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Art Flores, the joker who used to brag that he'd never kept a job in his twenty years, is down on his knees in a muddy hole at Cardiff State Beach with an ax in his hand, hacking at the roots of a cypress stump. "I can hear what the brothers back home would say if they could see me now: 'Hev, daddy, how much you say they paying you? Minimum wage! You really need a job that bad?" He tugs on his gloves and stares at the stump, trying to understand the stubborn logic of wood. Scattered around behind him are a dozen or more other stumps

By Steve Sorensen



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George Sinclair lived in San Diego's skid-row hotels for thirty years. George can't walk without pain, he's blind in one eye, and he can barely read, so living downtown among friends was convenient. And

friends was convenient. And the rent was never too much for the monthly disability check he received since leaving the Navy in 1953. George was staying at the Monroe Hotel on Fifth and Market streets itst spring, paying \$200 per m. with for a room with a kitchentie and shared bath. When George's conmon-law with, Lu, wanted to visit him after 9:00 p.m., she had to pay the hotel manager had to pay the hotel manager five dollars. Even if Lu only

eat and ien arter a rew minutes, she still paid the five dollars, nonrefundable.

Last summer George had an argument with the hotel deskman. Lu and their whether they'd paid the ten-dollar fee, and George says the manager tried to throw Lu and Candy out. "Hell, I wouldn't no way let them throw that little girl out on the street," he remembers, his steely eyes blinking. "Is they

steely eyes blinking. "Is they crazy or somethin?"

George had heard, too, that "they was gonna raise the rent on me... try and get more money out of me." So rather than pay \$242.50 a month, he moved out of the Monroe the than pay \$242.50 a month, he moved out of the Monroe the following day. There were other downtown hotels, but may also the downtown anymore. He was tired of being bothered by police who wouldn't even let him stand on the corner without demanding his ID, and who sometimes worte him citations for petry violations he says he d'in ever committed.

1970, 'he says. "People just got mean." And most of his old friends were gone. "Some of 'em just left, others of 'em in the penitentiary, I guess." George says.

As winter came on, the family asked for a gas heater. The landiord installed one, but the controls didn't was hard to turn off. City building inspectors came out to the apartment, but repairs that followed were slow and incomplete.

Then a couple of kids in the apartment upstairs chained an old dogs to the porch post and threw it over the railing. La's son heard the will burking and threw it over the railing. La's son heard the will burking and the will burking and the will be upstained an old dogs to the porch post and threw it over the railing. La's son heard the will burking and the will be upstained and the will be upstained and the will be upstained but the corpse smelled. George called a sanitation inspector, who said he couldn't take the

who said he couldn't take the

who said he couldn't take the dog away because it was on private property. Its bones stick out of the dirt now.

Meanwhile, George's landlord seed George for failure to pay the rent. George says he never missed his payments, but the argument didn't matter hecause the landlord's attorney didn't property notify. George of the lawsuit, which was thrown out of court. On however 272 the contractions are supported to the contraction of the course of the course of the contraction of the course of the course

of court. On December 27 the landlord gave George thirty days' notice to vacate the

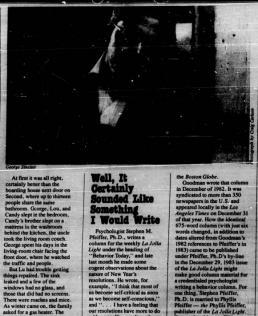
apartment. George met a young law student who has helped

law student who has helped him prepare a defense, and George is scheduled for a hearing today. January 26, at which he 'll tell the judge why he should be allowed to stay.

— P.K.

George says. Lu got her car and moved Lu got her car and moved George up Fifth Avenue to a room in the New Palace Hotel. It was clean and bright and the hotel manager would watch Candy and take her swimming. Its her sandwiches for lunch. But the reem cost much more than George could afford. The manager didn't ask for the money up front, so George money up front, so George stayed ten days, then paid the bill from his \$537 disability

George and Lu heard about a one-bedroom apartment down the street on Second Avenue and Elm across from the old Centre City Hospital. It's an old house that has been sawed up into sections, with three inits on top, two on the bettom. Rent is \$200 per month, plus utilities. Lu, her two children, and her uncle left their rooms on Nineteenth and K streets and moved in with



Well, It Certainly Sounded Like I Would Write

Psychologiai Stephen M. Pleiffer, Ph.D., writes a column for the weekly La Jolla Light under the heading of "Behavior Today," and late last most he made some cogent observations about the nature of New Year's resolutions. He wrote, for the decimal control of the decimal column that the our resolutions have more to do with controlling our lives than enriching them." Good, concise insights from a concise insights from a sympathetic observer of human nature. The only problem was that those insights — the entire column, in fact — didn't belong to Pfeiffer, Ph.D., but to Ellen Goodman, Pulitzer Prize-winning columnist with

the Boston Globe.
Goodman wrote that colus in December of 1982. It was syndicated to more than 350 newspapers in the U.S. and synosered leveling. hyndicase to more una so-newspapers in the U.S. and depeter Times on December 31 of that year. Now the identical 975-word column (with just aix words changed, in addition to 1983) came to be published to the property of the property of the 1983 came to be published in 1983; came to be published to the property of the property of the 1983 came to be published to the property of the property of the 1983 came to be published to the property of the property of the other than 1982 came to the published to the property of the property of the viring a planty or column. For one thing, Stephen Pfeiffer, Pfeiffer—the Phyllis Pfeiffer, For another thing as Ellen Goodman herself remarked, "I's not as if my column only runs in South Succostah." Someone somewhere was bound to notice the ... the similarity. And as observer Goodman says, "This kind of thing is almost self-destructive. It's ad, really, it's like shoplifting, the person almost wants to be caught." Ein

ink theory, eh, about it. Pietrier, Ph.D. was incredulous, and said he did not use Goodman's column as a source for his, nor did he recall even reading her column. Later, after checking through his files and talking with Goodman on Monday of this week, he said, "I'm really embergased about this." week, he said, "I'm really embarrased aboth! I

"We'll pay for it, whatever it is," says a shappined Phyllis Pfeiffer. She and her editors haven Y see decided how to handle the incident in print, but two days ago she annouseded that her husband's colonilish has been dropped from the pisper. "I talked at length with Stephen last right," she said Tuesday. "He 'e embarrassed and so am I. I've seen his fliets, he's a man of integrity. He just has sloony flies.

Resolved: Equal Time for a Crazy Idea— Happy New Year! By ELLEN GOODMAN

Soon we will have completed our annual list of good intentions. Across the country there are millions of cigarettes waiting to be stomped out, tons of fat waiting to be lost, miles to be organized. Once again we will per

Next year resolve to indulge

By STEPHEN M. PFEIFFER, Ph.D Soon we will have completed our annual list of good intentions. Across the country there are millions of cigarettes waiting to be stomped out, tons of fat waiting to be lost, miles to be run, lives

to be organized, selves to be improved. Once again we will pass resolutions as if we were City Lights

Ball. Duncan. And Court

Mary Duncan had heard that investing in Baja real estate was risky without the aid of a reputable Mexican attorney. Shad Gail Ball. Both women had Gail Ball. Both women scrupplously followed the advice, but both nonetheless have lost their homes in Baja and watched in disbelief as an Ensenada court ordered the coulty furnishings that once to do in a public suction scheduled for tomorrow. This is particularly galling to both Duncan and Ball because both women for years have loved Mexico and maintained weekeds retreats there. Duncan in a professor at San Diego scout two summers livine in

is a protessor at San Diego State University who once spent two summers living in Tijuana squatters' settlements as part of a research project. Ball is an El Cajon realtor who throughout the Seventies built up an extensive network of business contacts in Baja, hefore she considered settling before she considered setting up residence at Puesta del Sol. The latter location is a collection of houses and cabañas and trailers located on the coast about six miles north of Ensenada, and includes a long off-white building that ts on the ocean.

Constructed originally as an ight-unit motel, this building irst passed into American ands in the early 1970s when a retired Glendale couple paid \$14,000 for a twenty-year lease to the owners, a Lebanese-Mexican family named Saad.

alace and converted it into two dwellings, a 1500-square foot unit for themselves and an adjoining 500-square-foot unit which they eventually subset to a Point Loma man. Both American parties were content for a few years, but both eventually became disgruntled with the Saads as landlords. By 1980 the retirest were easer.

Gail Ball.

Today everyone concerned agrees that Ball was aware the retirees and the Saads had been squabbling; the Saads had even filed a suit against the retired couple, claiming that the elderly man and woman had suited the services of their violated provisions of their lease. But Ball insists that when she moved in she thou the Saads had dropped the s She even had her Tijuana attorney investigate the lease she was assuming; he assured her everything looked sound. Ball also notified the Saads in writing that she was taking over the property from the elderly couple, and in the summer of 1980 she began paying the Saads a monthly rent of about \$200 for the larger section of the building That summer she also spent thousands of dollars on painting, plumbing, electrical modifications, and other improvements to the place.
"They watched me do all this and they never said a word," Ball says of the landlords.

It wasn't until later that fall, when Ball had completed all her remodeling work, that she



heard indirectly that the Sauds planned to press against her the suit they had originally filed seeking the reliverse eviction. Ball then embarked upon a tortuous series of legal responses and counteroffensives — but at the same time the landlords continued to accept Ball's monthly rent checks, and Ball claims months would pass in which the dispute seemed forzotten.

forgotten.
In 1981 Mary Duncan
became interested in taking
over the smaller unit from the

Point Loma man. She first consulted another well-known Mexican attorney in Enneanda about the legality of such a transfer, and that attorney assured Duncan that deeplie the Saada quarrels with the former cenants, she should have no enants, she will be should have no enable to the should have not be should be shou



That Skiff Wen't He

Each year, between 160 and 170 vessels — ranging from tiny skiffs to large cabin cruisers, fishing boats, and Navy barges — are found floating on the southern portion of San Diego Bay. These abandoned carfa are subsequently towed to the port

in varying states of disrepair, are moored in the same portion of the bay, north of J Street in Chula Vista and south of the Sweetwater River mouth. Nearly all these boats are undergoing some sort of



abandoned, port district spokesman Bill Dick says, are spokerman Bill Dick says, are marked with a sign by Hard no Police asking the boat's owner to make his identity known to the port within fifteen days. "Then, if there's no response, the boats are towed to our impound area, where they are kept another one hundred days while we make further attent to contact the owners and find out what their intentions are for out what their intentions are for their boats," Dick says.
"Usually, though, we don't hear from them at all, and after

a one-month grace period [following the hundred-day search] the boats are destroyed." Several private salvagers, however, question the port's policy, opining that the cost of destroying the boats wife and two children on boart he fifty-seven-foot Gypsy Wind, anchored just east of G 190wder Point half a mile north of E Street. "This is a Navy town, and a lot of people are licensed divers qualified in both ability and equipment to salvage boats," he says. "But the law says that inside San Diego Bay, only the legal owner of a boat can salvage his own vessel, and since most of the owners of these boass are unknown, we can't really do anything without the port's help." But Dick says the port rarely receives inquiries from private salvagers to work on abandoned boats, and adds, "The ones we do hear from are guys in rowboats with hacksaws, and in the opinion of

Then there's the matter of Then there's the matter of the sunken derelicts, which in the past have included such vessels as a hundred-foot yacht vessels as a nundred-loot yac once belonging to Howard Hughes but abandoned after t Navy requisitioned it during World War II and painted it submarine hull used experimentally during World War I. From last August until

intimied on page 38, cot. 2. JANUARY 26, 1984 3

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On The Wagon

I would like to commend you and your reporter, Gordon Smith, on his excellent article "Notes from a Wagon Seat," January 12 I have watched Paul Remeika become entranced with this |Butterfield Stage | area from his arrival three years ago, and have followed his progress. I can certainly vouch for Mr. Smith's account of his work.

Pat Stafford

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Stool Or Tool?

Judging from his review ("Letter, Word, Sentence?" January 12) of the San Francisco 'language poets,' Fred doramarco seems to be a more-Moramarco scems to be a more-than-competent critic. I have a suggestion that will make him a better one. Simply put, don't be afraid to call crap by its name. I find Mocamarco's final peragraph aggravating. He writes that on the one hand he 'found pleasure to discover. small strong the state of the country of the surrounding disconnected sentences' of Ron Sillman's poetry, and admiss that "many of

They do have something to do with reality, however. The writer's job sentences" of Ron Sillman's poetry, and admits that "many of [Sillman's] pages are charged with the creative energy of literary innovation and discovery." But on the other hand, he concludes that "this kind of writing seems to me contemptuous of the reader, schizoid in the conflict between its is to use the most remarkable tool is to use the most remarkature in the universe, the human brain, to make sense of a fragmented world of dialectical opposition and world of dialectical opposition a contradiction. That, after all, is

The problem I see with the
"language poets" is that the key
link — that between literary art as
a commodity and the essentially

descriptive, narrative, or expository nature of mainstream

poetry and prose - in their chain of belief is fractured. Description.

narration, and exposition have

nothing to do with capitalism.

contradiction. That, after all, is what language is for. That, indeed, is what Mart did in several courageous works that aimed at changing the world.

The "language poets," by celebrating confusion, contradiction, and fragmentation, are in fact mirroring the real world in a hallistic generic of allenation; they do nothing whatsoever to change either the world or inclinatives. The justification for their reversition to infantile schizoli di the conflict beween is intended policius message and the audience at which it aims. Self-indulgent and infrastance with an inflated sense of its own importance. Since throughout the article it is painfully obvious that Moramarco is prefered y capable of Moramarco is prefered y capable of its own intellectual case — and that in his heart of hearts he wasts to — his heart of hearts he wasts to — his conclision y remarks are as unnecessary as they are innincere.

goo-goo-ga-ga is Marxist theory, a theory which is profoundly historical, but which, except for a years, has always found itself outside of history. As soon as Marxism touches historical reality, it faces a choice: either become something else, or flee back into the secure realm of theory. So it is with literature, the writer either with literature, the wrister either takes the risk of trying to order chaos, possibly doing so very badly and being criticized for it, or he writes infantile goo-goo-ga-ga, which, since it is outside of any real standard of judgment, can't be criticized. It can only be dismissed by victims of false consciousness such as me. etters

by victims of false consciousness such as me.
Writing this letter was hard work. I had to deal with thorny problems of syntax, logic, and continuity. Maybe I should join the 'language poets' 'then I wouldn't have to worry about such things. have to worry about such things.
And maybe, when my dog poops
on the rug, I can learn to admire
the texture and contour of crap
instead of yielding to the bourgeois
imperative to clean it up.
Stephen Meyer
Del Mar

(continued on page 20)

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Straight from the Hip

Dear Matthew Alice:

Dear Mattnew Attee: It's a bit embarrassing even to have thought of this question, but in search of consolation for holiday glutiony I'll ask anyway. Basically, I want to know if we extract all the calories from the food we eat, or do some of them pass on through without being burned or stored? Charles Hennegan

Dear Matthew Alice:

Dear Matthew Alice: During the recent holidays I consumed a lot of turkey, as most people did. My ques-tion concerns the color of the meat itself tion concerns the color of the meat used after it's been cooked, i.e., white meat and dark meat. I'd like to know why it is differ-ent on certain parts of the bird, unlike other meats. Bob Westermeyer

Bob Westermeyer
La Mess
Matthew Alice is the wrong person to
come to for consolation, Charles. I deal
only in facts, and in this instance the facts
are as ugly as those new bulges and lumps
many of us have added to our bodies over
the past month or two. As one local nutritionist told me, "If you cat it, you've got
in."

