory of

playing dyname of a chaplain's assis-tant. The commanding officer of North Island Naval Air Station, Captain Robert Watts, wrote to his counterpar at the amphibious base in Coronado thanking him for loaning Jones to the nearby North Island basketball team. "Sheila Jones was a suporb representa-tive of your command and of the Navy

- both on and off the basketball

court," Watts wrote in May, 1982, by which time Jones had climbed three spades to E-4. A month earlier, the Navy's sports coordinator in Washington, D.C. sent Jones an equally laudatory letter thanking her for her performance at Indian Gap, and sent carbon copies to her commanding and superior officers. More months went by and she became eligible to take the test for another rise in rank, to E-5, petty officer second class. Then August came and she took the test. A few days later she was told by the NIS that somebody named Norwood had given the investigative agency a case against her that was soon to go to court-martial. She went to see how she discoved on the E-5 examination and they told her it didn't matter now, the test had been put in the sheeder grades to E-4. A month earlier, the and they told her it fildn't matter now, the test had been put in the shredder because of the charges against her, and they wouldn't even tell her how she'd done on it.

done on it.

I tdoesn't pay to know Johnie Earl
Norwood, not even as a friend.
One who found out how
treacherous the landscape we's around
this sailor is David Davidson, a young
Navy engineman from Detroit whose
roommate provided Norwood heer
rover lunch at Davidson's Imperial
Beach apartment late in 1981. "My
roommate and him [Norwood] both
workod at the boathouse (the Navy's
ship repair center in Coronado). They
got to be good friends. He used to

bring him over to the room all the time. After a while I'd see him at night sometimes when he came over to our apart-ment. Norwood knew everybody. He was friends with everybody," David-son says. Davidson held an E-3 rating before he met Norwood, and nov hoids an E-1 rating and a federal prison record largely as a result of that ac quaintance. "Nobody would even be-lieve it when I told them I'd seen my report and that he had set me up. Not Norwood, they'd say. He was the

Norwood, they'd say. He was the biggest drug burn-out anyone knew. He'd be doing everything."

By mid-April Davidson and his roommate had been joined in their navy quarters by a third sailor who was in transit and awaiting a courrantial on changes of selling cocaine.

About a week after his arrival, the new roommate, according to Davidson, said he'd just come into some cocaine. "He'd bought a few grams and said he was going to sell a little bit. Norwood by then always came over every day at lunch and we'd bave a fcw been, so my new roommate figured Norwood was cool and he asked him if he wanted to buy some. Norwood said he'd get back with him. So he came over on the tack with him. So he came over on the twenty-eighth with some money. My roommate went over to his locker, got the stuff out — three packets, I don't remember how much was in there—gave Norwood one and put the other back and Norwood left."

dish't care, he'd say it in the division when of almost anybody. He'd say, and the division when of almost anybody. He'd say, and the division of a division of the division o The very next day, April 29, David-son took a scheduled urine test — his fourth or fifth since the October, 1981 fourth or fifth since the victorer, 1991 start of the urinalysis program — and for the first time came up positive for both marijuana and cocaine usage, which he was informed of on May 8. He was placed on a regular drug testing program called, in the vernacular, a "two-by-four," which sent him to a

gust, Davidson tearned why he had been scheduled for the special court-martial. He was accused by Norwood of having sold the cocaine back in "In August, Garten [the NIS agent

screening department twice a week to

give urine samples. Norwood was al-

ready cooperating with the NIS sur-

veillance program, having been caught

with PCP on a urine test a month ear-

lier, in March. "Every Tuesday and

Thursday we'd go pee at the same time

and place from early May to August Norwood and I'd go in a bathroom with a senior chief or somebody else

and they'd watch you urinate in a bot-tle and put it in a little box and off it

went - never seen it again. He'd al-

ways gotten high, everybody who knew him knew that, but after April he

didn't care, he'd say it in the division

headed for a summary court-martial, the least serious of the court proce-dures. Another month went by and he

who supervised Sheila Jones's case] calls me in and asks me if I want a 'Asks me if I wanted to go to the bathroom. I guess he thought I couldn't handle what he was going to tell me. And he says, 'Okay, we've got you for selling coke.' He said I was selling coke, and I was still selling coke. He said he'd been watching me." At the beginning of the session, Garten offered Davidson a waiver Garten offered Davidson a waiver form stating that Davidson had agreed to talk without counsel. Davidson signed it, but the interview lasted only a few minutes after Davidson was told what he was being accused of. There were five charges in all, and they tumped the cocainer sale together with utinalysis charges to be heard in the one court-martial. Davidson says he saked Garten who had accused him of saked Garten who had accused nim or selling coke, but that Garten refused to say. The next day he learned from a superior officer who called him in to sign official charge sheets that bore

asked him about it," Davidson says.
"I asked him what he was doing, because he knew I wasn't selling noth-ing, you know. And he says he doesn't know what I'm talking about: 'There's some mistake, somebody's messing with you. I'll be in there Monday morning to straighten this out.' I call him the next day and his phone was disconnected, he had moved, he was gone. And with my \$280 worth of speakers - Jensen triaxials. He was a

(continued on page 14)





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friend of mine, I fronted him the speakers 'til payday. I didn't know he'd be gone before payday."

The next time Davidson saw Nor-

wood was in court, at Davidson's wouldn't even look at me when they told him to point me out. Two times told him to point me out. Two times they told him to point me out and both times he didn't look at me and they had to tell him a third time and he finally looked at me real quick but even than he wouldn't look me in the eye. I looked at him a lot, though."

According to Davidson and one of the Navy lawyers present at the court-martial, it was Norwood's first time on the stand and he was unasie to

as a result of urinalysis checks, and that urine checks that are positive generally result in placement in the "two-by-four" program. A Navy spokesman describes Davidson's contention as nonsense, that "hundreds" of sailors caught up in the urinalysis program have been sent to brig. Davidson believes that the Navy, convinced he was a drug trafficker but unable to prove it, decided to sentence the manual program have a fight that the property of the program of the urinalysis charges as if if time on the stand and he was unable to hold his testimony together. He told the court that he was not able to recogme court man ewas not anot to recog-nize cocaine and that he was not a drug user. (In fact, at the time he said this to the court, Norwood had already been busted three times by the Navy as a result of urine tests, for PCP, cocaine, result of urine tests, for PCP, occaine, and marijuana.) But the crucial break-down came when Norwood told the court that Davidson had solicited the sale of occaine on behalf of the room-mate. Norwood originally had told the NIS that Davidson was acting on his own behalf, information which was on the charms about The Nava prosecutor.

own behalf, information which was on the charge sheet. The Navy prosecutor attempted to argue that solicitation constituted sale, since a sale had been documented. The third roommate,

third roommate before the day of the sale. They testified that Norwood was introduced to the third roommate first

unable to prove it, decided to sentence him on the uninalysis charges as if it had proved the Nurwood case of co-caine sales.

"Norwood was buying from any-body who'd sell, but he wouldn't turn everybody in because he was buying for his own use," Davidson says. "He everybody in because he was buying for his own use." Davidson says. "He was using on his own. He just did this NIS thing to save his own skin but he was partying with the people who still partical all the way through to the day he disappeared in August." But why were some chosen by him and "belied was the same that the sam

back to E-I. His pending entry to a

specialist's school at Great Lakes was denied, and his off-base housing and

rations allowances were also termi-nated. When he got out of the brig late

in October, Davidson says, he was told he would not be discharged. By mid-

November he was told he would be. In

December he was sent to a drug coun-

selor, a move which usually indicates

no discharge. By mid-January he was

no discharge. By mid-January he not dagain that he was up for discharge. He says that during the forty-five days he spent at the Thirty-snoond Street Naval Station brig, an installa-tion that is considered a federal prison (though some Navy brigs are not), he never met another inmate who was as as a result of urinalysis checks, and

Carla is Carla Yvette Sanders, an E-3 in July and now an E-1 awaiting a bad conduct discharge after her November conviction on charges she sold Norwood a bit more than four grams of marijuana, enough to roll perhaps six or seven joints, more or less. She was working at the Coronado boathouse scraping and painting and lettering hulls and doing other mainte-nance work at the amphibious base.

sentenced to forty-five days in the Thirty-second Street Naval Station brig, fined, and demoted two grades

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She was there when Norwood arrived late in 1981, sometime during his second tour of duty in the Navy. Norwood was rated as an engineman, Sanders did bosun's work. "I never worked directly with him," she says. "It was just that he and I were there day after day. I never socialized with him."

Carla Sanders is, or was, a Navy basketball player, too. She too comes from Kansas City, though Sheila Jones and she met here for the first time when they were playing for the women's team at the amphibious base during the 1981-82 season. Carla remembers that one night in January of 1982 Norwood. one night in January of 1982 Norwood, together with some of his friends, showed up at one of their basketball games. First there was the frocking ceremony, Norwood and Jones attended as part of the same class, then the poolside meeting. Here, now, was another moment when Norwood's face

another moment when Norwood's face and name could have come together and name could have come together and nones's mind. At the basketball game. Sanders says Jones did not know him. When they Rowwood and friends! came around to congratulate us afferinds! came around to congratulate us the game. I introduced him to Shells. She didn't know him to Shells. She didn't know him getting caught for drug usage, he never was absent from the boatyard longer than a few days, and he never lost his "trow," the eagle that files on the patches of petty officers above the stripes denoting their potty ranks. Sanders knew that he'd been busted for the PCP. "As far as I knew, he was scheduled for a courtknew, he was scheduled for a court-martial Everyone who got popped [she did not] at the boathouse at the Ishe did not] at the boathouse at the same time as him went to court-martials, most of 'em for marijunas in the urine." He scened to swagger a bit. "He told everybody at the boathouse how much trouble be got intoduring his first time flis first tour of duty] — something about having planted a bomb onboard a ship." Did duty]— something about having planted a bomb onboard a ship." Did she believe that?" Held, he was using PCP and that makes people crazy." Sanders fell prey to Norwood July 8, after David Davidson and Shella Jones did, but before any of them were

Jones did, but before any of them were informed of the charges the Naval Inrestigative Service was separately preparing. Her court-martial took place in November and in it, Nor-wood, by now somewhat more adept as a witness, said Sanders offered to sell him a small amount of marijuana out in front of the base gate the morn-ing of July 8, before base personnel

reported for inspection and duty. That location was picked because Norwood

but I'm never ownstants at maximum because I'm always dressing then. Everybody does that because they try not to be there and have to salue and all that." Sanders wonders why she was con-viewed for other reasons, too. "They

or the observation of the state of the state

did not have a decal that would allow him to drive on past the gate. Nor-wood, with agent Garten, described how they waited at the gate from 7:00 a.m. to about 7:30 a.m. with no sign of Sanders. Garten, according to Sanders, testified that he'd made out one ders, testified that he'd made out one slip showing he'd given Norwood wenty-five dollars with which to buy he marijuana, and then another slip after the first contact with Sanders failed to materialize. Garten, Nor-wood, and enother NIS agant whose name Sanders remembers as Good-win, and who said he winessed what followed, all said the drug buy took place at about 8:06 a.m., just after the colors were raised in front of the bouthouse.

colors were raised in front of the boushouse.
"I never sold him nothing," Sound the sistem of the si

sanders wonders why she was convicted for other reasons, too. "They said I never showed up and they waited for me at the gate until 7:30. Now, we for me at the gate until 7:30. Now, we have to get to quarters at 7:30 a.m. and we have to be in uniform." (The 'dressing' she earlier referred to consisted of putting on work coveralls to protect the uniform.) "The NIS says Norwood had on civilian clothes at 7:30 when they left the front gate. It takes ten minutes to get from the gate to the boathouse for inspection. How can you make it through the gate at 7:30 a.m. and be at inspection in uni-

have expected a bad-conduct dis (continued on page 16)



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(continued from page 13) charge." Her civilian lawyer assures her that he has filed an appeal of the sentence and the discharge, but on January 10 Sanders's commanding officer told her that he had signed over the discharge papers after his own review and sent them on for further processing of the discharge.

cessing of the discharge.

"Navy sentences," says a Navy spokesman, "are contingent on so many considerations other than those in civilian courts." Prior performance, attitude, and work reports, he explained, make for different standard for administrative and judicial discipline. So too, there seems to be a very different standard regarding the gathering and presentation of evidence, and just who is and isn't credible.

credible.

When Norwood took the stand Octobes 4, the first day of Sheiia iones is ocur-martial, he said that he and Jones agreed on May 17 to make the forty-five-doliar transaction the following day, and that he would show up at the chaplain's office shortly after 8:00 a.m. Garten was warned, and the morning of May 18 Garten searched Norwood, gave him forty-five dollars, and sent him over to the chaple. Norwood says he rapped on the chapel door and, tooking through its window, saw an older civilian woman, a secretary string at the desire string the street of the string of the street of the string through its window, saw an older civilian woman, a secretary string at the desired the street of the string of

saw an older civilian woman, a secretary, sitting at the desk.

Mary Marshall, the civilian secretary on her second day of work, testified she was not in the office at the



time Norwood claimed to have seen her there. That morning, from 8:00 a.m. to 11:30 a.m., Mary Marshall was at an indoctrination session for new employees, and she told the court-marrial that for the twenty to thirty minutes she was in the office before 8:00 a.m., Sheila Jones never left it.

Garten took the stand after Norwood, expanding the details of how the bay was to occur and what was done on the moning of May 18 in the MS office to ensure that Norwood was not simply carrying an incriminating bag of marijuana with him prior to leaving for the chapel. Carten said to leave the Norwood was to buy from Jones was to weigh half and onuce, reughly sixteen grams. Garten said he and agent Hamilton escont of Norwood toward the chapel and that

Hamilton separated from them to take up hir position on a second-floor landing of the photo lab. Carten walked back to his office and waited for Norwood to return with the marijuana. Given the green baggie, Garten placed it in a plastic evidence container and logged that the combined veight of the container, the marijuana baggie, and the marijuana itself came to about fifteen grams, much less than would be expected if Norwood had actually purchased from Jones the planned half ounce. Garten told the court he recognized the evidence container with the

nized the evidence container with the marijuana baggie inside because it bore his initials and the date of May 18. However, the only dates on the evidence entered in the court record, both the baggie and the evidence slip, are June 25 and June 29.

important witnesses took the stand—
Peter S. Hunts, the owner and operator
of the car garage. "I did repair work on
Sheila Jones's car on the seventeenth
through the eighteenth of May." Hunts
testiffed. Under prosecution questioning aimed at establishing that the work
receipt, though it might bear the May
18 date, could have meant only that the
work order was written up that day,
Hunts explained his procedures, and
noted that the receipt bore the words,
"additional work authorized at 11:30
on the 18th.," "That means," he said
on the stand, "that I spoke to her about
11:30 that day. I believe that that

would have to indicate that I had the car in the shop at that time."

The other witness most important to, Jones was the civilian photo lab technician who had also contradicated the May 18 date. He took the stand and conceded under the prosecution's cross-examination that the NIS photographer who took the shots of Norwood with Jones at her car could have visited the lab to take surveillance photos any number of times without the technician's knowledge. But the lab technician is knowledge. But the third is a surveillance of the visit in question, which he believed took place in tale tune, not May 18, the NIS photographer showed him a view of the parking lot — one that included

the technician's knowledge. But the lab technician also remembered that on the visit in question, which he believed took place in tast June, not May 18, the NIS photographer showed him a view of the partiag lot — one that included a van with Jones's Audi beside it.

The prosecution offered no evidence other than testimony from the NIS and Norwood, the pictures, and the marijuana baggie. It did not call to the stand the lab technician's boss (who might have escorted the NIS photographer to his lookout position without the technician knowing of it). It did not explain, nor was it asked by Jones's defense attorney, why the weight of marijuana varied so widely from charge sheet to entered evidence.

Nor why, if the marijuana was in Gar-

ten's hands on May 18, it was not until June 25 that he sent it out to the Navy chemical lab for identification as marijuana.

marijuana.
"It all looked shaky." Lt. Jacqueine Cunyon Gordon says. She was
Sheila's defense attorney. "The NIS
has said drugs are ninety percent of its
work. Anyone who comes up posities
in a urinalysis is recruited, and that
was what he [Nerwood] was deing. He
was working off a PCP bust. Of
course. he always said that that was
part of his cover."

Sheila Jones. Carla Sanders, and David Davidson all say that when they were called in by the NIS, they were told indirectly that their cases could be affected positively it they would coperate with NIS investigators and provide names of other sailors who were using drugs. Garten, during Jones's court-martial, made little effort to deny the use of such pressure. "When I was transferred to the office at NAB." Garten testified. "Il made some lisisons with Martin Cassell, the legal officer [LL Commander Cassell, of the Judge Advocate General's of information regarding drug activity here and also for potential sources of information regarding drug activity here and also for potential sources of information regarding drug activity here and also for potential sources of information regarding drug activity here and also for potential sources of information regarding drug activity here and also for potential sources of information with the second that the matter of the second that the matter of the second that the proposition of the second that the proceed in the proposition of the second that the second that the second that that was fine but that no agreement would be made between him, us, and Norwood. He said it would be made between him, us, and Norwood at the time that performance and what he would be made between him, us, and Norwood at the time that he set up the buy with 'Petty Officer fores.

precontinued to work for its and to participate in drug transactions after the charges were dropped."

Shella Jones says that her lawyer, Lt. Gordon, was distressed by the weak officir against the client. Lt. Gordon, was distressed by the weak officir against the client. Lt. Gordon, which was not to be a says. "The guy who ran the place says." The guy who ran the place that it all bed to conclusions that they the NISI were fabricating. The judge took made to be a saide later and told me that I built too high a threshold for the jurors and himself to step over; their belief couldn't be made to go that far. He said. "We didn't want to believe it then and I don't want to believe it." They rejected the idea that NISI was making

up the whole thing."
Gordon did one more thing for Sheila Jones: she wrote the commanding officer a letter asking that Jones not be kept initially in confinement at the federal Metropolitan Correctional Center. "Women, because they have to go to MCC, suffer. But the Cowoldth' to moder reassignment."

Sheila Jones has an idea why the marijuana that the Navy says she sold Norwood on May 18 was not turned over to a Navy lab for chemical identification for more than a month. "I guess it took that much time for them to take those pictures."

to take those pictures."
Not surprisingly, spokesmen from the Navy's public affairs office have another explanation for that thirty-eight-day delay. In response to written questions pertaining to Jones's case

and to the Navy's antidrug campaign generally, spokesmen replied that such delays are not uncommon. Though they wouldn't discuss fones' case in particular, the spokesmen said that often such a delay results when officials take time to consider whether a case should be prosecuted, and in what manner.

There remain, however, a number

of guestions unanswered by the Newyfor example, there is the discrepancy between NIS agent Garten's testimous has been as the control of the conbaggie of marijuana wanted May 18 that the evidence container are June 25 and June 29. Also, while Garten of the court-martial that Norwood's deal with Jones was supposed to be forty-five dollars for about staten grams of marijuana, the actual amount submitted as evidence came to just over six grams. Did Norwood receive less marijuana for his forty-five Just over six grams. Did Norwood simply throw a small handful of the marijuana before handing over the baggie to Garten? Or did Norwood simply throw a small handful of the need into a baggie, hand it to Garten, and claim that Shelad Jones had sold it to him? And of course there ermains the evidence that Jones couldn't have been photographed at her care on May 18 because the car was being repaired

that day.

Tomorrow Jones's commanding officer will return from a vacation. Oce
of the items awaiting his stression will
be a hearing of the Administrative Discharge Board, which will determine
whether Jones is to be released from
the Navy and under what conditions.
Jones herself requested the hearing
after learning that, in effect, she had no
alternative if she hoped to be discharged honorably. Because she was
convicted of the felony offense of trafficking drugs, the Navy sutomatically
began the process that would lead to
her eventual discharge; the administrative board has the authority to discharge her honorably, to to dismiss the
discharge her ses than honorably, do ischarge her honorably, or to dismiss the
discharge proceedings shogether and
consider her earlier punishment to he
sufficient. A less-than-honorable discharge, however, would mean Jones
would lose the two-for-one matching
money the Navy has contributed thus
far to her own college-ution fund
(she's been putting in seventy-five
dollars per month). A less-thanhonorable discharge would also tarnish her record for prospective
employers after she left the Navy.
In spite of her earlier commitment to

In agite of the earlier commitment to and enthusiasm for her work in the Navy, Jones now says she wants out — but only with an honorable record. The Navy, she says, has treated her dishonorably and the no longher wishes to serve people who would resort to serve people who would resort to trusting someone like Johnie Earl Norwood.

And what of Norwood? An ac-

quaintance of Carla Sanders, Jone's backetbal teammate, spotted him several weeks ago, sitting in his car connewhere along University Avenue in San Diego. Sanders's friend is reported to have made it clear to Norwood that his continued presence around town was a bat idea, and Norwood sped off. He hasn't been seen ince. A spokesman for the Navy, when questioned about Norwood's affaira, nated that Petry Officer Norwood, never did receive a reduction in his rank but that sometime in Desember he was transferred out of the San Diego area, though he remains in the Navy today. The transfer, said the spokesman, was "considered necessay and appropriate to the needs of the

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HUNDRED YEARS TO GROW A MAN

A LESSON IN LANGUAGE

BY JOE APPLEGATE



he bright Saturday moraing winer near the Black Prorestaurant in Southeast San
Diego, a VOIkswagen pulled off
Forty-seventh Street and entered the
parking lot of a modest and unadomed
church. From the car issued children,
all grade-school age all Oriental, and
their father, who was wearing a down
vest. It was the kind of garment one
associates with Colorado and the modrem mountain man, but actually the
quitted, sleeveless jacket is traditional
for the Chinese, who wear them in
layers depending on the cold. To
Chinaman, a bitzard is a six-coat day.
What made this man's coat so typically
American, though, was the pointy styling of the cloth between the shoulders
the neath that tailors call it do. West
the neath that tailors call it do. West-

Leaving their cai, the family joined the other adults and children who were waiting in the church courtyard, some sitting on the long wooden benches in the shade of the olive trees, some playing handball against the cinderblock wail

rived, sike every school principal is brisk, click pace, getting the show on the toron to the country of the co

One of the children in the courtyard, who was carrying a Charger blueand-gold football, started running off to her class, then noticed me and said hello. I knew her: eleven-year-old Pauline Prascuth (pray, Sue), by birth a Laotian and now an American citizen. I returned the greeting while she hurried off to learn Chinese.

She knows Chinese, as a matter of fact; her family speaks it at home in Linda Vista. She is one of an unnumbered group of ethnic Chinese who have immigrated recently to San Diego under several nationalities: Loatian, Cambodiañ, Vietnamese. Thai. Her English is quite good. I'd given her an impromptu spelling test some days before and she'd gotten "nation" and a few other sly words correct before missing on "amateu" — I'd had to

I should say that she only speaks Chinese and was here at the Chung Hwa School of San Diego to learn to read and write it. The other eighty or so pupils in the private school, which since its inception in 1970 has been housed in the Sunday school class-rooms and auditorium of the Chinese Community Church, come mostly at their parents' insistence to learn to speak the language that their grandparents one great-grandparents once spoke, or to write that ianguage, which by dint of sheer usage is the most common on earth, yet by no

means the easiest.

The director of the school's governing board remained a while in the courtyard. Sylvia Young, with short black hair and very light freckles, and with a boyish manner of pocketing ber hands in her trousers and rocking back on her heels, had formerly been principal at the school, and before that a teacher of Cantonese, and before that a full-time grade school instructor in the San Diego city schools. Born in

Shanghai, she'd learned her fluent as a matter of necessity. She still feels as a matter of necessity. She still feel that this is the way for Chiesce to learn English. She said, "Sometimes a teacher in the public schools I was supposed to teach Chiesce kide in Chiesce, because that was the language that they primarily understood. I didn't like doing that, that wan't what they needed. But it was the law, so' — rocking back. "I'd did it."

I took her to mean that kids whose native land is on the other side of the globe should learn English a soon as possible, even at the expense of history or math, because their native language here won't do them much good. She went on to say that many of the Chinese children in San Diego have only the Chung Hwa School as a place for associating with other Chinese. In addition to teaching language, the school serves as a place where children can see their customs at work in a group. I offered that the school was perhaps a little like Chinatown in that way, and she agreed, adding, "Eucept there is not Chinatown is San Diego."

And who needs one? Reverend Karl Fung, the pastor of the church and a member of the school's board, had told me, "We don't really like to have a Chinatown, for two reasons: number Everyone would think that all we do is run restaurants. And number two, Chinatown is historically organized around business, and yet many people around business, and yet many people have to live there, and so you have poor conditions, gangs, all that stuff." It paused for the right word. "It's a

In San Diego County, but in no particular neighborhood, live 8000 ethnic Chinese, according to the 1980 census. A more up-to-date estimate puts the











figure at 10,000 and includes those who have come in the recess singus-tion from Southeast Asis. Most of them were technically Victnames, said Fung, but not many were the bost people who left Victnam long after our Marines and Army did. "Old-timers," he said, form by far the majority of the local population.

"I've been here twenty-six years," declared Victor O. Chain, who had joined Sylvia Young and me in the shade of one of the courtyard's trees. He looked to be in his sixties, and was wearing an immaculately pressed gray suit, a gray cardigan, and round spectacles. He had been a customs official in Chian for twenty-seven years, mostly around Canton in the southeast, but quit the service when he was ordered to leave his family and take a new post near Peking. "Leave my family?" he said with vigor. "No! I quit, left Chian, took my femily with me. "This was two years before the establishment of the Poople's Republic in 1949. Like Mrs. Young, he had once been the school principal; now he was its calligrapher, an artist-scholar. He had drawn the characters on the candle-red

Like Mrs. Young, he had once been he school principal; now he was its calligrapher, an artist-scholar. He had drawn the characters on the candle-red booklet that commemorated the school's tenth anniversary. Translated literally, Chinese sounds ungrammatical. The characters read, "Hundred years grow man." This would mean, "It takes a hundred years to grow a man." And this is taken from the prote which I would render, "A tree may grow in a decade, but a cultivate person is the work of ages." Wordy. Of all things, Western scholars have admirted the Chinese language for its

Prior to 1905 in Chies, a man who window to emerg overmosest service, and thereby secure his family's place among the gentry, would speed many years memorizing the classical texts in preparation for the state examinations. Most of the students were already of the gentry — Mandarins, they were called, which means public official — but many a poor man lifted his family into comfort by likewise passing the set. A village of peasants might hire a tutor for one or two of its promising students, in hopes that one might ascend to power and make the fortunes of the whole community. In addition to government service, which usually-brought with the ownership of land, the gentry acquired wealth by dealing in rice, and by running pawn shops which in fact were high-interest banks. The public servents had a streak of the shop hoss in him, and both appreciated the value of education.

"Three days," said Chain as he thrust up three fingers and closed one eye. "Three days," waid Chain as he thrust up three fingers and closed one eye. "Three days for the examination! Leek them up in a room. Brine in food.

the value of education.

"Three days," said Chain as he thrust up three fingers and closed one eye. "Three days for the camination! Lock them up in a room. Bring in food, yes, but nothing more. They give you a title, and you write a composition on it. You have to sit down and not move for so many hours. Ohhbh ... "He was smilling: the glory of it all.

was smiling; the glory of it all.

The examinations were done away with in this century, and even the dialect of the Mandarins, which used to be synonymous with official language, is now called the "common dialect," to be spoken by all in the People's Republic. But in effect it is still the dialect of the government.

The other common dialect is Cantonese, the one most often spoken by Chinese Americans. Both Cantonese and Mandarm share the same written form, but the former is pronounced with more syllables. It happens at some of the students here in the Chung Huw School know only Mandarin and some only Cantonese: when in an assembly, Jeannette Hsu Srbich, the principal, tries to address the classes, she first uses one dialect and then cher, and finally, to everyone's relief.

"Come," said Chain, reaching a hand with noticeably long, clean nails into his pocket and taking out a package of mints. "Come, I'll give you a tour of the classes; we start with beginning Mandarin."

It was a long room with the remnants of Christmas decorations drooping between the ceiling lights, and with children seated at four long tables, exercise books open in front of them. The pages were ruled into squares as in booklets ready for Green Stamps. The instructor, who had been six years with the school, went from one table to the next, standing at the head and holding up a white sheet of paper on which simple Chinese characters were written from top to bottom. She led them through the drawings stroke by stroke, counting aloud yi. er. son. st. wu, lyout one, two, three, four, five, six. Then she led them through the pronunciation of each character's sound in the four Mandarin tones. Each tone would give the sound

a different meaning.

At the last table were two familiar faces: Pauline and her younger brother Tim, she with glasses, he with silver-tipped teeth. Pauline said hello, and

Tim looked up, then down again at hi workbook. She wasn't shy; she' comfortable almost anywhere, and in deed has been around a bit.

Their mother, Pat Prassuth, had explained one day at her apartment that one great benefit of sending her four children to the school was to prepare them to whatever might come their way. She wants the children to learn finglish in public school, no send to send the read to the read to be a send to be a

wide in happen? She remembered bered Hawaii they arrived on days before the same that they arrived on the same that they arrived on the same that they have been than the same that they are the same that the same

Thailand: the refugee camp. An open shed they shared with forty-nine (continued on page 20)

FEBRUARY 3 1983 10

HUNDRED YEARS TO **GROW A MAN**

other families; thirty sheds within the compound. One pot of water per per-son each day. Tim, the newborn, diarrhetic and crying at night beneath the mosquito net the family had rigged between boxes on the bamboo-matted floor. Paul opened a stand to sell clothing, food, and soft drinks to the othe fugees in the camp. At night they heard the bursting of artillery be Thai forces and the Pathet Lao.

Bangkok: the family's first stop after leaving Laos. Paul found work as a travel agent but it wasn't enough to support the family, which lived on its

Vientiane: their home, the Laotian capital. Paul had a travel agency in his own name. Pat was a teller at the Lao Commercial Development Bank. While she worked, the four children country girl. They had a second home country girl. They had a second home in the country. They retreated their on Friday evenings and returned to the city on Sunday. Bordering the house were stands of bannan and bamboo, and beyond, carefully tended groves of

mango and guava.
"We bought the land and built the house because I was born in Laos, and sband was born in Laos," Pat we were going to live in Laos.

There was a knock on the door and Pauline, who'd been sitting on the honey-plaid couch next to her mother.



jumped up to see who it was. She lifted an empty carton of Hamm's beer which was taped over the mail slot in the door, and seeing that the caller was a friend of her mother, let her in. The woman noted that Pat had a visitor and

retreated to the kitchen.

How did Pat find life here in the United States, as one who'd never dreamed of leaving her homeland? She said, "In Laos we didn't have to work said, "in Laos we didn't have to work so hard; it's harder here for us. But it's good here for the children. They have opportunities. We want them to learn opportunities. We want them to learn everything. You never know," Tony, their fifth-grader, was just advanced to a program for talented and gifted chil-dren at Kit Carson School, and their dren at Kit Carson School, and the eldest, Jacklyn, takes advantage of a busing program to attend Wangenheim Junior High in Mira Mesa, and at the Chung Hwa School has been placed in

"I am central," said Victor Chain with minted breath as he led me from the beginners' Mandarin class and con-tinued his tour of the school. "That's

what the characters said - the ones the what the characters said — the ones the teacher was bolding up. The Character central' could also mean 'middle,' so she's probably teaching them to write.' I am middle country people.' That means, 'I am Chinese. That's what we call China, you know, 'the middle country.' "

The Chinese thought their country was the center of the world, where

was the center of the world, where foreigners came, and went away changed. In the advanced Mandarin class, one of the three students had fair skin and brown, wavy hair. She hunched over her book while the other students, a boy and a girl, teen-agers like herself, lounged beside theirs. The teacher seemed to be asking questions on the text in front of them. "They're talking about the national holidays in China," Chain told me. The teacher asked about a Chinese holiday that was similar to our Fourth of July. Ten-ten Day, said the brown-haired girl, the tenth day of the tenth month of the year was independence day. Her answer was independence day. Her answer was swift and mumbly, like a native's.

"What are you doing here?" I asked her a few minutes later at recess. She said she'd lived in Taiwan, and that her name was Molly Graessle, and that she was the daughter of a U.S. Navy captain whose career had taken him to Taipei when she was three years old. Her mother felt that as long as she was learning to talk she might as well pick up another language at the same time, and so she sent her to an all-Chinese nursery school. Three years later, when the family settled in San Diego. Molly needed to catch up on her English, but as soon as that was done she enrolled at the Chung Hwa School and took tutorials from Taiwanese students whom the Graessles boarded in their home. She returned to Taiwan last summer to refresh her feel for the lansummer to refresh her feel for the lan-guage, and was told not long ago by the chief of the Chinese section at the Army's language institute in Monterey that her Mandarin is coming along nicely, even if her accent is noticeably Taiwanese. And so she is, at fourteen, blessed among adolescents: she is very good at something. Although she is in other ways normal — braces, piano lessons, Jazzercise, an acolyte at

the Chinese community subditizes its school. The tuition of forty-five dollars for the three-month term falls short of the overall cost, so the governing board must make up the difference. The fundraising is carried on quietly: a word here and there to friends around there and there to friends around the school, has carried the appeal back to friends in the rative Hong Kong. In saking for money, the board's underlying point is that the school is not just an institution but a service, a source of values that are particularly Chinese. It is a form of help, even for those who

for those who think they don't.

After the recess I went to the office,

where I found Sylvia Young, the board director. I asked her if her two sons had enjoyed coming to the school when she was a teacher here. She slowly re-leased a smile. "I think they ap-preciate it now," she said. They are undergraduates at UCSD. She said that partly because of the school, the boys have a better understanding of Cantor ese, and moreover, a deeper under-standing of their Cantonese parents. It makes all the difference, she said, when they can appreciate their old cul-ture, the Chinese, in contrast to the one that all of us now live in.

"There are videotapes now in Chinese," she said. "You can rent them at a store across from Woo Chee
Chong marker on Convoy Street. And
a little while ago we were watching a
thow — it was about a family in Chins
in 1911, a drama made for Hong Kong
television — and in it two people were
having an argument. Now, when my
husband and I argue, we don't how! at
each other. Some American people, I
don't know, they how! when they
argue — at least they do not Archie
Bunker. But when we were watching
the video, two women were really them at a store across from Woo Cher Bunker. But when we were watching the video, two women were really going at it, but without raising their voices. One of them said to the other, 'If I give you this picture, it will be like setting a pretty little flower on a pile of

but in the name of a pie of a pie of a but of the will be didn't howl. She didn't actually call use other person a pile of steer manure, but that is exactly what she meant. You see? The boys saw that on television, and they could see a little of what their parents were like. Maybe we're not as

quare as they think we are."

I said parents are always as square as heir children think they are, and she

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in apprehension is common when traveling to places where you do not understan ge and customs. Our seminars are for people planning their first independent to We deal with many questions you already have, and some you might not have The objective is to help you become a skillful traveler.

think they don't need it, or especially for those who think they don't. laughed. "Well - maybe so. Anyway, it's great to have videotapes in Chinese now. We have the Vietnamese to thank for that; before they came there were no videotapes and no Chinese movies. Now we have both.

thought of a Chinese family I'd met not iong before, who had come from Vietnam, and it occurred to me that they were the kind of people that the school ought to reach, according to its own ideal of preserving values as well as language, and yet wasn't reaching. There were six children in the family, five daughters and a son. His name could be rendered in Eastlian and the could be render English as Tom. He is a junior at Hoover High School and works two or Hoover High School and works two or three nights a week at Jimmy Wong's Golden Dragon restaurant in Hillcrest. He is good-looking and wears his hair like Bruce Lee, longisis in back, and in the three years since he's been in America has been in a crash course to

America has been in a crash course to assimilate this culture.

"He's out, out, out all the time." his mother said to me once at dinner, circling her hand slowly to emphasize vagueness and nothingness in the same motion. To hear thin tell it, he's just living a normal life. A friend of his has a videotape layer and whenever they can scrape a few dollars together, they creat a movie to watch in the afternoon. "We watch all kinds of suff," he said. "Everythines. Star Wars." He nlaws "Everything: Star Wars." He plays video games at Clairemont Bowl video games at Clairemont Bowl whenever he can gels ride up there from his family's apartment in East San Diego. For sport he plays billiards at the Hoover Center across from the high school, or badminton in the Federal Building in Balboa Park. His goal in life is to be an Air Force pilot, and yet he feels indeterminably unqualified for it. "They probably don't take other people," he said, meaning a noncitizen like himself. "Besides," he added, "I don't know if I'm tall enough.

Tom's English is excellent easily the best of any I heard in his family; Chinese is the language of the home. At one time he studied Chinese writing and culture, but hasn't had the time. and culture, but hasn't had the time, opportunity, or money to continue since coming to San Diego. He was born in a village in Cambodia where his family had a small store selling clothing and other dry goods. By the time he was seven, the flighting between Cambodian forces and the Khmer Rouge had intensified to the point where the family moved to the capital, Phnom Penh. There his father hired a Chinese tutor to teach the children at home, since the long-established school in the city had been closed by government decree.
Capitalizing on latent and widespread
dislike of the ethnic Chinese, who tend dialite of the ethnic Chinese, who tend to dominate commerce in Southeast Asia, the government had declared that only Cambodian could be taught in achools. Chinese-speaking people, the argument went, were likely to sustain a divided loyally between anti-Communist Cambodia and the People's Republic.

"If you went to Chinese school they would kill you," said from. "It was like this: They liked the Chinese people, but they just dish' twant you to learn Chinese, so we learned it at home."

home."
From Phnom Penh the family went to live with an uncle in Saigon, and from there they immigrated to Malaysia as boat people, and thence to San Diego. Tom's father teaches the countries of Authorities of Chinese. youngest daughters some Chinese at home, but otherwise the learning of Chinese in the family has stopped. I asked Tom why no one had looked into

the Chung Hwa School, and one of his sisters piped up, "Too lazy." And Tom said, "I really don't know."

"There's a funny thing about this school," said Jeannette Hsu Srbich as she was totaling the income of tuition at her desk, just before the classes let out "We seem to have two kinds of people: the children from Taiwan whose fathers are engineers, and the kids from here whose fathers own restaurants. We have a whole lot of res-

Sitting next to her was Pat Praseuth, smiling politely in agreement. Her husband Paul was outside on a bench in his Western-yoke tacket. I asked him if it were a hardship for him to him if it were a hardship for him to send his four children to private school while he was unemployed, and he said it was, but that Chinese was an impor-tant language for the future. I asked him why, and he said, "China's big." I thought at the time that he hadn't understood my question, and let his answer drow.

answer drop.
"What are your plans for the future?" I said.

"I'm making contact with a friend

"I'm making contact with a friend to go to i.o.s Angeles," he said. "To work as an auto mechanic?" "No. Maybe wholesaling. Some-thing like that. Wait and see." "Have you tried to go into wholesal-ing here?" He shook his head. He said there

were many more Chinese people in Los Angeles.
"Ah," I said, "there's a huge Chinatown there."

He nodded. Then Mrs. Srbich came

into the courtyard, ringing her bell, while most of the children had gotten the parking lot. The Praseuths gathered their children and drove away in their Volkswagen.





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In the Heat of the Food



ELEANOR WIDMER

rant The Location: 10330 Friars Road

The Location: 10330 Friars Road (28)-9864; Type of Food: Japanese Price Range: Lunch approximately three dollars; disser, 53:45 to 57-95 Hours: Closed Sunday. Lunch, Monday through Friday, 11:30 a.m. to 2:30 p.m.; disser, Monday through Saurday, 5:00 p.m. to 9:30 p.m.

The American man who sat at a table in the middle of the room in the small Japanese restaurant was a John Belushi look-alike: broad of brow, blue of jowl, with a pursed mouth and a back as curved as a wrestler's. No sooner had he been seated than he let out a series of sounds

which could not help but remind everyone in the room of Behahi doing his ammrai describes assumment on the country of the second of the second

forehead with an open palm. "I forgot," he bellowed in English. "I can't

Beside him sat a very young, very blonde girl whose long hair was decorated with braided corn rows. A tinge of irony curled at her lips as her escort asked to see the chef, visible to all of us from the open cher, visible to all of us from the open kitchen. The chef came out, wiped his hands on his apron, said a few words, and scurried back to work. The American, still intent on impressing his girlfriend, an-nounced with a weave of his broad shoulnounced with a weave of his broad shoul-ders, "The chef says in Japanese that he's too busy to talk to me." The young girl regarded her escort coolly and added in a voice loud enough for everyone to hear, How do I know that what you said to him

votic roue enough as ever-time and the wast dirty?"

**How do I know that what ye us said to him wast dirty?"

Thus began our evening at Yumi, a Japanese restaurant tacked away in a Friars Roud thopping center that is dominismed by a direction of the said of directions I was told to look for Black directions I was told to look for Black Angus. Perhaps during midweck or for hunch the restaurant is not crowded, and thus you wouldn't be back-to-back with your neighborn.

There are two types of disners here, and both are reasonably privad. For \$6.55 you have a choice of soup, saled, rice, and now entires, which include chickes or beef triyaki, asshimi, tempura, several pork dishes, astrone teriyaki (when available).

CENTLEMEN'S

shredded cabbage. In this case it had loti and lots of ginger. The miso soup was soothing and not to salty. When the entries arrive, they are served in large square dishes and one's first im-pression is that you are being given ex-traordinarily large portions of food. How-ever, a fair amount of the dish is covered with American sald, ordinary lockery let-tuce doused with far too much hostied asild dressing, (Krift dressins seems to be white densed with the troop much butted said densein, (Kraft decasing seems to be the favorite of many Japanese restaurants.). The presentation of the said of in the same dish as the other items is common practice locally. The problem at Yamin was that the dressing seeped into the other dishes. The butter came away from my tempura — I assumed because it had grown wet from butter came away from my tempura — I assumed because it had grown wet from the came of the compared to the compared to

The Restaurant: Kamon
The Location: 6523 University Avenue
(287-6140)
Type of Food: Japanese What is a Birkenstock? The Birkenstock footbed is heat and pressure sensitive



another. I asked him if he had learned

the raw fish selections are limited. Lunches are quite inexpensive, though, at approximately three dollars for entrie, soup, salad, rice, and vegetable tempura. That's good value, but be sure to indicate that you want the food bot and that you can skip the American salad. The people who run Yumi are eager to pleass and would welcome your suggestions.



another. I asked him if he had learned Japanese in the service and he replied that he had been stationed in Tokyo. Then he proposed food by the had in San Diego. I could easily dispute him. Yumi has to improve its presentation and the food's temperature, and has to avoid the use of so much salad dressing that it distors the sur-rounding entries. There is no sush bar and the raw fish a felections are immitted.

Price Range: \$3.95 to \$9.85 Hours: Closed Sunday. Dinner, Tuesday through Saturday, 5:00 p.m. to 3:00 a.m.; Monday, 5:00 p.m. to 9:00 p.m.

Kamon is a pleasant, family-owned Japaneve restaurant whose one drawback is its location. Unless you live in the area of Sixty-fifth and University, it's probably quite a drive to get there. There is no indi-cation from the outside that the interior is capacious, but it boasts a fine sushi bar and a large room with tables spaced at decent intervals. Japanese music plays inces-santly; you may ask to have the sound lowered but the owners. — a large family — would be shocked to have to turn it off. There is karaoke singling (individual employees sing accompanied by taped employees sing accompanied by taped music) after 10:00 p.m.

The menu at Kamon offers greater variety than that at Yumi: sushi and sashimi are available nightly and an entire page of the menu is devoted to the varieties of sushi.

The combination dinners are a particularly good buy as they range in price from \$4.95 to \$6.95. Chicken teriyaki and tempure, for example, costs only \$4.95. In addition to the various teriyaki dishes such as beef and chicken, there's also a tuna teriyaki which can be heavenly — if it is available. My friends and I arrived somewhat late

my friends and I arrived somewhat late and there was no tuna teriyaki; I should like to go back to try it. Because the entrées were relatively in-expensive, we ordered a sushi appetizer and gyoza to start, both nicely prepared. I and gyoza to start, both nicely prepared. I wanted to try one of the least expensive tiems in the house and thus I had the chicken tertyaki and tempura, which with rice, soup, salad, and fruit makes a creditable dinner. One of my frends had the sashimi-tempura combination (68,95) and her husband ordered the beef sukiyaki (37,25). The latter is not recommended. be one of my favorite dishes but in recent times I have avoided it. To keep their

times! I have avoided it. To keep their prices down many Japanese restaurants have had to compromise on the quality of the meat — this has been a problem in Vietnamese restaurants as well. This is a modest restaurant. The food is good without being amazing, and the prices are reasonable. If you don't such and sashimi dimners, you may have those, prices are reasonable. If you don't such and sashimi dimners, you may have those, and the same that the same than the same that th you can just jump into your car and get it.
If Kamon were located elsewhere, it would if Kamon were tocated elsewhere, it would be thriving. It's not at the same level as Tengu or Yae Japanese restaurant, but it's not intended to be. It's a neighborhood family restaurant with unpretentious decency of product.





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Critic's Choosiness



devis had gotten better representation. What about, for instance, his dead mother, or that Southerness that Natham is no quick to link to the lynching mentality? On the control of the control of the control of the control of the character, who is asked only to be stentified and sensitive to the upwairs pair, is not, however, disruptive to the overall design. Nor—another nitipack that arises early and abides throughout—is the principal design, however, disruptive to the overall time and prissy photography by Nestor Almendros; everything locked in place, mentality to trade one-stress and frigid lighting, so that the possibilities come strangely limited, almost as in still execution of the control of the

Syron over — maintain a logac schoduls, and accommodates a diversity of scenes in both kind and quality. These, seemingly, could be added to or thinned out a whim. Familiarity with the novel (which I consess I haven't got) would be needed to suggest what more might have gone in Suggestions as to what could have come out is a game playable by anyone. This suggestions as to what could have come out is a game playable by anyone. This is a game playable by anyone. This is a game playable by anyone. This is suggestion as so what could have commonplace for all its arty tableaux. — of a day at Coney Island, and could press confidently ahead with Stiago's peripheral and epithematic and with Stiago's peripheral and epithematic and seek-hain. (At a moment life that, it would

involvement with an all-talk-no-action Reich-ian. (At a moment like that, it would be nice, but hard, to forget that Stingo is supposed to be a stand-in for novelist Sty-ron; a similar memory-lapse would be even nicer at the moment of Stingo's so-

called loss of innocence and at the moment of Sophie's post-coital praise of his per-formance.) It does not require knowledge

DUNCAN SHEPHERD

I went part of the way with Sophie's Choice. But there is a long way more to go with it. Much of the way I went can be measured chroenlogically. There is, first off, the random (and fasteful) path that leads the aspiring young Southern movelist, Singo, to a Brookly boarding house and a room beneath that of the fasteful characteristic characteristic, characteristic, characteristic, the product of the product concentration-camp victing and her vol-atile Jewish lover; and then there is the extended hilly stretch of mutual ups and extended fifty stretch of mutual ups and downs. All this — the particular angle of access, the deliberate sequence of events, the longevity of an often insufferable situaion - is carefully charted and credible The torturous duration, especially, has a high degree of lifelikeness. This quality is more distinct than it need be from what we might call movielikeness - what, in other might call movielikeness — what, in other words, is customary in pacing and compression — and it is get to try the patience of people who have come to expect and demand closer adherence to "rationality" on screen than in daily life. Among the many things attempted, the movie perhaps does nothing so well as show how far one will go, revising rules, making allowances, for people one is, or has become.

In a movie about (or partly about) the private devils everybody carts around, it might be wished that Stingo's collection of

of the book to recognize the intertude with the Reich-ian as the sort of scene that only shows up in very fat and expansive novels, and is only justified if it fits in with a pattern of such things. Here it stands out as a single outcrop of lampoonery on an otherwise somber plain.

A suspicious scent of bookishness wafts

of the book to recognize the interlude with

in elsewhere as well. The references to and citations from Whitman, Wolfe, Dickinson, and Lawrence are not out of place for literate and literary people, as these are, though a movie needs to be more on guard though a movie needs to be more on guard than a novel against the tone of reverence that emerges here. The nostalgic, first-person narration, harking back thirty years, suffers most in the journey from page to mouth. And the stilledness of expression is hardly combatted by the man-ner of reading: a mellow, musical sound that seems to derive from the horrible tradition of To Kill a Mockingbird and Summer of '42 — and inasmuch as the character, Stingo, is already well past pubescence when we meet him, there is less excuse to Singo, is already well past pubescence when we meet him, there is less accuse to have brought in a different, deeper-voiced actor to read the lines. (If it will save anyone from the many distracting minutes I spent typing to place the alien voice, let me reveal that it belongs to Josef Sommer, the newspaper clinton in theseene of Mailer and the markered adultant in Stiff of the Mailer and the markered adultant in Stiff of the Mailer and the markered adultant in Stiff of the Mailer and the markered adultant in Stiff of the Mailer and the markered adultant in Stiff of the Mailer and the Mailer and the markered adultant and the markered adultant and the stiff of the Mailer and the Mailer an

of the flashbacks: three or mem, as 1 re-member, and long ones. Lean think of no good reason why, together with Stingo, we could not just hear about Auschwitz and the circumstances surrounding it, even if such a method would entail some lengthy such a method would entail onne lengthyprospect in an innately literary stovic. I
can come up with several reasons, of varying degrees of goodness, why we ought not
to have been above these episodes. To
read with a several reason, of the color
to have been above these episodes. To
read with a several read of the color
to have been above the color
to have been with the first-person point of
view of the movie, indeed switches it
around from Stingo's point of view to
stophie's. In this on being able to resist
the chance to visualize Auschwitz (and to
view of the movie with the color
view of the movie of the color
view of the color break with the fabric is of course not just in point of view but in the sort of thing viewed, and the concentration-camp setting results in a sort of movie-within-a-movie separateness.— a condition heightened and worsened by the strategy of draining all color from the image. (The above stricture does not be realthinly colored flashback to Nathan's and Sophie's first and strategy of the strategy

etc., has been tapped nearly to depletion. Finally (or as far as I will go) the fully dramatized flashbacks make an already long movie longer. It would be of interest to know to what

degree the movie (more or less than the book?) is perceived as, and responded to as, part of the Holocaust revival. Or, to look at it from the creative side, to what degree it wanted to be so perceived. Sophie's personality and predicament are not quite like anything seen in the current cycle. Her faintheartedness, her narrow, self-focused sense of injustice, her readi-ness to invoke her Catholicism and her father's anti-Semitism (however odious to collifications dense of injustice, her readiness to invoke her Catholicism and her
father's anti-Semitism (however odious to
her) as protection against the Nazis — all
this and more has the effect of individualizing the Holocoasts, moving it away from
the generalizing and officializing tendencies of transfair treatment. This sort of
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is to minutely detailed, in makeup, in gesture, in dialect, in areas unconceived of by the mere civilian, that it continually surprises and delights the altenion is draws to isself. But again: some of that surprise and clight, perticularly as regards the loops and curicues of language that border on dialect humor (and 1 am thinking of much more here than just the spectacular malaprop for "secretucer" which I promised someone not to give away), might be thought to be remote from, and to outract from, the intended mood. I see I have also gratter for in the review without mentions gother for in the review without mentions and director, Alan J. Pakula. There. Done.









IONATHAN SAVILLE

Four concerts — two good ones and two bad ones. Is it arrogant to categorize per-formances so cavalierly? Perhaps. But the fact is that there are good performances and bad ones, and that there are criteria for and bad ones, and that there are criteria for distinguishing between them. Actually, only one criterion: does the performance makes us perceive the musical structure, resonate to the sonorities, undergo the emotions, experience the entire work as something new and wonderful that has happened to us. It makes the music clear to us as unique event, a unique creation. A bad performance does none of these things, leaving undifferent. And a very hart performance makes us actively feel that the works we are littening to are weak

boring, negligible, or even detestable.

To begin with a good performance: the first of Shelius, Barrok, and Boethovan, with David Atheriton conducting and piano soloist Michael Posti. We have missed hissasto Atherion, and it a good to have him back. The Symphony season began last fall in a troubled way. First there was wock after week of all Brahms programs ast fall in a troubled way. First there was wock after week of all Brahms programs — theoretically a good idee, but in practice remarkably oppressive, even for those who love and rever this composer. One fielt sucked into that single imagination, while does not be succeeded to the succeeding the results have made the Brahms series more than subserble: the vital ex-

year was managed, with the seven sym-phonies strung out throughout the season, and Maestro Atherton our confident

and Meastro Atherton our confident and Meastro Atherton our confident man description of the confident That is the past, however. For the pres-cent, thing, and back on the right track, with interesting and varied programming, and a long period of Meastro Atherton is invigorating presence. Invigorating is the word, too, for the Symphony's perform-ance of the Beethoven Seventh, Meastro Atherton takes a headstrong approach to this work, much in the manoer of Touca-nial. The accord movement was some-what faster than one smally hears is (but if a few properties of the control of the properties of the control of the properties of the control of the properties of properties p

 on the point of outrunning their riders

It was a test for the orchestral musicians and they passed it splendidly — with par-ticularly high marks for the fiddles, once the weakest group in the orchestra, but now, under the combined inspiration of Maestro Atherton and concertmaster William Henry, quite a good section indeed.

What was most notable about the Beethoven was the continuous sense of freshness in this familiar music, as though the conin this familiar music, as though the con-ductor and nusiciants had tapped a new source of joyous energies in a score al-ready the "apotheosis of the dance," as Wagner commented. There was the same freshness, vitality, and deep-rooted power in the performance of the Bartok Piano Concerto No. 2, where the technically senconcent for y, where the estimatory sen-sational pianist, Michael Ponti, revealed himself as thoroughly identified with the explosive, acerbic score. It was an iden-tification so strong (and the orchestra evi-dently felt it as well) that even the mysteridently felt it as well) that even the mysteri-ous, motionless, starlit passage: of the middle movement carried the same energy and tension with them, like a charge of

middle movement carried the same energy and teasion with them, like a charge of dynamite concealed in a midnight forest. Antithetical in all respects was the concert of the Saint Paul Chamber Orchestra, with Finchas Zuherman doubling as conductor and violin soloist. What dreary stuff in all theethorse program as frame of familiar Beethover works.— the Fourth Symphony, the Violin-Concerto.— with a chamber orchestra? Whatever the size of Beethovers's own orchestra may have been, his orchestral music sounds best when performed by a full modern symphony orchestra, with fall complement of strings. The sonories of the Saint Paul of strings. The sonories of the Saint Paul assess poor. Furthermore, since these Beethoven works are performed all the time, could not better use be made of the chamber orchestra's capabilities by confining its programs to eighteenth-century and twentiethe-century works where a chamber orchestra is the size forecast? That is what Dennis Rusself and it was Masterto Davies who built the Saint Paul Chamber Orchestra in the Saint Paul Chamber



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Notes At Variance

(continued from page 25) century repertoire: at some of the concerts of the p-esent tour he is performing the Mendelssohn Violin Concerto! What in the world for

This lack of imagination in programming is matched by a general weakness in Mr. Zukerman's concept of the music. He has always been a sweet, lyrical, some-Perlman), but under the right sort of conductor he has been able to find sufficient tension and drive to propel his lyricism into drama. A pertinent example is his recording of the Beethown Vyolin Con-certo, with Daniel Barenboim conduction the Chicago Symphony. When left to his own devices, however, Mr. Zukerman has a tendency — depressingly evident in the recent San Diego concert — to sweeten, lighten, and ministurize music that should ductor he has been able to find sufficient igneen, and miniaturize music that should be powerful and grand. In the concerto, his de-dramatization could be heard both in the solo part and in the orchestra, for in the soto part and in the orenestra, for Mr. Zukerman has clearly been successful in getting the Saint Paul Chamber Orchestra, which had been so crisp and energetic under Davies, to play like an extension of his own musical imagination. Contrasts in dynamics were minimized, tempos ambled, dramatic moments were undernlawed, and the commoner's forthunderplayed, and the composer's forth-right statement was turned into an ethereal

right statement was turned into an ethereal murmuring. Equally dull was the performance of the Fourth Symphony. Here is vigorous, large-scale, ebullient, middle-period oven. The fact that this work avoids Beethoven. The fact that this work avoids the tragic struggles of the Froica and C Minor symphonies does not mean that it is a light, lyric effusion, a divertimento to be played lackadaisically is the background at a garden party. To know what this music is, one need only listen to the recordings of Solti, Klemperer, or Monteux, among many others. The Zukerman-Saint Paul

performance so devoid of intensity and wit, so tired, so tiny, made one believe that the Fourth Symphony is really a negligible work. An apter example of a bad perform ance would be hard to find. Indeed, at the end of this amazingly tedious concert (amazing because the same conductor and orchestra had been so delightful in their appearance here a few years ago) I asked myself whether Pinchas Zukerman is basi-cally a conductor at all, and whether he might not do the cause of music a greater service by returning exclusively to his career as one of the world's great Claudio Arrau, of course, cannot return

to any other career. He is one of the world's eminent pianists, and has been so for scores of years. His recital for the North County Concert Association, in for scores of years. His recital for the North County Concert Association, in fact, was part of a series of worldwide concerts marking his eightieth brittledy. The program could not have been more generous or more ambitious. Betthewer is Widosein and Appassionats sonatas, the County of the Count

serve Liszt or Debussy well either, for both of the latter composers are extremely dramatic, each in his own way. In fact, virtually all music is dramatic - and in the Nineteenth Century explicitly so. The nineteenth-century piano music which made up this recital has the dramatic as its very essence, even in such cases (the Liszt leux d'eaux à la Villa d'Este, and the Debussy Reflets dans l'eau) where the osten bussy Reflets dans I eau) where the osten-sible mode is pictorial, descriptive, and "impressionistic." An approach ignoring or downgrading this aspect of the music cannot constitute a legitimate interpreta-tion, for it runs contrary to what the music is fundamentally about. One must, of course, acknowledge Ar-

ment, as well as in serious devotion to the music be plays. But tone colors, technical music be plays. But tone colors, technical sufficient to do what a good performance must do: illuminate the music with its own inner light, and at the same time grasp our minds and force them to undergo each adventure of melody, harmony, rhythm, and structure as though they were cross in our own lives. There is no point in attempting age. Agree has not diminished him at all (the same thing could be said of Rubinstein, Horowitz, Rudolf Serkin, Wilhelm Kempff, and other master planists who have gone on, as strong as ever, time extreme old agp). Arras has always played, the concept of inherently dramatic music peculiar to himself. As an exercise in musical musicalnium, one might imagine a performance of (say) the Benchoven Third Fano Concertor with Chadilo Arras as soloist, and Finchae Zukerman conducting exhanber orchesters. music he plays. But tone colors, technical

solois, and Pinchas Zakerman conducting a chamber orchesirs.