For simplicity's sake we can speak of food as being made up of water, minerals, fiber, protein, carbohydrates, fat, and/or alcohol. The breakdown of these compounds results in that lodestone of every dieter's consciou-ness, the caloric. Given that one has no dietary problems, there are some basic numbers that hold true for most some basic numbers that hold true for most people. Ninety-eight percent of the calories provided by carbohydrates are absorbed by the body, if they originate in sugar or purified starches. Fiber is also a carbohydrate, but by definition none of its calories is digested or absorbed. Ninety-five out of a hundred calories in fats are absorbed if of animal origin; fat derived from finite or consensable the semental or the property of the property from fruits or vegetables ranks somewhat lower, at ninety percent. Proteins are even



comparison, as far as calories are con-cerned. But the difference also has biolog-

cemed. But the difference also has biological significance, and in fact gives us clue to what these different types of muscles are utilized in sustained activity, such as long flight or distance running; light-colored muscles power short-term activities. The lowly status of utrkeys and chickens in the avian world of flight is indicated by those large white breast muscles; even if hey could think of a distant place to which they will be the proposed to the could have a distant place to which they will be the could have a distant place to which they will be could be compared to the could have a distant place to which they will be could be could

the calories in animal protein are absorbed, eighty-five percent of calories from fruit and vegetable protein, and only seventy-eight percent from the protein in beans and nuts. In other words, how many calories our body derives from a food depends on

your looky derives from a food depends on what type of food you cat. The calorific plot thickens, though, when we consider a few other figures. Dif-ferent nutrients provide differing amounts of calories, even though the amount of food ingested may be the same. Carbo-hydrates and proteins yield four calories per gram, whereas alcohol almost doubles, that score at sween calories per gram, fat is per gram, whereas alcohol almost doubles that score at seven calories per gram; fat is the champ, coming in at a stratospheric nine calories per gram. You've got to play this game wisely, with the awareness that all foods are not creeted equal — and equal amounts do not create equal calories. And so it is with the subject of the second of this week's food musclions, viz.

in other animals - fish often show a dark strip of muscles down either side, for example — but it's most obvious in birds.

Writing is similar to pitching a game of baseball. If you throw enough pitches, sooner or later one will get away from you. While I threw quite a few strikes last year, noe or two did sail ower the catcher's head—and landed in the laps of a few eager fans who were only soo willing to draw attention to my errant dell veries. Most gergebous of the monometed with the company of the Beach Club and the Arizona Café in Pacific Beach. I rarely go near tie beach — the salt air tends to corrode my synapses — so I haven't had the pleasure of enjoying the ambiance of those establishments. But next time I'm in Ozean Beach, I'll drop in and listen to their counter boxes. While not in the wild pitch eategory, my answer (in the same column) about the availability of back issues of magazines can be emended. The North Clairemont air downtown branches of the public

can be emended. The North Clairmont and working with the public library frequently sell donated back issues of many magazines for fiftence cents apiece. Finally, two errors I did not commit, unofficial scores: claims to the contrary. The North Park resident is incorrect in elling me that shark skeletons can't be used as canes because they are cartilaginous (October 27). And a thank-but-no-but-half and the contrary of the contr

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





THE INSIDE STORY

EVERYONE SEEMS TO AGREE THAT DOWN-town's central library is overcrowded, undersized, and out-of-date. There's also general agreement among those concerned that the solution is construction of a new \$40 million downtown library high-rise. But there's been little serious discussion concerning serious discussion concerning the likelihood that voters woul approve the bond money needed to finance such an

ambitious project.

Mayor Roger Hedgecock did
his part for the new library
project by appointing
bibliophiles Dorothy Kerrigan
and Robert Arndal to the city's also found room in his brief (seventeen-minute) State of the City address to push for a new library. The Jinoir's New Year's Day editorial on suggested civic priorities devoted more inches to the plea for a new library than to solutions for the Tijuans sewage problem, looming water shortages, and the growth-management debate. The Tirbure last week printed two plaintier form-page stories. two plaintive front-page stories under the headline, "Finest City Doesn't Offer Best Library," followed by a "We

need new central library editorial.

Library commission chairman Leo Sullivan frequently reminds Hedgeock and Councilman Mike Gotch to keep the central library project men listen, especially Gotch, who counts attorney Sullivan as one of his informat political advisers. Sullivan can also take partial credit for the Union 's forceful editorial; he lobbled coltorial page editor Ed Files at luncheon last month and later provided Files with background information. The Tribune story includes Sullivan's bold prediction that 'the only public bond issue that would be passed by the voiers today library system."

Sullivan, however, has doubts about whether it 's politically practical to campaign for a \$40 million project, risk the chance that "by trying to build something. The control of the control o

commission to consider an alternative: the renovation of the city's existing Golden Hall convention center. And though



oniar Gotoen rain renovations as a "patchwork" solution. When both the task force and the commission disregarded the Golden Hall suggestion. Sullivan was so chastened that he didn't even discuss that alternative at a recent council committee meeting.

Commitmen Gooch doesn't share Sullivan Sonem that a 540 million bond request may be too ambitions for voters. The councilmen says voters will approve such a ballot measure just as they funded the development of Mission Bay and the construction of San Diego Stadium. "There's lots of library users . . . lots of books through those turnstiles," says Gotch in predicting vicenty.

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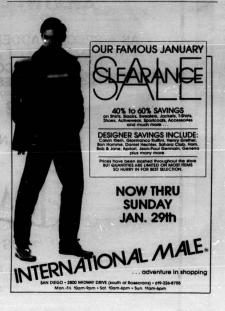
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INSIDE STORY

staffer Don Harrison a job as publicist/administrator for the 106-member private consortium. When the group exhausted its \$40,000 budget earlier this month (the mon came from the Convention Visitors Bureau), Cleator Visitors Bureau), Cleator persuaded the city council to contribute \$200,000 to the consortium's bank account. Cleator's influence over the group was firmly demonstrated earlier this month: he got mad at the consortium's \$36,000-ahe had her fired.

Cleator suspected that the consortium consultant, cruise industry expert Hele Fieldy.

The consultant is the consultant in the consultant

whether consortium staffer Harrison deserves the \$12,787 be \$ been paid to date. Cleater phoned consortium consultant Finley and demanded to know if she di been talking with entire the consultant Finley and demanded to know if she di been talking with entire the consultant Finley and helping the newspaper, but Cleator says he "finally tricked her into telling me" that she was indeed a source for the stories. Cleator than to be stories. Cleator than to be stories. Cleator than to enceutives of the Convention and Visitors Bureacoutly and the convention and Visitors Bureacoutly show this convention with Finlay and expressed his displeasure with the F. Finlay was put on probation and about a week later was "released."

from her one year contract, effective next month. Finlay won't comment on her disminasil, but sources say that ConVis director Dal Warkins told her. "I. can't stand till You've salted to the press, and seventy percent of our four (ConVis) budget comes (ConVis) budget comes (ConVis) budget comes (ConVis) as reference to Content's influence over the council's conservative majority.) Warkins refuses to comment on the controvery and says only that Filaly's contract was arreminated because she had been hired. Filaly, who has worked in San Diego full time since last

credit for persuading Princess Cruise lines to use this city as Credit to personage its as home port for their Pereiro Ship, in now in Florida on a consortium-paid business in their Pereiro Ship, in now in Florida on a consortium-paid business in the second of their pereiro Ship, which can be seen that their pereiro Ship is the second speach to downtown's here. Fobrusary for a planned speach to downtown's Central City Association before severing her ties with the consortium. Cleator and Wattins had been scheduled to share the Central City Association podium with Finky, but those plans have now changed: Pinky has been dropped from the program.



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Hard Work

the rest of his crew have cleared from the campground in the last few days. I could break into one house back home and make more than I could here in a month," he says, only partly joking. In El Monte, where Art grew up, he

Thirteen Locos. Their pastimes in-cluded: "Partying, dope, girls, and burglary." he says. He's a big, friendly kid with a good sense of humor, and you want to believe him when he says he has put all that behind him now. But when a new car drives by on the highway, he has a way of looking at it that reminds you. if he doesn't have a future in the dismantling business, he's at least had a

past. Still, there's an element of honpast. Still, there is an element of non-esty in his open manner. He isn't sell-ing anything, least of all himself, and he'll talk frankly about the events in his life which brought him here, to this muddy hole, wearing a khaki shirt

this muddy hole, wearing a khaki shir and a blue hard hat with "CCC" stamped on the front.
"I dad a lot of messing around on the streets." he says, "Gang fights, shootings, stabbings, I dropped out of second in the ninth grade because I was getting into too much trouble. I spent six months in the county work camps for burglary. They tried to get me for robblers, too, but that one me for robbery, too, but that one wouldn't stick." The way he says it, sounds like they cheeted him out of

No longer in school, but still just a kid, he was living at home, sleeping late in the mornings, going out with the boys at night. "My parents said to me, 'You got to start growing up. You got to start being like a man. You got to find a job. But I didn't really have any qualifications, you know. I'd pumped gas, moved furniture, but I'd never really gone out and looked for a job before." It wasn't as if he needed the money, though. The Thirteen Locos didn't wait for the benefits of the trickle-down economy to seep into

replumbed it. "It seemed like I always had twenty bucks in my pocket," he says. He got busted from time to time. but that was part of the job, like work ing late at the office. He didn't like it, but it wasn't enough to make him look for another line of work, either.

What did change his mind, he says, was seeing the inside of a state penitentiary. 'I never did any time in the pen, you understand, but I have some brothers who did. I'd go there to visit them, and I could see that place wasn't for me. Just a couple months in the county camps gets to my head. When I saw them doing time, I said to myself. 'I got to straighten out my

life. I got to do something. "
He first heard about the California Conservation Corps from a friend who had just spent a year working for them. He said it was all right. He said it was hard, but at least you get away for a while." Art went down to the unemployment office and put his name on the waiting list. They asked him to sign something the CCC calls The Nasty Letter:

Dear CCC Applicant:

The CCC is a work program. You will do dirty, back-breaking work and no one will thank you for it. The CCC is

not a summer camp. The CCC is not a high school or a colbing to the color of the co not a summer camp. The CCC is not a expectations.

Five months later, after he's forgot-ten all about it, he got a letter from Sacramento saying he had been ac-cepted into the CCC. Enclosed was a bus ticket to the training academy in

Calaveras County.

"It was just like boot camp. Up at five-thirty every morning. Running, swimming, long hikes. They give you mandatory fun day. I said to myself. 'Whoa! What did you get yourself in one day off a week; they call it 'a for now? "He was given a uniform.

hard hat, and boots; he took courses in fire fighting, first-aid, tool use, and tool repair. Nearly half the people in his session quit before they completed it. To his surprise, he wasn't one of them. "I was glad to be out of that place. They told me I was assigned to the Escondido center. They said I was lucky, that it was one of the best cen-ters. All I knew was that it was somewhere near Tijuana."

On his first day on the job at Es-condido, he was put to work clearing debris from the San Diego River on a gypsy moth control project. "I was up to my waist in the swamps all day. never worked so hard in my life, and it hasn't stopped since." You can see the conflict on his face. Part of him says only a fool would work that hard, and another part says he is proud that

and another part says ne is proud than he hasn't quit.

One of the things that keeps me going here is the people, "he says, nodding toward his fellow workers. "They got a good attitude. They're friendly. In jail you only get to know maybe a couple people because they don't know if you're a snitch, if you'll steal from them, or what. Here, I get to

know each one like a friend."

Half of those who graduate from the academy quit before they com-

plete the full year they all sign on for. Art isn't saying he will last a year maybe for fear he will disappoint himself. "I'm just taking it one day at a time. Sometimes the routine here reminds me too much of jail. You get up, go to breakfast, go to work, go to dinner, take a shower, and go to bed. They don't give you much free time. At night the center really reminds me of the county camps. It's out in the country, nothing around, real dark at night. I'm from the city. I like to go night. I'm from the city. I like to go out at night and walk around the block, see what's happening. You go for a walk at the center, and it takes you to a gopher hole, or maybe two rabbits mating. That's maybe the most exciting hing you'll see." But at least he has lost of time to think. 'One of the thing dead I'm a thef. I

. I don't really think I'm a thief. think what happened is, I'd get a few beers under my gullet and somebody would say, 'Hey, let's go do this. And he shrugs, thinking back on the stupidity of it.

"I guess I could work on a treetrimming crew when I get out, some-thing like that. I don't think they teach you a job skill here. You're just cut-ting brush, running a chain saw.

Hard

working in the mud. I thirk what they do teach you is how to work. They get it into your head that you got to get up and go to work every day. See, I'm a

Its half-mile driveway leads up to 440 acres of oak-covered hillside overlooking the small farms and horse ranches north of the Escondido city limits. and in this setting it seems more like a sprawling country estate than the county work camp it once was. It has a quiet, lofty feeling about it. The build-ings are old and plain and mostly rundown, but they are spread out over the grounds in a way that allows privacy, nd even seclusion. There are office buildings, classrooms, a tennis court, a swimming pool, a dining hall, a garden, and an animal pen with a pair of fat hogs. There are only about fifty corpsmembers staying at the center now, but it can accommodate more, and will, as the CCC's FDR center in

were being assigned to the Escondido center because of the CCC's uncertainty about keeping the facility. They lease it from the county (for \$50,000 a year, plus \$50,000 for county mainenance, and a \$25,000 insurance policy), and the probation department wanted it back again when the current ase expires in June of this year Many Escondido residents opposed that idea, preferring to have the CCC for neighbors. "The county probation people thought they could come in here and do what they wanted before anybody knew what was going on,"

one neighbor said. "They were very pushy about it." The CCC welcomed the residents' support with some sur-prise — in other places around the tate local residents have been wary of the CCC's reputation for hiring hard core unemployed youths, and have re-sisted the corps' plans for locating a center in their neighborhoods. The issue in Escondido was settled recently when the county agreed to extend the CCC's lease, and the neighbors, re-lieved that they would be keeping the center, held a party celebrating their

About 5:30 every afternoon the About 5:30 every afternoon the crews come straggling in from their day's work. They roll out of the vans and drag themselves off to the dining hall. Dirty, slump shouldered, and smelling vaguely of sweat, eigarettes, and gasoline, they're an awkward hunt to German shopted Primo bunch. Two German shepherds, Primo and Chico, the center's unofficial mascots, run out to welcome every-body home by jumping up and licking their faces. A black fellow takes a pen-cil from his pocket and pretends to play cil from his pocket and pretends to play it like a flute as the group marches along. A young woman stamps her lug-soled boots and shouts. "Rock and roll!" A gloomy-looking feilow seeking escape turns up the volume on his Walkman, while a friend nudges him from behind and comments to no one in a retinuity of the comment of the properties.

from beining and comments to no one in particular, "Lost in the Sony."

For many of the corpsmembers, who range in age from eighteen to twenty-three, this is their first experience away from home, and they are ence away from home, and they are obviously trying out all the things they promised themselves they would try as soon as they got the chance. One kid, to everyone else's disgust, has given up baths. A young female testing her new-found sexuality has taken to wear-ing her parts, a few sizes root small and ing her pants a few sizes too small and to leaving the top two buttons of her work shirt unfastened. Nearly every one of the males has started a beard— or has at least given up shaving. Vege-tarian diets are said to be popular in the corps, and one member reportedly survives on peanut butter, while another will eat nothing but chocolate. Some people seem to slide through

those years as if they were always adults just waiting to come of age. For others, it's a series of experiments,

errors, and catastrophes. Paul "Shorty" Standard's last few years have been like that. Not so long ago he was just another Marine with a jarhead haircut, cruising the streets of Oceanside in a beat-up hot rod with Confed-erate flag decals in the windows, lookerate flag decats in the windows, nook-ing for the California he had seen in the TV ads back home in Texas. How he went from the U.S. Marine Corps to the California Conservation Corps is a story he likes to tell, if you can get him

to slow down long enough to tell it.

Shorty and his crew are busy building an amphitheater at the aloe garden in the San Diego Wild Animal Park, and it's his job to feed the cement mixer with hundred-pound sacks of concrete, which he has to carry uphill concrete, which he has to carry uphill from the truck. It's a task he seems to enjoy, but when break time rolls around, he spits out his mouthful of ' chew, replaces it with a fresh pinch, and sits down in the sunshine to talk. "I was what they call a demolition expert," he says in his fast Texas clip.
"My official title was "Combat En-

gineer, which means it was my job to blow things up, and I guess I could blow up about anything they wanted

He says he is five feet six inches tall and weighs 150 pounds, but he's pad-ding that some. His nickname de-scribes his stature, and like countless other kids who grew up with that tag, he's a scrapper. "My daddy was the meanest son of a bitch I ever saw. He was a truck driver and an alcoholic, and he could drink a pint of white and he could drink a pint of white lightning, walk into a Texas bar, fight two 300-pound men, and walk away with nothing but scratches. I guess I learned how to fight from him, and as far as I can recollect I've never walked away from a scrap yet." Shorty says his mother enjoyed a good tangle, too. I' guess she beat me up every single day I lived at home." With his background, becoming a combat engineer

ground, becoming a combat engineer seemed like a natural occupation, and as soon as he was old enough he joined the Marines, a decision which brought

on one last battle with his mother. "She never did approve of me going to California," he sighs. For a long time Shorty says he en-

joyed his new career. Compared to where he'd come from, the U.S. where he'd come from, the U.S. Marines looked like a whole liter of runs. He spent his after-hours in the Long Branch Saloon in Occanside, a place just enough like Texas to keep him from getting homesick. "I was the most popular guy in that place," he brags. Following in his father's footsteps, he made har fights his favorite sport. "They'd never seen somebody my size who could fight guys over six feet tall, and win." California was all right.

Then, one weekend almost two years age. Shorty was riding his girltriend's horse, off base, near Falltriend's horse, off base, near Falltrock. He had grown up around horse, and had promised to help train this
one. As he was trying to coax the animal across the highway, they were hit
ya '67 Mustang. The collision totaled the car, killed the horse, and put
Shorty in the hospital with a crushed
skull. Doctors repaired his head with a
metai plate, but he says he was dazed
for months, tortured by headaches,
and didn't see how he would be able to
complete his hitch in the Marines. He
told them the wanted out.

"They said I was fit for duty," he
recalls bitterly. "They said the Marine Then, one weekend almost two

"They said I was fit for duty," he recalls bitterly. "They said the Marine Corps owned me, and that I was never getting out. I got kind of tired of hear-ing that, so I proved to them I wasn 'I fit for duty by punching out nearly every-one I saw, including several officers, and even one or two colonels. "After a year and a half of this, the Marine Corps surrendered and Shorty got his discharge — which he says was honor-able, but bared."

able, but barely.
Without a job, and no income other than the sixty-two-dollar disability check from the Marines, Shorty didn't know what he would do. He wanted to know what he would do. He wanted to stay in California, but, he says, "They don't hire a lot of combat engineers here outside of the Marine Corps," and the only other thing he knew was the ranch work he'd grown up doing. Making some fast decisions, he mar-

ried his girlfriend, set her up in an apartment in Vista, put his name on the waiting list for the CCC, and went back to Texas, where he quickly got a job branding cattle and chucking hay for \$275 per month. He had managed to save \$1200 when his wife called from California to say the CCC had a

Shorty has a reputation in the CCC for being a bit of a fanatic when it for being a bit of a fanatic when it comes to work. On a recent tree-clearing project in which his crew cut down eighty-six trees, limbed them, bucked them, and ran them through a chipper-Sherty did tainty of them himself, using only a hand saw while the others used chain saws. He says stacking saudbags on a flood for twelve hours was a lost of fun, but his idea of a really good time is cutting brush on a fire line for thirty or forty hours straight. He grins just thinking about it. "You can work by yourself, every-body leaves you alone, and you have a chance to show what you can do."

Like the other corpsmembers. Sherty carans the minimum wage.

Shorty carns the minimum wage, which comes to about \$580 a month, minus \$150 for room and board. He is

minus \$150 for room and board. He is required to live on the center, but he visits his wife on the weekends. In the future, the CCO plans to allow some of its members like Shorty to live away from the center, which would make it possible for them to hire more people. Shorty admits to having had some trouble with other corpsmembers, but he says he never fights on the center. "If you fight on center you get fired. I've take a few guys to the bottom of the hill, though — off center — and you can fight all you want to out there." His disagreements have to do with their use of drugs, he says. "There's a lot more freedom here than in the Marines, and for some people in the Marines, and for some people that means drugs. But they better hope I never see them. I hate people who use

He has six months left in the CCC He has six months left in the CCC and he's thinking about what he'll do when he gets out. "I used to be a pretty good bull rider, and I've thought about rodeoing. But I don't think my wife would want me doing that." He'd like

to get a job as a maintenance worker for one of the state parks. His qualifi-cations are the skills he has learned in the CCC, which he lists as "work hard, do your job the first time, and don't give anybody trouble." He uses his finger to clean the chew from his lower ling nuts on his hard her.

He uses his finger to clean the chew from his lower lip, puts on his hard hat, and heads back to work. "All I know for sure," he says, calling over the whine of the cement mixer, "is that I won't be going back to Texas. "I'll never go back to Texas."

Seen Governor of California, the CCC has found itself in a better situation than it had expected.

the CCC has found itself in a better situation than it had expected. The corps had been started by Governor Brown, and had been one of his pet projects. That alone, staff members feared, was enough to bring them under close scrutiny by the new governor. The impression the CCC wanted ogive to the new administration was that they were here to supply the state

with the low-skilled labor needed to do with the low-skilled labor needed to do work which had to be done with or without them. To their surprise, Deukmeijan agreed with them; and now, for the first time in the short history of the California Conservation Corps, the state legislature has removed the "sunset legislation" that required the CCC to present a report justifying their existence to the law-making body every year. When Brown was governor, he

eliminated Reagan's Ecology Corps, which had been an alternative service for conscientious objectors during the Vietnam War. (For many of them, it Vietnam War. (For many of them, it was either that or prison.) In 1976 the CCC was funded for a five-year trial period, with a first-year budget of only five autilitie of olding. Te more being a immediate success, it was plagued by a style of management that could be called visionary but not very practical. Youth programs in general had not done very well — the public often saw

them as leaf-raking projects — and by 1979 the legislature was so disgusted with the program that it was ready to close it down two years ahead of its designated term. At the time, stories were widely circulated charging the CCC with severe mismanagement, of showing favoritism in its hiring, and of widespread drug use among recruits. In an effort to save the struggling corps, Brown appointed B.T. Collins, a disabled veteran, as its director. Collins, who later became Brown's campaign manager and then the gov-

campaign manager and then the gov-ernor's chief of staff, is credited with ernor's chief of staff, i., credited with much of the CCC's current success, as well as much of its original style, and the mention of his name at the Esconthe mention of his name at the Escondido center brings smiles to the staff's faces. Without him there probably wouldn't be a CCC. He coined the CCC motto, "Hard work, low pay, miserable conditions," and had it palmed in huge letters outside their office building in Sacramento. That promise of abuse has secone a recruling attraction for the CCC in the same way that Marines are lured into service by the tough image of the leathernecks. In 1979 he delivered a speech to a group of new recruits at the training academy; it later became known as the "Hitter Speech." "I'd not care about you. I am not concerned with your "Hitler Speech." "Ido not care about you. I am not concerned with your happiness. I am concerned with the expenditure of taxpayers" dollars. I know I am going to work you to death. And I know you're going to work hard or I'll fire you. "Collins also laid down the fire basic rules of the corps: "No booze. No dope, No violence. No destruction of state property. No refusal to work." Only one corpsmemer in four completes a full wear in the ber in four completes a full year in the corps, and this attrition rate is said to be due largely to the enforcement of these rules. This image of no-nonsense discipline has made the CCC popular

discipline has made the CCC popular with the public, but the staff says it is also a benefit to the consumenters.

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iconiused from page 15)
Like other members of the staff at Escendido. Flores sometimes seems as if he is trying to keep his enhusiasm for the corps a secret. Many of the staff have worked for other institutions before coming to the CCC — the California Youth Authority and the Corrections Department, for example—and they will tell you they believe in the CCC as an alternative to all that yet too much enthusiasm seems to embarrass them, as if it's old-fashioned, like something out of the Sixties. "We are not idealists," Flores insists. "We don't say to the corpsmembers, Come on, you can do it. "We say, "You will do it, or you won't have a job."

on, you can do it. We say, 'tou will do it, or you won't have a job.'

Flores doesn't even like to talk about the intangible benefits of the corps to the corpsmembers. He prefers to talk about the benefits to the taxcops to the corpsmement. He preters to talk about the benefits to the tax-payers, and gives examples of the projects they have completed in San Diego County, which include plenting in 16,000 seedings on Mt. Laguna. By ing sandbags in creating the same seed of t shrewdness not to talk of intangibles during a time when social services are not particularly popular. "We aren't a social service, he says, annoyed by the out-of-date terminology, "We aren't even a jobs program. We're a work program." All over the state, administrators are taking down their Japanese haiku poetry calendars and replacing them with state-issued agenda calendars.

Yet if the CCC were just a work rooram, the bosses would see their

program, the bosses would get their eight hours a day out of the corps-members, then cut them loose to enjoy their leisure time however they wished, like the rest of the working

in their eight hours, the corpsmembers are expected to improve their educa-tional level: those who read below a sixth grade level must improve that by two grades during the time they are in the corps; those who haven't completed high school (fifty-five percent) must study for the GED; and the rest must either take courses at a local community college or help tutor the others. Everyone must write every day
— in a journal, in letters home, or in — in a journal, in letters home, or in the center's monthly newspaper; they must register to vote; they give blood regularly; and they all do some kind of physical training before going to work. These are the intangibles Flores doesn't care to talk about. "Why shouldn't we street more out of the shouldn't we expect more out of the

near the village water tank, over-looking the valley south of Palomar Mountain where he has lived all his ife. "When I go there I think to myself how free it is," he says, meaning his life? . . . the reservation? . . . the future? He dries his hands on his

future? He dries his hands on his appron, and takes a break from his kitchen duties at the center's dining hall. Ower e. our of coffice, inis dark intense eyes give the impression that he is at that place gazing out, not at the reservation, but at himself. "There was a time in my life, not very long ago, when it seemed like everything was falling apart, and it started with the death of my father." He talks quietly, slowly. "He was dis-abled: a rock fell on him and broke his back thirty vesar ago. My mother died back thirty years ago. My mother died when I was only four or five, so it was up to me and my sister to take care of him. We were pretty close. He pauses, wanting to say somethin; that might explain his father, but looking down says only, "He knew about a lot of things."

of things."

A shy, sometimes withdrawn person, Ty found school difficult and wanted to quit many times, but his father always encouraged him to stay. "Every night we would sit and talk. He would help me with my homework, with math and history. Science was his weakest subject, so I had to work extra hard on that. He used to say to mark the work of the say of th

When his father died of a heart attack, Ty quit going to school, even
though be was in his senior year and
would have been finished scon. He
went to his bedroom, shut the door,
and would come out only to east or go to
the bathroom. "I spent all my time in
here thinking about him, about the
things he used to say, and about the
stories he used to tell. Without him I
felt so ignorant. That whole joyful
feeling in my life was gone. I ddn't
think I could go on without him."
He spent five months like that, un-

He spent five months like that, un-able to halt the sudden backward momentum his life had taken. "Christmas came. My sister had the

"Christmas came. My sister had the place for him with his wine glass, just a place for him with his wine glass, just like he would be there. I took my usual place at the table, but she said. No, you're going to sit in his place." "A shock went through Ty as he realized what she was trying to say to him. He sat down in his father's place, and was able to drink from the wine glass before he had to leave the table and go back to his room. "When my sister came to me all could say to her was," don't want it to be like this. "She said, "You're a man now; but I didn't feel any different. I didn't feel any different. I didn't feel any man." y Morretti has a place on the La Jolla Indian Reservation where he goes when he wants to be alone and think. It's on a hill,

A man."

After that Ty tried working at a few jobs, but ended up quitting all of them after just a short while. "It seemed his such a hard way to live. It wasn't he work—I'd done that before. I just felt like there was no point in it." It was his uncle who talked him into joining the CCC. "He would come over and sit with me and talk, the way my father used to." His uncle had retired from the Army, and at first he tried to convince him that he Army would be the place for him. "I told him wasn't ready to call anybody. "Sir." I wasn't ready to call anybody 'Sir.' So he said he'd heard a lot of good things about the CCC; he thought maybe that would be a better start for me."

When he joined the CCC, Ty began

to understand why so many people never left the reservation. For the first time in his life, he felt like a minority. time in his life, he felt like a minority.

"For me, the minorities had always been the others, the ones who came from outside the reservation." It made him feel uncomfortable around the other corpsmembers, and he knew he seemed strange and unapproachable to other corpsmembers, and he knew he seemed strange and unapproachable to them. Full of doubt about himself and his decision to join the corps, and still grieving over his father, it was difficult for him to concentrate on the work he

was supposed to be doing.
"I just about blew it then," he says.
"I got drunk one night after work, and next morning when it was time to go I was in such bad shape I could barely tie my shoes. I made it to work that day, but only with the help of a couple buddies. My crew leader knew something was wrong. We were planting plan-tains along the freeway. You had to measure the hole to make sure it was measure the hole to make sure it was big enough for the roots, otherwise it would just die. Then after you planted it you had to scoop out a half-bern on the downhill side to eatch the water. It was harder than it sounds. When my crewleader came by, the looked at what I was doing and said, "I know you can do better than that."