This is not precisely an example taken at random. I am thinking of the hair-raining performance of that Beethoven concerts by pinnist Rada Lupu at the recent local concert of the Los Angeles Philharmonic, under the direction of Michael Tilson Thomas. This is one of those stormy, titatiac works that seems preveal the soul of the composer locked in struggle with na-

ture, the world, and himself. Lupu, like Arrau, is a performer who takes little notice of the audience; his involvement is all with the music, and the fact that there are hundreds of people present listening seems of little importance. But while Arrau loses himself in a floating dream-world, where the lights and shadows or real life blur into a mellifluous vapor, Lupu's abstraction is into a world more e. more vital, and full of a more violent chiaroscuro than the world we or-dinarily know. His performance of the Beethoven concerto could be taken as a Beethoven concerto could be taken as a model of musical dramatics, with its re-lentless climaxes, its coups de théâtre, its dark 113_1eriousness and blazing revela-tions, its heartbreaking poignancy (in the transcendent slow movement), its perva-sive sense of conflict.

Maestro Tilson Thomas conducted the

sive sense of conflict.

Masstro Tilson Thomas conducted the orchestra in an equally revelatory manner, and the large horizon and thestireal lighting effects of the concerto extended to the Loconce Overture No. 3 and to the two half of the program: the Sinth Symphony and The Return of Lemnishidiens. This last was simply hair-raising; but even the symphony, with in sarrangly misselligible structure (it often seems like an notebook of mascal thoughts, was given a pripping reading, with each disjunct fragment or conclustal given played to its seemal fallest. If this performance of the Stellins Sinth did not bring the work's countil mysury into the light of day, it comes out all anion oversions the puzzle (which is due to the composer, let it be said) as to how all thoughted in speaking since the puzzle (which is due to the composer, let it be said) as to how all those details it together. A good performance may be defined by its power of illumination is not to be achieved in any earthy performance, however god. Pse-

Inner Funambulism



JEFF SMITH

On Angust 19, 1859, Joss Prancois Gervelet, aichasmod Biondin, walked across Nigam Palls on a 1100-foot-long tightway. Be carried a heavy balance pole and cantinuity maked this very slong a row-inch-fact rogs sugaranded 160 feet and cantinuity maked this very slong a row-inch-fact rogs sugaranded 160 feet control, Coly falls one was different Blondie carried a main on his shoulders. A five Vort Times article, voition are result; cipits yours later (and quoted in the program onto for for San Diego Reportory Theorie's production of Crossing Magnetic Colors, and the state of the falls rolled up and the ghostly waste words carded up and the ghostly waste words and the ghostly waste words and the ghostly waste words and the growth of the growth of the control of the growth of the growth of the control of the growth of the growth of the words and passing now and then for readjustments. In the growth of the two men scened Liliputian and the misty vaguenas of their frail life-line gave tican the appearance of being suspended in companion of the companion of the growth of the companion of the growth of the growth of the companion of the growth of the growth of the gave tican the appearance of being suspended in companion of the growth of On August 19, 1859, Jean Fran

regument of their faul life-line gave U-xi the appearance of being suspended in said-air." When Blondin and his companion consplicate their half-how journey across the falls, they were mobbed. They signed assingspape, the article says, on "anything that would carry a mark." Often given to disturbing lapses of memory, history has characteristically frequent the same of the man Blonds. Parvins playwright Alonno Alegifa decided to gave him one — "Carlo from 9"—and to pen an imaginary re-creation of the event. And while the New York Times stricke wisseases the scene from a distance, in both time and space, Alegifa is grattle, deceptively simple drams focuses on the achievement, as experienced by the two ed by the two

playfully mystical fantasy. Crossing Megare examines the boad that develops between two mes willing to frust each other with their lives. It also considers, as one of its central themes, the nature of striving, of going beyond limits to a point unthiatable in present terms. The only thing worth trying," Carlo announces boddy, "is something that will make you wender later, 'How did I ever do it?" The play introduces us first to Blondin. The "Hero of the Ningara" has just completed his twenty-first crossing of the falls, for which he received more than \$3000 and the adulation of many spelfbound onlook-ers. Blondin has made so many crossings, in fact, that he has added new gimmichs to

ers. Bloodin has made so many crossings, in fact, that he has added new gimmicks to his repertoire; he has done it bitserfooted, on siths, or cooking entwelve age omelet. Reclining on a bed in his small room, aporting a Van Dybe and looking startified with his latest success, Bloodin projects he image of summone, at the peak of his power, who has mastered his craft completely. The nascular, self-reliant tight-rope artist has no peer, and his inclination and new gimmick also suggests that his only real competitors are his previous accomplishments.

only real competitors are his previous accompishments.

Enter Carlo, soon to become Blondin's Boswell. A self-proclaimed scientist, with an overdose of Romantic idealism, the eighteen-year-old Carlo is at once Blondin's begant fan (he may write a biogram of the bound of the begant of the begant fan (he may write a biogramphy of his begant fan (he may write a biography of his begant fan (he may write a biography of his begant fan (he may write a biography of his begant fan (he may write his becomes, That twelve-egg omsleff Well, according to Carlo, who watched the avent with besconies, "Death Epiring Dozen" was actually composed of also depth egg. In the eyes of a point of the point absolutes makes the couries of the Romantic poets seem carthhound — this way a boax, it fraudulent, despirable his. Here and elsewhere, Carlo tell-the amused meestro. Blondin's successes have consistently

fallen short - of his potential and, worse yet, of his promises.

James Russell Lowell once claimed that

"the idol is the measure of the worship-er." Were he to measure up to Carlo's image of a genuine hero, Blondin would have to stretch his skills beyond their full capacity. Like songs of innocence and ex-perience, the two men are artithetical in nature. A youthful idealist, Carlo has a penchant for abstruse reasoning that prompts him to scold Blondin, "If you really wanted to fly" — which Carlo believes is definitely within the realm of the possible - "someday you would go possible — someday you would go across Niagara without the tightrope." And the practical Blondin, a rugged indi-vidualist who has never known fear, envies those like Carlo who once had the thrill of owing their lives to someone else.

Almost simultaneously, both men propose a joint venture, one that will harmonize their different traits and achieve what their different traits and achieve what neither is capable of doing alone. They will cross the falls together. In his typically buoyant manner. Carlo leaps at the idea and joyously conceives of a new being that will emerge from their synergistical union on the tightrope: Icaron, the "third iden-tity" that will caable them to become both the idea and the worshiper at the same

the idol and the worshiper at the same when you had expect the two characters to the worship of the property o

conclusion, since a taped voice-over, quoting the Encyclopedia Primariae, as nounces the outcome of the event in a prologue to the play.

Although he includes numerous references to the details of tightnoy walking, Alegria sin t concerned primarily with an historically accurate account of the crossing. It has were, he might have areased the how Bloadies and Carlo, in the words of a friend of mine from Tamesases, "sin't quite right." He also would never have disuned the play a suspense by giving away the outcome a the first opportunity in stend, the focus is elawhere. The crossing serves as an imaginative vehicle that allows the playwright to explore — in errenartably plain, unadorned style — the remarkably plain, unadorned style — the remarkably plain, unadorned style — the remarkably plain, unadorned style — the transartable of the playwright to explore — in the playwright to explore — in a ternarkably plain, unadorned style — the manufacture of the playwright to explore — in the playwright to explore — in the playwright to explore — in the playwright to explore — the crossing accurate that the playmright of the playwright to explore — in the lond of the playwright to explore — in the playmright to explore — in the playmright of the playwright to explore — in the playmright of the playwright to explore — the crossing accurate the dreams. That they are crossing Niagara Falls in addition, has performed a similar progression, as performed a similar progression, has performed a similar progression, as performed a similar progression, and the playmright of the playwright to the similar progression, as performed a similar progression, as performed a similar progression, and the playwright to the pl

sion. The gifted direction of Douglas sion. The gitted direction of Douglas Jacobs, the brilliant-performances of David J. Partington and Thom Murray, and all the elements of staging effectively mirror this increasingly minimalist design. Fred M. Duer's moderately raked set, for example, begins as Blondin's modestly cluttered room. Behind it are two ropes that recede into the distance and crisscros at an unseen juncture. These create a one point perspective that frames the scene. As the play progresses, objects are removed from the set until, in the end, the ropes are all that remain. Their gradual convergence at a vanishing point makes them both the at a vanishing point makes them both the guide wires for the crossing and an eloquent emblem of the unification taking place over the falls.

cloquent emblem of the unification taking place over the falls.

Other elements achieve and globon both recall the mid-Nineteenth Century and enhance an understanding of the characters. Duer's lighting adds subtle tonalities. And Richard Jenning's sound design makes on the control of the co

matches the remarkable teamwork of the two actors on stage.

Thom Murray and David J. Partington are beautifully matched as Carlo and Blondin. Rail-thin and professorially corebral, Murray is a skittish, tetchy Carlo, subject to frequent outbursts of admant enhanciasm. Partington provides a fitting complement to Carlo, woose traits is own character will eventually acquire. In an admirably controlled performance, Partington gives Blondin the stature, the self-assurance, and the physical grace one would expect to see in the "Hero of the In an admirably controlled performance, Partington gives Bloodin the stature, the self-assurance, and the physical grace one the self-assurance, and the physical grace one self-assurance, and the physical grace one place of the self-assurance, and the self-assurance, hisgara" (even though he does so minus the expected French accent). The place place shows the self-assurance self-assurance characters, but both Murray and Par-ington effect these changes always in be-lievable ways. And while the script signals its ending well in advance, the two actors its ending well in advance, the two actors its ending well in advance, the two actors to end the self-assurance less than the self-assurance the self-assurance of while the self-assurance of while the self-assurance while replicating the precision present the self-assurance movements of a tightneye weller, main-taining breath control, enunciating clearly, and remaining in character. Well-coached by movements consultant Steve Pearson. Partington and Murray must do that and

and remaining in character. Well-coached by movemen consultant Steve Pearson, Partington and Murray must do that and more. The final scene of the play, with Murray on Partington's shoulders, re-quires both actors to experience a flood of conflicting emotions, feelings, and states of mind — fear (a first for Blondin), valor, of mind — fear (a first for Blondin), valor, cnouragement in the face of desperation, trust, and eventually the emergence of Caron, the "third Identity," As they waver emotionally, the two actors must also articulate, back and forth, as hotgun blast of fragmented lines, half-entiences, and cue-d-up uteranees that must meld, like a verbal vanishing point, into each other's voice in the earl. In the Rep's opening night performance of Crossing Niagara — a marvelously warm, engrossing, and uplifting production — Parington and Murray met each of these challenges and triumphed. Oh, did they evert

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etters

hours to pry out juicy tidbits for

seems Garson had no further need of the Pitts family, and terminated her relationship with them. So who needs enemies with "concerned friends" like Sue Garson? Spare us such mercenary writers, please! F. L. Pearce

Can Breathe Easier

Two points with respect to Sue Garton's story, "The Boy Next Door," about child murderer Paul Robert Pitts: First, among people who deal with the subject of child abuse, it is common knowledge that the abusers often were themselves abused as children. People act out toward others the harts that were inflicted on them.

that Pitts was, in fact, re-enacting events long repressed from his memory, abuse inflicted on him in his infancy by some adult — possibly the father who is described as missing "for a quarte

f a century " Secondly, if the description of Secondly, if the description of Pitts's life in the story is accurate, I would estimate his IQ to be no more than ninety, possibly a good deal less. A person with a great deal more intelligence might be able to resist the pull—the computation—to respect the child. able to resist the pull — the compulsion — to re-enact the child abuse so long repressed from his own memory. A person with a low IQ probably could not resist, since the would be totally accustomed to acting on feelings, and unfamiliar with logic.

Why do I consider myself troubefuse with circles are of child

have been a consider myself knowledgeable in the area of child abuse? After several years of intensive therapy, I recovered a memory from my early infancy: a pillow over my face. I was usable pillow over my face. I was usable removed, only because the shall who was using it to smother me had heard the footsteps of another abult coming down the hall. Let say I've had the motivation to try full fine shall my face of the fine shall particular fine shall particular particular fine shall fine shall fine fine shall fine sha

Nice Guy Finished?

To the author of the article about the torture-death of the child ("The Boy Next Door"), I applaud your kissing and embracing the child murderer, and your writing to the judge in his case asking that the murderer be case asking that the murderer ice sent to a medium-security prison so that others would not harm him. As you told the jurors, "He's a nice guy." Although the murderer now has a shorter prison sentence than many who steal just a few dollars, I think that you should

that flam; were stear poor, a culater against for his early release
from prison so that you can work
closely with him on the book you
are going to write from his prison
pournals. After than rational talk
prison pournals, after than rational talk
prison pournals, after the rational talk
prison to the prison pournals.
Please constitute to instructed for
his safety and well-being. Surely
no one without so see the torturer
harmed. There was one error in
your story, or perhapa I read it
defences was that because he was
showering, he could not hear his
victim's circ. Su Joy you not write
that he had taped the child's mouth
shar?

Morals Park

No Time For Françoise

FramÇOISE

A 1 read, and my indignation
rises. 1 struggle to keep myself
more callin. But Tristan Klinger's
quasi-review and announcement of
the John Thoubled Françoise ClibaLant Wine. Seven Centuries of
French into English Ayricel Portry
("Events." January 20) continues
to provoke me.
Klingsor devotes no time at all
to be Trengoise Cliba. Sarchy a painter
than that. Sic is of interest to
many, and her reading the French.

of consequence of the control of the Baudelaire sonnet — that is four lines out of the 4444 in The Lost Wine. The test of quality for this book will never lie in such a cavalier treatment of the Theobald transissions, for Kingsor appallingly, and without sufficient evidence, accuses Theobald of being a translator-traitor on the basis of these four lines. Any

statement are forgotten, and the indictment rings like a cheap shot. Those who know John Theobald know he holds a secure place as a najor poet, a literary scholar, a major poet, a literary schodar, a highly victorious professor of English, and cau only gasp, stunned, that it has not become obvious to Klingsor that of the translations of poetry abounding, and not many abound, Theobald's technique to purity of motives in and not many abound. Theobald's in-cludination to punity of moviews in translation shines like a beacon. If anything is true about the lifetong, lovingly pursued work of Los Wine, at its the standards Theobald set for himself and maintained through all those years of his work, not only to capture in translation the musical lyricism and thyme

say), but Gormont, to maintain integrity of meaning and spirit in each porm.

For anyone who has read the entire book of The Lost What.

For anyone who has read the entire book of The Lost What, including all as wallable test, it would be obvious that each poem in lovingly and patiently transland and structured into a word, of present fieldight alone mostly such in the contract of the contract of the present fieldight has meanly such in its own lytical sound and gattechine designs. John Throbald severe mode, the casey road in his translations, and the diffe and allow ego-expanding intrusions. He used

(the rhyme's the chime, he would say), but foremost, to maintain

the intuition that is born in poets to guide him, and the skills from simpressive background and experience to back him. But most all, his beart made him make the choices right, for he is an honest person, and the last to be thought of as trailer to the honor or integrity of his art.

Ruth Rowe
Son Diago.

Tootsie Role

DOUSSIE ROUE
Now I know why Duncan
Shepherd has so many people up in
man over his reviews. I'm an
infrequent moviegoer, but I did see
Toutsie, and plan to see it at least
once again. I loved it. And
although I agreed with much of his
technical assessment of the film
("Find the Humor," January 200, I
thoroughly understand his overall
"un-impression." After all, he's

un-impresson. Arter all, he s just a male. Unlike Shepherd, however, lootse tells women, "I sympathize, empothize." Coming from a "man," this esdearing

discussion of Tootsle's personal impact, in order to separate the Doo from the Shep.

Kathleen-no-you-can't-call-me-Kathy
No:th Park

Come To Terms With Couches

With Couches, you on the excellent article entired. The Final Analysis, by Jeannetts DeWyse that appeared in the Final Analysis, by Jeannetts DeWyse that appeared in the Jeanney 13 Reader. I would like to consider the Jeanney 13 Reader. I would like to consider the Jeanney 15 Reader of Jeanney 15 Reade

May I also state that this is not May I also state that this is not just female client and male therapist, that there are instances of female therapist, male client relationships and gay relationships of both sexes, although the latter three are in the minority. This type of abuse must be stopped and licenses such as Parzen's should be evoked for such gross malpractice

revoked for such gross malpractic may negligery. It is also a consumer-education issue. Graduale students in psychology, social work, counseling, as well as interns and residents in psychiatry should be better educated as to transference how to handle it, and never to make a sexual contact with the client.

client.

I am not saying a therapist
cannot truly fall in love with a
client and marry. This has
happened in many cases.

However, the therapy needs to be
terminated immediately, and both
the therapist and the client need to
begin individual and couple
counseling to make the transition
focus to make the transition
for the counseling to have the couple to the couple
to the chied this to do.

This is the chied this to do.

their licenses revoked. If a soman does pursue reporting a pastor, usually the pastor is transferred out of the area and continues his ministership with another partith or congregation. Also, it is very difficult to sue a pastor since many of them do not have malpractic insurance as physicians, psychologists, or other therapists must.

psychologists, of other therapists might.

As mentioned in the article, the great difficulty with most of these cases concerns the statute of limitations. Many women do not realize the kind of psychological damage that has been done to them until many years after the therapy and/or the affair has ended. By that time, the statute of limitations that time, the statute of limitations for malpractice has run out and it is impossible for the woman to sue in a civil count. However, there are several cases acress the country that are challenging the statute of limitations, based on exactly this premise. Because of the nature of transference, and its effectiveness

interview. Their anonymity would be guaranteed and all names will be changed.

May I commend you again for May I commend you again for many the state of the stat

Just Think

I was very impressed with "The Final Analysis" by Ms. DeWyze.

Final Analysis" by Ms. DeWyze. It was very interesting and complete. After reading it. I felt as if I had been through the horrible ordeal myself. I have one operation. I was very curious about a statement made by Evdyn Walten Dr. Parzen. Up to the point where Dr. Farzen was Royal Into fl. Loldus on Fey Avenue, there apparently had been no sexual involvement by Dr. (continued on page 30)



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etters

Parzen, But Dr. Parzen, when asked about the couch (by Ms Walker), said it might be considered "suggestive." Ms. Walker laughed and said. "You mean someone would think of you sexually?" Could this comment sexually? 'Could this comment have triggered something of a revenge attitude in Dr. Parzen.' Could this have caused in him rage and anger later directed toward her as well as other female potients? Avalee Cohen La Lalle.

So That Addiction Lessens

Lexis CIIS
We real with interest your cover story called "The Final Analysis" about the voisin who was overmedicated and abouted by the represented are streme example of a sick person being treated by an even sicker doctor, the problem of overmedication is very real and not monomous. We work at a country funded agency to work at a country funded agency to work and overmedicated or who have become additional to a prescription.

become autremone a plant drug.

We invite your readers to call us during office hours with their questions about legal drugs and addiction.

The Stuff of Options

The Stuff of Options

Ethics
Di. Stephen H. Gould's letter
(January 27) in connection with
Jeannette DeWyze's excellent
article "The Final Analysis"

disturbed me greatly.

Though Dr. Gould voices concern, his words appear to be meaningless. His approach is basically uncaring, as well as

such a thing could happen to anyone.

Under "City Lights," I almost passed over "Mr. Berghund's hardward" in it didn't sound interesting, expecially after the above-mentioned article. The man was certainly clever and the article gave me a few laughs, though obviously it was not meant for that. Matthew Alice's "Smajah from the Hip" was a bit different with its most enanwerable would be a small of the Hip" was a bit different with its most enanwerable would be a small of the Hip was a small of the

bacically meaning, as well as which resulted from the warm which resulted from the warm was a second with the warm of the warm was a second warm of the case in question. One must wome of the case in question. One must wome of the warm was a second warm of the case in question. One must wome if the work was consistent of the proposition of the warm was a second warm warm was a second warm

The claim that medical ethics, committees have lecongulars, adequately is width dinking. Doctors, even in blatant canes of nulpractice, will rarely testify against their peers in court. The nulpractice, will rarely testify against their peers in court. The proposition of the nulpractice of the nulpractice is minimal. Asking professionals to police Formerlevis in like asking a fox to guard the chickens. Dr. Gould almost makes it sound is if the admission thanks it sound is if the court of the nulpractice of the nulpractic entire park area which Neal Matthews was describing. I have seen only part of that park, but seen only part of that park, but was again. I'll enjoy and explore more. Matthews does know how to catch you with his feelings. The ending part about the bobcat was poignant. The words, 'I never looked back,' implied more than they said. looked back," implied more than they said.

And I was so happy Jeff Smith acknowledged the Old Globe's The Skin of Our Teeth. I could comment on more items, but before this tome demolishes you, I'll stop. Thanks for a memorable pager.

paper. Candy Walker Lemon Grove

report the matter to the society.

If medical ethics committees should make a sincere effort to

From cases I have seen, and from From cases I have seen, and from an experience I have find, it seems to me that in most instances they are more interested in whitewashing the offender than in establishing the truth Hans Joveshoff, Hillerest

Nice Work If You Can Get It Right

Get II Kigni
Thank you some hor the fine
coverage Jeanmente Debbyge was a
pleasure to work with. I pray that
this story is of help to those women
that are still in the shadows of
pain, four, guilt, and fooreliness.
Couple of mistacties in the story, My
parents have never been in a
concentration camp. We had more
than ten dectors testify in court
caused me some problems.
Again, many thanks for your
note work.

nice work. Evelyn B. Walker San Diego

Lot Of That Going Around GOING APOLING Ljust flishted reading your Jaxway J3 issue and wanted to tell you how spellboard I was with it. The been quite sick with the cough/cold ground, and the wheeting and blowing and the wheeting and blowing and manage. However, one of started the first article, "The Final Reading, However, one of started the first article, "The Final Analysis," by Jamesten DeWyze, Louddet's put it down. I passed it on to my humband, who seldom racks anything lengthy, and he wouldn't even talk until he such a fining could happen to sayone.

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Off the Cuff

When was the last time you were really put on the spot?



I don't mean to sound conceined, but there have been a few times where I've been a few times where I've been after the time I've been after don't have been asked out. It always shakes me up a little; I don't expect it. I usually end up stammering a bit and make up some accuse like, "I'd Albre to, but I have a steely girlffrend "The times I have gone out as a result of a woman saking me out just haven't worked out. One time a woman were surrently memorities, so I approach few and the same off at lones. It made me off at lones. It made me off at lones. It made me people. The person at the podium was explaining procedures about how we were At first I stammered a little—"I'm just not cut out to be a public opealer. Then I tried to pick out one person I knew and pretended I was talking to them. I have a tendency to talk easily flast when I'm narvous, but that slowed me down a bit. In the end, I ended up doing better than I thought I would.



Nancy Patoka
Clerk
Dast Bilego
Lat Golden Coloning for a job
Golden Co





Kensington
I was given an ultimatum I was given an ultimatum the beautiful of the control of the contr



Pacific Beach

I'm a pretty passive person ut someone had been taking but someone had been taking my parking spot at the apartment for over a week. I live in a medium-size complex and we're all assigned spots. One day last week everything went wrong — I had been working late. one of my big accounts fell through, I and just and a late of the late of t Liscoln again. I left a very instimidating note on the windshield. It was, "Don't do it again, or else." About an hour later! felt guilty and went down to retrieve it. It was too late. The little old lady below me had altrady received it. I tried to apologize. The owner threatment to write me but everything worked out.

Lin Jahary



me off at home. It made me realize what women have to deal with most of the time.



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Section 2

Events, Theater, Music, Film



The Shape Of Things

Participate!

The Center for Photographic Arts' Push Pin Picture Party? Please, picture this: A party of

push pinners — push pins provided — pin pushing piles of pretty pictures to the partitions of the center's new building. A

parade of persons pegging up pice of pals, pets, peaks, plains,

of pais, pets, peaks, plains, peacocks, and penguins; posting period prints and personal passports to the past, pensive poetic pieces, perverse peeping port, plactul poses of pagin

The University Gallery at SDSU has been reduced to a plain cubical space for Small Works (Mennes Manoeum.s).

exhibition of the work of three Canadian artists. The installation, like the work itself, is disarmingly simple and straightforward, lucid, and charming. From any point within the cube, one can look around at exerciting and be around at everything and be delighted. Each of the three

plates, public potshots, private

pearings, many primitive but proud pictorials, and a few professional paper pearls of perfect perception. Pinterested? Then prepare to

push pins and participate in

orphanage, the center is finally ready and able to settle ready and able to settle permanently into the Casa de Ballson — the reconstruction of the former Electric Building — in Ballson Park. The official grand opening is scheduled for April 30, but in the meantime.

what the Center for what the Center for Photographic Arts hopes will become the world's largest photographic exhibition. After wandering the city since 1974 like an orphau in search of an types of work, yet there is throughout an underlying unity of outlook and purpose that goe beyond the basic one of limited

scale.
On one wall and part of the floor are paintings, and sculptures composed of painted objects, assemblages of objects, and found objects, by Sylvain



Cousineau of Ottawa. Most of the paintings are of boats; whether oil on canvas or wood,

or paper or tin, sailing on a metal grating or surrounded by (continued on page 5, col. 2)

final interior work, the center will seek attention and support by inviting the public to join in a sort of people's photo show, a mass exhibition of photography by the masses, a freewheeling celebration of amateur camera work and, particularly, of that wonderful and ever-surprising artistic institution, the snapshot. Entries will be accepted at the center tomorrow, Friday, February 4, from 3:00 until 8:00 February 4, from 3:00 until 8:00 p.m. and over the next two days, Saturday and Sunday, February 5 and 6, from 10:00 a.m. until 5:00 p.m. Organizers are trying to encourage people to post their photos as early in the weekend as possible, and then to return on Sunday for the drawing and the second of the second of the drawing and the second of th

completed show. The center will close to the public on Monday for construction. Further information is available at 232-3040.



Oh, Ralphie! He could have been such a nice, successful Lebanese boy, and now he's up there talking like a communist, like a crazy socialist. His poor mataa and papa, if they could only see him now. I knew him

back in the old country before they left. Rose, such a lovely woman, and Nadra. They worked so hard. They left Lebanon for America where Lebanon for America where they could have a better life. They ran the bakery in Gamecticut, and a nice place it was. Work at themselves still to was. Work at themselves still to was the fame take overwhome, government of the second of the government of the second part of the second of the of th

look out of place. They gave him more than he had a right to expect. And now, what thanks? He stands up in a shabby suit and says the cars aren't safe to drive. He says the meat is dirty and full of chemicals. He says the good companies that built America don't care about their workers, and that they try to (continued on page 5, col. 4



or prizes donated by local came stores and photo-processors. II drawing will be held Sunday at 3:00 p.m. A plus for those seriously interested in the workings of the interested in the workings of the center will be the opportunity to meet the newly appointed executive director. Arthur Ollman. Coming to the center with high praise from many in the photographic world. Ansel Adams included, Ollman is both a serious photographer (exhibit credits including the Museum of credits including the Museum Modern Art and the Whitney Museum in New York) and a skilled administrator (founder the largest nonprofit photographic exhibition space the country). Ollman will be chand rhroughout the weekend



READER'S GUIDE

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EVENTS must be received by mail
no litter than the Friday proceding the
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outstat blower member for make day are

Dance

Dance Concert, Jennifer Muller and the Works will present a pro-gram that includes two of Muller's chorcographies. "Speech" and "Chant." Fislay, February 4, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

NO COVER CHARGE Thunday Kamikazes 75¢

Magic Lamp

dancing for adventurous people, is held each Saturday, 8 p.m. to mid-night, 3529 Fifth Avenue, Hill-crest, 239-1713.

"Free Form Delight," a chance to do improvisational dance in an at-mosphere free of smoke and at-cohol, will be held Saturday, Feb-ruary 5, 8 to 11 p.m., Peninsula Dance Arts, 2195 Chatsworth, Ocean Beach, 273-2461.

Romanian Folk Dance, an oppor-tunity to learn and perform Roma-nian folk dances will be presented by Mihai David at the grand open-ing of the Folk Dance Cafe, Satur-day, February 5, 2 p. m. to 5 p.m., Folk Dance Cafe, 2927 Mesde Av-ceuse, San Dago, 284-KOL

Film

Thursday, February 3, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Amateur Film Festival, winning films of the 1982 Carlsbad Amateur Film Festival will be shown Thurs-day, February 3, 8 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad, 438-5614.