At lunchtime Ty fell asleep and didn't wake up for the rest of the after-moon, even though the others tried to

noon, even though the others tried to get him to go back to work. His crew-leader told him that one of two things

leader told him that one of two things would happen to him: He could be suspended, or he could be first days stiting in his room staring at the ceiling, about all the dead-end jobs he had quit, and about all the people back on the reservation without jobs. "I really had to look at my situation then. I had a job. I got fed three times a day, I'll then the CCC, what would happen to me?" No longer could he passively watch the events in his life, as though they were happening to somebody else. He decided he wanted to stay. He went to his crew leader and said, "I feel like a fool. I want to try again. Give me fool. I want to try again. Give me another chance. I'll do it."

She said she saw something in Tyshe didn't know what. Her recommendation was that he be allowed to stay. "I'm lucky to be here," he says now. "The whole experience has been good for me, not just the work, but things like writing in my journal. I write every day. I've learned hat we might not be here tomorrow, so why not put

not be here tomorrow, so why not put some of those things we think about down on paper?"

The waiting list to get into the CCC has about 1500 names on it rate for people in that age group is about twice the state average, but the CCC really isn't big enough to have much of an effect on it. The program only employs 1800 youths in the state now, with plans to increase that number to 3000 by 1985. Several states have started programs modeled after



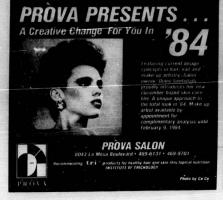
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the federal Civilian Conservation Corps that put so many young men to work during the Depression. There is currently a bill before Congress to establish an American Conservation Corps, which would employ 100,000

the CCC at their local unemployment office, where there is always a poster office, where there is always a poster tacked to the bulletin board advertising the corps. Ben Rodriquez, who works for the Employment Development De-partment in Escondido, says, "Sure, there's a waiting list, but anybody who really wants to can get into the CCC. I can get ten or fifteen people to sign up, but when the time comes for them to go, they turn it down. So many young go, they turn it down so many young people here are from out-of-state and are just passing through. They're stay-ing with friends or sleeping in their cars. What they really want is a place to stay, not a job. When the CCC tells

them what they'll be doing, that it's hard work, and not just some Camp Ruckamuck, then they aren't in-

The CCC makes no special attempt to hire minorities or disadvantaged youths, though forty percent of the members are minorities. Officials say they would like to hire more women females currently make up about thirty-five percent of the corps — and there is no waiting period for them to get in. The women are given quarters separate from the men, but other than expected to do the same work.

"We're all animals on this job," Stephanie Martin says with a laugh. "There isn't a shovel made for a man and a shovel made for a woman, There's just shovels." She is a bright, enthusiastic woman who had completed two years of College it. Louisiana when she decided she wanted to finish her studies in Califor nia, where she says the state univer sities have a better curriculum in phys ical education. Unable to afford the out-of-state tuition fees, she needed a job while she waited to become a California resident. She spends most

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zation crew installing insulation and caulking in the homes of low-income families. Working with a caulking gun is not what she has in mind for the rest of her life, but she says, "This is like school to me. Not one day goes by that I don't learn something new here."

She thinks women join the CCC for different reasons than men's. "Women aren't as likely to come here with problems. They join up because

"Women aren't as likely to come here with problems. They join up because they want to do something totally different. They want to get outdoors. They want to meet new people. They want a job that's different from the one than was been doined. they've been doing.
"There's a lot of men here on a

macho thing, trying to prove how make they can do her with the bucks somewhere. They can do her whether they can do her whether they can be cause they can do her whether they can be cause the CCC a bad name, and there are so many good people out there trying to with the men. Overall, I think women are better at the telious job with the men. Overall, I think women are better at the telious job with the company good general way to do in the company and they do not have any choice.

At first it seems as though Stephanic extra care and attention are needed. macho thing, trying to prove how much they can do; but then there's

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They do better at planting trees and landscaping. They have a better eye for detail."

CCC, it's that it isn't strict enough. "I know there are people here using drugs, and sometimes I never know drugs, and sometimes I never know what they're going to do. Outside the CCC I can associate with whom I want, but here I don't have any choice." There has been a rash of stealing at the center — more than \$500 has been taken from the rooms of four different people — and alse thinks drugs might be behind it. "Three hundred and sixty of-llars a month isn't enough to be doing occaine. They're coming up with the bucks somewhere. They really make me mad. They're giving the CCC a bad name, and there are so many good people out there trying to

presence there is calculated. By not targeting the program for so-called "losers," the corps avoids that label and expects to attract a certain number like her to give the program stability They call it "each one teach one."

They call it "each one teach one."
"We've got people here who have been to college, and we've got people who haven't been to second grade." Stephanie says. "We all learn from each other. Maybe four out of ten here have reading and writing difficulties. Some are completely illiterate. I'll give my time tutoring anybody who is willing to work." In return, she says she learns from people with backgrounds different from her own. "It seems like people who can't read or

a good place for them to come and learn about themselves. There's not somebody birching at them twenty-four hours a day, saying do this or do that. They learn how to be on their more properly on the desired them to be on their more properly on the properly of the desired them to be one their more properly on the poly on the job we come into contact with all different kinds of people, some of them well educated, and a lot of people here have never had that before. "I've seen people here of himselfs with the properly of th

here have never had that before.
"I've seen people here do things they never thought they could do. People twenty-three and learning how to read for the first time. People who couldn't work and get along with somebody less. People who are withdrawn—after a few wecks here they are more open, and we can talk about their problems. We say. Now we're going to find a way out of all that. Now we'll find a way to make do."









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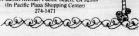
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etters I Dream Of Genet

Saville is knowledgeable, erudite to a fault, and a keen student of the theater in all its facets, but for some strange reason I enjoy his verbal acrobatics more when I have not seen the play he is dissecting at the moment. A case in point is Angels Fall, which he not only dissected, but

painstaking autopsy ("Objectivelessness," January 12). That the play still lives glowingly in the hearts and minds of its viewers is no small feat of

To bring up the name of the To bring up the name of the revered Stanislavsky is for Saville tantamount to delivering a coup de grâce. However, only the other night I was privileged to converse with that master (albeit in a dream) and I mentioned a pair of names, Mamet and Shepard, at which point a pained expression crossed his face. "Show me the objective," he

But alan, here we are in 1984, for wome Creeth, and Brother, Jonathan has added Angelet Pall is a bad play. I count myself in a bad play. I count myself formane that I saw in before I read the review, che I would probably not have gone. I cand for these people. I felt for them, and the was almost thick enough to cut with a critic's tongue. So what if Polescor Harris decided that he no longer wanted to go through the motions at his moaned. "What have you done to the objective, Sam?"

As his face faded from view, I could not resist shouting.
"Beckett!" and after he left.
"Genet!" Since I could not sleep "Genett" Since I could not sleep after waking in a warm sweat, i paced the floor until I came across an old play by Piñero, which, as huck would have it, was on my reading table. Now, there was a playwright who knew his objectives. Every character knew what he for she wanted, and did not flinch from blackmail and/or

college and decided to quit? Is that not an objective? Does he have to know exactly what he wanted to do next? His big scene was central to

next? His big scene was central to the play, much more so than the tennis player's monologue, good as that was.

I imagine that Lanford Wilson will survive Saville's onslaught, but it would be a pity if even one person stayed away from this fine-person stayed away for the stayed aw



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> lestiny, at least in part. Studies indicate that males named Tom. Dick, and John are high achievers with leadership abilities, the theory being that because they have no with short, simple names make the easiest adjustments in their lives. On the other hand, a study of Harvard dropouts in a given year revealed a higher percentage of quitters with strange or exotic names. "John." name scholars claim, creates a good. solid image, as witnessed by the remarkable number of United States

presidents named John. Also James, George, William, Thomas, Richard, and Harry. Other studies claim the opposite, using Lyndon, Dwight, Calvin, Woodrow, Millard, Ulysses, and Grover as presidential examples, speculating that those with odd or distinctive names tend, compensatorily, to overachieve (Armand Hammer is a classic example).

Remember when it was common for film studios to evoke an aura of machismo by contriving Tab Hunter, Rock Hudson, and Rip Torn for young hopefuls? It worked. Remember Tony Curtis, whose box office name had more ticket appeal than Bernard Schwartz, his birth-certificate name? And Marion Morrison, who metamorphosed into

John Wayne? "A self-made man may prefer a self-made name, commented Judge Learned Hand when he permitted Samuel Goldfish (the movie mogul who'd been glamourizing and Waspizing newcomer's names) to become Samuel Goldwyn. Only in the past few decades have Segal, Snodgress, Streep, and Streisand become acceptable names in Hollywood. However you interpret all this, there's no doubt that your name affects your life to some degree. For example, imagine being Herbert Hoover, "My name has definitely

Hoover, who lives in Lakeside He was born in Montana in 1920, during the era when his namesake

By Sue Garson

"I'd be in a grocery store cashing a check and people would say, 'Hey, don't cash his check. He pardoned Nixon!"

-Gerald Ford

reputation as head of the U.S. Government Food Administrat and the Montana Hoovers figured that such a name would be wonderful for their newborn son — a name that would inspire success. So they named him Herbert. Eight years later, in 1928, when the head of the Food Administration became the thirty-first president of the United States, Herbert's parents took pride in writing a letter to the White House telling the new president that their son had been named in his honor. The President of the United States responded with a letter and an responded with a letter and an autographed photo of him and his dog. King Tut, which the eight-year-old proudly took with him to school to impress his teacher and his third-grade classmates. Today these White House souvenirs are part of Hoover's memorabilia in Lakeside.

The Montana schoolboy studied theater and when he gas out of the service (World War II), he had his sights on Hollywood. "I smoked a cigarette with Ronald Reagan," he recalls, "but I didn't get much recalls, "but I didn't get much further than that so I settled into broadcasting, where I stayed for fifteen years," Hoover says. "I had a lot of fun on the air with my name." The "Herbert Hoover Show," aided by the famous blooper "Hoober Heaver." remaining. "Hoobert Heever," sometimes became the Hoobert Heever Show. And when he and a colleague named Al Smith broadcast the 1960 presidential elections from a local station in Missoula, Montana, they got a kick out of being Herbert Hoover and Al Smith announcing

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"When I handed the waitress my VISA card, she got all excited and shrieked, 'It's him! It's him! It's really him!' She nearly fainted."

-Paul Newman

moved to California, taught speech at SDSU, and then taught English at El Capitan High School. He had considered teaching English at Herbert Hoover High School but chucked the idea, he says, because he likes living in the boonies and dreads the idea of a daily commute dreads the idea of a daily commute from Lakeside. Hoover doesn't mind driving to La Mesa every Sunday, however. He is a member of that city's Saint Andrew's Episcopal Church, which is where he met church activist Ben Franklin, the retired president of a Tarzana paving

company. Like Hoover, Franklin says his name has affected his life enormously. "It's been very positive," says Franklin, who now lives with his wife in the Mission Gorge area. ("He's always been proud of his name," Mrs.

he had an honorable name to uphoid Franklin says he's been a thousand percent honest in business. "I've read all about his life and I've always given people more than a fair deal," he says. Although Franklin's name has never caused him any name has never caused min any problems, he does remember the good-natured kidding at USC fraternities, the standing ovation he received at his high school graduation ceremony when his name was announced, and his days at Lockheed, where he worked in the same facility with a fellow named Miles Standish and some of his coworkers used the public address system to summon Miles Standish and Ben Franklin to the main office Today when he used credit cards,

he's invariably asked how kite-

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years," says Franklin, "and I haven't come up with a good answer yet." While he's been looking for an answer to the kite question, Franklin, who's the second of three generation of Benjamin Franklins
("It was my father's name and it's my son's name," he says), has discovered in his family tree a great-uncle named Benjamin Harrison (twenty-third president of the United Also scratching a genealogical

itch is Winston Spencer Churchill, who lives in Lakeside and works as a warehouse supervisor at Grossmont High School. Born at Mercy Hospital on August 25, 1942 at the height of his namesake's power and around the time that Sir Winston had around the time that Sir Winston had been visiting San Diego, Churchill says his name has affected him both positively and negatively. "My name always gets a reaction," he says. "When I was working in sales, the mere mention of my name automatically opened doors. I'd pick up the phone to call an organization and all I had to do was announce my name and I'd be put through immediately to the person I wanted." He's been invited to appear as a guest on several local TV breakfast shows, and when he was involved briefly in the security business, he reports that his badge never failed to raise eyebrows. Son of a San Diego milkman (named Royal Churchill) who made local deliveries on a horse and cart, the forty-one-year-old Churchill grew up in a conservative, religious family and for a while he was pastor of a Pentecostal church in Poway. People who had heard only his name came to his church solely on that basis. 'They were curious about my name

"They were curious about my name and they wanted to meet me." he says, "and that's how I brought a lot of people into the church. My name was the big draw.

"As a small boy, people always expected me to live up to certain standards — to the 'real Winston standards — to the 'real Winston Churchill,' they said, as if I were an artificial one." As a teenager the native San Diegan Winston Churchill wrote a letter to the Prime

Minister of England and ever since then, England has been a magnet for him. "I'll get there some day," he says dreamily. "I think about England a lot."

When the British statesman died in

1965 and our local Churchill was a young man of twenty-two, he suffered an identity problem, an emptiness. "Am I gone, too? Is it all over?" he wondered. It wasn't. The continues, some of it unwanted. There was an occasion. for instance, when police officers stopped him on a freeway and before he had an opportunity to display his driver's license, he was asked his name. When he answered, they called him a smart aleck. That's what long-distance operators say when he calls collect and gives his name; sometimes they hang up on

president of the United States took office nearly ten years ago, another Gerald Ford was discovered and interviewed by the press (in Virginia, where he was living at the time), and became an instant celebrity for a while. When Ford was in office, his less-fame namesake was often teased by co-workers. "When I'd be in a grocery store cashing a check, people would say, 'Hey, don't cash his check. He pardoned Nixon! 'They'd give me a hard time but it wasn't really too bad. Sure I voted for him. His son. Jack, is in town here and I kinda keep track of his whereabouts," says

Gerald Ford of Logan Avenue.

San Diego's telephone directory reveals several other statesmen: fou Daniel Websters, two John F.

Kennedys, and a Robert Kennedy. We've got our own 1984 Democratic presidential contenders as well: four John Glenns and three Jesse Jacksons. Also hiding in the White Pages are mythical characters: there are two Jack Homers, five Jack Frosts, a Tom Sawyer, a Jim Rockford, and two Kilgore Trouts. Rockford, and two Kilgore Trouts. Jack Spratt's wife says she isn't amused. "I get so damned tired of listenin' to people saying. 'Jack Spratt could eat no fat, his wife could eat no lean,' that I don't care to discuss the matter any further,' said Mrs. Spratt of Santee. Roy Rogers of Lakeside also declined to comment. Sam Spade, a retired San listen Country social turners use out.

son recalls an incident about twenty or twenty-five years ago when detective stories were big and Dashiell Hammett's private eye was popular. "Very late one night the phone rang and it was a woman calling, a total stranger who sounded very tipsy. She demanded to speak to Sam Spade and then asked in detective style manner for his vital statistics. We've had a few laughs with it but never any real problems."

Both Wayne Newton and Leonard

Bernstein are physicians. There's a Mary Martin in Spring Valley and another in Chula Vista. And there's a May West, a Peggy Lee, a John Wayne, and three listings for George Burns, three for Robert Merrill, two William Shoemakers, a Willie Nelson on Imperial Avenue and another one in National City, a Bill Bailey and a Cesar Chavez in North County, and a Jack Warner, a Bob County, and a Jack Warner, a Bob Newhart, a Jack Daniels, a Gregory Peck and a Gary Cooper, thirteen Michael Jacksons, a Paul Robeson living in Lemon Grove, a Steve Garvey on Navajo Road, a Steve Allen, and a B. F. Skinner. Paul Naumanof Peciat Lona is a sixty. Newman of Point Loma is a sixty inirty-tour years working for the railroads in San Diego and he's amused, he says, because he's had the name Paul Newman ten years longer than the famous actor. "I keep myself in good shape and people say I look younger than my age. They say I bear a striking ce to the actor." Newman says that every so often he receives rash of obscene phone calls from young ladies and he recalls an dent that occurred recently in Stuart Anderson's restaurant in Chula Vista. "I was having dinner with friends and one of them made a big deal out of my name and said to big deal out of my name and said to the waitress. 'Do you know who he is? He's Paul Newman!' he said, pointing to me. Well, the waitress looked skeptical but after dinner when I picked up the tab and handed her my VISA card, she got all excited and shricked, 'It's him! It's him! It's really him!' She nearly fainted," Newman chuckles.

fainted, "Newman chuckles.

Besides those whose names are identical to entertainers, politicians, sports figures, and fictional characters, the phone book lists a number of authors — James Beard, two William Buckleys, four James Baldwins, John Steinbeck in El

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Cajon, Phillip (sic) Roth in Clairemont. And there are poets: Robert Frost lives in El Cajon, Carl Sandburg in Santee, Edgar Allyn Poe in Lakeside, Robert Lowell, two William Blakes, and ten Robert Brownings scattered throughout town. The poet of them all, William Shakespeare, lives with his wife not far from Balboa Park and works as a Iar from Balboa Park and works as a yacht broker at Stirling Marine. "In the yacht business — in any kind of sales — my name is useful because when I hand people my card, they never forget," says Shakespeare, who admits to receiving quite a bit of attention when he cashes checks. attention when he cashes checks.
One year he mude stipphone for the control of th was also spured to an interest in tracing his ancestry. "My aunt was doing the family tree but she stopped

laughs.
San Diego has four Rockefellers, a dozen Rothschilds, and two Jesse
Jameses. But what about our Eleanor Jameses. But what about our Eleanor Roosevelts, our Mary Pickfords, our Pearl Bucks, and Jane Austens? Blame the telephone book; the women may be here but female names are, apparently by choice, far less visible in the directory. Of course, we do have a respectable course, we do have a respectable number of authentic resident celebrities. Jonas Salk, Françoise Gilot, Cliff Robertson, and Dr. Seuss live in La Jolla; Desi Arnaz and Burt Bacharach live in Del Mar; Victor Mature lives in Rancho Santa Fe; Dick Van Dyke is Coronado's François sericione un serior del control del contr famous resident; John Erlichman now lives in Fairbanks Ranch; and Jack Ford lives in Leucadia. But Jack Ford lives in Leucadia. But according to the White Pages, San Diego has no Archie Bunkers, no Fidel Castros, no Johnny Appleseeds, no Gertrude Steins or Harry Houdinis. And there's not a single Elmer Fudd in town.

at a point where it looked like we might have been related to one of the Bard's illegitimate progeny. That was a good place to stop," he

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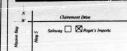
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— Archilochus
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Purity of heart is to will one thing only.

Kinkegaard
With its staging of The Wager, the
Bowery Theatre completes its traversal of
three plays by Mark Medoff, all three productions directed by and starting the Bowery's artistic director Kim McCallum. This
obsessive concern with one artist — and by
one artist — is reminiscent of John Lill's current series of concerts covering all the piano sonatas of Beethoven. The differ-

h Mark Medoff is one of the more although Mark Medoff is one of the more prominent contemporary American play-wrights, he is far from having the stature of a Beethoven. More importantly, Mr. Lill's series lets us hear the composer exploring a range of experiences as wide as humanity itself, and in an equally broad variety of forms, while the three Medoff plays as the Bouers are variants of a single theme Bowery are variants of a single theme, which the playwright keeps scratching at like a family pet who will not let a closed

door alone until you open it and let him in.

The theme arises from a certain character type that, in various guises, appears in all three plays. Teddy, in When You Comin' Back, Red Ryder?, is a

terrorizing and humiliating everyone in sight. The eposymous hero of The Kramer is more phosens executive ruthlessly rising in the corporate world and state same time attempting to control the personal lives of his fellow workers. Leeds, in The Wager, bets his commante Ward that if Ward sleeps with their neighbor Honor, within forty-eight hours Ward will be as saulted or killed by Honor's husbandfor honor and the personal lives with the same of the personal lives when the personal his personal lives the personal lives are not personal lives and the personal lives with personal personal lives with personal lives the personal lives with lives wit go down we see him embracing Honor and weakly smiling. It is about as convincing as Savonarola being converted to Islam by a few words from a passing sheik. Nor does Kirn McCallum in the Bowery pro-duction know what to do with shis embar-rassing moment. He has built up the character, with his usual intense concentrarassing moment. He has built up the character, with his usual intense concentration and attention to detail, as the mean of a bitch the script up to that point has shown him to be; there is nothing in Leeds as Mr. McCallum has presented him to us that could justify this resident him to us that could justify this rue hug and the prin, the unbending, the "Curst"—these ring thoroughly false.

What seems to be happening in these plays is that the playwright is grouping toward a solution of some problem to colose to his own experience or preoccupations for him to see it clearly. In all the plays there is at least one character who located the waters in Red Ryder, the colleague is the waters in Red Ryder, the colleague is the waters in Red Ryder, the colleague is the water of the water of the red Ryder, the colleague is the water of the red Ryder, but the love manifests stuff in an environment commandered for his own destructive for defensive purposes by a Teddy, a Kramer, a Leeds. It is a miraculous lag from these there futiles attempts to exorcise the demon of ancestiant to the playwright's "Children of a Lesser Loud, which is — wonder of wonders — deep indirect, the second of the colleague is the second of the colleague in the second of the colleague is the second of the colleague in the second of the colleague is the second of the colleague in the second of the colleague is the second of the second of the colleague is the second of the colleague is the second of the colleague in the second of the colleague is the second of the profit, controlling them, humilating them, and committing violence upon them (in this case psychological violence). And once again the impulse to control and ma-nipulate, the contempt for the more or less helpless victims of this pupeteering, is shown to be the obverse of an inability to love, Teddy, Kramer, and Leeds, each in his own way, defend themselves against the about a findinger by treating people as his own way, defend themserves against the threat of intimacy by reating people as specimens to be experimented with, and all three characters assert their superiority to everyone else by a cruel, arrogant mas-tery of sarcasm, and sometimes by physi-

tery of sarcasm, and sometimes by physical weapons as well.

It is a personality to be the care of the to love. In their recent series of Medolf pro-cuctions, the Bowery has done as a service in sequaring. San Diese these topics with some curious, preliminary, uncertain steps of a playwright who has since learned to dance. But as "flushina" experiences, these three plays belong distinctly to the hedgeleng cache to groy, and it is a bedgelong whose one piece of knowledge works only intermittently. We have learned a lot about one epoch in the motives rather than a convincing experi-

roce of a living human being.

This failure to turn understanding into life is strikingly exemplified by the weak ending of *The Wager*. Honor, who has

psychological and dramaturgical career of Mark Medoff, but by now some of us are gening a bit tired of that particular theme, that particular character, that tedious scratching at conceived a passion for the icy Leeds, gives him (and us) a neat precis of his syndrome, and urges him to lower his defenses, to take the chance of getting hurt emotionally, to let another human being — herself — into his heart. Leeds resists, the door.

Something similar might be said aboutKim McCallum. Here is a young man of
sensational theatrical talents, a great many hesitates, then gives way, and as the lights go down we see him embracing Honor and

of which are demonstrated in the current production of *The Wager*. He is, as usual, production of The Wager. He is, as usual, exceptionally brilliant in his casting (Alam Schneider has commented that casting is ninety percent of directing — which sounds like an exaggeration, but surely Alam Schneider ought to know). Mr. McCallum regularly finds some of the best community actors in town, and in most

with the utmost naturalness: in the present case, Kevin McDermott as the randy, basketball-playing Don Juan of a room-mate, all lanky energy and emotional shal-lowness, and Richard Gilman as the awk-ward, ridiculous, pitiable, but decent-hearted professor of microbiology who has made the grave mistake of marrying a girl who finds him infinitely boring. (Honor herself, played here by Susan Bennet, is a poorly constructed and banal character whose defects the actress does not succeed

whose defects the actress does not succeed
in rising above.)
Having chosen his actors so well, Mr.
McCallum directs them with an accuracy
of imagination that brings the characters,
their world, and their momentary aims and
feelings vividly to life. There is, for exam-

ple, a little basketball game in the Bow-ery's Wager in which the director has bril-liantly realized Mark Medoff's idea of showing us the rivalry between Ron and Ward and the way Ward is bound to win Ron's wife away from him; the acting is Ron's wife away from him; the acting is psychologically true, the blocking is deft and precise (and beautifully rehearsed), and the thearireality of this moment is en-hanced by the fact that the basketball isself is imaginary. But the fine hand of the direc-tor is at work everywhere in this produc-tion, unobrusitely imparting truth and expressiveness to the most minor gestures. I think of Ward, sloutched on a bustucol

and idly arranging little piles of breath fresheners on the kitchen counter, as he impatiently waits for Honor to finish tell-

ing him about her feelings and problems and to come to bed with him. Instant by instant, the Bowery's Wager's iffilled to the bursting point with carefully observed and vitally reproduced reality, an uninterrupted testimony to the director's skill (as well as to that of his actors).

Mr. McCallum is also a set designer of

Mr. McCallum is also a set designer of outstanding ability. The set in The Wager is one of those everyday apartments, naturelistically rendered, that one sees in some ninety percent of contemporary shows and that every set designer knows how to put together. What distinguishes this set is the perfection of its ver-trainlined. isimilitude — every detail is exactly right, and every detail reveals something about



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(continued from page 27)
Leeds and Ward and their relationship as well as the way the restricted stage of the little theater is transformed into a playing space rich in possibilities for expressive action. Much of this is shown, but much of it is suggested: we see a bit of the bedroom, a patch of the outside hallway, and nothing of the bathroom but its door, yet all three areas are palpably real places where real things happen. In addition, some really remarkable visual and technical imagina-tion has gone into the device by which Mr. McCallum indicates the "fourth walls" that separate the audience from the actions on the thrust stage, above all the suspended fragment to which the basketball player's practice basket is attached. This device

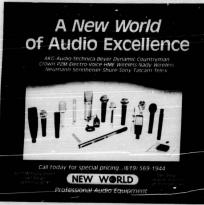
makes everything seem even more real, as makes everything scem even more real, as though we were looking with x-ray vision into an actual apartment in an actual building somewhere — the supreme aim of naturalist: stage design. Nowadays, it is easy to do a naturalistic set adequately; it is quite hard to do it as persuaviely as Mr. McCallum has done it. The only naturalistic detail the bas omitted (abs/d) is the small collection. tic detail he has omitted (why?) is the smell

of the pizza.

Finally, there is Kim McCallum the actor. His impersonation of Leeds shows all the qualities we have become accustomed to in his acting: clarity, power, truth, a mastery of voice and gesture, an intensity of feeling, and a commanding theatrical presence. If his Leeds is less intellectually interesting than his Kramer and less emo-

tionally compelling than his Teddy, that is because Medoff has not drawn Leeds as interestingly or as compellingly as he has the other characters (this seems, in gen-eral, the least effective of the three plays). But just as Medoff's obsession with the But just as Medolf's obsession with the Teddy-Kramer-Leeds character has be-come somewhat tiresome, so has Kim McCallum in roles of this sort. Even his Keseberg in the Marquis Theater's Devour the Snow (not by Mark Medoff) shared many of the traits of these Medoff charac-ters. (I did not see him in the Bowery's The ters. (I did not see nim in die bowery s' rei flast) Heart.) As a McCallum admirer, may I suggest that it is time for a change? There are some good actors who are hedgehogs, but the real sign of the actor's mastery of his craft is knowing many

things, becoming many different charac-ters, showing us life in all its diversity. Mr. McCallum is evidently a fanatic of the theater, a man who directs, designs, acts, and lives for his art. That kind of acts, and lives for his art. Inat kind of purity of heart must be distinguished from what is beginning to look like self-imposed typecasting. I would like to see Kim McCallum in a wide range of totally dif-ferent roles: Uncle Vanya, Undershaft, Es-tragon, Algernon Monterieff, Romeo. Eventually a young man of such talent is bound to go off to New York or Hollywood so as to realize his potential to the full, but while he is still here let us see him extending the boundaries of his own skills and of San Diego theater. And no more Mark Medoff for a while!





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the salad bar, she craned her neck, survey-ing the crowd. It was Friday night and the California-style restaurant, adorned with Cattornia-style restaurant, adorned with the obligatory wooden walks, wood tables and chairs, and a profusion of green plants, was filled to capacity. Periodically she would step out of fine to peruse her fellow diners and then step back. Suddenly she tapped the shoulder of the woman in front of her.

of her.

"Are you here alone?" she asked.

"Usually I don't mind eating by myself, but not on Friday night. Friday night is family alght, couple night. You sit by yourself, you're fair game for everyone to look at you as if to say, "There goes some weirdo, on Friday night she has to eat slone."

The woman in front of her was short and round and she wore a polyester sweater whose print imitated an expensive wool ski sweater. The shoulders were fastened with violet star-shaped plastic buttons. The brunette, claim a stylish turtleneck whose color matched her cap, shrugged and excolor matched her cap, shrugged and ex-plained, "That's why I'm here. On Friday

night the best place to go if you don't want to be conspicuous is a soup-and-salad bar. I'm really glad I met you. Do you mind if we eat together? Would that be all right

"It's a free country," the woman in the

polyester sweater answered.