"John Muir's High Sierra Trail," a documentary that follows the famous naturalist's footsteep, will be shown with 200 Cadmer. Zen Sport. Thursday, February 3 through Saturday. February 5, 8 p.m., Lughing Man Institute, 2100 Avenida de la Playa, La Jolla. 459-9103.

459-91(D).

"Malcolm X," a film about the American civil rights activist, will be shown with Black Panther. For Personal Reasons. and Blood Ago Run, Friday, February 4, 7 p.m., room 107, third lecture hall, UCSD, 452-3362.

Featival of Animation, featuring stateen short films each performance, will be held Fridar, February 4, 7 and 9-30 pn m; Saturday, February 5, 4, 7, and 9-30 pn m; Saturday, February 6, 4, 2, 4, 7, and 9-30 pn m; Sheroscol Auditorium, La Jolla Museum of Contemporary Art, x00 Prospect Street, La Jolla, 454-0261.

Marine Life Films, including Mammals of the Sea and Island of the Blue Dolphins, will be shown Saturday, February 5 and Sunday, February 6, 10 a.m. to 4 p.m., Cabrillo Monument, Point Loma. 239-5450.

"Man of the Serengeti," a National Geographic film that journeys across the Serengeti plain of northern Lanzania, and The Whales That Woulder I.De. a movie about the California gray shale, will be shown Saturday, February 6, 2 p.m., Natural History Museum, Ballwa Park.

"The Marrying Kind," a 1952 bit tensect dama abut a couple on the verse of dovece, starting July Holliday and Aldo Ray, will be shown as the first movie in a series entitled "from Myths to Movies: Emerging Woman." Tuckay, February 8, 115 p.m., room C-7, MiraCosta College, I Barnard Drive, Oceanude, and 6-20 p.m. Ninth Street ord Stratford Court, Del Mar. 942-1552.

"Penny Serenade," a 1941 movie starting Cary Grant and Irene Dunne as a couple who adopt a child in an attempt to find happiness after their own child dies, will be shown Tuesday, February 8, 7 p.m., Coronado Public Library, 640 Crange Avenue, Coronado, Free, 435-5187.







Saturday, Feb. 5, 8 pm Dr. Amin Banani

Peace in Our Time: The Imperative Dream' Dr. Banani is chairman of the Department if Near Eastern Languages and Cultures and Professor of Persian and History at UCLA.

Cultural Western Oniversity and United States International University

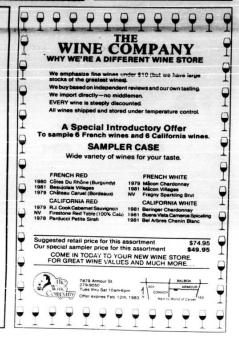
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Banquet on Friday, Feb. 4, Atlantis Restaurant Individual Receptions for:
School of Education Atlammi, 11 a.m. Saturday, Feb. 5.
hononing Dr. Walter Rehwaldt, Dean Emeritus.
School of Human Behavior Alumni, 5-7 pm. Saturday, Feb. 5.
School of Performing and Visual Arts Alumni, 3-4 p.m., Saturday, Feb. 5. Visual arts exhibit, dance and theatre rehearsals School of Business and Management, 11 a.m.—12 noon, Saturday, Feb. 5

> Open to Alumni, Faculty, Staff, Students and Friends For further information and homecoming registration call USIU Alumni Office, (619) 693-4700

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TO LOCAL EVENTS

Films for Children, including The Films for Children, including The Smeetches, a short movie based on the Dr. Seum book, will be shown next Thursday, February 10, 3:30 p.m., National City Public Li-brary, 200 East 12th Street, Na-tional City, 474-8211.

Music

Classical Guitar Recital, featuring works by Bach, Barrios, and Mudara, will be presented by Ron Sherrud, Friday, Februay 4, 7:30 p.m., Habitat Book Shop, 4711 Third Avenue, La Mesa. 697-7922.

Music of the Middle East will be performed by Ali Jihad Racy, a performer, composer, and ethnomusicologist who is a vir-russo on the reed flute and long-necked flute, Friday, February 4, 8 p.m., Smith Recital Hall, SDSU. 255-5047.

Vocal and Piano Racital, featuring soprano Jane Randolph and pianist in Livin performing a program of sorks by Moner, Schubert, Chris, Listr, and others, will be presented Saturday, February 5, 8 p.m., Jewish Community Center, 409 p.m., Jewish Street, Sun Diego.

Barthday Concert, celebrating the lare Bob Marley's birthday, will feature reggae by the Smail As-Band and Shapnarty, dancing, and two reggae films, Satun'sy, Feb-nary 5, 8:30 p.m., Club Reggae on Broadway, Carpenters Hall, 24th and Broadway, Golden Hill. 283-1566 or 233-4271.

Hays, harp, will be presented by the Musical Merit Foundation, Sunday, February 6, 2 p.m. Thursday Club, 1224 Santa Bar bara Street, Point Loma. 224-0400.

Chamber Music will be performed by Opus II, featuring Karen Victor, obse, and Greg Nestor, guitar, Sunday, February 6, 2 p.m., Villa Monteauma, 1925 K Street, San Diego, 239-2211.

Chamber Music will be performed Chamber Music will be performed by the Classis. Arts String Quarter, featuring works by Beethoven und Brahms, Sunday, February 6, 3:30 p.m., Christ Unity Church, 311 Highland Avenue, El Cajon, 583-6489.

Vocal Concert, the Pomona Col-lege Glee Club will perform Sun-day, February 6, 4 p.m., First Pres-syterian Church, 2001 El Camino Real, Oceanside. 757-3560.

real, Oceanside, 757-7560.
Organ Recital by Christopher Put-nam, festuring works by Couperin, Buxtichude. Buch, Widow, and Gigsut, will be presented Sunday, February 6, 5 p.m., 5c. Patel's Epis-copal Charch. Pifth Assesse and Nutring Street, Hi-lcrest. 267-2018.

Organ Concert, featuring organist and composer Richard Purvis, will be presented Sunday, February 6, 7 p.m., North Chapel, Naval Training Center, Bornett and Lyt-ton streets, Point Loma. 225-3555.

"Music From the Time of the Spanish Armada," a concert of interenth and a seventeered received the seventh of the seventh of the seventh plees from large make, and Spain, will be performed and Spain, will be performed remert remer Michael Collver, burier Glovianne Jacobson. Peter Halifax on the volved agamba, and Daure Lakin-Thomas on the receive Samuel Selvente & 8.8

p.m., St. Andrews-by-the-Sca Episcopal Church, 1050 Thomas Avenue, Pacific Beach, 272-8425. Young People's Concert will be

Contrabase Recital will be presented by Bettram Tutertay, accompanied by Nancy Tuterday on flute, and featuring Bettram Tuterday's tracerally of Three Madrigals' by Jacope da Bologram, Wednesday, February 9, 11 acceptation of the Wednesday, February 9, 1140 West Missien Road, San Marcos, Free, 744-1150.

presented by the Jewish Commu-nity Center Symphony Orchestra, featuring a performance of "Peter and the Wolf" and Rachmaninoff's Concerto No. 2, Monday, February 7, 7 p.m., La Jolla High School, 750 Naurilus, La Jolla, 583-3300.

Chamber Music Concert, featur-ing works by Haydn and Telemann, will be presented Wednesday, February 9, 12:15 p.m., French Parlor, Founders Hall, USD. Fee. 291-6430.

Creativity Games, a chance for adults to romp, play, exercise their creativity, and laugh a lot, will presented by Jacquiet Lowell, Thursday, February 3, 8 p.m., Oakwood Week Apartments Rental Office Building, 3866 Ingraham Street, Pactic Bench. 270-6772.

"Hansel and Geriel," a pupper show by the Kent Family, will be presented Fishy, February 4, 10 a.m., 12:30, 2:30, end 4 p.m.; Setunday, February 5, 1 and 2:30 p.m.; and Sunday, February 6, 1, 2:30, and 4 p.m., Papper ilmater, Balbou Park, 420-6794.

"Push Pin Picture Party," a pre-

one can bring a photograph and display it on the walls of the sount-to-be-open Center for Photo-graphs. Arts. will be held Friday, February 4, 3 to 8 p.m., Saturday, February 5 and Sunday, February 6, 10 a.m. to 5 p.m., Center for Photographic Arts. Casa de Bal-loss, Balboa Park, 232-3040.

Foshion Show and Evening of Dancing will be held to com-memorate Black History Week and to raise funds to asset youths in-terested in theatrical arts, Friday, February 4, 7 p.m., National Cul-tural Foundation, 6875 El Cajon Boulevard, San Diego, 584-0371 or 277-8953.

Theatre Tour, docent-led tours of the Old Globe Theatre are led every Saturday and Sunday, 11 a.m., Old Globe Theatre, Balbon Park, 231-1941

Park. 231-1941 Wildlife Walk through the Tijuana River estuary will be led by biologists from the Southwest Wetlands Interpretive Associa-tion, Saturday, February 5, 9 a.m., Fifth and Iris, Imperial Beach. 477-5333.

Baseball Clinic for Youngsters, in-cluding a question and answer period and an autograph seasion, will be held by the San Diego Padres, Saturday, February 5, 13.0 to 3:30 p.m., Mission Valley Center, Mission Valley, 296-6375.

bridal equipment, will be held Sunday, February 6, 10 a.m. to 5 p.m., Golden Hall, Civic Center, 202 C. Street, downtown.

Florida Canyon Walks are led by Florida Carryon Walks are led by Natural History Museum-trained guides each Sunday, 2 p.m., west end of Morfey Field, Florida Can-yon, Ballson Park, Free, 232-3821 x204.

Bird Alert, a twenty-four-hoar taped message telling what in-teresting birds can be seen where in the county, a service of San Doose Field Omitta-logists, can be heard by calling 435-6761.

Sports.

Bicycle Time Trials will be held on a ten-mile course, Saturday, Feb-ruary 5, 7:30 a.m., El Monte Road, Lakeside, 444-6425.

Frisbee Clinics will be held by the National Frisbee League for players of all skill levels, Saturdays, noon to 3 p.m., East Mission Bay Park. Free. 273-7441.

Half Marathon through the streets of Rancho Santa Fe, sponsored by the YMCA and dubbed the San Dieguito Half Marathon, will be held Sunday, February 6, 8 a.m., San Dieguito Park. 942-9622.

Bicycle Ride, a thirty-mile ride through Lakeside and Santee will be led by the American Youth Hostels, Sunday, February 6, 8:30 2.m., Parkway Bowl, 1280 Fleicher Parkway, El Cajon, 461-2960.

The National Career Development Project

will be holding its only West Coast workshop for 1983 from February 20-24-and it's here in San Diego.

IOB-HUNTERS OR CAREER-CHANGERS

Led by Richard Nelson Bolles,
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Who is this life/workshop for? Well, it's for job-hunters and career changers, consultants and trainers.

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SPACE IS LIMITED. FOR FURTHER INFORMATION, CALL US COLLECT MONDAY THROUGH FRIDAY, 9:00 a.m. –5:00 p.m. at (415) 935-1865

NATIONAL CAREER DEVELOPMENT **PROJECT**

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FESTIVAL ANIMATION



FINAL WEEKEND Fri. Feb. 4 / 7:00 & 9:30 p.m. Sat., Feb. 5 / 4:00, 2007, & 9:30 p.m.

Sun., Feb. 6 / 2:00, 4:00, 7:00, & 9:30 LA JOLLA MUSEUM OF CONTEMPORARY ART

700 Prospect Street, La Iolla 54.50 at Advance Outlets only; \$5.00 at the Box Office. For Information Call: (619) 454-0267 or (714) 784-1649

READER'S GUIDE

Lacrosse Tournament, featurin Lacrosse Tournament, featuring teams from around the world, and sponsored by the Old Mission Beach Athletic Club, will be held Saturday, February 5 and Sunday, February 6, 9 a.m. to 5 p.m., Robb Field, Ocean Beach 283-0125.

Bike for Breath, an event to raise funds for the National Asthma Center and local nonprofit or-ganizations, will be open to walkers, joggers, skaters, and bicy-ciers, and will be held at fourteen clers, and will be held at fourteen locations around the county, Sun-day, February 6, 9 a.m. to 4 p.m.; entry forms are available at Pizza Hut restaurants and 7-Eleven and Lavicio's stores, 566-6447.

Men's Basketball, the SDSU Az-tecs will play the University of Urah, Wednesday, February 9, 7:30 p.m., Sports Arena, 283-7096.

Radio T-V

"The Killern," a violent 1964 film originally made for television but relegated to theaters after it was judged too violent for television, starring Lee Marvin, Angie Dickinson, and one of Bona movies Ronald Reagan, will be broadcast Saturday, February 5, 1 a.m., Channel 6.

Channel 6. "Ben Hur," the giant adaptation of the Lew Wallace classic, starring Charlton Heston and Hugh Grif-fith in Oscar-winning perform-ances, will be shown in two parts beginning Saturday, February 5, 4 p.m., and continuing Sunday, February 6, 4 p.m., Channel 39.

"Nuclear Hysteria!" Robert Scheer, a Los Angeles Tomes re-

SDS11

bulgaria yugoslavia foiklore tour

June 15-July 6, 82, 327

PACIFIC BEACH TRAVEL

tenborough and Mr. Gandhi," a chronicle of Richard Atten-borough's production of the epic film biography Gandhi, will be shown Saturday, February 5, 8 p.m., Channel 15.

"10." the movie that made Bo Derek a household name, will be shown Saturday, February 5, 9 p.m., Channel 8.

"The Molly Maguires," a 1969 movie about a detective who joins a band of rebellous coal miners and carries our his orders to inform on them, starring Richard Harris and Sean Connerty, will be shown Saruday, February 5, 11:50 p.m., Channel 10.

"Destry Rides Again," a 1939 Western satire starring James Stewart, Marlene Dietrich, and Brian Donlevy, will be broadcast Sunday, February 6, 1 a.m., Chan-nel 6.

"The Private Lives of Elizabeth and Essex," a 1939 movie starring Errol Flynn and Bette Davis, about a queen whose love for a dashing Flynn is thwarted, will be broadcast Sunday, February 6, 3 a.m., Chan-nel 6.

nel 6.

"Wieds of War," a dramatization of the novel by Herman Work, starting Robert Mitchum and Ali McGraw, will be broadcast in seven parts. Sunday, February 6. 8 to 11 p.m.; Teeslay, February 9. 9 to 11 p.m.; Teslay, February 9. 9 to 11 p. 9 to 11 p.

"Oklahoma Crude," a 1973 movie starring George C, Scott and Faye Dunaway, about a wunn woman't attempt to regain her share of a turn-of-the-century oil field, will be broakast Sunday, February 6, 11:30 p.m., Channel IC.

"Steps," a special chronicling the struggle of two women to maintain "TRAPS"

PIRTORMANCE February 5 8 p.m. S WORKSHOP February 6 11-2

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MA PROM IIN

· The Paladins Live at 10 & 12 Doors open at 9 p.m. February 12 \$6

SUSHI, Inc. 235-8466 852 Eighth, San Diego

sented by Black Writers and Arrists, Inc. . Thursday, February 5, 8 p.m., Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

"Artists Read." an evening of "Artists Read," an evening of poetry and prose readings by Philip-Dmirri Galas, Harold Gee, Helen Shumaker, Richard Allen Morris, Barbara Rowland, and Arty Aande, will be held Thursday, February 3, 8:30 p.m., Pawn Shop 2, 660 Ninth Avenue, dwwntown, 233-9242.

their lifelong friendship after an automobile accident that leaves one of them partially paralyzed, will be broadcast Monday, Feb-ruary 7, 10 p.m., Channel 15.

"Staying On," a tele-play about small-town textile workers caught between their basses and the new union, will be broadcast fuseday, February 8.9 p.m.; repeats next Thursday, February 10, 1 p.m., Channel 15.

"Made for Each Other," James Stewart and Carole Lombard play a struggling young married couple in this 1939 movie that will be broad-cast Wednesday, February 9, 1 a.m., Channel 6.

"Australia's Animal Mysteries," a National Geographic special about the animals of Australia and the scientists working to preserve these iving links to earliest history, will be aired Wednesday, February 9, 8 p.m., repeats Sunday, February 13, 3 p.m., Channel 15.

"Focus on Families in Transition: Children with Single Parents," a phone-in program that looks at single parenting and how the needs of chistren can but be met, will be bruakeast Wednesday, February 9, 10 p.m., Channel 15. 265-1020.

Lectures

"Maintaining National Independence: Yugoslavia after Tito," a lecture by Mladen Shoich, international director of PetroChemical, will be presented Thursday, February 3, 7 p.m., International Center lounge, UCSD, 453-0961.

"Soviet Economic Policy Cholees," a lecture by Patrick Da-nan, chairman of SDSU's political science department, will be pre-sented Thursday, February 3, 7 p.m., Little Theatre, Hepner Holl, SDSU, 265-6244.

"I Can Fly: A Tribute to Langston Hughes," an original choral-poem calebrating Hughes will be pre-sented by Black Writers and Arr-

"The Future Is Now," a lecture by George Mitrovich, City Club

president and San Diego Stadium Authority memiser, will be pre-sented Friday, February 4, 10 a mr. ICL classroom, 9600 North Torrey Pines Road, UCSD, 452-3409.

"Political Predictions for 1983," a "Political Predictions for 1903, at lecture by Ray Merriman sponsored by the San Diego Astrological So-ciety, will be presented Friday, February 4, 7:15 p.m. Oneiro Hall, 4649 Hawley Boulevard, San Diego, 277-7949 or 235-6300.

Pregs. 217-999 or 237-050.

"Teachers and Parents: How to Converse with Young People about Nuclear War," a panel discussion sponsored by Physicians for Social Responsibility. will be presented Satunday, February 5, 10. a.m., Fise Unitarian Church, 4190. Front Street, Hillerest, 483-7774.

Front Street, Hillcrest, 483-774
"Peace in Our Time: The Imperative Dream," a lecture by
Annin Banani, chairman of the department of Near Eastern languages
and cultures and professor of Persian and history at the University of
California, Los Angeles, will be
presented Saturday, February 3, 8
6545 Alcala Knolls Drive, San
Diego, 268-3999.

Diego. 268-3999.
Candidates Forum, four candidates for mayor, Bill Cleator. Roger Hedgecock, Bill Mitchell, and Maureen O'Connor, will be questioned by representatives of senior citteen, environmental, disabled, low and moderate income, and women's groups, Sunday, February Center, 4079-94th Street, San Diego. 583-3300.
Professional Psychologies in the

Professional Psychology in the 1980s will be discussed by Max Siegal, president of the American Psychological Association, Sunday, February 6, 2 p.m., USIU. 693-4747.

"Education and the Black Woman: Past and Present," a lec-ture by San Diego City School Buard member Durothy Smith, will be presented Sunday, February 6, 4 p.m., Villa Mostegama, 1925 K Smear, San Diego, Reservations 239-2211.

Curatorial Talks, the painting Busy Bee by Winslow Homer will be discussed Tuesday, February 8 through February 11, 230 p.ms. Timken Gallery, Balboa Park. 239-5548.

Impressions of India will be the subject of a lecture by Edith Kod-mur, Tuesday, February 8, 7:30 p.m., Athenaeum Music and Arts Library, 108 Wall Street, La Jolla. 454-5872.

"Art of Maurice Sendak," a lec-tuae by Carol Heepke, curator of education, San Diego Museum of

February 9, 7:30 a.m., San Diego Museum of Art, Balboa Park. 232-7931.

"Eating Disorders and the College Woman," a lecture by Lori Felt of SDSU's health services, will be presented Wednesday, February 9, 3 p.m., building HH-221, SDSU, 265-6524.

"Individual and Society: Chang-ing Conceptions of Human Na-ture," a lecture series, continues with a lecture entitled "How to Tell Your Students from Their Pets," by David Malcolm of SDSU's depart-ment of counselor education, ment of counselor education, Wednesday, February 9, 4 p.m., room 136, social science building, SDSU. Free. 265-5263.

UCSD New Writing Series con-tinues with a reading by poet Ed Dorn, author of Hello La Jolla, Slinger, and Yellow Lola, Wednes-day, February 9, 4:30 p.m., Revelle Formal Lounge, UCSD, 452-6766.

"Get More Enjoyment Out of Running," a lecture by long-distance numer Luchy Valencia, will be held Wednesday. February 9, 0:45 p.m., Pacific Beach Public Library, 4600 Ingrainam Street, Pacific Beach. 483-7081.

Pacific Beach. 403-1/081.

"Alcohol, Drugs, and Our Claid-dren." a parel discussion sponsored by Parents Who Care and featuring La Jolla psychiatrise William Bask. On the Common Commo

Doll Houses and Doll House Fur-niture will be the topic of a lecture by Rose Morris. Wednesday, Feb-ruary 9, 7 p.m., Benjamin Branch Library, 5188 Zion Avenue, San Diego, 583-2428.

"A Saggida of Inanna," a performance of ancient Sumerian sacred humariage risual poetry, sponsored by the Friends of Jung, will be presented Wednesday, February 9, 730 p.m., St. Paul's Episcopal Church, Fifth Avenue and Nutmeg Street, Hillierer. 291-866.

"What Price Equality," a lecture



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TO LOCAL EVENTS

satutaci "Some Ancient Measures in Favor of Women, Children, and Slaves," will be presented by David Daube, professor of Jaw, University of California, Berkeley, at the footneenth Annuat Lail A. Burnett Lecture sponsored by the Courteenth Annuat Loid. A. Burnett SDEU Friends of Classics, Wednesday, February 9, 8 p.m., West Commons, SDSU. 296-6751 or 420-0324.

"We the People: The Viability of the Constitution in the 1990s," a series of forums, continues with a discussion of federalism by Robert B. Carleson, Ronal Rengam's ape-cial ansistent fr policy design-mental properties of the constitution of the properties of the constitution of the major study of American federalism; and Bernaud H. Stegan, a professor of the set USD, who will also moderate the program, Went and the constitution of the constitution of the constitution of the constitution of the law, Free, 472-430.

"The Land Two Perspectives," aerial photographs by William Garnett and nature photographs by Bence Bambaun, will be on view at a reception for the artists, Friday, February 4, 6 to 8 p.m., and will remain on view through March 12, Photography Gallery, 7466 Girard Avenue, La Jolla. 459-1800.

"A Pilgrim's Progress: Concepts in Steel," a show of new sculpture by Louic Nikorf, will be on view at a reception for the artist, Friday, February 4, 6 to 9 p.m., and will remain on view through February 26. Spectrum Gallery, 726 Seventh Avenue, downown. 232-9743.

Photographs by Ola Olason will be on view at a reception. Friday, February 4, 7 to 11 p.m., and will remain on view through February 26, Thomas Neumaier Gallery, 721 Eighth Avenue, downtown. 233-1308.

"The Art of Maurice Sendak," an exhibition of thirty drawings by the children's book author and artic Maurice Sendak, will be on view through February 13, San Diego Museum of Art, Balboa Park, 232-7931.

"Andy Warhol: Portraits," an exhibition of work from three re-cert series on myths, athlees, and Jews of the Twentieth Century, will be on view through February 31, San Diego Museum of Art, Bal-boa Park. 232-7931.

Photographs by Eitzabeth Sisco will be on view through February 17. James Crumley Gallery, MiraCosta College. 1 Barnard Drive, Oceanside. 757-2121.

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IN THE

Friday a review of the moving the moving the starring Taxis Judd Hirsch

"Recent Images," an exhibition of works by Elizabeth Sher, will re-main on view through February 22. Wenger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

Cratisman Furniture, a collection of tables, chairs, and bookcases de-signed and built by Gustav Stickley and Roycroft, will be on view through February 26, Cutting Edge, 7626 Miramar Road, San Diego, 695-3990.

(continued from page 1) reastivest twen says in thumbracks, their colors are rich and rhick, and their rich and rhick, and their rich and rhick, and their the area before the floor, using the floor as background or landscape, are illuminated by ceiling spodights. Close to Dads, they are either unadorned and utilitarian objects not one consensical and provocative

Craftsman Furniture, a collection

"Ean Diego Artists Guild All-Media Membership Exhibition," an exhibition including the work of wenty-four local artists, will be on view through February 27, San Diego Museum of Art, Balbos Park. 232-7931.

"Tension and Harmony," an exhibition of Navajo weaving and textiles, will be on view through April 18, Museum of Man, Balbon Park. 239-2001.

"American Watercolors: Selec-tions from the Permanent Collec-tion," an exhibition of twenty-eight watercolors by American matters, will be on view through May I, San Diego Museum of Art, Bulbon Park. 232-7931.

of their functional context, or nonsensical and provocative juxtapositions of elements. On another wall are Montreal artist Serge Murphy's collages and Cibachrome photographs of installations. The collages,

static, or spontaneous and dynamic, bring together

materials such as metal, adhesive tape, postcard, and fabric, or six different types of paper (corrugated, tar, sand, stationery, wrapping, and wall) plus nine other materials. The

Park. 232-7931.
"That of Italia.— Contentiflymry Weaves," an exhibit of about fifty fragments of the weaven art from India, part of the Mingel International Museum's permanent collection, will be on view with an exhibit of Busst rishal houses from India, through February 28, Mingel Technology, and the Collection, will be on view with an exhibit of Busst rishal houses from India, through February 28, Mingel Technology, and the Collection of the Collection of

"Continental Journeys," an exhibition of photographs by Norman Cousins will be on view through March 1, Walter Library, USIU.

Paintings by Armando Ahuatsi will be on view through March 2, Deicas Art Gallery, 1224 Prospect Street, La Jolla. 459-3651.

The Shape

Worlds book, in which Rahmani and other artists consider her questions, Should I have 2 child?/How do you feel about having children? Ohoss Dreams will continue on exhibit through Friday, February II: hours are also noon to 4:00 p.m. Tuesday through Saturday. For further information on

Toesdays 11 PM Pridays 5 PM

news.

either exhibition, call 265-4941 or 265-5171. either formal, symmetrical, and

> No Respect (continued from page 1) cheat the people with bad products.
>
> He could be in Beirut now,

stationery, wrapping, and wall) plus nite other materials. The installations in the photograph of the plus of the plus of performance art, are made of even more disparate and incongruous objects. The pieces of the collages are individually mounted on the wall. So that the wall becomes part of the work. On the other two walls and part of the floor between them are manipulated objects and made colocits by James of the last of the floor between them are manipulated objects and made to just the plus of the last of the la

SDSU's Matters Gallery has been convoluted into a spiral installation by San Diega artist Aviva Rahmani. Chost Drams, based on an earlier project about childbearing, siteled Floating, seeing of progressing the spiral properties of the spiral progressing the spiral progressin

products.
He could be in Beirut now, does ie think of that? He could be be dead in that city, killed by the Imaelia or the Syrams or the bed and that city, killed by the Imaelia or the Syrams or the Clerk. The Israelia bombed all the hotels firm. I don't know why but they did. He could be tending the sheep in the hills, washing his clothes in the river. selling bread from a donbey cart. Does he ever think of that? Rose and Nadra did. They went to Connecticut. It's on Rouse 44, just west of Hartford, right next forest. It's God's country. They income they could raise the kids in peace there and that they could be something there.
Ralphie could have been all worse of Hartford, rould raise the kids in peace there and that they could have been a lawyer for General Moton or IBM. He could have worked for the CIA. The CIA are good people. They bought me my condominium in Coronacio. They run a big department at Princeton. They call it International Studies or measuring tapes roises up ams then pushed our into horms or comes take on another meaning when the pushed our time horms or comes take on another meaning duey are. An ingentious group of elegantly apare cubes are formed by sewing needles set into the wall at right angles to the thread pulled tautly through their eyes. The made objects, many of them modded, include body parts of a hand, feet, toes, a stomach, five hearts. Placement on the floor can be humorous—there is the risk of stepping on those bronze toes—as well as disconcerting—those five disconcerting—those five histories, which was not to the control of th

Foreign Affairs, I don't Foreign Affairs, I don't remember, but everyone knows it's a school for the CIA. Ralphie was magna cum laude at

Princeton, and he was good in the library. The CIA likes people who are good in the library, but he turned them down. How could a boy be so smart and so stupid?

My son is one of the best spies My son is one of the best spites in Lebanon now, but it is no big thing, Just a lot of trouble. If I could do it over, I would have taken him to Connecticut and given him the chance Ralphie had. He could have a good joh ow. A safe job. All the fighting, I worry about him. Spying in Lebanon is no kind of job.

Spying in Lebanco is no kind of job.

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I wery about Raphin Noder,

I wery about Raphin Noder,

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UCSD's University Events Office pr DOUGLAS ADAMS



February 10, Thurs., 8:00 p.m. Mandeville Auditorium Students \$4.00, G.A. \$5.00 Tickets at the UCSD Box Office, 452-4559,

Which movies are worth seeing?

Count on John Culea's movie reviews to help you decide Now through mid-March, local cruises to view the great California Gray Whale migration. Call now for reservations. 21/2 HOUR CRUISES Weekdays: 10 am-1 pm Weekends: 9 am. 12 noon, 2:30 pm FULL DAY CRUISES

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THEATER -READER'S GUIDE TO

Theater listings are compiled by Jelf Smith commenting is by Jonathan Smith commenting in by Jonathan Smith end Jeff Smith in Indianation is accurate according to insteared lytens, but it is shown untertainly lyten in, but it is shown untertainly the in, but it is shown untertainly the proper and laid in square untertainly and it is required to the comment of the comment of the comments in students, senior citizens, and the military, ask at the box office.