They began to move through the line.
The polyestered one chose iceberg lettuce, lots of pasta salad, kidney and string beans, garbanzo beans, green peppers, tomatoes, cauliflower, pickies, sunflower seeds, imitation bacon bits, a handful of croutons, and Green Goddess salad dressrounds, and oreen Goddess salad dress-ing, heaped into a huge mound. The bru-nette had spinach, mushrooms, a spoonful of pasta salad, grated hard-boiled eggs, and cucumber-dill dressing. "You want muffins?" her companion

asked her shyly. "I take all four kinds: blueberry, corn meal, apple cinnamon, and cherry nut. They bake them here. They're free."
"Oh, I couldn't eat that many. Which is

gotta get your money's worth, may as well, and regular butter and honey butter

"I'm broke. Got paid today, time I pay my bills, all's I can afford is a good salad. The fruit salad is free. Soon's we get to the table, I'll go back for fruit salad."

table, I'll go back for fruit salad."

The bruncter, who had already paid for her soup as well as salad, tried to decide between a grayish clam chowder, chicken noodle soup, navy bean soup, and chili. She selected the navy bean soup and the housess led them to a table. "I can't get over this place." The low-new said, touching the bill of her cap. "Its has a file of the or is this a sile of tiller or list his a sile of tiller or list his a sile of the or list. A sile of tiller had been sound to the sound the sile of t Not that I'm complaining, after all — it's not like I'll never be a senior citizen — but what I'm trying to say is that sociologically speaking, a broad spectrum of ages is fine,

theoretically necessary, maybe even egalitarian." She leaned forward con-spiratorially. "But to tell you the truth, it

spiratorially. "But to tell you the truth, it bores the hell tout of me, like what is this, the Lonely Crowd? To me this place exemplifies it." Her companion said, "Seniors get a discount. Twenty percent off." She dug into her pasta salad murmuring, "Mmmmm." The brunette regarded a strange-looking object in her pasta salad. "What in the companion of the property of the pasta."

"It's breccol and that other slice is just pickle. It's soon, that' Get your money's

pickle. It's good, huh? Get your money's worth, huh?"

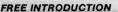
worth, halt?"

The brunette sampled her navy bean soup. "Oh, it's full of starch." She put it side. "Would you like to have it?"

For sure. It's free, I take it. I come here, I eaf or yesterday, today, and omnor-now. All you can care means all you conclude the company of the crunch, chew chew. She smacked her lips as she bore down on the sunflower seeds

"Sorry to sound like an clisis, but I on't like pasts with mayonnaise. The spinach is good, and there's lots of variety at the salad bar, but you need nerves of steel to eat here." The brunette lowered her voice again. "This is supposed to be a health place. You know, salads are supposed to be good for you good for your body, and I'm not derying that. But observed the place are plead power of the place are plead up with the place are placed to be good for your body and I'm not derying that. But observed the place are plead up with the place are placed to the place are placed up with the place are placed to the plac greed in everyone's eyes, not to mention their mouths. Everyone's shoveling food, and bits and pieces are dropping from their mouths, and they waste a lot and then they take fresh plates and they go back for

"From the different creamy dressings, it's like they're foaming, actually foaming



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at the mouth." The brunette averted her glance from her companion, from whose lips was falling a large hunk of lettuce smeared with green dressing and fake

"It's unfair that a woman who's alone can't get good service in too many places on Friday or Saturday night," the brunette continued. "I mean, she can't get a good table, and some restaurants are rude to a single woman when it's busy, as if to say. 'Hey, lady, why are you taking up a whole table? Don't you know we have to make a living? We're actually losing money on you, you're sitting there all by yourself, taking up space. We're in business to make business, not to seat singles.' I'm not a flaming liberationist, but single diners. single female diners, have their rights

Having leveled her entire plate of salad, her companion was now working her way through four kinds of muffins and three kinds of spreads.

'The other night! had an elegant time.'

the brunette offered. "Elegant. I went out with a male friend. That's not the same as a with a male friend. That is not the same as a live-in lover, just a friend. You get the distinction, I'm sure. We enjoy each other's company on occasion, but there's no involvement, no commitment of any

kind. We stay loose and cool."

At the next table an infant spilled the

contents of its milk carton and thumped on the table with a spoon. Already sated with food, the infant's sister began to sing, ap-propos of absolutely nothing, an endless round of "Happy Birthday to You." Undaunted, the brunette continued. "We went to the Horizon on a Monday to the Chapting on know, and

"We went to the Horizon on a Monday night. It's in Encinitas, you know, and nice. Good view, white tablecloths. My kind of place. On Monday nights the spe-cialty is a fixed-price gournet dinner for twenty-two dollars — though of course

you can order from the regular menu.

Her companion had begun on her fruit salads: Jell-O and ambrosia and Waldorf salad, all of which she mixed together and ate with a spoon. "Twenty-two dollars!

she breathed incredulously. "You gotta be kidding.

'It includes salad, soup, entrée, cheeses, and dessert. Also on Monday nights they have free wine tasting. Our night we had Clos du Bois."

Could you maybe get the free wine without the dinner? Then I could just look around and it don't cost me a dime."
"I don't think so. They check your res-

ervations, and in any case the night we were there the wine tasting was a bit of a farce, very few samples, none too interest-ing. There was some kind of slip-up with the sales rep, that's why. But the dinner was really good.
"We started with baked goat cheese

placed on four different kinds of lettuce: rocket, radicchio, sorrel, and butter let-tuce. The goat cheese was done to

erfection."
"Goat cheese! You gotta be kidding."
The short woman swooshed orange Jell-O
while tiny marshmallows stuck to her lip
like a candy mustache.

"The goat cheese was delicious," the brunette said, "and so was the soup, bisque of butternut squash and apples. It's prepared with creme fraiche."

prepared with creme traiche."
"Soup from squash and apples? You
gotta be kidding."
"Then we had chickea prepared with
raspberries and cloves of garlie. I didn't
think the garlic would work with the

raspberries, but it did." "You're freaking me out. Chicken with garlic cloves and raspberries! That's too

The whole meal was nicely orches-"The whole meal was nicely orchestrated, including the dessert, aring of fresh fruit whose center was a delightful sauce of course, they change the pourmer menu for these special dimers every Monday, as well as the wines. You have to call in advance and make reservations. But many restaurants are closed Monday nights, so the gournet dimer at the Horizon is a good place to remember if you want a civilized evening and you don't mind a few extra dollars."

"You mean you go there every Mon-

day? Instead of Monday Night Football your boyfriend is laying out twenty-two bucks each for you and himself?"

"Of course not. I pay my own way. Any emancipated woman would." She played with the bill of her gray flannel cap. "If

you don't, men expect favors."

Her companion stopped chomping for a moment. "Sex? You mean, you're scared to take a treat he's liable to jump you?"

"Exactly."
"My boyfriend, he jumps me, "she admitted softly, "I jump him right back. And he treats me to meals all the time. His favorite is pizza. He could eat pizza for breakfast. I call him Pizza Man, just like the lady in Hill Street Blues. She calls

Captain Furillo 'Pizza Man.' That's where I got the idea. But my boyfriend, he's working tonight, so ! come here for a little snack, later he gets off work, we'll go for a pizza. This is my favorite, though. All you can eat. And only \$5.95. Hey, you think your boyfriend might like this place?"

He's not my boyfriend. I don't have a steady relationship. What I require from life is not a relationship but lots of my own

Itle is not a relationship but lots of my own space and lots of my own money."

"And twenty-two-dollar gournet dinners on Monday nights," the woman in the polyester sweater answered. "Well, like they say, it's a free country," and she pushed away from the table and went to refill her plate.

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DUNCAN SHEPHERD

For those in the afterglow of Rear Winrot flote in the antergiow of Recur Win-dow who may have run off at the mouth about Them Not Making Movies Like They Used To, along comes the 're-stored' version of George Cukor's A Shar is Born, from that same year, to serve as a corrective. One can well imagine someone in 1954 making the Not Like They Used To remark and meaning 1937, when the origi-tal William Wellman non-musical version-land William Wellman non-musical versioncame out. News that twenty of the twenty-seven minutes cut from the initial Cukor release have now been found and reinstated will come hard to those who thought that at its trimmed-down length of 154 minutes, the movie was far too long already. Such people, and I speak as one of them may be mollified somewhat on finding that one of the recovered scenes a microphonically eavesdropped and re-played marriage proposal in a recording studio — is just about the freshest scene in the entire movie. Or could it seem so to me because it is one of the scenes I had never seen before? Judging by the other such scenes, I wouldn't think so, no.

The restored scenes, for example, or rather partially restored scenes, that feature a dislogue track but no accompanying focuse, just still photos instead, give the movie a decidedly educational, and even experimental. Havor. But I expect that most people who do not automatically side with the "creative" people against the with the contractive people against the contractive proposed partial that the deleritor of these scenes would dome to be a second of the contractive proposed to that the deleritor of these scenes would dome to be a second of the contractive proposed to the contract

an, even be reasonably canonized as an anti-Establishment martyr.

The issue of "restoration," brought up in a big way by Abel Gance's Napoteon, is more complicated than I am inclined to let more complicated than I am inclined to let ig et on this occasion. To put back material, as here, that once wax on public view seems easier to justify, certainly, than dredging up and putting in footage which, as happens on every movie, was left behind in the cutting room. Clone Encounters of the Thirt Kind.— The Special Edition would be the supreme example of that, or maybe The Golfuther— Purst I and II. plus spare parts, when released to tele-vision. I cannot seem to get fired up about The Principle of the Thing, however, and

and suggest further that it could usefully be

and suggest further that it could usefully be dropped not instead but in addition. And while we are at it, I would specifically like on the top and put back in their beautiful to the part of the par

scope in width. This is as good an example as any of the early-Fiften Hollywood counterfrust to television, emphasizing size above all, and a good example, also, of the flimflam meniality, still in flower and the still a s rassing drunk scenes, as subtly as he con-reys wounded and pocketed pride, as per-fectly as he hits every note in that affecting farewell scene, he lacks the star stature (even now, thirty years further into his career to fill up his spot in the script. This shortcoming is in addition to the system-atic favoritism Cukor gives to the female

plained about, and gotten him fired for on Gone with the Wind. Apart from general structural damage, any unbalancing away from the Maine character is additionally a problem be-cause there's nobody else of anywhere near equal interest. The long-suffering saintliness of the nascent star is, besides

unbelievable, a bore. So is the single characteristic of the other principal characters (no character has more than a single characteristic): the big-hearted paternalism of Charles Bickford as the studio mogul, the sadistic spitefulness of Jack Carson as the P.R. man, the lap-dog loyalty of Tommy Noonan as the piano man. And then there is the problem of the real-life person toward whom all this un. real-life person toward whom all this un-olataning is slanted. I know there are people who would regard any additional Judy Garland data is worth going to any extremes, even to a séance, to get. And they will herewith be in heaven. But there must be others who will join me in feeling that Oils Ferguson, long ago of The New Republic, pinned down Judy Garland for

eternity as early in her career as The Wizard of Oz: "When she is merry the house shakes, and everybody gets wet when she is lorn."

I must apologize for not having anything to say as yet about the late Rainer Werner Fassbinder's fifteen-and-a-half-hour (talk about long movies!) Berlin Alexander-plate. I can only assume that the several critics around the country who found a slot for this on their Ten Best lists must have actually sat through it. But how to find the time? I admit, and perhaps without proper shame, that I have never in my moviegoing life seen anything that long, or as far as I can recall even half that long. At any rate I

have never seen the entirety of anything that long, and that would include any TV miniseries or PBS serial. Berlin Alexanderplat; was itself, of course, intended to be shown on German television, and the portioning-out of it into five weekly seg-ments on successive Sundays at the Ken would seem to be the sensible way to go at would seem to be the sensible way to go at it. (For unsensible or insensible people, the Ken also offered it split into halves, over a back-to-back Friday and Saturday.) But as hard as I have always found it to make such a commitment to a Brideshead Revisited or a Winds of War, it is that much harder when I have to be somewhere a bit less convenient than in front of the TV. Something always seems to get in the way. Super Bowl last Sunday, no matinee per-

formance the first week, and I forget what my excuse was the in-between week. (No clean socks? A lightbulb needed chang-ing? A couldn't-put-it-down article on New Zealand in the Sunday Times travel section?) Of course it might have been easier to have found my way clear of such obstacles if the filimmaker in question were someone dearer to me than the man who made — to cast him in the least favorable light — Querelle and Lili Marleen. But that's not much of an excuse either, even thus a law not necessary size of excuse seems to get smaller with cach passing week. I still have not abandoned all intention of catching some of the thing. But don't wait for me. You go ahead.

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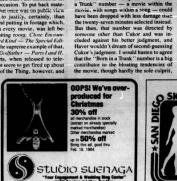
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Lost in a Generation



FRED MORAMARCO

There are two photographs of Joyce Johnson, the author of Minor Characters, on the dust jacket of her recent book. The color photograph on the cover, taken in the mid-1950s, shows her at age 21, standing behind Jack Kerouac, who is leaning

against the neon-lit window of a New York bar looking directly at the camera with an expression of haughty arrogance and dis-dain. He is in his cups, basking in the orange glow of the neon, struting his pres-ence as the King of the Beats. Johnson (then Joyce Glassman) nearly fades into the scenery behind him like one of those

are semi-closed, she wears the plain gray wool pullover sweater and plain black wool skirt that were the bohemian uniform of the period, and she appears to be lost in the world of her own mind, disconnected from the physical reality around her. For the back cover photograph, taken in 1983, she is pictured in black and white, a she is pictured in black and write, a woman in her middle forties, wearing an Yves St. Laurent T-shirt, and sitting out-doors. Her hands, locked in a prayerlike gesture, support her tilted head, which appears heavily burdened by the weight of profound disappointment. She stares to one side, away from the camera, her features forces in a nontree of turnelenting. one side, away from the canera, the teachers the tures frozen in a posture of unrelenting regret. This is a photograph of a woman who has suffered deeply, and if you read the pages of the book sandwiched between these two photos, you will understand how

these two photos, you will understand how and why.

That book tells the story of her life, from 1945, when she moved into the city with her parents to live in an apartment on the Upper West Side of New York, to 1964, when she last heard Jack Kerouac's lonely and drunken votice over the telephone, call-ing from somewhere far in the American night. She had been Kerouac's lover for a briet period in the late Prifites, but clearly control to the lat

hell ... 'This passage prompts Joyce Johnson to ask. 'Where an It in all those funny categories'.'

It is the typical question of someone whose sense of self has been pre-empted to the contract of the contr

tion, Johnson remarks, "He can't quite remember them — they were mere anonymous passengers on the big Grey-hound bus of experience. Lacking centers, how could they burn with the fever that infected his young men? What they did, I guess, was fill up the seast." We have learned a lot, throughout the Sventies and Blabbia.

Seventies and Eighties, about the women who filled up the seats in the Fifties and Sixties. Minor Characters is another all I need to know and remember

nothing of humiliating her in front of one woman after another whom he was newly discovering as a "noul mate." Ultimately, he could never have a deep relationship with any woman, so fully did his mother with any woman, so fully did his mother with a property of the second of the second Membre (as he called her) in or or owner, of the houses he bought for her until the very end of his life. It is one of the great tronies of literary history that this Igenironies of literary history that his legen-dary hero of American self-reliance, of a free and untrammeled life or the road, was at his core an adult-child, never able to emerge into the fullness of an independent

Memoirs built around love affairs with the famous are not generally my idea of significant or worthwhile reading, but Minor Characters transcends its gente. It is an important book, I think, because it documents a much avoided truth about the count American past — namely, that the bohemian-radical cultural tradition in this country exemplified and promulgated a particularly pernicious form of sexism. While everyone knows that sexism has a compared to the country of the country of the country is not to the country of the count particularly pernicious form of sexism. Mas while everyone knows that sexism has long been prevalent in the society at large, few have acknowledged the fact that many social revolutionaries, supposedly the harbingers of social and cultural change,

lacked any awareness of the (repest and most far-reaching of the social changes occurring in our day; the cleavation of women from a position of "filling up the seats" too one full and equal partnership in American itie. (We re still a long way from it, but there's no question that that is our progressive direction.) The Beats, of course, supported the notion of women in the workplace, but only because that pro-tact the still and the still are the still having to work about anything as most-dame as making a living. Since very few women were taken seriously as antists, it was fine for them to work because, as

Johnson writes, "they had no important creative endeavors to be distracted from. The women didn't mind, or if they did, they never said — not until years later." Minor Character is a quiety understated autobiography which breaks that since and speaks for many women other than its author. In addition, it is the most human portrait of the Beats I've yet encountered, thoroughly exchewing the idolatry and legend making characteristic of books of this type. It has just received for autobiography, and I think it well deserves it.









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I have never found it easy to get through the calculated obscurity of a Harold Pinter drama while still feeling reasonably intact. His plays — like signing on a dotted line and forgetting, first, why you are doing it and, second, your name — always disrupt my sense of waking life. Last week was an Pinter's The Hothouse and was seated at my favorite after-theater perch, waiting for

occasional note. I overheard a large-trusque man say, "I don't remember if I left the door open or slammed it shut." That was all. He left the establishment, replaced by a pocket of bracing. Fifth A venue air. Now, normally such fragments of speech merely drift past me. But after Pitter play — I e., after one has speni two bours filling in pauses, trying to studied identities that won't hold still, and ponder-identities that won't hold still, and pondering, above all, the unfathomable motiva-tions of the author's characters — the mental exercise carries over into the real world.

The man's words became a message from the environment. They also left several unanswered questions in their wake. Like, what door? Where? Was he heading toward something or leaving something be-hind? And — as Pinter's vice cinched a few more notches around my mind — why couldn't the man remember? By this point firmly embedded in Pinter-

By this point firmly embedded in Pinter-land, I didn't dare find out. The other side of Pinter's plays is that when the answers arrive, even if incomplete, they are rarely pleasant. They elicit more questions and the sense that deeper meances will follow. Widely halted as Britain's leading dramasis for the last twenty-five years. Pinter has been praised by critics for his powerful blending of farce and tragedy-but the play—of which The Hothouse is an early example (though not produced until 1980) — also resemble the uncharred was expected to the produced to the produced some of the deferm world. In then, looke amil 1980) — also resemble the uncharted waters of the dream world. In them logic disappears, along with causality (Pinter conce said he dislikes the "becauses of drama") and the ability to verify means and ends. These are replaced by a maze of non sequiturs and by the overall quality of mirage. To stead from the poet Wallace Stevens, Pinter's plays "rise liquid) liquid lingerings. Like watery words awash; like meanings said by repetitions of half meanings of the really its splintered, evasive, only partially knowledge, and funny, up to a point. The experience of his plays, however, plunks one in the midst of an evanescent dream. In the midst of an evanescent dream. In the the midst of an evanescent dream. In the case of The Hothouse, make that a

the control of the decision which is a resignatura.

By waiting twenty years to produce this registrate.

By waiting twenty years to produce this play, Pinter has done to his artistic development what he does in his works. He has disrupted the beginning, middle, and—let's hope a long way off—the ending of his unfolding career. Hendouse I. less subtle and more given to the devices of the control than his lister works but, where common the control than the previous and the particular set frusty, though A visitor refers to the place as a convalescent home. Lush, whose function at the institution is never made clear—doctor? orderly? (and why couldn't that man remembers what he way to couldn't that man remembers what he saying it is actually a "year home." a non-casting it is actually a. "Year home." and the non-casting it is actually a. "Year home." a non-castin 0437 or to 0439, and a birth, the father of the child being a hot topic of conversation among the members of the staff. Because of the holiday, or for other reasons, the patients, whom we never see, are (a) ex-cited, (b) restless, (c) having just another

typical day, or (d) planning an

Our first look at the rest home's chief Our first look at the rest home's chief administrator, a chaotic control freak named Roose, prompts us to answer "all of the above." With Roose at the top, the bottom is sure to crumble. He begins the play not knowing what day it is, or what week. He has given up visiting patients but stands firm on the necessity of their being numbered. It's to instill self-respect, he

play not knowing waters but week. He has given but week in the say week and week in the we

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mons in his superiors — or is it in the patients?

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I strongly recommend the Gastamp has been done to the strongly like a mong the best work the Gastamp has ever done. Director Will Simpons's stagning is clean, stark, and refined. The scenes unfold in sophisticated ways that intentionally mix surfaces and depths, and almost a stage start and the strong stage seem absolutely crucial for one with the stage of the st

more than do mest Pinter plays, Hothouse flatly refuses to spoon-feed its audiences with the normal sorts of information one expects from a play. Thus the sense of paranoia, derived from the nagging impression that one has missed something important a few speeches ago. Like the thing of the sense of the

black squares, ever present on stage, suggests that seet is actually a small part of a much larger — possibly infinite maze, from which there is no exit, only deeper isolation and confusion. Aided by Matthew Cubbics now frigit, now sultry which is the stage of the

tech chessboard with no red squares to which one's pieces can be moved. The black squares, ever present on stage, suggest that the set is actually a small part series of the squares are small part. ningly convinces us that it is coming as much from within as without, the only question being which of these foes, the inner or the outer, will win the assault on his harried and threatened existence.

his harried and threatened existence. The other cast members rease fitting adjuncts to this assault. Paul Nolan complements Perry's luneay as (libbs, aglacial sensibility that hides — but can we be sure? — an even colder heart. Rie Barr nicely underplays Lush's connectic impulses, thus making them both frontier and more absurdly senious in the process. Barranic-depressive whose daul natures delight in feeding off each other. Steve light in feeding off each other. Steve light in the colling off each other. Steve immor roles. And David Flint generation of the control of t

quality.

Of all the characters, Lamb is the least aware that his co-workers are sprinting to-ward the apocalypse. Poor Lamb. He never hears the starting gau. It goes off at the Gaslamp at 8:00 p.m. And may this excellent production continue to run for a long time to come.

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City Lights

Won't Float

continued from page 3) November, Dick says, the port contracted with Long Beach salvager Art Broman to raise five of the sunken derelicts at a cost of \$150,840, which he did:

Broman was also allowed to salvage what he could from the vessels and keep the proceeds. And in coming months, once a new contract is reached, work will begin on the remaining four vessels Dick says are still at the bottom of the bay. But at the bottom of the bay. But again, boat people and salvagers question the extent of Broman's duties. "One of the boats he supposedly raised, the Reknown, is still out there," says Constantino. "He stripped off the diesel engines and all the gear a few months ago, and then just disappeared, while the rest of the boat, its hull below the surface still intact, is still of the supractice of the boat, its hull below the surface still intact, is still. the surface still intact, is still sitting there. There are no lights and no warning signs,

lifting and an warning signi-and anybody of the significant and anybody of the significant and anybody of the significant boat would run into it at low tide." Another private salvager adds, "There are a lott more boats out there than people think. But until something happens, the port doesn't want people to know because they don't want to spend the money to raise them up. 'Dick, however, says the Reknow is scheduled to be raised "in the next round," and adds that any salvage work Broman has already conducted was only prelimina; The third point of contention is the most personal to boat salvagers like Constantino who live and work aboard their

live and work aboard their vessels anchored just west of Gunpowder Point. Lately, Constantino says, incidents of vandalism and theft have become so common that he and most of his fellow live-aboards are samed. The Harby Police are armed. The Harbor Police. are armed. The Harbor Police, he adds, are of little help to the salvagers in the area just south of the Sweetwater River mouth. "The fastest response time, using their fastest boat, is still forty-five minutes, and in forty-five minutes, and in forty-five minutes." still forty-five minutes, and in forty-five minutes anybody can do anything and be in Mexico by the time help arrives,." Constantino asys. "That's why I and everybody else around here keeps a gun on board." Max Benham, who for the last three years has been trying to salvage a total of

wasteland." Benham says. "In fact, we're this business in the

to salvage a total of to salvage a total of twenty-eight old boats, most of them surplus Navy barges and other craft, agrees that very often the law must be taken into one's hands. "Red tape is all over." Benham says. "The Harbor Police, knowing it takes forever for them to get here, refers most of our calls to the local police departments. And those departments [Chula Vista and Coronado] have no way of getting out here, since we're in the water and they have to drum up a lot of paperwork to round up a boat." Recent crimes against the half-dozen salvagers at Gunpowder Point. Constantino says, include cut anchor lines, valves being opened (thus causing the victimized vessels to take on water), fires being set, bullets being fired into hulls, and theft of equipment and gear. "This place is just a forgotten little

process of selling all our barges, because in the time we've owned them they [vandals] have stolen everything of value."

Ball, Duncan

ed from page 3) 1982, when both Duncan and Ball were in San Diego, the Saads had workers remove all the belongings from both units

and put them into storage.

Not long afterward, Duncan says she learned that the Ensenada attorney who had advised her as to the soundness in the women's possessions in the women's possessions (which today remain in storage). Those items are completely under the jurisdiction of the Baja courts, the son says, and could be released upon a court order. Duncan counters that she in fact did obtain such a court

lact do obern such a court order from a Tijuana federal judge last summer, but that when the court functionary showed up at Puesta del Sol to collect the goods, the Saads had changed the numbers on her dwelling unit. This proceedings to a halt. In another surprise move last month, the Saads' attorneys filed a petition with the Ensenada court to auction off the confiscated goods, supposedly to cover legal fees incurred during the dispute.

The petition was filed on the last day before the courts last day before the courts
closed for the Christmas
holiday. Duncan and Ball say
their attorneys showed up to
contest the petition on the day
after the courts reopened this
month — but the judge had
already anonyed the auction already approved the auction and set the date for January 27. Early this week, Duncan's

Early this week, Duncan's and Ball's attorneys were scrambling to win a postponement of the auction until the two women can establish their rights to the possessions. A resolution could come immediately, Angel Saad Jr. claims. "If they want to make any agreement with us, the doors are open to them," he states. However, both Ball and Duncan scoff at the notion of reaching any acceptable out-of-court settlement. "I'll do anything to keep them from having it." Duncan says. She reacts equally cynically to Saad's assertion that, contrary to the two women's experience, Mexican law protects American investors
"when they do things right."
Duncan retorts, "I teach the international travel and tourism course at San Diego State.
And right now, if someone asked me if they should invest in Mexico, I'd laugh, I'd say only invest what you can afford to lose." -J.D

> Paul Krueger. Neal Matthews. Jeannette DeWyze and Thomas K. Arnola

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Photo by Michael Mille



Off the Cuff

What scares you?



Christopher Jakimovicius Age 5

Age 5
Puture Robot Engineer
You hear a noise and you
wake up and tum the light on
and there's your little shadow
in back of the hed but you
notice a higger shadow in front
of yours but it for! yours and
nobody's there. That scares
m. I dif go to a haunted house
in Texas once. The lady with
the dagger scared me a lot and
the man with the chain saw the man with the chain saw who came running towards me-scared me a lot. There was a little boy lying on the ground with blood on him. I screamed, "Pop, get me out of here!" I'd never go back there unless I wanted to take a little kid and care him. You wante scare him. . . . You wanna piece of gum? Never mind. It's stuck to my pocket.



Charles Crawford IV
Age 3½
Future Footbell Player
Nothing scares me. I did fall
down and I cricd because I'm
not brave, but I wasn't scared.
My mommy's name is
Barbara, and when I get bigger
I'm soins to grow my ouger
I'm soins to grow my ouger I'm going to grow my own baby and I'll name her Barbara In going to grow my own baby and I'll name her Barbara and I'll reat her very gently. She won't be scared. I'll keep her safe. If ahe tried to go out in the street. I'd put her in a little car seat so she wouldn't get hurt. Whenever I'd go shopping, I'd keep her at home. If she had a scary dream about a dinossur, I'd wake her up and tell her it wasn't real.



Carolyn Landis Age 4
Future Ballerina
I have bad dreams about the movie Thriller. In my dream Michael Jackson turns into a woil just like on TV. I don't know if he's a monster or a good-looking goy. You know which one he is — the one with the curly hair who makes good moves. He drives a white car, he was not be a monster or a good-looking really hard and the full moon and clouds are in my dream and they come down and touch me. The clouds kind of tickle and the moon wraps around my arm like fa string. In the moning my daddy around my arm like fal string.
In the morning my daddy
comes into my room and he
says, "Where are you,
Carolyn?" Sometimes, even
though I hear his voice, I know
I'm not there, I'm still in my
damam.



Patture Nurse
It was a little scary when the
doctor was checking E. T. and I
didn't know whether he was
dead and Elliot cried. When
guas shoot, I um off the TV
because I don't like when they
shoot people. I dream about tea
and strawberry shorteake and I
have a Strawberry Shorteake
nightgown, but you have to put
your feet inside the neck part to
get it on. I only have good
dreams. I have a buy sister
named Brooke and she can't
talk about what scares her, she
can only say, "Da da." in baby
talk that means, "Please,
daddy, pick me up."



Jordan Wales
Age 49:
Puture Policeman
One time I had a very long
dream. It was so eary I
couldn't wait till the end of it. I
was trying to get home, but
there was one adventure after
another and I kept on driving in
end I saw red lights flashing
and heard a little ding end out
of the bushes came an Antrak
company train driving on the of the bushes came an Antrak company train driving on the train track and the train switched tracks and went by my car again and the crossing gates kept coming down. Another night, when the gates kept coming down. Another night, when the my lister was suleping next to me, I dreamt that the whole world turned into cages and when I woke up I thought. "How condit the world to the cages?" And then I remembered I was just -Lin Jakary

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Section 2

Events, Theater, Music, Film

Beyond Words

"There is a kind of hierarchy of issues roday, and artists who are sensitive to the pulse of the world must reflect that in their art. They almost have a reasonistive to deal with it. What other issue today is of any importance—when compared to disaster? Those are the magnum issues. Everything else pales. I look at artists who persist in working in a very abstract and formal way and I am Rachel Rosenthal's voice moves from studied declarative to agitated interrogatory, to impassioned exclimatory, and stopp with a sight. The energy of the idea is not appent, there's move all. The relephone is efficient but, for some, a frustratingly narrow means of communication.
Ploneeting performance artist

communication.
Pioneering performance artist
Rosenthal has, for the last thirty
years, combined dance, theater,
music, and film to express
herself artistically and is



considered by some to be the grand dame of the Los Angeles performance art community. She brings a range of experience to her multidisciplinary art dance and thereer with Merce Cunningham and Herbert Berghoff, a study of the visual

arts in New York in the 1950s in the world of Robert Rauschenberg and Jasper Johns. Her Instant Theatre in Los Angeles was a center for performance art and radical theatre from the lare. Fifting until

For the past eight years, Rosenthal has concentrated solo performance pieces characterized by a more theatrical and narrative style than most of her

and highly personal characteristics of performance art. She will present her newes solo work, Gaia, Mon Amour, this weekend at Sush in downtown San Diego.