THE AMOROUS FLEA
The North Coast Repertory Theatre
presents this masked cornedly, base
on Molere's School for Wiles, book
by Jerry Devine, music and lyrics by
funce Moragomary, Annolybe, an oid
reprobate, believes a man should
marry a woman who is ignorant of the
ways of the world, thus beeping her
from other mon. He has relained Aureis. ways of the world, thus keeping her from other men. He has raised Agnes from the age of lour, sectucing her from the world with the hope alse will become his "perfect wife." Will Biguns lays Amolphe. Other members of the cast, directed by Ocie Robinson, are Gary Holl, Brends Lou Berkley, Dan McCoole, Debbie De Meralis, and Earmonn Raither. Last's Middleris is the

Perrine is the costume designer. (Sm.) North Coast Repertory Theatre, through February 27; Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m.

AT HOME and CAMADIAN COTTECT
The CESD Department of Drame
presents two one cat plays. At Promipresents two one cat plays, At Promi,
within the Victorial Meller, takes place
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BUTTERFLIES ARE PREE The Pine Hills Lodge inaugurates its 1963 reason with the cornedy, by Leonard Gershe, about a young

"GUILTY CONSCIENCE" ichard Levinson, William L WORLD PREMIERE

We.hesday through Saturday, 8 pm Sunday afternoon, 3 pm Through March 12 Tickets 45-7

"... Fine new thriller."
—Don Braunspil, Evening Tribune
"(The) Actors, four of the city's best,
fairly prance through their roles."
—Welton Jones, S.D. Union

Gaslamp Quarter Theatre 547 Fourth Ave. Reservations 234-9583, 1-5 pm daily

songwriter who moves into his first apartment and finds that the adjoining apartment and finds that the adjoinin partment is occupied by a young actress. She offers friendalip, which rouldes removing the connecting door between the two apartments. Then she discovers that he is blind. The production, directed by Scott Kinney, features Debra Bartet and Scott Kinney, in the Debra Bartet and Scott Kinney, in the John State Pinday and Saturday, dirent at 7:00 pm, custlen at 8:00 pm.

COMEDY TONIGHT! COMEDY TORNOHTI
Let Coway and thresh persent an Let Coway and thresh persent and the coway Sunday. The above, which begins at 83.0 m. In septended by a workshop, and 3.0 p.m. The workshop, copyright of 3.0 p.m. The workshop, copyright of 3.0 p.m. The workshop, copyright of 3.0 p.m. The workshop and practices of improvements and practices of improvements and practices of improvements of the comprehensive comprehensive comprehensive control of the comprehensive comprehensive

CROSSING MAGARA
Reviewed this issue.
San Diego Repristory Theatre, through
March 6. Until Sunday, February 13,
Tuesday through Sunday at 800 p.m.
From Thursday, February 17 through
March 6, Thursday through Sunday at
800 p.m. Platines Sunday at
800 p.m. Platines Sunday at
800 p.m. Platines Sunday at

COOD EXPERION
Their British access remarkably well
in place, John Tollegers and Don Lopes
have accessably revised the
place, John Tollegers and Don Lopes
have accessably revised the
performed originally at the Progressive
Slage Company last year. An oppount
of massistable from Pierc Cools and
the revise is compound of eleven ables,
which may from a subspired being
interviewed (by Mellineva) book of the
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a coal miner, played beautifully by Loper, who describes his work as if it were something out of Marcel Proust. Capable both as straight men and as comedants, the combined talents of Loper and Stepers—well directed by William Withers—make for a "good evening" of bizarre, at times hilanous, cornedly. (Sm.)

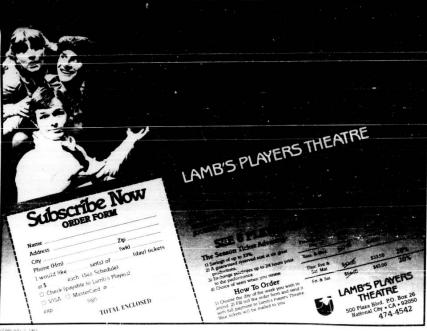
shoots them full of holes. And Donsa Walker is terrific as Jackle Willia, an apparently dimmidfled character who, in the end, modestly boasts a form of sneaky cunning that rivals the play's more over practitioners of the more over practitioners of the play in the control of labyrinth of intervoven puzzes that layers diuston and reality, in the



GOUTY CONSIGENCE.
Richael Leinkonn and Willem Linkmanks on Elizabene Clashshon, The
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GUIDE TO

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transform witnes is something manetous. In Devid McCardon's superity directed production. In process of self-areaformation is given male their characters given in depit and situate, in sentourness more pagamany, without seriousness given their more pagaman, and the merginging comits of the best all whose Sinc. Till as some of the best all whose Sinc. Till as some of the best all whose Sinc. Till as some of the best all whose Sinc. Till as some of the best all whose Sinc. Till as some of the best all whose Sinc. Till as some sinc. Si

THE ODD CORPLE
Sharp cornical performances by
James Baker and Fleele
Marshalt-Walsch, as Oscar Madison
and Felix Cingar, along with the
capable, well-paced direction of
Thornas J. McCorny, give the

Last Week! The Bowery Theatre Good Evening

Peter Cook and

Dudley Moore ". . . Everything the name implies." S.D. Union Don Strandberg February 3-6 Thursday -Sunday 8 pm Sunday Metinees 2 pm General Admission \$5 *1 off general admission ticket with this ad.

Connodo Peghouaria production of the Hell Simon oldy is necessary ap il anythrap, both access (Baser the surcharylaria, both access (Baser the surcharylaria, both access (Baser the surcharylaria, both access (Baser the surcharylaria) and access (Baser the surcharylaria) and access (Baser the Simon to be beleated. They direasen be treated for access the surcharylaria and surcharylaria) and surcharylaria and surcharylaria.

mile-a-minute gag lines sturby conjust up more than a chuckle from the audience, they are plentfall (and well-delivered) enough to make this production, the third in the Coronado's series of "Classic American Coronades," worth a colo. (Carr). The American Coronados, "worth a colo. (Carr). The Perhamy 5 Thursday through Sunday at 800 p.m.

ONCE MORE WITH FEELING
The Lawrence Week Village Thestre is staging the corned, by Hany Kumitz, about a temperamental symphony conductor who decides he doesn't was it his estranged wide to divorce him. After years of having to put up with his filenthoyant personality, she has had enough. However, without the

support of his wife, the meeter's professional coreer grinds to a helt, and the corredy—which gently and the coredy—which gently and the coredy—which gently and the professional the attempts of the meeter's accord the attempts of the meeter's agent to resulte the tow, and than so review his slagging career. Condon involved carcus, where no extrea June Lockhert plays the conductors. Lockhert plays the conductors through March 13. Tuesday, Thanker, through, March 13. Tuesday, Thanker, and Story is 800 pm. Matter Russday, Wednesday.

Matter Tuesday, Wednesday.

Tuesday and Stantey at 1400 pm.

7 KEYS TO BALDPATE
The North County Community
Theatre offers the thriller by George M
Cohen, based on a story by Earl Derr
Biggers. An author makes a bet he



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- Don Braunagel, Tribune



Tuesday — Sunday evenings 8 pm Sunday matinees

2:30 pm

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READER'S GUIDE TO

can write an entire novel in twenty-for hours. He and his wife go to the Baldpate Inn, where he will write the book. One problem the body also ret, where he is an inter the body and red certain of the control of th

THE SIGN OF OUR TEETH
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engist, THE SKIN OF OUR TEETH

given this in many ways dated play — which won the Pulitzer Prize in 1942— a much-needed, contemporary feel.¹ And, as one watches the multileveled and bloody demanding) spectacle unfold, one also has a sense of this

SPONTANEOUS COMBUSTION improvisational comedy tro tinues its tradition of lunchtin humor, having recently unless you a facelift, the group — Ric Barr. CinnyLynn Safford, Biff Wiff, Wendy Warren, and Spike Sorrentino (with Byron LaDue as contributing

A STREETCAR NAMED DESIRE
The Patio Playhouse is staging the
Tennessee Williams drama about
Blanche DuBois, whose fraudulent

Blanche Dubbos, whose trauduent self-image —ma magnolia-scented Southern belle — is exposed by her brother-in-law Stanley Kowalski, in the French Quarter of New Orleans. Directed by H. Sheldon Boyce, Jo Rubin is Blanche and Mike Pocaro is

Stanley, Other members of the cast include Evie Payne, Stephen Bair,

Peogle Hamby, Ray Tafjian, Tom Daky, Don Paolucci, Todd Moore, and Charmayne Lauritzen. (Sm.) Pato Playhouse: through February 5: Thursday through Saturday at 8:00 p.m. SWEET CHARITY
The San Marcas Vorit Theatre is staging the matical — mater by Colorina staging the matical — mater by Colorinas, brits by Dovodry Felds.
South by Nest Support of President Country for the Support of President Country of P

reformation call 744-1873.

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from only when Alchoren entic Sgain dequires himself, this time as a foreign seed of Death. At last (in the only Agred of Death, At last (in the only part of the play that is not really conviving or well crafted). Fleeble accepts him as her angel, her demonther than the contract of the played in a foreign of this sort must be played in a seem of the contract himself of the contract himself or the contract himself of the contract himself or the contract himself or their grape of the coton should be for their grape of the Derector inversion and participation of the control theater's greatest gifts; the joy of life. (Sa.) Marquis Public Theater, through March 13; Thursday through Satu at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THEY'RE PLATEN OUR SONO
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DANCERS

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WILLIE DIXON

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92128, or call 231-7821 Friday before 5:00

Name a great blues songwriter. Not a great blues

Name a great blues songwirter. Not a great blues singer or instrumentalet—that's casy—but a great blues had so a great blue singer or instrumentalet—that's casy—but a great blue singer or instrumentalet and so so which even the most fanous such cases a case of the singer sin

inaugurated a string of hits that not only earned the praise of his

famous peers, but ultimately influenced an entire generation of rock and rollers. The lure in Dixon's music was his intriguing blending of the visceral and the imagistic. As a scenepainter and storyteller

and a rhythmic tautness, the result, no doubt, of their having result, no doubt, of their having been composed on Dison's been composed on Dison's instrument, the upright bass. Not surprisingly, Dison's ability to transcered the commonplace by couching the most direct of sexual alfusions in an almost mystical urban poetry was not lost on trendsetting rockers, many of

poerry was not lost on trendsetting rockers, many of whom cut their creative teeth on interpretations of Dixon's songs. Among those whose debut albums included at least songs. Among those whose debut albums included at least one Dison tune are the Rolling Stones ("I and Whann Male Lowe to Stones ("I and Whann Male Lowe to Stones ("I and "I and

at the Beny Up Javern in Si Beach.
Like so many capable instrumentalists (George Benson springs to mind), guitarist Lee Ritenour first earned respect by playing ja and later earned lots of more

by playing pop. Actually, Ritenour initially made his bones as one of those session players who can demand triple union scale and more due to their in-studio professionalism and stylistic flexibility, but he still likes to be thought of as a jazz (or, at least, fusion)

still likes to be thought of as a jazza (or, at least, sisson) guitarist, and so the comparison with the likes of Bersons sits with the likes of Bersons sits consistent of the control of work on these recordings is no more inspired than that on the pop albums (Rit and Rit 2, respectively). So the reason for this separation of projects



8:30 PM

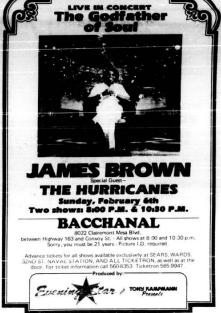
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CLUB REGGAE ON BROADWAY at the Carpenters Hall, 24th & Broadway in Golden Hill

Ital vital Jamaican food & drink + Large skanking floor (room to breathe) + Prices Advance tickets at: Chameleon Records, Lou's Records (Encinitas), Licorice Pizza (Parific Reach), Music Place (Otto Square), Off The Record, Assorted Vinyl (UCSD), East Coast Records, The Baobab, and The Prophet. Info: call 283-1566 or 233-4271.

SOON COME + Direct from Africa: King Sunny Ade, Feb. 26 + Messenjah + Rita Marley

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WILLIE DIXON

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eludes me. At any rate, Ritenour seems At any rate, Ritenour seems at his best when fronting the band that has produced the above-mentioned Hir albums, mainly because in this lineup he shares the spotling with the songwent of the band that has been been been been somewhere the songwent of the base of the songwent of the base of the songwent of the base of the most commanding in pop today. Tag's presence enabled the most commanding in pop today. Tag's presence enabled the most commanding in pop today. Tag's presence enabled the most commanding in pop today. Tag's presence enabled the most commanding in pop today. Tag's presence enabled the most commanding in pop today. Tag's has been commented to the most commanding in pop today, the arm of the most commanding in pop today, and all the think that Hif was one and still think, that Hif was one and still think, that Hif was one and still think, that Hif was one that the song the think that Hif was not of the competition in the pop-funk-dustion. Because we have a maintain the pop-funk-dustion that the pop-funk-dustion in the pop-funk-dustion here one that the pop-funk-dustion here of the pop-funk-dustion here. at his best when fronting the

Auditorium.

I saw James Brown twice last year—once at the Rodeo and once at the Del Mar Pairgrounds. The former was my first opportunity to see Brown in concert since the Siviles and so my satisfaction Brown in concert since the Scittles, and so my satisfaction with his performance had more to do with being led by the hand through a couple of hours of "greatest his." Than with his showmanship. But the Del Mar show was different. Although the wide-openness of the stage are at the fairgrounds (on the necetracid and the resulting gulf audience would seem antithetical to a Brown concert, with its emphasis on

audience would seem antithetical to a Brown concert, with its emphasis on establishing a sould Brown in the seem of the seem o

when he performs two shows at the Bacchand this Sunday night.

In other concerts this week, the Baddle Harris Quarriet La Noil, to the Noil Continues its sky at Elaño's in La Noil, tonight, Thurnday, and Priday night brings fiddler Papa John Creach and the Hauricanes to the Belly Up Taverr, and Inde Hack and the Heart Attack and Bell Harris Constitution of the Noil Continues the Noil Continues the C



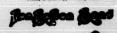
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Thursday, February 3 . . . & every Th

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The act that's taking the world by storm . . . San Diego, please welcome



7:30 pm 18 years old & up . . . No booze for youzel Thursday, February 10 RODEO

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One show only

9 pm RODEO

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Marc Berman

CONCERTS

Belly Up Tavern, tonight, Thursday 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Eddle Harris Quartet: Edanos. tonight, Thursday, through Sunday, February 6, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

The Shakin' Pyramids and the Paladins: Spirit, tonight, Thursday, 9 p.m., 1130 Buenos, 276-3993.

Papa John Creach and the Hurricanes: Belly Up Tavern, Friday, February 4, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Jack Mack and the Heart Attack and Beachy and the Beachnuts: SDSU's Backdoor, Friday, February, 4, 9 p.m. 265-6562 or 265-6947.

Lee Ritenour: UCSD's Mandeville um Saturday February 5. 7:30 and 10 p.m. 452-4559 or

Small Axe Band from Ja and Shagnatty: Club Reggae On

Broadway, Saturday. February 5, 8:30 p.m., Carpenters Hall, 24th and Broadway, Golden Hill. 283-1566 or 233-4271.

Jerry Riopelle and the Hurricanes: Belly Up Tavern, Saturday, February 5, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

James Brown: Bacchanai, Sunday, February 6, 8 and 10:30 p.m., 8022 Clairemont Mesa Boulevard.

February 6, 7 and 9:30 p.m., La Jolla Village L ve at Villa La Jolla Drive, La Jolla, 457-5590.

Berlin: Rodeo, Thursday, February 10, 7 and 10:30 p.m., La Jolla Village Drive at Villa La Jolla Drive, La Jolla, 457-5590.

San Diego City College Theatre. Tuesday, February 8, 8 p.m., 14th and C streets. 234-1062 or 234-4041.

The Bus Boys and Four Eyes: Belly

Up Tavern, Wednesday, February 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Will Ackerman, Scott Cossu, and Chuck Greenberg: La Paloma Theatre, Thursday, February 10.

STILEDAD'S

The Bangles: Rodeo, Sunday, February 13, call for times, La Jolla Village Drive at Villa La Jolla Drive, La Jolla. 457-5590.

X: SDSU's Montezuma Hall, Sunday, February 13, 8 p.m. 265-6562 or 265-6947.

7:30 p.m., First and D streets, Encinitas, 436-4030.

Carl Perkins and Rosic and the Riveters: Belly Up Tavern, Thursday, February 10, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Members: Spirit, Thursday, February 10, 9 p.m., 1130 Buenos. 276 3993.

The Untouchables and Manual Scan: SDSU's Backdoor, Friday, February II, 9 p.m. 265-6562 or 265-6947.

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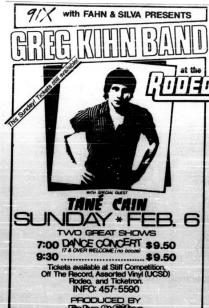
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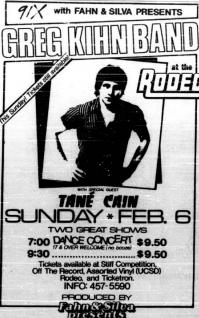
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5046 Newport Ave. Ocean Beach 222-5300

The Cramps: Adams Avenue

p.m., 3325 Adams Avenue. 281-3657.

The James Harman Band: Belly Up Tavern, Saturday, February 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Rush: Sports Arena, Monday, February 21, 8 p.m. 224-4176.

James Cotton and the Hurricanes: Belly Up Tavern, Thursday. February 24, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Count Basie and His Orchestra: Fox Theatre, Thursday, February 24, 8 p.m., Seventh and B streets

Pete Seeger: California Theatre, Friday, February 25, 8 p.m., 1122 Fourth Avenue, downtown. 232-5099.

The Blasters: SDSU's Backdoor, Friday, February 25, 8 and 10:30 p.m. 265-6562 or 265-6947.

Paul Butterfield: Belly Up Tavern, Saturday, February 26, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Lords of the New Church and the Bush Tetras: Adams Avenue Theatre, Sunday, February 27, 8 p.m., 3325 Adams Avenue. 281-3657.

Sipple Wallace, Big Marna Thornton, and Jeannie Cheatham: Belly Up Tavern, Sunday, February 27, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Hommy Buffett: Fox Theatre, Monday, March 7, 8 p.m., Seventh and B streets, downtown.

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Lady and the Tramps. country and contemporary, Thursday through Saturday.

Saturday.

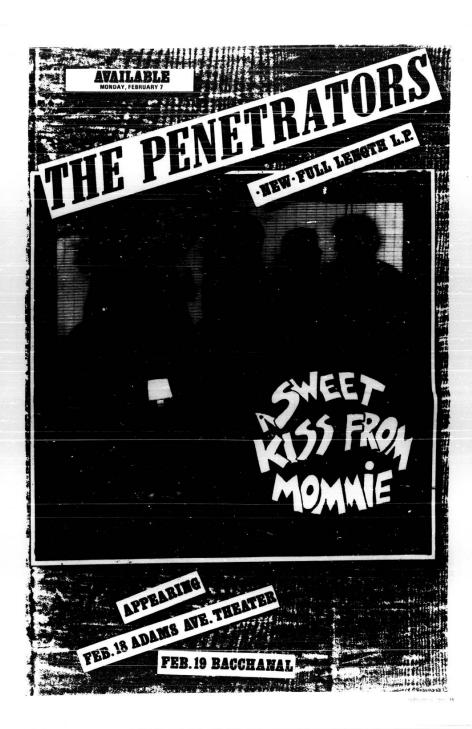
Belly Up Tavern, 143 South Cedros
Avernue, Solana Beach, 481 9022;
Willie Dison, rhythm and blues, the
Dison, rhythm and blues, the
Dison, bell of the Crack holes, the
Hurricanes, rhythm and blues,
the Hurricanes, rhythm and blues,
Friday, Eyrn Riporelle, rock and roil,
the Hurricanes, rhythm and blues,
Saturday, Roise and the Riveters,
modability, Sunday through
Tuesday, the Bus Boys, rock and
Luesday, the Bus Boys, rock and
Jazz, Mues, and swing, Wednesday,
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Bob Long Band, bop, boogle,
and jazz, Sunday.

Billy Bob's BBQ, Highway 101 and Encinitas Boulevard, Encinitas. 753-5916: The Bob Long Band, bop, boogie, and jazz, Thursday through Saturday; Bob Long, solo piano, Sunday.

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Carriage Lounge, Carriage Lanes. 12941 Poway Road, Poway. 748-910, 366-1050: Hughey Gaskins, blues, country, vintage rock, Friday and Saturday.







Rol Coach Inn. 115 North Proc. The Album Players The Country Side Restaurant and PETE Louige, 450 Douglas Drive Occarside, 757 0860 New Country, Wednesday through Saturday, and Sunday afternoon SEEGER jam session: Lone Star Country, country, Sunday evening jam "Disc jockey" session, Monday and Thesday. roviding record mus C.W.'s Saloon, Carmel Valley Road at Via Corlina, Del Mar. 275 (556). The Savery Brothers, country, Wednesday through Sunday; Artic Rich and the Music Makers, big band swing, Sunday afternoon. for Valentines RESERVE SEATS
Grass Boots & Tod weddings, birthdays Professional CALIFORNIA THEATRE Fasily arranged 291-0960 Distillery East, 755 Metcalf Street Distillery Nightclub, 140 South stinery Against Solaria Beach, scientists of the track and toll, mesday through Saturday; atomatics, rock and roll, Riesday Raccharal/ sto Rockers, rock and rol Fireside Lounge, 439 West THURSDAY, FRIDAY & SATURDAY FEBRUARY 3, 4 & 5 Fish House West, 2012 8 (aff) (lighway 10), Cardini TSC0428 Django, jazz, Thursday through Saturday, Bony Ortega, jazz, Gentleman's Choice, 1020 West San Marcos Boulevard, San Marcos, 744-5215; David Stilley, contemporary, Thursday through Saturday. THURSDAY, FEBRUARY 3 Gizmo's, 380 North El Camino Garmo's, 380 North El Camino Real, Encinitias, 942-1676: The Beckett Band, rock and roll. Thursday through Saturday; the Market St, Band, contemporary, Monday; the Bob Long Band bop, boogie, and jazz, Tuesday and Wednesday. **DOLLAR NIGHT** \$1.00 WELL DRINKS ALL NIGHT Hill House, 2730 Via de la Valle, Del Mar. 735-6614: Live entertainment, call club for information. IAMES BROWN Hungry Hunter, 1991 Vista Ww. The California Colonia **EVERY WEDNESDAY** club bacchanal - no cover Jolly Roger, 1900 North Harbor John Roger, 1980 North Harbor Drive, Oceanside, 722-1831; Wild Hair, contemporary, Thursday through Saturday; the Russ Kirkpatrack Band, rock and country rock, Wednesday. **DOUBLES** NIGHT **ALL NIGHT** Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Zuma. contemporary, Thursday through Saturday; Mary dance to the electro beat Perrin, contemporary, Sunday and Monday; magic show, Tuesday: Thunderbolt the Wondercolt, rock THE TIME IS NOW! and roll, Wednesday 9/7/ & club bacchanal Old Time Cafe, 1464 North lighway 101, Leucadia, 436-4030; lave and Becky Robinson, Scottish, Irish, and English folk songs. Thursday: Mary McCaslin and Jim Ringer, country and folk, Friday: Iron Mountain String Band. SOUND & VIDEO WITH OUR 10 FT, SCREEN ALBUMS, T SHIRTS, POSTERS WILL BE GIVEN AWAY BY

Saturday: Rick Rackus, and Thesafav Red Dog Saloon/Valley Fort Sanders, country and pop, F and Saturday. Roxy, 517 East First Street, Encinitas, 436-5001; Keyyn Lettau, TICKET SERVICE * * **BUCK'S** RUSH * LIGHTFOOT B. SQUIER * J. BUFFETT 273-4567 × 1352 ROSECRANS 223-9979 Phone 223-2572

Center City and Valley Parkways). Escondido, 743-9796; Ron Bell and Tom Parker, easy listening and

Road, Fallbrook, 728-1998; Ray

The Shepherd Cafe, 1126 South Navara Hedger, folk guntar, Thursdar, Doval Beldick, contemporary guntar, Friday and Wedinesday, Ferry, contemporary guntar, Saturday, Andrea Faith, folk guntar, Sunday, Kent Hormer, contemporary pann, Monday, Gina Serio, folk guntar, Tuesday, classical and folk music, lunchtime, seven days.

Thursday & Friday, February 3 & 4

Margarita Thursday

§ 1 Margaritas

every Thursday all night long

Saturday, February 5

TREMOR

Sunday & Monday, February 6 & 7

The Shadows

Tuesday-Saturday, February 8-12

Radio

Romance.

No cover charge at CO DOC MASTERS

Steve

Hudson

Stage Coach Inn. 1865 Vista Way Vista, 724-9090; Wes Roy and th Countrymen, country, Wednesdy through Sonday.

Sunset Lounge, 2:28 South Escondido Boulevard, Escondido 741-2541: Tarnation, country, Wednesday through Saturday

Tequila Flats, 3296 Mission Avenue Occanside, 757-7757, Defuss and the Ramblin' Rose, country rock, contemporary country, and oldies Wednesday through Sunday, with jam session Sunday.

Triton, 2530 South Highway 101. Cardiff, 578-6440, 436-8877; Ella Ruth Piggee, sazz, Thursday through Saturday, the Bruce ameron and Hollis Centr Ensemble, jazz, Sunday through Riesday, Ron Satterfield and Pat Fitzpatrick, with Moqui Graham jazz, Wednesday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center 749 1466: Country On The Rocks country rock, Friday and Saturday

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club: Planet, rock and roll, Thursday through Saturday; Bandit (formerly Sky High/Tobas), rock and roll, Tuesday and Wednesday Turf Room: Second Wind contemporary, Thursday through Saturday; Special K, contemporary Ruesday and Wednesday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; Radio Romance, rock and roll, Thursday through Saturday; the London Brothers, rock and roll, Sunday and Monday; the Beckett Band, rock and roll, Tuesday and

Beaches

Anselmo's, 3750 Sports Arena Boulevard, Loma Portal. 224-2107: E. Zane Wood, country and contemporary, Friday and Saturday

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

Bahia Belle, at the dock, Bahia Hotel, 998 West Mission Bay Drive Mission Bay. 488-0551: Carol and Chris, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: Mercedes Lounge: Blumer, contemporary, Tuesday through Saturday. Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

The Beach Club, 1921 Bacon

Blue Parrot, 1298 Prospect Street, La Jolla, 454-9131: Denise Jter La Jolla, 454-9131: Denise Rer Quartet, jazz, Thursday, the LA. Four, jazz, Friday and Saturday, the Joy of Sax, jazz, Sunday; the Greg Bloch Violin Trio, jazz, Monday, the Peter Sprague Quartet, jazz. Ruesday; the Daniel Jackson Jazz Blues Band, jazz and blues, Wedneyday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: Steve Hudson, comedy and music Saturday.

Casina Valadier, 4445 Lamont. Pacific Beach, 270-8650; Phil Beeber, guitar variety, Friday and

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081; George Colocus & Co. contemporary, Tuesday (Iwough)

Che Cafe, Revelle Campus, U.C.S.D. Torrey Pittes Hond, L. Chuck's Steak House, Liv

Thursday through Saturday

through Saturday, amateur night



Wednesday Saturday 9 p.m. 1 a.m. Sunday 7 p.m. - 11 p.m.



CHULA VISTA 542 S Broadway

169 "H"] 426 6138





Point Loma. 224-6628: Triangle, oldies and contemporary, Friday and Saturday.

Elario's, 7955 La Jolla Shore Drive, La Jolla, 459-0541: The Eddie Harris Quartet, jazz, Thursday through Sunday; the Dave Mackay Trio with Lori Bell, jazz, Monday

Gaslight Room, 2855 Midway Drive, Loma Portal. 223-8122: Charley's Goodtime Band. Dixieland, Thursday.

Hakyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: Clubland, rock and roll, Thursday through Saturday, with the

ESCONDIDOS DISTILLERY EAS AGES 17 AND UP Bill Coviello Presents

this Kids

plus special poests **Pinstripes**

Hockin' where not it roll not be seen of the page. Trades price \$5.00

New Wave Showcase Night

Bus Boys

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INCOGNITO Rockers

wd Vandals

INCOGNITO Rockers

Mission & Metcalf, Escondido 741:9393

741-9394

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Advance tickets \$6.50
for all concerts can be purchased at Off the Record, 265.0507
of Vinyl, 452732; and 841f Competition, 272.8208 and the

The Lords of the New Church

Clubland, rock and roll, Tuesday

Texas Teahouse, 4970 Voltaire

Vacation Village Hotel, Bay Lounge.

Features, rock and roii, Friday Network, rock and roll, Sunday and Monday; NRG, rock and roll. Tuesday and Wednesday.

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach. 270-ROCK, 270-7881: Mod Night: Universal Export, the Crawdaddies, Howling Men, and the Cause. Priday, Aircraft, rock and roll, Red Shark, rock and roll, Saturday

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

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611: One -- One, contemporary dance music, Tuesday through Saturday.

Islandin Hotel, 1441 Quivira Road, Mission Bay. 224-3541: The Naki Ataman Trio, American and international dance music, Friday

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: David Bradley and the Maniac Band, comedy and music, Thursday through Saturday; the Normads, rock and blues, Sunday and Monday; the Shake, rock and roll,

Le Chalet, 5046 Newport Avenue. Ocean Beach. 222-5300: Puse, rock and roll, Thursday through Saturday: The Hurricanes, rhythm and blues, White Dwarf, rock and roll, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado. 435-5280: Delene, contemporary, Thursday and

Friday.
Maxican Village, 120 Orange
Avenue, Coronado. 435-1822: Third
Degree, contemporary, Friday and
Saturday: Duke and Darlene,
contemporary, Sunday; Ken
moorary, Monday

Mom's Saloon, 945 Garnet Avenue, Pacific Beach. 483-7737: Slingshot, rock and roll, Tuesday through Saturday; Rock It, rock and roll, Sunday and Monday.

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Gary Sherwood, contemporary, Friday

Mustang Club, 3595 Sports Arena Boulevard, Lorna Portal. 223-5596: Richie Gary and Sundown, country, uesday through Saturday: Country

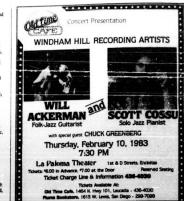
OM Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Jim Hawley. contemporary, Wednesdy through Saturday; the Kevyn Lettau Quartet, jazz, Sunday; the Mix, rock and roll, Monday and Tuesday.

Rodeo, 8980 Via La Jolla, La Jolla. 457-5590: Moving Targets, rock and roll, Thursday through Saturday; Greg Kihn, rock and roll, Sunday:

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Donna and Andy, contemporary, Friday and Saturday

Street, Ocean Beach, "Tomcat" Courtney, blues, Thursday,

Vacation Isle, Mission Bay, 274-4630: Shine-It-On, contemporary, Tuesday through Saturday: musical entertainment, Sunday and Monday, call club for



The state of the s



Tuesday 91X Night California Girl **Postcard Contest**

n's and women's competition winner both categories will be on the 1983 line up of California Gri Postcards. Music by the



Wednesday New Wave Dance Contest with INCOGNITO Rockers

\$75 1st prize; 2nd & 3rd prizes also **Every Friday**

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50° well drinks start at 5 p.m. Coming: Wed., Feb. 16 Josle Cotton Tues., Feb. 22 20/20 Call 756-6734 for further concert ticket information.

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RUSH **BILLY SQUIER**

March 6 March 7

February 21

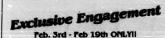
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Thursday, Friday, Saturday, February 10, 11, 12

Wednesday & Thursday 10-11 pm 25° WELL DRINKS Friday-Sunday 8-10 pm 75' WELL DRINKS

Walnase, 1935 Quivira Road, Marina Village, Mission Bay Park 223-2335: Heroes, rock and roll, Wednesday through Saturday; Tweed Sneakers, rock and roll.

San Diego North

The Abliene Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Stampede, country, Tuesday

The Alamo, 3093 Clairemont Drive, Clairemont. 276-2240: Flyweil, rock and roll, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022: The Snowmen, rock and roll, Thursday through Saturday Jame Brown, rhythm and blues, the Hurricanes, rhythm and blues,

Black Angus, 10370 Priars Road, Mission Valley. 563-5862: Push, rock and roll, Tuesday through

Blamay Stano Pub, 5617 Balbos Avenue, Clairemont. 279-2033: Brian Connelly, Irish music, Wednasday through Saturday.

Denegal's, 5323 Mission Center Road, Mission Valley. 297-6370: Jim Moore, contemporary, Thursday through: Saturday: Cindy Berryhill and Rick Saxton, contemporary and originals, Tuesday and Wednesday.

Phalgan's, 5373 Mission Center Road, Mission Valley. 291-8635: Prophet, rock and roll, Thursday through Saturday.

Holday Inn/Masion Valley, Cricket's, 595 Hotel Circle South Mission Valley, 291-5720. Motion contemporary, Tuesday through Saturday, Spirit, contemporary, Sunday and Monday.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley. Cindy Berryhill and Rick Saxton, contemporary and originals, Saturday and Sunday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Missio Valley. 297-1101: Pete Barbutti, comedy, Debi Pace and Friends.

contemporary dance music, Thursday through Saturday; Mike and Lynn Cherry, contemporary, Sunday and Monday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Niteline, contemporary, Tuesday through Saturday, the San Diego Dixieland Jazz Band, Dixieland, Sunday afternoon

C.W.'s SALOON

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HAWAII

Rush 2/21

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Clairemont. 279-1561: Eack Issue, oldies rock, Thursday through

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: Ron Bolton Band, rock and roll, Thursday through Saturday, with Dirk Debonaire, rock and roll, Friday and Salurday, the Spud Brothers, '50s and '60s rock, Sunday, 'Tuesday and Wednesday,' Toys, rock and roll, Monday.

S.D. From L.A. Gordon Lightfoot 2/19 Del Mar NBA All-Sta NCAA Final Dream Girl Theatre San Diego 224-3747



Mon. & Tues. 8:30 p.m. - Closing GUIDELINE Wed. - Sat. 9 p.m. - Closing



5404 Balboa Ave 279-2390

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Kamikazes \$1.00 7 days a week The "IN" spot in beautiful downtown Encinited Home of the James Gang

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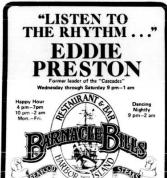
Friday & Saturday evenings Lunch - Tea - Dinner Monday-Friday (Saturdays dinner only)



British and American Fare

Get acquainted hour Monday-Friday 46 pm. Saturday 5-7 pm

234-0884



· ANOTHER LOUSY HARBOR VIEW · 1880 Harbor Island Drive 297-1673 Avenue, Chiremont, 279-2390; Live music, call club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: RPM, rock and roll, Tuesday through Sunday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: The Spud Valley, 291-1638: The Spud Brothers, 50s and 60s rock. Thursday through Saturday; Tommy Rocker, rock and roll, Sunday; magic show, Monday; Oh! Ridge, comedy and music, Thesday and Wednesday.

Navaio Inn. 8515 Navaio Road, San Carlos, 465-1730: The Pep Boyz, rock and roll, ituesday through Saturday, Eclipse, rock and roll, Sunday and Monday.

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

Patriot Game, 5353 Mission Center Road, Mission Valley, 296-8714: Jim and Theresa Hinton, traditional and original Celtic music, Tuesday, Paddy Reilly, traditional Irish

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: The Jim Hession Trio, '40s to contemporary dance music, Tuesday through Saturday

spilet, 1100 latents Avenue, Brown Service, By Park 276-3995: Shakin Pyramids, rockabilly, the Pallatins, western hop, Noise Boys, rock and roll. Thursday: Beachie and the Beachmuts, rock and rhythm and blate. Some Girls, rock and roll of the Beachmuts, rock and rhythm and blate. Firding the Siers Brothers. 606 rock and Beatles masis.

166 rock and Beatles masis.

167 rock and Foot and Foot and Foot and Beatles masis.

168 rock of the Brown with Clear Spot, plus guests, Tuesday: Trowsers, ska and reggae, Mitchell Cornish and the Hellhounds, rock and roll,

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: The Dan Luevano Trio, jazz and contemporary music for dancing, Thursday through

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Joe Stewart, country and contemporary, Tuesday through Saturday; Johnny Cadillac and Ace, contemporary, Sunday and Monday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Brad. Gorge, 280-994; Brad, contemporary, Monday and Tuesday; Bill Frey, contemporary, Wednesday and Thursday, Melissa McCracken, contemporary, Friday and Saturday.

San Diego South

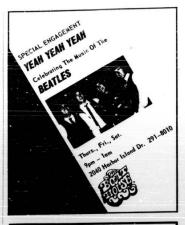
Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Live entertainment, call

Aztec Bowl. Turquoise Room, 4356 30th Street, North Park, 283-3135: Road Runners, rock and reggae, Wednesday through Saturday.

The Backdoor, Aztec Center, San Diego State University, College Avenue, East San Diego, 265-6947; lack Mack and the Heart Attack, rhythm and blues Friday.

Ramack Bill's, 1880 Harbor Island

Black Frog. 4672 Federal Boulevard, East San Diego, 264-5797: Jazz, Friday, Saturday





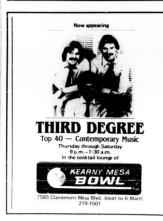
The Five Careless Lovers

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> day & Monday, 9 p.m.-1:30 a.m. D.J. Pancho

The Best Happy Hour in North County Monday—Friday, 3—6 p.m. Margaritas \$1.00, Well Drinks \$1.00, Wine & Draft 75c, Nachos 95c

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Scatles. Thursday through Saturday: Steve Hudson, comedy and music, Sunday through Club with M.C. Rick Rockwell

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Keith Limberg, contemporary, Tuesday: Gil Warner, piano variety, Wednesday through Saturday; Raggle Taggle, Renaissance folk music, Sunday afternoon.

Callicge's, 2927 Meade Avenue, North Park, 281-2610: Flamenco music and dancing, Thursday.

Chateau Lounge, 3623 College Avenue, College Grove 582-5820 The Booze Brothers, rock, rhythr and blues, country, and cornedy, Friday and Saturday.

Crossroads, 345 Market Street downtown, 233-7856; Juzz, Friday and Saturday, call club for

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572; Steve Hudson, comedy and music, Thursday and Friday; Tremor, rock and roll, Saturday; RV and the Shadows, vintage rock, Sunday and Monday: Radio Romance, rock and roli. Tuesday and Wednesday

Drowsy Maggie's, 31st Street and University Avenue, North Park. 298-8584: Cindy Berryhill and Rick 284-8584: Cindy Berryhill and Bick Satton, contemporary and originals, Thursday, Jim and Theresa Hinton, traditional and original Cellic music, Finday, Gynsy Moon Thow with Pad and Carls Roberts and Floyd Frontus, Edit, Saturday, Swidey, be, country and Saturday, Swidey, be, country and original Saturday, Ching Line Hoot, originals, Sanday, Old Time Hoot, originals, Sanday, Old

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Summer Breeze, contemporary, Friday and Saturday.

Hamburguesa, 4016 West Wallace Street, Old Town, 295-0584: Donny Soze, country and contemporary. Thursday through Saturday, with

Humphrey's, 2241 Shelter Island Drive, Shelter Island, 224-3577; Lynn Cherry, contemporary Tuesday through Saturday.

Holiday Inn/Embarcadero, Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Doubie Play, contemporary, Tuesday through Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300: Illusion, rock and roll, Thursday through Saturday; Wild Hair contemporary, Wednesday.

Kung Food, 2949 Fifth Avenue, Hillcrest. 298-7302: Llama, classical guitar, Tuesday and Wednesday, Julio Aguirre, classical guitar, Thursday; Doug Hewett, Originals and soft folk music, Friday, Walter, Classical guitar, Saturday and Sunday.

Mandolin Wind, 308 University nue Hillcrest 297-3017: Kind Biscuit Blues, blues and rhythm and blues, Thursday through

McDini's Downtown, 647 Market treet, downtown, 232-1795: The Market Street Band. contemporary and blues, Wednesday through Friday, with Joann Carter, Thursday and

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332: Live rock and roll, call club for information.



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London Opera House, 5404 Balboa Avenue, Clairemont, 279-2390; Live music, call club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060 RPM rock and roll. Tuesday

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Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: The Jim Hession Trio, '40s to contemporary dance music, Tuesday through Saturday

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Shakini Pyramids, rockabilly, the Paladins, western boy, Noise Boys, rock and roll. Thursday; Beachie and the Beachnuts, rock and rhythm and blues. Some Girls, rock and roll, the rock letter cock and rhythm. blues. Some Girls, rock and roll, the incock Jets, rock and rhythm and blues, Friday; the Siers Brothers. '60s rock and Beatles music. Mitchell Cornish and the Heillhounds, rock and roll, Saturday; Rhythm and Blues Night with Clear Spot, plus guests. Tuesday; Thowers, ska and regige. Mitchell Cornish and the Heillhounds, rock and roll.

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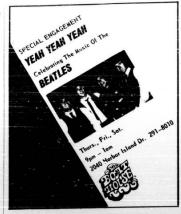
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The Backdoor, Aztec Center, San Diego State University, College Avenue, East San Diego, 265-6947: Jack Mack and the Heart Attack, rhythm and blues, Friday.

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SUNDAY COUNTRY BRUNCH 10 a.m. - 2 p.m. LADIES'NITE WEDNESDAY \$1 Margaritas FREE DANCE LESSONS Tues.-Thurs 7-9 p.m.





(mrc, Harisockiana), 201-8010 (Sali) Vadi) Vadi, a salute to the Beatles, Thursday through Saturday, Steve Hadson, cornedy and fruss; Sunday through Thesday, the Beat House Cornedy Club with M.C. Rick Rockwell, featuring Larry Himmell.

Cafe del Rey Moro, 1549 El Prado, Balbas Park, 234-8511: Keith Limberg, contemporary, Tuesday, Cil Warmer, piano variety, Wednesday through Saturday, Raggle Taggle, Renaissance folk music, Sunday afternoon.

Calliope's, 2927 Meade Avenue. North Park, 281-2610: Flamence

Chatesu Lounge, 3623 College Avenue, College Grove, 582-5820: The Booze Brothers, rock, rhythm and blues, country, and comedy Friday and Saturday

Crossroads, 345 Market Street, downtown, 233-7856; Jazz, Friday and Saturday, call club for

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572; Steve Hudson, connedy and music, Thursday and Friday. Tremor rock and roll, Saturday, RV and the Shadows, vintage rock, Sunday and Wonday, Radin Romance, rock and roll, Juesday and Wednesday.

roft, messay and twentocate, Dromey Maggier, 315 Street and University Avenue. North Brak. 298-8594: Lind Berryhill and Rock Street, Street, Street, Originals, Thurnday, Jim and originals, Thurnday, Jim and Photon Thro with Paul and Carb. Mont Thro with Paul and Carb. Mont Thro with Paul and Carb. Salurday, Smokey Joe. country and originals, Sunday Old Time Hood Night, Monday, Richard Freeman. 6th and Bulgarias, early evening for and Bulgarias, early evening traditional Irish music, Tuesday, Jill Harris, 6th. Welnesday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686: Summer Breeze, contemporary, Friday and Saturday.

Hamburguesa, 4016 West Wallace Street, Old Town, 295-0584: Donny Rose, country and contemporary Thursday through Saturday, with open stage talent night Thursday.

Humphrey's, 2241 Shelter Island Drive, Shelter Island, 224-3577: Lynn Cherry, contemporary, Tuesday through Saturday.

Holiday Inn/Embarcadero, Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Double Play, contemporary Tuesday through Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Illusion, rock and roll, Thursday through Saturday; Wild Hair contemporary, Wednesday.

Kung Food, 2949 Fifth Avenue Hillcrest. 298-7302: Llama, Hillcrest. 298-7302: Liama, classical guitar, Tuesday and Wednesday; Julio Aguirre, classical guitar, Thursday; Doug Hewett, Originals and soft folk music, Friday; Walter, classical

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and blues. Thursday through

McDini's Downtown, 647 Market Street, downtown, 232-1795: The Market Street Band, contemporary and blues. Wednesday through Friday, with Joann Carter, Thursday and

My Rich Uncle's 6205 El Caion Boulevard, East San Diego. 287-7332: Live rock and roll, call club for information.

ERED COAT INN Tuesday Saturday

Beckett Sunday Monday Tuesday ⁵1 Drink Night

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Kamikazes 2 for 1

9/X Night 50c drinks, 8-10 pm

Friday and Saturday

⁵1 Drinks 7 9 pm

Entertainment 7 nights a week 5933 University Avenue, just west of College 583-6670

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Thursday-Saturday Rock 'o' Roll

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Rock 'n' Roll with DIRT CHEAP ink prices. All North County employees invited



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All well drinks-2 for the price of 1

Beer & Wine-1.00

5-7 p.m. Mon.-Fri.

Old Town Saloon Cocktail Lounge, 2495 San Diego Avenue. Old Town. 298-2209: Tim Reed. live and recorded rock and dance music, Friday and Saturday.

Our Place, 2424 Fifth Avenue (at Laurel), Hillcrest. 232-1173: The birdie Carter Trio, jazz, Friday and

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839: Mei Goot and Marguerita Page, jazz, Friday and

Papagaye, Seaport Village, West Harbor Drive, downtown. 232-7581: Barry Craig, jazz and contemporary. Tuesday through Saturday; Joseph Hoey, classical guitar, Sunday brunch.

Prophet Restaurant, 4461 University Avenue, East San Diego. 283-7448: Lori Bell and Friends in a san and a san a s nds, jazz, early evening rsday; Lori Bell and Shep

Red Coat Inn., 5933 University Avenue, East San Diego. 583-6670: Piyer, rock and roll, Thursday through Saturday; the Beckett Band, rock and roll, Sunday and Monday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island. 291-1880: John Campbell and Nightfire with Alisha Thomas, contemporary ra-isic for dancing. Tuesday through Saturday.

through Sabrutay.

Sheratas Bitaber Jahad, 1380
Harbor Island Drive, Harbor
Latad, 191-2009. Reflections:
Signod, Sealed, and Delivered,
contemporary, baselsy through
Saturday, Stone's Throw, vintage
jazz, blues, and oning, Sunday
and Monday, Sundowner Lounger.
Lealie Gold, contemporary and
standards, Monday and Baselay,
live contemporary mails by
various artists, Wedneschy
through Sunday

Sheraten Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island. 291-6400: Jazz jam session with Jeannie an

Soledad's, 425 West B Street, downtown. 232-7538: Harvey and 52nd St. Jive, jazz, blues, swing, and show tunes, early evening Thursday and Priday.

Tem Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa contemporary

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday

Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: The Blitz Brothers, rock and roll, Thursday throug Saturday; Flyer, rock and roll, Sunday; Third Raile, rock and

Tuba Man's, 2551 University Avenue, North Park. 295-9426: Ir Cobb's Dixieland Band, Dixieland

Upstart Crow & Co. Bookstore and Coffee House, 835 West Harbor Drive, Seaport Village, downtown. 232-4855: Rebecca Roberts, classical guitar, late morning Sunday.

East County

Neutral Ground, contemporary. Friday and Saturday.

Black Angus, 1000 Graves Avenue Black Angus, 1000 Graves Avenue, El Cajon, 440-5055; Push, rock and roll, Thursday, through Saturday; U.S. Male, rock and roll, Tuesday and Wednesday.



Deer Norman,

You sound like my kinda guy, I'm dying to meet you. Have your service call my service, We'll do lunch, you kook!! I mean it, you knuckleheat!! I love you. I've got all your records!! Danny Deer Dan.

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SHAKIN' PYRAMIDS IAMES INTVELD & THE ROCKIN' SHADOWS

THE PALADINS

HILLS BREAK OUT THOSE PARTIN' MAIS, CHARGAGNE TOPS AND WIG. POINT, IN THE OWNER TO THE AGAIN WIG. POINT, IN THE WASHINGTON THE AGAIN BEACHY & THE BEACHY WE THE HEACHY WE WIND THE WASHINGTON TO THE WASHINGTON THE WASH

SOME GIRLS plus a debut of a new rockability with a really good female singer, told. RICHARD (EVASIONS) ROCK JETS

SOME THE YOU WANT SOME BEATLE MUSIC! YOU WANT SOME SOM FROM A GOME KEA! YOU WANT SOME NEW SOMGS YOU. HEARD, ALL DANCEABLE KINDS! HERE THEY ARE—ONE OF THE BEST

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HELL HOUNDS They be both to good, they I each do two sits and prove it. Flas A BATTLE EAST SOUND CO. ARGUND: GREG & JOHE OF GSI SOUND - 73-JOE OF FRANKEIN SOUND.

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RICK GAZLAY

THE STUDEBAKERS

ALL 'AMMERS WEI COME! BRING OWN EQUIPMENT. SHOW UP AT 9:00 P.M.) Starring music to groove to, a demon's delight, the amusing flunk 'n' rhythm of NEW JOY

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Wanica Solos, duos, trios, groups, mybody that has talent good or bad for duplay in THE SONGWRITERS & FOLK ARTS SHOWCASE.

Call Dave at 272-7927 for more information.

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ROBARCHYPERS Feb. 10th. THE MONROUS Feb. 19th: SHEY SHEETS

TOTAL & UCSD's University Events Office



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UCSD St. \$8.00, GA \$10.00 UCSD Central Box Office a Tichetron Call: 452-4559

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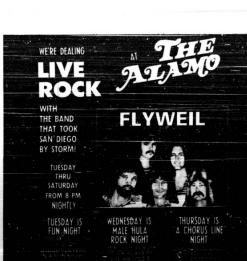


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Blarney Stone, Too, 7059 El Cajon Boulevard, La Mesa. 463-2263: Sean McVicker, Irish music. Wednesday through Sunday.

Boss Bill's, 9325 Mission Gorge Road, Santee, 448-9983: Cimarro country, Thursday through

Bull and Bear, 690 North Second Street, El Cajon, 440-5757; Chain Reaction, contemporary, Thursday through Saturday; Wizard, contemporary, Tuesday and Wednesday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: Ron Morin, country. Thursday through Saturday.

Circle D Cornal, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday.

Diamond Lounge/Aunt Emmai 1532 East Main Street, El Cajon 442-7288: The Little Big Band, country, Friday and Saturday.

Cutumby, call club for information.

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Country Justice, country. Thursday through Saturday; live country music, Sunday, call club fer information.

Labeland Resort, Highway 79, Cuyamaca. 765-0736: Vinnie Bonne, rock and roll, Friday and

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591: Supercolt, country rock, Friday and Saturday evenings, Sunday afternoon.

La Pizza House, 566 Paraiso Avenue. Spring Valley. 475-0912: Just Practicing, music and come

Lorenzo's, 596 Broadway, El Cajon. 442-9696: P.F. Flyers, contemporary, Tuesday through Saturday: Pro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnalia Muhamey'a, 8861 Magnalia Avenue, Santee. 448-8560: Gerry Baze and A Touch of Class, Wednesday through Sunday.

Manna's Mink, 533 East Main Street, El Cajon. 442-5573: Jint

Mickey D's, 9563 Mission Corge Road, Santee. 448-9934: Trigger Happy, country rock, Priday and Saturday.

Nr. Bill's Backreem Saless, 39 North Magnolia, El Cajon. 44? 4500: Jim Evans, contemporary, Thursday throug Saturday, with Ray Correa, Prid

Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240; ny Express, country rock, jursday through Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: Emergency Exit, rock and roll, Tuesday through Saturday; Bandit (formerly Sky High), rock and roll, Sunday and

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3464: Brad Strackbine, contemporary and originals, Tuesday through Saturday

Sexton's, 7353 El Cajon Boulevard. La Mesa. 460-1500: Steve Mouzas and Finest Action, oldies,

The Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: The Normads, rock and blues. Ruesday through Saturday.

South Bay

lack Angus, 707 E Street, Chula sta. 426-9200: Baja Strings, top), Tuesda: through Sunday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Firecreek, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Automatic rock and roll, Wednesday through Saturday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Whiskey River, country, Thursday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire, contemporary, Thursday through Saturday.

Palomino Star, 3008 Main Street Chula Vista. 427-5889: Branded, country, Friday and Saturuay.

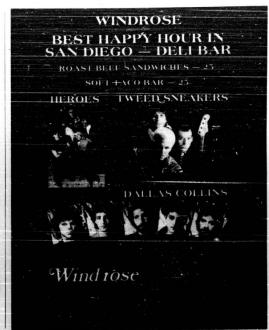
Royal Vista Inn, 632 E Street, Chula Vista. 426-2500: Live entertainment, Tuesday through Saturday, call club for informatio

Teapot Inn., 1060 Broadway, Chuli Vista. 427-1304: Bach-a-la Trio,

Westerner, 22 West Seventh, National City. 474-2919: Tony Mills and Crosscut, rock and roll, Tuesday through Saturday.

Wild Turbuy, 5080 Bonitz Road, Bonitz. 267-2550: Network, rock and roll, Thursday, Tweed Sneaker rock and roll, Friday and Saturday Axis, rock and roll, Sunday; the Bitts Birothers, rock and roll, Monday and Buesday, Country Dic and the Snaggle Bunnies, modelshift. Withousehire.







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Aircraft: Heudquarters Nightclub Johnny Almond Rhythm Revue: Bobby Gs. Pavay Mine Co. Automatics: The Lantern. Distillery Nightclub Axis: Wild Turkey Bandit (Ormerly Sky High-Tokias): Pavay Mine Co., Viete Patentinimment Center

Vista Entertainment Center Back Issue: Kearny Mesa Bowl Beachie and the Beachnuts: Spi

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The Ron Bolton Band: Lehr's
Greenhouse

Greenhouse
Vinne Bonne: Lokeland Resort
Braiz: Distillery Nightetub
The Bus Boys: Belly Up Towen
The Cause: Headquarters
Nightetub
Clear Foot: Spirit
Chubland: Halcyon, Rodeo
Mitchell Cornish and the
Heilhounds: Spirit

Ducktall Revue: Country that Eclipse: Naryjo Inn Emergency Exit: Park Place The Features: Haicyon Flyer: Red Coal Inn Flyeril: The Alamo Fue: Le Chalet Heroes: Windruse Howling Men: Headquarters Nightclab Illusion: Jolly Roger/Seapon Village

Illusion: Jotty regarding Villoge
Villoge
Incognibs Rockers: Distillery
Nightclub
Grog Kihn: Rodoo
The Blad: Park Place
The Russ Rhelgatrick Band
Hungry Hunter/Oceanside

The Mix: Old Pacific Beach Cafe

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Foc Coors draft all night S1.00 well drinks all night.
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Twern
RPM: Monk's
RV and the Shadows: Doc Mast
The Shake: Jose Murphy's
Shakin' Pyrarulds: Spirit
The Siers Brothers: Poseidon,

he Siers Brothers: Poseidon, Spirit lingshot: Mom's Salovn he Saowmen: Bacchanal ome Girls: Spirit yad Brothers: Monterey Wh. Co., Leh's Greenhouse hunderbolt the Wondercolt: Monterey Jack's imberhale: Film Springs Inn west_lah's Commbouse

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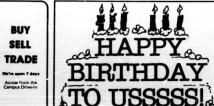
SELL

Lounge Jimmy Nixon and Downh Marna's Mink

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Hotel Rach-a-la Trio: Teapot Irm Baja Strings: Black Angus/Chuia

Baja Stingia Black Angust Chuie Vista David Bishech: Shepherd Cale Chap Bersphill and Blek Section: Donagal's Hungry Hunter Mischor tiday, Dracsy Magaje's Blumare Buhin Holel Blumare Buhin Holel Blumare Carlo Willighther: Recher E. Les Card and Chris Pathie Rell-Jama Cuter: McDiris Dauentoun Lyan Cherry: Humphray's Mite and Lyan Cherry: Islands Lounge

Lounge George Colovus and Co.: Catamaran Hotel Ray Correa: Mr. Bill's Backroom Saloon Barry Craig: Papagayo

Delene: McP's Donna and Andy: Smdtrap Lounge Double Play: Holiday hm/Embarcadero

Duke and Darlene: Mexican Village Dusty and Melissa: Tom Ham's Jim Evans: Mr. Bill's Backroom

Bill Frey: Tio Leo's/Mission Gorge Wayne Gire: Old Bonita Store Restaurant Leslie Gold: Sheraton Harbor Island

Jim Hawley: Old Pacific Beach Cafe Lee Henning: Hungry Hunter/El LESTAL LANT



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Johnny Cailline and Ace:
Banthury, To Leo's Mina Mou
Lady and the Trampes Barr-X
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Wagon Work
Magier: Fireside Lourge
Magier: Fireside Lourge
The Market St. Band: McDini's
Dourntourn, Cizmo's
Melisan McCrachmin Tho
Leo's/Mission Gorge

Coronado
Motion: Holiday Irm/Mission
Valley

Steve Mouzas and Finest Action Sexton's Neutral Ground: Antonio's Neutral Ground: Antonio's Hacienda Niteline: La Hacienda Cantina One + One: Hotel del Coronad Debi Pace and Friends: Islands

Lounge People Movers: Hilton Hotel Many Perrin: Hungry Hunter Commissions Jack's

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Bob Long Band

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InniE.condido
Third Degree: Mexican Village
Alleha Thomas: Reuben E. Lee
Triangle: Dooley's
Triple Play: Hillon Hotel
True Spirit: Black Angus/Kearny

Thus Spirit: Black rengine recom-Mesa
The Two Tones: Moby's Broiler
Wild Hair: Jolly Roger/Oceansid
Jolly Roger/Scaport Village
Ken Wildnas: Mexican Village
Wisart: Bull and Bear
E. Zane Wood: Arselmo's
Zamas: Monterey Jack's

Tony Barnwell Quintet: Chuck: Steak House Lori Bell: Prophet Restaurant, well Quintet: Chuck's

Lot Bell: Prophet Restaurant,
Eurio's
The Greg Bloch Violin Trice Blue
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Pul Jony's, Lorenzo's
The Bruce Cameron and Hollis
Centry Ensembles:
Triton/Cartiff, Triton/San
Diese.

Diego The Birdle Carter Tries Our Place

Jazz

Room
Jeannie and Jimmy Cheatham:
Sheraton Iran Airport
The Chicago Six: Belly Up Ravern
Ira Cobb's Dixieland Band: Tuba

Man's
Barry Craig: Papagayo
Django: Fish House West
Freefall: Hill House
Mel Goot: Pacific Wine Bar and

Bistro ooui Graham: Triton/Cardiff

Bistro
Mogui Graham: Triton/Cardiff
Eddie Harris Quartet: Elario's
Harvey and Sand St. Iwe:
Soledat's
The Daniel Jackson Jazz Blues
Band: Blue Parrot
Denies Jeter Quartet: Blue Parrot
The Joy of Sas: Blue Parrot
Kevyn Letten and Tripp Sprague:
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Blues/R&B/ Reggae

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Shoraton Harbor Island.

Folk/Ethnic

John Bitchy: Old Time Cale Brian Connelly: Blorney Stone Pub Andren Public: Shepherd Cale Richard Processor: Dronop

Bithmed Fraeman: Drousy Maggie's
Quyey Moon Teles: Drousy Maggie's
III Harries: Drousy Maggie's
Mayana Holgague's Suphard Cafe
Doug Hesselt: King Food
Am and Thorson Huben: Patriot
Game, Drousy Maggie's
Iron Mountain String Band: Old

North Marketter Blarney Stone, Ro Bob Phelys: Old Time Cafe Raggle Taggle: Cafe del Rey Moro Paddy Relliy: Patriot Game Dave and Becky Robinson: Old HENDRIX, AC/DC

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Bob MacLeod: piano bar Bahia Hotel Jerry Melnick: piano variety, Gold Coast Leurge Ohi Ridge: comedy and music, Monterey Whaling Co. Hoteloc Roberts: classical guilar, Upstart Crose & Co. Tomany Stark family anteriatement, Hoppa Power GOL Warner, namo parfeta, Cate del

Gil Warner: piano variety, Cate del

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CURRENT MOVIES

Airplane II: The Sequel - People Airplane II: The Sequel — People who enjoyed the predecessor seem to be disappointed in the sequel. People who did not enjoy the predecessor will have difficulty felling much difference. But because fidelity not originality is the goal this time (a new writer and director. Ken Finklerian, has taken director, Ken Finklenan, has taken over for the Kentucky Fried Thealer team), there may be a bit more of a sense of Mission Accomplished The sheer volume of jokes, however, im-presses more by industry than by wit. With Robert Hays, Julie Hagerty, Peter



Amin, the Rise and Fall — Joseph Olita in the role of the Ugandan dic-tator, directed by Sharad Patel (Bijou, College, New Valley Drive In: Oceaniste 8, Piaza Bonatu, Santeo Drive In; South Bay Drive In; Sports Arena 6; from 2:4)

Atlantic City — Out of this elegiac comedy on Old Age and the Changing Times. Burt Lancaster's fans ought to get the same sort of sentiought to get the same sort of semi-mental ingles that John Wayne's got from TRUE GRIT. He role here is as small-time numbers runner (and part-time poodle walker) who dis-dans the swarin new casnot as 100 wholsome, and of word gentleman in compartion with the scummy young drug dealers he unwittingly falls in with This socidental en-eranglement attords him the first op-Beau Mariage

really something to see The sent-mentally of John Gazer's sorfict a silevaled not so much by the occa-sional touches of absurdam, which occasionally become the solid off-case of the solid off-basenoned craftsmarship. And French filmmaker Louis Mattle brings an ad-mays tassful eye to an environment that entices and environges a vidigan one. With Susan Surandon and Kalle Rect. 1981.

Author Author P enhaps Israel Horovitz, the author author

"One of the most exquisite menainments I have seen in the past decade."

"Eric Rohmer's sunniest, funn warmest and wisest film.

"Excellent"

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COVE

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Le Beau Martage — Béatrice formand, an engaing leanager in Enc Riphmer's series of Six Moral less in CLAHE'S KHEE, to be exactly the control of the control "MAGICALLY, UNEXPECTEDLY ELUMINATING. ONE OF MR. ROHBER'S MOST CHARMING COMEDIES", "YESTE GAIL NO MA MAIN.

reality he brings into a sector flow worthwhile anyway it hardly matters, though because Arthur Hiller's slow-enity visuals render the movie un-watchable. With Tuesday Weld, Dyan Camson, and Alan King. 1982. (Creat, from 2/4).

Barbarosa — American Western by Australian filmmaker Fred Schepisi (THE DEVIL'S PLAYGROUND), star-ring Willie Nelson and Gary Busey (Fine Arts, from 2/4)

Le Beau Mariage — Béatrice

Being There — Jerzy Kosinski's adaptation of his own novel about a retarded gardener named Chartes, whose only acquaintace with the month of the contains a contain account to the contains account to

those ways into one package. But
kosensa early is a surrowly focused
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"(em. 25) and the second of th

Spring Valley, Iron 2-4)
Spring Valley, Iron 2-5,
Boulaward Rights — Well-sprint elforts, sarly, Ioward documening the
East Los Angeles barrio, the houses,
the streets, the youth-paing slip of ord
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less would do justice to the wax plos
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ordermore, triemant on the valid of a
middle-apped mother getting that in
the book at her son's weeding. Well
Pichard Yinguez, Darry, De La Raz,
Michael Pressman 1979.

"(Artice, from 2-4)

The Challenge — Foothardy American assault on the Japanese martial-arts tradition. The story concerns the thirty-seven-year feud between rival siblings for possession of two matched swords that have been in the brothers is without honor, head of a prothers is without honor, head of a vast corporation hat dwarfs (we are lost) General Motors, a man of the future and total nontraditionalest, but for some unclear reason he covets these tamby heridoms anyway. The other brother lives as if in the 18th Century, has no visible means of support, but presides over a monastic military compound where he instructs a small army in the use of antique alternative way. a small army in the use of antique Japanese weapons, in preparation for the day when he must pt his swords to chine guns and automatics (when that day comes. he leaves his army wastefully behind and goes alone). Toahso Mitune lends a certain author-bother but her weserracks of an Ugly American interlope (Sott Glienn) do not adequately address Mitune's pa-ters funccy (The best Ugly American raw, or still endoling seatood) it is a raw, or still endoling seatood) it is moments are at a Japanese dinner of raw, or still wriggling, seafood.) It is already quite preposterous that these martial-arts wizards would recruit the services of a retired American prizeacquires their skills and how prominently he features in the recovery of the swords. Directed by John Frank-enheimer 1982. 1 (Bijou, Towne, from 2.4)

Chilly Scenes of Winter — Very sen-

In a Mass Coremas, 8116 Mara Mass Blvd. (566-1912) Theater 1. Russ Mir Goodbye and I Oughe to Be in Pictures, from 274 Theater 2. The Ray and Maraty Panely Theater 4.7 Epino movies

EVENINGS 7:00-9:00 MATINEE SUNDAY 2:30-4:30

MISSION VALLEY

STATE UNIVERSITY

University Toman Courte, 4:25 La Jola Village Dr. (452-778) Whole a Trace, hom 2:4 Theater 1: Millington a Trace, hom 2:4 Theater 2: The Main from Sciency Rese Thatter 4: Tamerick Thatter 4: Tamerick I Theater 6: The Series

Guild, 3827 5th, Hillcrest (295-2000) BEACHES

4:0

Fine Arts, 1818 Garnet, Pacific Beach (274-4000) Barbarosa, from 2/4 rettler Drive In. 3601 Midway Dr. (223-5535) Theater 1: The Entity and Visiting Hours, from

selvion Valley 4, 110 Fashion Valley (291-4404)
Theare 1 Mother Lode, tom 2/4
Theater 2 The Man from Society Fever, from 2/4
Theater 3 An Officer and a Gentleman
Theater 4 Valeuriname. Theater 1: The Enery and Visiting Hours, from 2/4
Theater 2: Funeral Home and The House on Sonorth Row
Theater 3: Without a frace and Eyewiness. from 2/4. Valley Circle, Mission Valley Center West (297-3931) Sopne's Choice

Loma, 3150 Rosecrans (224-3344) E.T., the Extra-Terrestrial Sports Arena Siaples, 3350 Sports Arena Blvd (223-5333)

CLAIREMONT-KEARNY MESA-UNIVERSITY CITY

offs Arena bispers, 3300 sports Armis error. 220-5333.
Thesiaer 1 Videodrome, from 2.18.
Thesiaer 2 Seat Fishards and Alphane II: The Security Treaser 3 One Dark Night and The House on Sportly Now. Treaser 3 One Dark Night and The House on Stream 4 Seat The Seat and Fall, from 2/4.
Thesiate 4 Seat Thesiane of the Four Crowns Campus Drive In. 6147 El Cajon Blvd. (582-1717)
The Dark Crystal and Diagonslayer, through
2/6
Closed compressive from 3/7

Cinerama, 5889 University Ave. (583-6201) 48 Hrs. trand, 4950 Newport, Ocean Beach (223-3141) Time Walker and Swamp Thing, from 2/4 Time Water and Swamp Pling from 214

Us Classificate 1, 2156 Sports Arena Blue
2 Theater 1 Blue Arena Blue
2 Theater 1 Blue Arena Blue
2 Theater 2 Blue Mare horse from 2/4

Theater 2 The Mare hors Sonny Pline
Theater 3 to Refer and a Gentleman
Theater 3 The Nevide
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Theater

College, 6303 El Cejon Blvd. (266-1455)
Theater 1. Amm. the Rise and Fall, from 2/4
Theater 2. Videodrome, from 2/4
Theater 2. An Officer and a Cestifician
Theater 4. Timeroler and Arphane II: The
Sequel.

Sequel

Ken. 469: Adams Ave. (283-9909)

Crand Busson and Rules of the Game. 2/3

Fast Times at Ridgemont high and Rock in

Right High School. 2/4

The World According to Garp and Being There.
2/5 The Interior according to use;
2/5
Dat M for Murder and To Catch a Thief, 2/6
8-1/2 and La Dotte Vita, 2/7
Over the Edge and My Bodyguard, 2/8
The Great Dictator and The Gold Rush, 2/9 State, 4712 El Cajon Boulevard (563-8050) Choese moves

EL CAJON : A MESA Village Theaters, 8879 Villa La Joha Drive

Ace Drive In. 8000 Broadway Lemon Grove (469-5328) Lemonday and Horror Planet, from 2:14 one and The European from 2.4

MOVIE DIRECTORY 00)
se 1 Mother Lode, from 2/4
se 2 Treasure of the Four Crown
se 2 Treasure of the Four Crown
The Own Crystel and American
These of the Four Crown
Heavy Mates, 2/4 and 5 inches In, 10950 Woodside Ave., Se

Sentes Drive Is, 10960 Woodside Ave. (446-7447)
Theater 1: The Entity and Visiting Hours, from 2/4
Treater 2: Area, the Piez and Fall and a second feature, from 2/4
Second Seature, from 2/4
Second Seature, from 2/4

Spring Valley, 1067 Eleaton title", spring valley (466-6533) Nas Me Goodbye and Beef Friends, from 2/4 UA Clessman, interstate 8 at Magnolla, El Cajon (460-0009). Theaten 1: Without a Trace, from 2/4 Theaten 2: The Entity, from 2/4 Theater 2: The Main from Snony Reer

Center 3 Cincenses, 2120 Camino del Pio Nor (297-1989) Theater 1: The Entity, from 2/4 Theater 2: Without a Trace, from 2/4 Theater 3: The Verdict neme 21, 1140 Hotel Circle North (291-2121)

Fleeta Terin, 475 5th, Chula Vista (422-5267) Theater 1: Videodrome, from 2/4 Theater 2: Timerider and Frankenstein Isla tarbor Drive In, 32nd and D. National City (477-1392) Wideodrome and The Funhouse, from 2/4

videodrome and The Funhouse, from 2/4
Palms Thealer, 827 Palm Avenue, Imperial Beach
(#459-1042).
Place Dish Crystal and Dragonsleyer, from 2/4
Place Boeks, 805 Freeway at the South Bay Freeway (479-6056).
Thealer 1 Shorne Lobe, from 2/4
Thealer 2 An Officer and a Gentleman and First Blood

First Blood
Thease 3: Amin, the Rise and Fall, from 2/4
Theaser 4: The Man from Snowy River
Theaser 5: The Works:
Theaser 6: Treasure of the Four Crowns

Theater 6. Treasure of the Pour Crowns
Sesuh Bay Drive In, 2170 Connado. Impensa Beac
(425-2727)
Theater 1: The Entity and Visiting Hours, from
274
27
The 25-22
Theater 2. Temender and Airplane 8: The
Secure
Theater 3. Amm. the Rise and Fall and a
second feature, from 274 Village, 820 Crange Ave .. Coronado (435-6161) The Dark Crystal and Clash of the Titans, from

Vogue, 226 3rd. Chuia Vista (425-1436) The Flark Crystal and Jimmy the Kid. from 2/4

NORTH COUNTY

vo, Vista Way (726-3040)
Call theater for program information
Bijou, 509 East Grand Ave. Escondido (743-9082)
Spanish moves

Camino Cinema 4, 2253 El Camino Real Oceanside (435-9144) Theater 1: The Wordst. Theater 2: The Man from Snowy River and Transider.

or Hill Classica, 2630 Via de la valle, Dei Mar

Theater 4: The Entity and 1, the July 1000 2/4 (Ceassaide, 8,2 ft) Vistal Way, Occardide (4,59-7008).

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Plaza Twin, 345 N. Escondido Blvd. Escondido (745-5067) Theater 1: Gandhi Theater 2: The Wordor

Star, 402 N. Hill. Oceanside (722-2895) Horror Planet and Funeral Home, from 2/4

n Paloma, 4: The tracker

paloma, 47 Feet St., Encivities (436-7466)
Gores with the Wind, 2/3
Meer York, New York and Attentic City, 2/4
two-up 9
Toe Rouley Yorner Picture Show, 2/4 and 5
mid-right

New Valley Drive In. 3840 Mission Ave. . Occanido (793-5666) Theater : Videodrome and The Thing, Irom 2/4 Theater 2: Anie. the Rice and Fall and Funeral Anna Irom 2/4 Theater 3: The Den Crystal and Disgonsiayer. Yes 7/4 Theater 4: The Entity and J. the Jury, Irom 2/4

Theater 2: The Verdor.

Person Theater, 12465 Founay Rd. Powey
The By and Markom Problems. from 2/4
Reache Servaries, 11740 Sterrado Plaza Court
(1865-681)
Theater 1: Theater of the Four Courts
Theater 2: Best French and Kes AMC Goodleys
Theater 4: The David Crystal and Anglaine 1: The
Theater 2: Best French and Kes AMC Goodleys
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Theater 3: The Theater 3: Theater 3: The Theater 3: Theater 3: The Theater 3

Towne, 217 N. Hill. Oceanside (722-2155) Circle of iron. The Challenge, and Escape from New York, from 2/4

CURRENT MOVIES

consideration, than a glance at the death-scene of the monogrammatic spaceman. This sickroom spectacle is milked for all it is worth, with the normally cigar colored creature hav-

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The Exercist — Just because the filmmakers do not trouble to work out one interesting development of character, situation, or metaphysics, is no excuse for the vener to at back, duit. And it is to the film's credit that

dult. And it is to the film's credit that there are so many teasing possibilities to pursue privately in this horror story, at once pretentious and flowbrow, about an agnostic, athletic priest-psychiatrist and a tirm-of-latih teoble-of-body medievalist who join forces against the dimon that has entered the body of a Hollywood move star's disting disurber for a

forces against the demon that has entered the body of a Hollywood sentenced the body of a Hollywood sentenced the body of a Hollywood white, at the start, the movie martinary and appealing state of chaos, with its jurring noses, everywhere mentaces are appealing state of chaos, with its jurring noses, everywhere mentaces are sentenced to the sentence of the state of the sentence of the start of the sentence of

Eyewitness — The multitude of sub-jects touched upon before the curpse turns up attests to scriptwriter Steve Tesich's broad mind: janitonal work;

turns up amost o schowled school inscrudable Orientals, a pet dog who behaves much like Inspector Couseau's Oriental valler, Kao, Couseau's Oriental valler, Kao, arrival force, happy-lain news broad-way muscals; chamber misc, the casts; his New York Knicks, Broad-way muscals; chamber misc, the particular of the perin-rents terms are not led together in-partment of Merian vest. A surprising number of these sundress actually perfain to the musdle. But the perin-nents seems are not led together in-partment of Merian vest. A surprising number of these sundress actually not for simple basic sense. William Hurt. Sigourney Weaver. Christopher Plummer, and James Woods, di-"(Frontier Drive In, from 2/4)

Fast Times at Ridgemont High

night)

in who thinks he has found the per by and a woman who knows site is that and wants him to stop. They d a host of other characters are roughly particularized by age, by eech, by mode of dress, by habitat, beech, by mode of dress, by habitat, occupation, by every means railable. Revisions made after the ovic's mittal and unprofitable re-ses in 1979 are all but impercep-tic, apart from the rather conspic-bus title-change from HEAD OVER. EELS to that of the original Ann EELS to that of the original Amathenovel improvements are even ore improvements are even ore improceptible, and it could be fuel that it is sufficient to the country of the full that is sufficient. But one in the opposite inderion. But one in the opposite inderion. But one is the country of the country of

ircle of Iron — Oriental mysticism, ignal story by Bruce Lee, James opurn, and Stilling Stilliphant, creenplay by Siliphant and Startey larn, eminent mystics every one-ord, the Seeker (acted by a con-ested Muscle Beach type named Jeff loud, the Seeler (action by a con-tracted Maked Beach type numed Jeh-med Maked Beach type numed Jeh-stered Jehr (1998). The Keeper of the color of the Contraction of the Con-traction of the Contraction of the engl a belof marriade props up along the way in various guisses. The first engl a belof marriade props up along the way in various guisses. The seen a beach to a walking stock as if it were in the to depend seen such insights as it is not be to a wing the your and by "Di-soluted by Hichard Moore. 1979." In (Tomers, tum 240).

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The Bark Crystal — Tokion-esque turkey, designed by British illustrator from Frout, or coincided by Jain Frout, or coincided by Jain Frout, or coincide for Jain Frout, or coincide for Jain Frout, or fain Are (a locio of Miss Pigy); Arct at J. and enacted by a new breed of boote for which there is as yet no convenient label. The major designing offer has good toward more under the state of the known universe, creating the that page toward more consistent of the known universe; creating the state of the first order of the line for the state of the first order of the line for the first of the first order of the line for the first of the first order of the line first of the first order of the line first of the first order of the line first order or the line first order order or the line first order orde convenient addit. I may incorporate to additional may be a consistent of the control of the law o

mm of the Dead — George A.
mero's companion piece to his
GHT OF THE LIVING DEAD, set
gety (and inspirationally) in a subban Pittsburgh shopping center,
is a sequel than a remake, a new a sequel than a remake, a new improved version with slicker improved version with slicker inique and gaudier special ef-sand positively guaranteed not to poont even the most hysterical of the earlier film. It is gratulous-Scandalously, nose-thumbingly But it also offers the wickedest

Dial M for Murder — Frederick Knott's theatrical thriller, lorever a staple of provincial playhouses, comes to the screen under the aegis of Alfred Hichcock, its cinematizaof Alfred Hitchcock, its cinematiza-tion, however, depends not so much on any evert attacks on its staginess and talkiness as on the simple imposi-tion of 3-D, and not so much on any visible ministrations by its director as on his mere reputation. With Grace Kelly, Ray Milland, and Robert Cummings. 1954 * (Ken, 2/6)

La Dolos VIta — Fodenco Felini's diagnosis or what as its em modern world it is mat abort list. It is, rather, a long-winded discourse that scones or later touches on nearly everyon's favored does definitively. For the rest, covered — the Phorna paparazi — is primed does definitively. For the rest, and the properties of the school of the model laudies of the Let Set. Age, With Macrello Mastrosland. 1960. **** (Ken, 2/7)

"" (Kin, 2)" by (Kin, 2)" by (Kin, 2)" by an extremely difficult assignment to bid a disagn, and, more to the cinematic point, and causiy difficult assignment to bid a disagn, and, more to the cinematic point, an equally difficult assignment to "shoot" one of them the coupling of the cinematic and subjective point of view, before and subjective point of view, before and subjective point of view, before and the conceils a least as in larger and breach. The schedular set from the control of the control of the control of the cinematic and produced. Matithew Robbins co-words and diseased. Bid The State of the cinematic cinematic and produced. Matithew Robbins co-words and diseased. 1991.

89% — Folian's ever-intriguing inter-venewo of fartissy and residy, having to the with the district of the control of the wide that the control of the control of residual c

The Eastily — Occult thriller from a novel by Frank Defeitta (AUDREY ROSE), with Barbara Hershey and Ron Silver, directed by Sidney J. Furie.

(Center 3 Cinema 1, Frontier Drive In; La Jolia Village, New Valley Drive In; Oceanado 8, Santee Drive In; Oceanado 8, Santee Drive In; Could Say Orner I, No. Cream Carl II. Could Day Orner II. AC Carl In Carl III. Carl Inc. (1997) (1997

Wingard Plaza 6, from 240.

Escale how like York — The year is 1997. The evision silend of Marhatian has been convented into a walled prison, and the black shirted security police are headcaystered at the hot of in 50 and the convented into the shirted security police are headcaystered at the hot of in 50 and the convented into the shirted security but director, John Carpenier still has mashed polations for brane. He is but director, John Carpenier still has mashed polations for brane. He is contrasted to have some some similar and some good photography of the streets and buildings at night, pretensibility and some good photography of the streets and buildings at night, pretensibility has been background masic a bit sees soull than the own? And he to make a teorioge sold, of sorts, of kur flussest, who world very hard for Carpenier in the TV move ELVS.

Little and Carpenier in the TV move ELVS.

gags, gags (especially away, montage-style gags Sean Penn, Jennifer Jason

First Blood — A purgative for Viet-nam veterans' feelings of rejection Jack Starrett is back in the same role Jack Starrett is back in the same role — sadistic law officer — in which he used to aggravate whole gangs of Helt's Angels into tearing apart peaceful smallflowns, here he gets the same results by aggravating only a single ex-Green Beret [Those Green Berets — they're real badasses") The Berets — they for real backsses?) The action and suppense are well sus-tained, despite the time wasted in singing the praises of the destructive hero and in reassessing the clamages of life Vietnam War Sylvester Sallone. Brian Dennety, Richard Crema, di-rected by Ted Kotcheff 1892. "" (Oceanside 8: Plaza Bonita)

48 Nm. — After the passional interfudes of THE LONG RIDER'S and SOUTH-RISK COMERO'S, Water His returns to THE WARRICORS, but his decline since the latter pair continues nonetherisch Che of the more obvous differences between them and the present work is between them and the present work is magnitude ubban world in preference or a references realistic one — 8, by realistic. Inothing more is meant induction of the common continues of the common continues of the common continues of South in the morning collect, the objects of the continues of the impact, and a system of human com impact, and a system of human com-munication based almost wirely on gard to the last-cited convention, we gard to the last-cited convention, we get a script whose basic composi-tional river is the spat use get spats spats between fellow law officers, spats between fellow law officers, spats, of course, between law officers apass, of course, between law officers exclusively, phrased in profilarities, the monotonousess of all this is perhaps not all that resistic after all. Nick Notic, Edic Murphy, "mes



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CURRENT MOVIES

The Funhouse — Like Tobe Hooner's two previous pictures — THE TEXAS TOHAN SAW MISSADRE and EARTH AT LIVE — This one presents the Sewer actions of another and prod difficulty in sympathizing with either. The mores of the first and prior difficulty in sympathizing with either. The mores of the first had are a cruel state-show barver and a drooting freely in Terrevented man, and the mortous of who take it into their heads to spend the night hidden out in a carmoul ride. who take it into their heads to spend the night hiding out in a camival ride. There is no actual funhouse in the movie, and no actual fun either With Elizabeth Berridge. Cooper Huckabee, and Kevin Conway. 1981.

• (Agro Drive In, Balboa, Harbor Drive In; from 2/4)

Gandhi — Ben Kingsley as the Indian political reformer and pacifist; with Candice Bergen, John Gietgud, Trevor Howard, and John Mills; directed by Richard Attenborough

The Gold Rush — The Little Fellow treks to Alaska, freezes, stanves, consumes a boiled shoe sole, falls in love, choreographs a dance of dinner rolls, strikes it rinc. Chaplin's fabled humanism does not inhibit him from apportioning all the heart the humor, and the sympathy to his own character. 1925. ter. 1925. *** (Ken, 2/9)

Gone With the Wind — The most beloved movie ever made from a book by Margaret Mitchell, covering the fate of the Old South from ante-bellum days to post-bellum days. BiRTH OF A NATION it is not. Southern belles flirt



with their beaus, a pregnant lady turn-bles down a flight of stairs, Altarita burns, a wounded war hero limps back to the plantation, etc. To borrow an apt remark from the ruby lab of Scarlet O'Hara. "Fiddle-dee-dee." With Vivien Leigh, Clark Gable, Lesie

shing aristocracy of blue-blooded military officers and the invincible rateminy of common fighting men. The firm is constructed out of some of the military of the constructed out of some of the construction of the construction of the construction and the construction and the construction and the construction of the construct

The Greet Dictator — Chaplin takes No. roles — a Jewish ghetto barber and a littler correction — in a brawdo attempt, circa 1940, to deflate Nazism with fun-making and speech-making. Even in the most tamous scene (Der Fuehrer, or Der Phoopy, romping in private with his world rolebab, there is an underlying world globe), there is an underlying discomfort about the movie's in adequacy to its subject, and worse, its

Hankly Penky — Pairing up Gene Wilder and Gilda Radher may make a kind of sense to a dating-service compute, but mere humans are aption if a startin on the eardhums, if not on credulity. Phygging the pair into a Hichobooksin threls formula provide hichobooksin threls formula hichobooksin threls formula hichobooksin threls for the high provide high policy formula high

• (Mrs Mesa Cinemas)

Chopit to bis in Relatines.— The extracious rithoductiny scenes enable held Smoth on dad a few more gag lines (*) just missed getting into National Smoth of the Committee of the Committe

of Mickey Spillane a first Mike Hammer adventure the Spillane right and righ

"(New Valley Prines *: "nom 244)

Klas Me Goodbye — Premarial
ménage-à-trois between a tweety
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• (Balboa, from 2/4)

The Man from Snowy River — The Man from Snowy River — The most of the Man from Snowy River — The most office of the Man from Snowy River — The most office of the Man from Snow River — Snowy of the Man from Snow River — — Snow River — Snow Riv

form of a wail poster force a propage-bur record sience there and an expectation of the second sience the scale is not too bothersome But their commentative songs on the sound-track, recycled from a 1973 record about, meet a dissurant mostcal patieng, more and more sufficiently, more and more like their nock-opera TOMMY, as the move draws closer to as comball conclusion. Deceled by "U.A. Glasshouse 6, 24 and 5 mid-night!"

Rock 'n' Roll High School — The ZERO FOR CONDUCT of rock musi-

Rules of the Game

eponunities for such moments do not come stong very often. And the overall such of the hing is not hat of the overall such of the hing is not hat of legend, as some of the slow-motion, the fueze-frames, and the florid some effects seem to suppre to, but somewhat bland officers site. Actual, conflable children, site hould be said, will probably be delighted with it. Tom Buttimon, Jack Thomps-("Cammo Content 4 Fashon Walley from 2.4 Flower HB Conent 2. Plaza solonia, Vanancho Bernardo e. University Towne Centre). University Towns Centile. Wegand Plaza (6)
Plate Pan - II begins gule slyly as the prosess of the plaza (6)
Plate Pan - II begins gule slyly as the posterious domestic consely, with the prosess and fully. Mr. Dasling rum-representations of the cultimestic states are proportionally as the place of the transport of the place of the transport of the place o sersity 'Daniel Centrie'

Miconlighting — As sudy of power or
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power Mother Lode — A quest for gold, starring and directed by Charlton Heston, with Nick Mancuse and Kim Basinger (Aztec, Cineme Plaza 5; Fashion Val-ley, Pakway 1; Plaza Bonita: Rancho Bernardo 6; Sports Arena 6; Wiegand Plaza 6; from 2/4)

Maza to rom 2-9

Bödyguard — Low melodrama in night school, with a gang of greesy-hand budyer, whose leader is not of the Vic Morrow school of acting, extended to a row who will be a row proposed to the school transfer decides to fight backworth a deep, dark secret and a shuddesigner exputation. Tony Bits orectoral debut has a rather schema of the school transfer half with a deep, dark secret and a sundaissigner exputation. Tony Bits orectoral debut has a rather schema over the school of the school "Cocanada 8)

Cuadrophania — The cultural warfare between the Most and the Rocksen early-Seles England Bless a
stadistional warfare between the
sunger generation and their disapput my dises, which must be
supported to the sunger generation and their disapput my dises, which must be
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of Angry Young Man and Swinging
London moves made in the Skieta
Corres to flower in a brilliantly staged
not in the streets of Brighton. but print
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audience, if not necessarily the
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his mouth and stop looking merely hukish With Chris Makepeace, Matt Dillon, Martin Mull, and Ruth Gordon. 1980. *(Ken. 2.8)

New York, New York — An uncomfortable blend of Hollywood artifices, circa 1945, and bitter feminist truths, circa 1970, NEW YORK, NEW YORK is supericially a musical pastiche, in-corporating bits and pieces of Big Band memorabilla, LOVE ME OR LEAVE ME backstage soap opera. MGM's musical fantasies, and the LEAVE ME backslage loop open, MCMS muscal fantases, and the MCMS muscal fantases, and the MCMS muscal fantases, and the meaning of the meaning fantases, and the meaning fantases fanta

ZERO FOR CONDUCT of rock musi-uals (no need to worry about flattering a move that is already in a delinium of overconditioned). The Ramones, ap-pearing as themselves, are branded by the adult world as corrupters of America's youth, and the detense of them, and of the right to hear them, adheres to a strategy of pure sass and sarcasin. Needing opport relies from the flatter operform or elegation. An Officer and a Gentleman - Your basic basic-training movie, with a hard-nosed, dedicated drill sergeant (played with gusto by Lou Gossett) bulldogging would-be Naval aviators through thirteen weeks of Officer

Sophie's Choice — Reviewed this is-sue. With Meryl Streep, Peter Mac-Nicol, and Kevin Kline; written and di-rected by Alan J. Pakula. "" (Valley Circle)

Swamp Thing — The DC Comics creature surfaces on screen, to do castle view a secret letting formula with the common control of the common comm

(seried, from e4)

The Thing— Who on earth (or oil it) could have left the necessity for ech covard Hawks so self-classer? Since the answer to that seems to be John Carpenier, the question becomes hasn't Carpenier paid sufficient Intitable to Hawks on other occasion? But perhaps Carpenier wanted to discontinuar to John W. Campbols. It is original story, WHO GOES THERE?, which

the Hawa's estation vastly inflorided in the Hawa's estation vastly inflorided in the Hawa's fire Thing out of the ice has been solicipted of ortho Norwegians, (this wasn't in the original story either. Out of the ice has been eliminated, notwithstanding some entire material of the college dominated, including the hamo's has been eliminated, notwithstanding some entire material of the college dominated, in the hamo's has been eliminated, notwithstanding some eliminated, and the INNASION OF THE SOOY SNATCHERS dehumanization theme has been restored to promise and the property of the pr

* (New Valley Drive In, from 24)
** Cacken ** The ** Affect interhooks, slammed down to the light weight class the six obest forms as a light-heavy), the six obest forms as a light-heavy), and the six obest forms as a light-heavy, and the six obest forms as a serval retirement on the French Rivers at Hotocock loses prette as a serval retirement on the French Rivers at Hotocock loses prette as a serval retirement on the French Rivers at Hotocock loses prette as a serval retirement on the French Rivers at 18 of society and the serval of the French Rivers at 18 of society and the serval of the society of the serval rivers at 18 of serval retirement of the serval rivers at 18 of serval retirement of the serval rivers at 18 of serval rivers (18 of serval rivers).

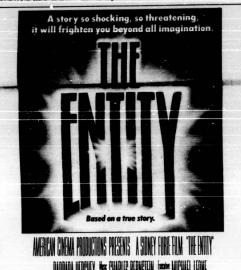
***Company of the Serval Rivers and the serval rivers at 18 of serval rivers and the serval rivers at 18 of serval rivers and the serval rivers at 18 of serval rivers and the serval rivers at 18 of serval rivers and the serval rivers at 18 of serval rivers at 18 o

Tootsle — Rather more fun than funny. Unemployed New York actor Michael Dorsey, dolled up as South-ern belle Dorothy Michaels, tries out for and gets a female role on a TV

CURRENT MOVIES soap opera. The flur part of it con-sists in tyring to locate and identify Dustin Hoffman amidst the feminies cannouslage of his Dorothy Michaels persona. The funny pagasterid to Su-what hurst term, in addition, are the most funny: parts — or rather, since had description covers too much ter-ritory, the incit eventrying to be funny-than which nothing is more stiffun. which nothing is more all politics described to the page of the valid politics described to the page of the aid politics described to the page of the page deadly to comedy) in matters of sex-ual politics. Jessica Lange, Ten Garr. Bill Murray, Dabriey Coleman, Charles Durning, written by Larry Gelbart and Murray Schisgal, directed by Sydney Pollack. 1982. "(Cinema Plaza 5; Cinema 21, Vine-yard Twin 1)

Trail of the Pink Partiture — The port seated profession with the inspector Courseau series is that Bake Edwards Courseau series is that Bake Edwards concupit alone. That the would persever even past Peter Seller's Geath reveals this problem in a Johnson series of the problem of Johnson series Chouseau efforts, nosfar as they large Courseau efforts, nosfar as they not good to be problem of the CURSE OF THE MINK PARTITION and to come, is best met with the solemn incantation. "Requiescal in pace." 1982.

• (Mira Mesa Cinemas, from 2.4)



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CURRENT MOVIES

ell you, riobody wants straight sex anymore"); and the pimp seems a platant copy of the terrifying one in DARKER THAN AMBER, a heavy-

Videodrome — Mind-control via tele-vision, with James Woods and Deb-orah Marry, directed by David All Programs of the Control of the (Aere Drive In: Battoa: Camino Chema 4: Codege, Fashwi vileiry Fiesta Twin: Harbor Drive In: La Joha Wilage: New Valley Drive In: Rancho Bernardo 6: Sports Arena 6: Wiegand Plaza 6: Iron 2/4) blatant copy of the territying one in DAMERI THAN AMBER, a heavy breatment beat with common much pean the more ministry bounces back in a action scenes, and the newtable with recommon the partial of all the hart-ers and harted pays off in a thirtingly extended crimar. Sherman, like an output and the partial of the hart-per partial partial of the partial of the beautifully maintaining his com-posure, makes every shot court. Sea-por Hubbey, Gay Swanson, Wings Without a Trace — Kate Nelligan as a mother in search of her missing six

ley R. Jaffe (Camino Cinema 4, Center 3 Cinema 2. Frontier Drive In, La Jolla Village; UA Cinema 1; UA Glasshouse 6; Uni-versity Towne Centre, Wiegand Plaza 6; from 2:4)

The World According to Garp— Just the thing for the person who couldn't get through the book and wondered how it came out. They're all laid out here, all those unforgetable and unbelievable and unsternachable

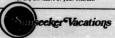
moments from the novel. They possi-bly seem a little flatter on the screen, partly due to the absence of John fr-ving's puckish prose, and partly due to the omnipresence of Miroslav Ondricek's overcast color. Still, the conmotification of the symbolism, the flying motification of the myriad recurrences and reversals help to preserve the and reversals help to preserve the and reversals help to preserve the original. The movie is already coma The movie is already comatose before the entrance of Robin Williams, in the role of the adult Garp, sole progeny of the starchiest movie matriarch since Flora Robson or Anne Revere (Glenn Close, in her screen debut) and hero-figure for raging egomaniacs. Williams sown rizand of pucksinness in on substitute for fiving is. He often in our southern for fiving in the other public fiving and a bit simpletonian, and despite those moments when he reministing you of float flayfor tiplying Sean the mental wineventual to be a Major American Fiction Wirler (The Fellinseque Tartalys seens, to illustrate seque fartalys seens, to illustrate sites it will be seen to illustrate the second training seens for illustration to the second training training the second training tra



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FEBRUARY 3 1983 5

Pride Over Ice



lames Coyle, Jonathan McMurtry, Mark Harelik, Larry Drake, Benjamin Hendrickson

IFFF SMITH

Robert Falcon Scott (1868-1912) is hardly a household name in this country. But to say something the least bit deroga-tory about the explorer to one of his fellow tory about the explorer to one of his reliable.

Britishers is as taboo as touching the queen. To suggest, for example, that Scott was a dizzy idealist, that he was an abject loser, or that he had a world-class death. loser, or that he had a world-class death wish and an inferiority complex as wide as Antarctica would be grounds for permanent expulsion from the United Kingdom. What's old about this practice is that the British themselves feel free to lambaste Scott, whom they regard as one of their greatest peacetime heroes. True, he was an incommentate leader, an inextinoid Vision. incompetent leader, an irrational visionary, and a humorless gent who preferred a stiff upper tip to sagacity. Surely, they will say, but beneath these apparent criticisms, they choose to see a man of computive fortinude, a Hotsque-like obsession with honor, and an indomitable ourage that relished unimaginable hardships the way a Californian retishes a comfy spot at the beach.

Be they real or imagined, Scott's personal itatis have been adulterated by legend so as to blend into what some still call the "maistional character" of England. etent leader, an irrational vi-

call the "national character" of England.
What he did was fail. In a race to the South
Pole against Norwegian explorer Roald
Amundsen in 1911-1912, Scott's British Amunisen in 1911-1912, Scott's British team came in second by thirty-five days. At almost every step of the way, Scott's 1600-mile trek across Antarctica was a flop. And Scott's determination to proceed in a civilized manner cost the lives of all five men in the expedition, including his own. But, the legend says, they performed nobly. For Scott, virtue resided only in the

Magic

Larry Druke, Benjamin Hendrickson most difficult course. In a letter to Sir Francis Bridgeman, writen shortly before his death, Scott acknowledged that, although defeat was incredible, something more important would emerge from his sufferings. "We are setting a good example to our countrymen." he said, "If not like respectively to the sufferings and the sufferings when we were there." And in the eyes of those countrymen, who prized heroic self-punishment above all cleek. Scott's epic defost was more valuable than any potential success — awards for scientific achievement, say, or a blurb in the Guinness Book of World Records. Scott's failure made him a secular marryr. Marked by a dogged afterence to principle over practicality, he was able to summon up brash courage in the face of unimaginable adversity — a train now fused with his name. The sufficient of the sufficient of the sufficient of the ship Discovery, Scott explored the Antancitic restion around the Brass Sco. Durine the diversity and the Stott explored the Antancitic restion around the Brass Sco. Durine the

ship Discovery, Scott explored the Antarctic region around the Ross Sea. During the period, he led an inland expedition that was forced to turn back about 300 miles from the South Pole — a "farthest south" was notes to hard near adout 300 mass room the South Pole — a "farthest south" cook of the pole. South headed south in 1910, on howel the Terra Novo, believing that he and his four men would have all of Antarctica to hotemselves. En route, however, he received word that Amundsen had changed his plans (to go to the North Pole) and was leading a team of five men toward the same goal Scott was seeking. The news startled the English explorer. And he was equally appailed that Amundsen's sledge — a large sled on low trunners — would be the pole of the pole o micks of a barbarian, and eating the ani-mals was unthinkable. Instead, though two weeks behind Amundsen, Scott ordered his men to "man-haul" their sledge, pull-ing it on foot 800 miles to the pole and, in

his men to "man-haul" their sledge, pulnig in o foos 800 miles to the pole and, in
theory, 800 miles back.
Amundens and his crew took a shorter
route. Over the 1400 miles they traveled,
Amundens to men to represent on the
town of the town of the town of the
cordinates town contained of "heavy
breathing" at one point of "heavy
breathing" at one point of 10,000 feet.
Scott and his crew, however, met with
numerous — some would say selfimposed — diseasters. They reached the
pole on January 18, 1912, only to find
Amunden's flag already there. The return
was beset by illness, frontite, hunger, and
cold. Unseasonal bilizzards and misusforty-degree temperatures harassed them.
And a'vely, one by one, they began to die.
And all of the middless, Sensing that his
frostbilten feed use a hindrance, the
sturdy Outes left the test, never to return.
Starved, numbed, and ravaged both by a
searing bilizzard and their sense of failure,
Starved, sundhed, and ravaged both by a
searing bilizzard and their sense of failure,
Stort, Bowers, and Wilson pisted their
test elevie miles from One Too Depot, the
base camp where a receue team availed
them. Their bodies were discovered eighted their
test elevie miles from One Too Depot, the
sear of the server of the serv son of the rescue team said: "His face

liamson of the rescue team said: "His face was very pinched and his hands, I, should say, had been terribly frostbitten. Never again in my life do I want to behold the sight of what we have just seen." Scott kept a detailed journal of the expedition. With statements like: "Wilson says right foot is worse. ... amputation is the least I can hope for now." the journal, called Scot's Last Expedition, makes for

one harrowing read. Playwright feel failing based his compelling drama Terra Nova, which opened last Thursday night at the Old Globe Theatre, on Scott's account. The play offers a realistic depiction of the expedition with a surrealistic edge. For the control of the case of the play of the play and the play the play the play and the play the play the play the play the play the play and the play t experience several explorers of the Ant-arctic had referred to as the "third perand the white. Windswept expanses of that icy continent — there was always someone else present with the crew, a myssomeone clse present with the crew, a mys-terious appartition, hovering just beyond one's field of vision, that would disappear the instant one tried to confirm its exis-tence. In Tally's play, this presence be-comes Scott's wife Kathleen and the Norwegian explorer Amundsen, who also doubles as the Angel of Death. As if Scott's obsisted locarents were not requise doubles as the Angel of Death. As if Scot's physical corrents were not enough—and clearly they were nothing compared to his mental anguish—these figures appear in a series of Itashbacks and ceric demaillies equences and wreated emotionally and philosophically with the engagened hero, a man at the end of the Good's mind—the end of the Much of Terral Mova takes place in Scot's mind—the "inside of his head," to use Arthur Miller's phrase, It is a landscape as foreign, in some respects, as the

scape as foreign, in some respects, as the wilderness around him. Scott recalls, with scape as foreign, in some respects, as the wilderness sround him. Scott recalls, with dispassion, how he met and courted his wife Kathleen. She appears outside the tent and questions his love and his reasons for fleeing to the bleakest outpost on the globe. Amundaten also appears, giving Scott an in-propress critique of the expedition. In these exchanges, which are the corn of the play, the two mea debase the corn of the play, he two mea debase the corn of the play, he two mea debase the corn of the play, he two mea debase the corn of the play, he two mea debase the current of the play, he two mea debase the current of the play, he two mea debase the current of the play, he two mea debase the current of the play, he two means the play of the propriet of the play o

the game as it ought to be played — are verything.

Tally's Scott is a richly developed creation. He is plagued by a sense of the purposeleanness of life. Because the simple pays of the quodidian sifted him no satisfaction, he is driven to excel beyond the standards of ners mortals. In the great scheme of things, Scott was just a spech as the bottom of the world. Ball had feffort — however one decodit and offer an extension of the control of the contro essence. For lany's Scott, tultiliment re-sides in complete denial — a trait that, when he applies it to his men, complicates both his motives and the meaning of the drama. In effect, Hendrickson's splendid performance makes Scott both the legend and the fragile human who lived it. What emerges from this portrayal is the sense that were his character to have seen the

of the Third Kind, in which Richard Dreyfuss boards an alien spaceship. Hen-drickson's Scott would have leapt from his seat in the theater and would have shouted,

Many features of the Old Globe produc tion match Hendrickson's quality, al-though some casting and directorial choices are questionable. On the plus side, the visual designs effectively evoke the the visual designs effectively evoke the period and the locale. Douglas Stein's set — sparse, bone white, desolate — is able to suggest the conflicting impressions of both infinity and intimacy which voyagers to the pole described. The lighting designs of Robert Peterson enhance these impres-sions, as does Michael Holton's sound-treach on which sions, as does Michael Holton's sound-track, on which spears of wind slice through the theater and make one want to don one of Ann Emonts's realistic cos-tumes, the sub-zero fur trappings — bulky coats and even bulkier mittens — worn by

the crew
All four actors playing the crew members turn in fine performances. As Evans,
Mark Harelik fights his character's encroaching madness in a bugely sympathcin manner. James Coyle's Bowers, true to
the real-life personage, prefers to accept
the 'pride of English manhood' over the
loss of the race, a "noti-o" attitude Coyle
they to good force. Jonathan Medburry
given Doctor Wilson, Scott's closest comhumor and a visible empsaly for the tenacity of his friend, even though Wilson

knows it will result in their deaths. Larry Drake is particularly moving as Titus Oates. Torn between sacred duty to the cause and an underlying admiration for Amundsen's achievement historically Outes was the odd man of the group. (In his journal, Oates wrote: "Amundsen — I must say that man must have had his head screwed on right.") Drake consistently re ses in Ontes's charac ing inner tensions throughout the evening.
And Drake's exit line, which he utters

ing inner tensions throughout the evening. And Drake's exit line, which the utters matter-of-factly, is unforgetable. The performances of Christine Healy. The performances of Christine Healy. MacRae, as Anundeen, however, leave much to be desired. In the play, each is as much a force as a character. They are counter-voices in Scott's mind that plague his quest the way the good and evil angels blood Markow's Doctor Fausus. In the production, though, neither Healy nor strength required by the script. The historical Kathleen was as intergid a ferminist as terraght required by the script. The historical Kathleen was as intergid a ferminist as the rhusband was an explore. But Healy's portrayal is just a click or two above miliquetosus, a reading that severely lessens her impact. And MacRae converts the tassic Anundaen into a droll, insigh derestress, more gadify than self-proclaimed of the hardy adventurer who, to keep in shape for polar climates, used to sleep with the windows open in the middle of a Norwegian winter. Instead of generating

the intellectual conflict that so much of this dilute the production and, by act two, become tiresome annovances.

Aside from his questionable treatment of Kathleen and Amundsen, some of the directorial choices of Gerala Gutierrez also contribute to this feeling of dilution. Overall his work is successful, and the Old Overall his work is successful, and the Old Globe's Term Aova is a very good, if not great, production. But one of the key moments of the play — the discovery of Amundsen's flag at the South Pole and Scott's reaction to it — is handled in a confusing manner. The flag is at the rear of the stage. Gutterrez has placed the four crew members, sentinel-like, across the front of the stage, thus blocking the sight-lines for a large portion of the audience. And Scott's reaction, one of the two climaxes of the first act, is concealed beclimaxes of the first act, is concealed be-hind the backs of his men. That reaction, were it visible, would have said more about the character than all the speeches in the play. In Guiternez's odd staging, for some of the audience at least, it was nonexistent. Guiternez's staging of the sequence that follows the discovery, however, is started.

Guierrez's staging of the sequence that follows the discovery, however, is stunning. Throughout the play, photographs from the actual journey appear on two screens. These photos — of Antarctic wastelands, galeiers, and dark blips of men hauling their thousand-pound stedge across the ice — continually remind the audience of the actuality of the event itself.

British flag at the pole, both elated at being there and petrified by their defeat, they pose for a snapshot with chins erect and a forced pride on their faces. At the same instant, the original photo taken at the pole appears on a rear screen. At that moment, history and the drama merge in an arresting double image that joins the faces in the photo with the hardship, tragedy, courage, and pain which we have already witnessed on stage — and which we also know will soon lead to the explorers' deaths. It is a

South Pole have added a further irroy to the meaning of that photo. A mundacen placed four flags around what he felt were the boundaries of the pole, its 'mathematical point.' When the Scott expedition found one of the boundary flags. Scott micaclusted its position, retreated by some distance, and placed his Union Jack at a point outside the pole istelf. In brief, the Scott expedition never set for on their destination. "We have turned our back move on the goal of our ambition with sore destination. "We have turned our back now on the goal of our ambition with sore feelings," Scott wrote in his journal, "and must face our 800 miles of solid dragging — and good-bye to most of the day dreams." At least the dauntless — if missiguided — explorer was spared the knowledge that even the "day dream" of reaching the pole had not been realized.





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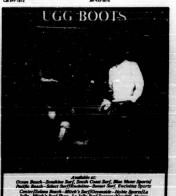
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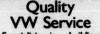
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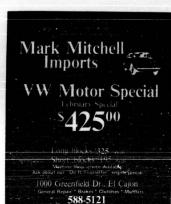
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TIGER OSCAR, 13-1/2 inches, great personality, needs 60 gallons, 540 or best offer \$74-5309 STONET MOUNTAIN PLPS, Agin, multiuse, Australian German cross with coyole, Black original, about 50 bs. Ready soon! Hat dogd Syste Test, 520! Alt, Afran D-S.D., CA 9211.

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SENSITIVE AREN. Would you like to talk to an understanding, intelligent wirmen about your problems and concerne? Call Rayre Holland, imperiorized incompensationary, 465–279. HELLO LADRES, are you surrounded by a lot of people. but are skill surely? From about a unique relationship with a black week? F.O. Box 16762, Spn Clincs. CA

MALE, AMARE, amorphe, seeks woman 22-35 with seeker bulls, fellow's top lighteth 18-22, send note and picture to G.S., P.O. Box 22795, S.G. CA 92122

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JESUS & MARY, I love you; save souts Jesus asked us to say this ulters to save souts from the taxonens of

WCMAN4, 41, IN SECHALOFO, Veginia, loves cooling, entire, and not consens with both same which cannels of the c

LET'S GET ACCUMENTED, lovely lody ferndezvous easily arranged for sincere, affectionate, young-thinking woman carring to innow single, law-haved de-signer. FO Box 33864, San Dings, CA 92103.

S 128 of 128 million, allow on the control of 128 million of 128 m price of Cy 1998.

ACHO, CAMPIG COMPIG Commenting great create games, and price or six from price or s

DANA IN THE STEL of the right. I can still firel you there fou will always be "special" to me Patricia.
MERCON TO STELL OF THE STELL O

HANDSOME DEVIL. 29, affectionate, nonest, kind-neutrico, intelligent, funny, serias earthy, pretty vionasi with strong personality for fun and nomence. P.O. Bios 1996, E.D. 92106.

ACTION TO ACCUSE A SHARE AND ACCUSE AND ACC

there has will always on symme in the property of the property

ANTONE EVER notice that women who wear rings on three or more fingers are, generally, flakey, hysterical types, and time so be social modits?

CAROL - HAS THE Brader cut off our last means of communication. I hope not. Numero uno. By

DEL CERRO JOURNALIST (24) seeks the "write" woman. One who is receipent, whetle, nomanic, garnaliss, effervescent, affair I in survine, storgers, sits 2011, research Cap 2020.

WANTED: CRAFTY fox under 25 for strong relationship with mater imodel. 30, no strong, very rewarding for right lady. Writer Box 1545, figuring, 92005.

CLAUDIA. PSEUDO has revent on to bigger and better things. Now you have to carry the built. Don't list me down Love. Quater

HANDSOME JOURNAUST (28) would like to men a woman 21-35 for Intending, activism, sports. Can you be a Martil Rosto, above Roy 201 (2018)

GENTLEMAN, WARM, affectionate, bedang for attrac-tive, open-minical lady to share adventures. P.O. Box 2000, La June 92000.

W/JAL II. VEGSTABUM, spiritual covins lody for mality, division, moving, etc. Shifty P.O. Box 65/108, ED.

divisions, to water front use as you make browned or at least know of me. Who are you? Shan? Yes me

MALE SEEKS TAKE charge lady for her same, age gran-scatter. Second to Box 86941, S.D., CA 92/38.

HEDEROSDEAL ACUMENT mate paradireprintedly indired, andly soils relatating finale who refeate from clustocarding hersel as sincers, successful, flyr-fers, Sep 5712, Sep Design 92108.

SNGAFORE, AT MOTOR vessel leaving up About only St. 37 year old steamed stepper seeks unat-tacked advertisings 20-45 Mt. Say 97715, Jan Chann

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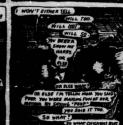
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CONDO 2 BEDROOM 2 burn, Breplace, post, garage and much more El Carre 1550 Mary 395 343s (evenings), 452-2777 (days).

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Wire Paul, Suie 138 (100s 1335-C. Ericany 1022).

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1400 monthly, 1100 inhale for the first 2 months,
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THE REAL SHOCK Summe as areas, 3 probooms, 2 NORTH COUNTY 2 proboom mouse, once garden to the probability of the COUNTY 2 proboom mouse, once garden to constructor, 255-597 or 746-0776. SSSO 2 moont 2 probability to count normalistic no probability of the county of th

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STUDIO FOR DAYTHAE work an use on more coverbooking Ballou Fink. Speak entrance and facilities used. Control, No. down. 10 percent enterest. Trees. view. 284-301. 244-301. April 284-301. 245-301. 245-301. 245-301.

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201 Sept. 1118.000 low drown, owner was carry, also carcinose in Plandate rear new apport 27-2290. Wild posse, agenetics or parts. Nevertheless, and the second of the seco

1325 MISSION HILLS I dedromitofrage new Preside Park Stove, refrigerator, carpets, gardener, share yard, no garage. Quiet adults only, no pets. Evenings, 233–2700. ONE-REDIROOM APARTMENT to rere near Missions Bay, Upstairs, no pets. \$360/month. Call Rose, 276-6287 evenings.

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LAW OFFICE SPACE for rent. North Park at El Cajon Bud in San Diego. Bent and amendies registiable. 293, 763.

Real Estate

PRIVITE SUPERTS, Large hills filess, 4 bedroom h on cargon lot. Unobschied view & breezes, Must immediately for \$104,700, VA or PHA. Ap

of manufacture with all of its special factors, 2540 square too, serific loss pice & Bestier Brancha, Cris. NO CLIPLIPYING. Extra large single story, 4 bedroom Addition house. \$14,500 down & Later over 17% loan FOR SALE OR ENCHANGE, 6 rever delum Octor feech untils, four 2 bedroom, two 1 bedroom, solin your smaller untilligibus some cash for \$180,000 equit Custor (Renter 27%, 37%).

14000 DCHIN MOVES you into this delightful Scripps Ranch, 1 bedroom condo near pool, ideal for working county, See & today by calling agent, 586-6160. EXCELLENT STATTER UNITS, I bedroom house, duples & 2 garages, half black south of El Cajon Blad., on Charakse Street, 5136,000, Great terms, owner/broker

MCIRC BEACH, nice 3 bedroom, 1-1/2 bath home. Hardwood floors. Large yard. 5129,000. Also 3 floor units. Bay view, 10% down, 5189,000. Bloom fleat Es-

CLEAN AIR. Open spaces — 8-1/2 choice acres in Campo. 2 bedrooms, attached garage, deep wells, wood fencing, fluit orchant, calls. Owner taking offen, 478-5179. Dave

60 X 24 MOBILE HOME FOR SALE or trade for a single-wide mobilesome in El Cyon. 110,000 down. 124,000 price: 443-1803

LOVELY 2-1/2 bedroom South Pack home for sale by owners. 9-1/2% at 567.500. Assumable OK. Cart or Karm. 238-1616. THREE ACRES IN THE PINES North California Road electrons in necessity among their respectively.

THE READER PUZZLE

By Don Rubin

Try to match each of the words or expressions below with the gesture at the right that most likely accompanied it.

"Hook 'em Horns!" "Yer out!" "Put up your dukes!

under God . . . " with Allstate "Oh, just out with the boys."
"I found this in the

mousetrap."
"Giddyap!"
"Bravo!" ... two

potato . . ."
"How's the "That's it . . keep going . . back it up ." "That does it!"

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader
T-shirts.
2. All entries in the Reader

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

ecompanied by your name, ddress, and shirt size (S, M,

and their immediate families are not eligible.

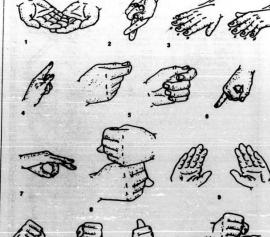
5. In the event of disputes ties, decisions of the judges will be final, and arbitrary.
We've only got five T-shirts a

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 catered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.

No. 242 Handiwork



inners of and Answ ader Puzzle #240,

Render Puzzle #200, Pictoayms
In the Pictoayms puzzle, in terms of degree of difficulty, we'd place "curining" (the Scottish ice game and the biceps exercise) and "liliter" (the stretcher and trash) somewhere near the top. "Fire" (to dismiss from a job) and "graduate" (a container

and "graduate" (a container marked in intervals for measurement) were tricky, too A graduate isn't necessarily a

1 D (plane) 2 E (mill)

3 M (notes)

4 L (box) 5 N (loaf) 6 O (fire)

8 G (palm) 9 C (letters) 10 A (litter)

13

11 K (graduate)
12 F (fence)
13 J (roll)
14 H (curling)
15 B (plug)
Out of a whopping 937
entries, 156 entries were

incorrectly de-picted. The T-shirt winners

The T-shirt winners are:

1. Mark Triton, Del Mar

2. Nancy Ann Thackaberry,
San Diego

3. Joanne Lombardo, Ocean
Beach

4. Diane Doerfler, La Jolla

5. Mr. Lee N. King, San
Diego