Gaia is the full expression of feotitinued on page 6, col. 4)

to sample some works from this modern period, including a number of pieces scored for brass or percussion in addition to the

New For Old

The organ is one of the oldest types of instrument currently in use, and the best-known periods of organ music belong decisively to the past: the Baroque period of Bach and Buxtehude, and the Romantic period of Lists and Franck. Few music lovers are lawser that the Jwentieth Contury has product

The only work Raver has programmed that belongs in style to the past is Richard Strauss ocermonial Solomn Entry (1909), which is scored for organ and brass quinter. Otherwise the program dates from 1954 (Seth. Banchams Concerto for Pass., Sauge Daun, and Organ). Eighties. This includes William Albright's avant-garde Halo for organ and metallic instruments (1978), Dan Locklair's

Hip Hoopsters

Immay free for the merest instant, but that giss all the time his mother needed to make her move. The poor kid just stood there like his hightop Nikes were glued to the court as his mom went up like a booster rocket launching a very sweet has been succeeded by the court of the court as his mom went up like a booster rocket launching a very sweet has been succeeded by the court of the court of

tight zone. Arms waving, they scuttled from side to side like n quinter of cautions crabs. As the top of the key, Low lobbed a soft pass toward Byron, but it never arrived. Lou's mom flashed out of nowhere to spear the pill, whirl and fire a strong outlet pass to a streaking Mrs. Reilly who sailed in for a cake layup. But the Sons quickly responded with a little firepower of their own. On the very next play, Dwight "The Duck" made



The teams traded baseless for a while until the Son so not not and ran up a step-point lead. They actually had started to distate the tempo of the silt when it happened. Off a fast break, The Duck dished one behind his back to Sweet Saul who practically juked his mon out of her garn shorts, went baseline, and tossed in a left-handed started to the started by the s The teams traded baskets for

a strong inside move on his mom and scored. Then a double-teamed Mr. Defelice missed a low-percentage jumper from deep in the corner. Toothpick grabbed the rebound, took it the length of the court, and scored another bucket for the Sons. It began to look like this might

in the air and highstepped along the sidelines, slapping spectators' open hands as he went.

Well, as you might imagine. The Sweet One's cockiness only served to get the Mothers so pumped that they ripped the game open there and there. eating up their young in nearly no time at all. They played run-and-gun, cut off the lanes, and dominated the boards at both ends. They screened, worked the give-and-go, and went

backdoor. They took it to the hoop. They gusjohnsoned. The Mothers' jumpers were flying in from everywhere, and so was

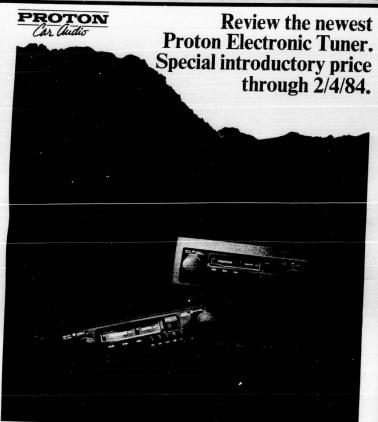


everything else they put up. Sky hooks went. Banks went. Fingertip rolls went.

The last few minutes of that match were like nothing I'd ever seen. Each Mother took her turn to drive the lane and slam one home. They soured and floated and wisted in the Palygound and dunks. For the humiliated Sons, it was one more tip to Nozemaland. Five mome, five jams, five facials. The Sons could only whimper and wait until next year.



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Section 2

Events, Theater, Music, Film

Beyond Words

"There is a kind of hierarchy of issues today, and artists who are sensitive to the pulse of the world must reflect that in their world must reflect that in their art. They almost have a responsibility to deal with it. What other issue today is of any importance when compared to nuclear holocaust, to ecological disaster? Those are the magnum issues. Everything else pales. I look at artists who persist in working in a very abstract and formal way and I am

nonplused!"
Rachel Rosenthal's voice moves from studied declarative impassioned exclamatory, to impassioned exclamatory, and stops with a sigh. The energy of her idea isn't spent; there's more to say, but words can't release it all. The telephone is efficient all. The telephone is efficient but, for some, a frustratingly narrow means of communication. Pioneering performance artist Rosen hal has, for the last thirty years, combined dance, theater, music, and film to express

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(continued on page 5, col. 4



New For Old

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Century has produced
considerable music for the
organ, both in the continuation
of the Romantic school and in
the more experimental
directions of modernism.
Leonard Raver's La Jolla recital
this week will give us a chance

modern period, including number of pieces scored or percussion in addition.

The only work Rayer has programme it that belongs in style to the past is Richard Straiss's ceremonial Solomn Entry (1909), which is scored for organ and brass quinter. Otherwise the program dates from 1954 (Serh Brogham) Concerns (1974) Bingham's Concerto for Brass, Snare Drum, and Organ). emphasizing new music from the late Seventies and the early Eighties. This includes William Albright's avant-garde Halo for organ and metallic instruments (1978), Dan Locklair's

Hip Hoopsters

Tommy froze for the merest instant, but that was all the time his mother needed to make her move. The poor kid just stood there like his hightop Nikes were glued to the court as his mom went up like a booster rocket launching a very sweet tocket launching a tery sweet jump shot with perfect are and backspin. The orange globe dropped cleanly through the hoop, barely pucketing the weathered playground twine. "Damn," muttered Tommy, shaking his head in disgust.

Son of a birch." Tommy's mom gave our with a shrill whoop and sprinted downcourt with her teammates, the other four moms. "All net," she shouted on the run, sharply slapping Mrs. DeFelice's stapping Mrs. Defelice's ourstretched palm. "Ail net and all night." Maybe it was too soon to tell for sure since the baskerball game was less than a minute old, but it already looked to me like the Mothers were going to take it to the Sons against year. But it was early

pp-ne-

arrived. Lou's mom flashed out of nowhere to spear the pill, whirl and fire a strong outlet pass to a streaking Mrs. Reilly who sailed in for a cake layup. But the Sons quickly

a strong inside move on his mom and scored. Then a double-reamed Mrs. DeFelice missed a low-percentage jumper from deep in the corner. Toothpick grabbed the rebound, took it the length of the court, and scored another bucket for the Sons. It began to look like this might turn into a came after all responded with a little firepower of their own. On the very next play, Dwight "The Duck" made turn into a game after all.

> The teams traded baskets for while until the Sons got hot and ran up a six-point lead. They actually had started to dictate the tempo of the tilt when it happened. Off a fast break. The Duck dished one behind his back to Sweet Saul who back to Sweet Sail who practically juked his mom out of her gym shorts, went baseline, and tossed in a left-handed scoop shot. Understandably excited, Sail pointed tauntingly at the player who had brought at the player who had brought him into the world and shricked. "In your face, Ma!" With a sneer of ingratitude, Saul stuck his fist in the air and highstepped along the sidelines, slapping speciators' open hands as he

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panels, we taken the season and the

- Bill Owens

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Dance

Ballet Concert, Three's Company will offer new works by Rich Bur-rows, Paul Taylor, Rene Guber-nick, and Jean Isaasa, Friday, January 27 and Saturday, January 28, 8 p.m., Mandeville Au-ditorium, UCSD, 296-9523.

"Dance Jam," create your own style in an evening of freeform, re-creational dancing every Friday night, 9 p.m., 3255 Fifth Avenue. Hillcrest, 239-1713.

"Night in Vienna," dance to Strauss waltzes and polkas played by the San Diego Youth Symphony, Saturday, January 28, 8 p.m., Bal-boa Park Club, Balboa Park, 224-9060 or 233-3232.

"Picassel" rhe Valerie Huston Dunce Theatre of Santa Barbara's homage to the painter will combine art and dance, Sunday, January 29, 8 p.m., Dramatic Arts Theater, SDSU, 265-6947 or 296-9523.

Film

ternational films will include Academy Award-winning Tango, Art Clokey's Gumby Punk Planet, and Disney Studios' Vincent, Fri-day, January 27, 7 and 9:30 p.m.: Saturday, January 28 (with Clokey in attendance) 4, 7, and 9:30 p.m.; and Sunday, January 29, 2, 4, 7 and

0.10 p.m. (executing next week-end), Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267 or 454-2594.

"Australia's Animal Mysteries" is this week's offering, Saturday, January 28 and Sunday, January 29, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

Children's Films, the first of a series of Westerns will be shown Wednesday, February I, 3:30 p.m.. La Mesa Public Library, 8055 Uni-versity Avenue, La Mesa, Free, (469-2151); part two of Marlo Thomas's Free to Be You and Me will fhomas's Free to Be You and Me will be screened with four short films. Thursday. February 2, 3 p.m., Coronado Public Library, 640 Crange Avenue, Coronado. Free. 435-4187.

"The Bicycle Thief," (1948) Vit-torio De Sica's Academy Award-winning film will screen Wednes-day, February 1, 7:30 p.m., Sher-wood Auditorium, La Jolla

454-3541.

Art Videos, three documentaries, Geometric Abstruction, Photography Exhibitions, and Young Expressionism, will run continuously during gallery hours through March 4 in conjunction with the current exhibitions. La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla. 454-3541.

Music

Bassist/Composer John Deak of the New York Philharmonic joins Cocil Lytle, John Forwille, Peter Farrell, and János Négresv in a concert of his humtorus composi-tions including Roading from Sof-pensor(J. a sound-effects satire of House's book, Thurnday, January 26, 8 pm. Mandeville Recital Hall, UCSD, 452-3229.

Beethoven Festival concludes with the San Diego Symphony Or-

Museum of Contemporary Art. 700 Prospect Street, La Jolla. 454-3541.

theattz, Lothar Zagrosek, con-ductor, John Lill, plansis, offering Symphom Control, and Control, Standard Control, Language Ag, and Fisha, January 27, 8 p.m., and Sunday, January 28, 20 p.m., and Sunday, January 28, 20 p.m., and Sunday, January 28, 20 p.m., and Control Fortonian, offer Symphom, No. 4 and Concerts for Violin and Orchestra, Sarutos, Jones 29, 82, p.m., East County Performing Arts Cajon, Lill appears in rectal play-ing sonates No. 5, 15, 25, and 31, Monday, January 38, 20 p.m., and sonates No. 14, 19, 27, and 32, Mandeville Auditorium, UCSD, 239-9721.

Classical Guitar, Steven Elster will perform, Friday, January 27, 7:30 p.m., Habitat Book Shop, 4711 Third Street, La Mesa. 697-7922.

Flute and Piano Duo, John Fon-ville and Cecil Lytle will offer a contemporary program including

TO LOCAL EVENTS

Stuart Smith's "Flight," William Defotts's "Piece for Flute Solo with Tape Accompaniments," and other works, Friday, January 27, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

Folk Concert, Texas Lil and Her Old Timey Gang will perform, sponsored by the Friends of Old Time Music, Friday, January 27, 8 p.m., 1260 Robinson, Hillcrest, 282-7833.

Fiddle Recital, Marie Rhines will Fiddle Recital, Marie Rhines will perform American and interna-tional folk fiddle music and her own compositions, Saturday, January 28, 7 and 9 p.m., Old Time Cafe, 1464 Highway 101, Leucadia, 436-4030.

Cantatas, Bach's, numbers 82 and 202, will be sung by Philip Larson and Marj Osgood, Sunday, January 29, 5 p.m., St. Paul's Episcopal Church, Fifth Avenue and Nutmeg Street, Hillcrest. 298-7261.

New Music for Organ, Brass, and

Percussion, New York Philhar-monic organist Leonard Raver and the Point Loma Brass Ensemble will offer Ned Rosen's Views from the Oldest House, William Al-bright's Halo, and other contem-porary works, Monday, January 30, 7:30 p.m., St. James-by-the-Sea Church, 743 Prospect Street, La Jolla, 459-3421.

"From Bach to Bebop," local faves Peter Sprague and Gunnar Biggs offer classical and jazz, Tuesday, January 31, 8 p.m., Solana Beach Library, Plaza of the Four Flags, 981-F Lomas Santa Fe Drive, So-lana Beach, Free, 755-1404.

Special

Performance Artist Rachel Ro-senthal will present "Gaia, Mon Amour," a theatrical and musical work about love and death. Friday, January 27, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

Hikes, two guided hikes in Los Peñsaguitos Preserve will be held, one for bird warching, Sturday, January 28, 8 a.m., Horteman's Park, flack Mountain Road, and one for photographing, Sunday, January 79, 8 pp. Peñsaguitos Ranch, Black Mountain Road, Los Peñsaguitos Canyon. 271-6710 or 294-2920.

Sacred Music, the Luther College Nordic Choir will perform Sunday, January 29, 7 p.m., First Presbyte-rian Church, 320 Date Street,

Sports

Clippers Basketball, the Clips try to cloud up the Phoenix Suns. Thursday, January 26, 7:35 p.m., San Diego Sports Arena. 226-8456.

Junior Padres Caravan, kidó baseball clinica and autograph sea-ther the part of the control of the control 2.2, 6.30 he the first part of the con-plex of the control of the control of the show, Nate Colbert), and Esca Show, Nate Colbert), and Esca Show, Care Colbert, and Esca Show, Nate Colbert, and Esca Staniday, January 28, 13.9 np., Mussion Valley Center (Nate Col-bert, Eric Show), and San Yisho Carb Adilliams, Kurt Bevacqua). 253-4674.

Basketball Exhibition, the Harlem Globetrotters bring their skillful zaniness to town, Friday, January

Artecs Men's Baskecball, hula's in town this week! Hawaii, Saturday, January 28, 2 p.m., San Diego Sports Arena. 238-SDSU.

USD Basketball, USD meets Santa Clara, Saturday, January 28, 7:30 p.m., USD Sports Center, Linda Vista Road, Alcala Park. 291-6480 x4272.

Sockers Soccer, the Socks tackle Tulsa, Sunday, January 29, 6 p.m., San Diego Sports Arena. 280-GOAL.

World Indoor Freestyle Flying Disc Championships, fantastic Frisbee flingers fight for fame, for-tune, Sunday, January 29, 7:30 p.m., Peterson Gym, SDSU. 273-7441.

Radio/TV

Shakespeare, two Sir Laurence

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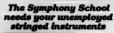
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W. 6pm
Th. 9am, 6:30pm
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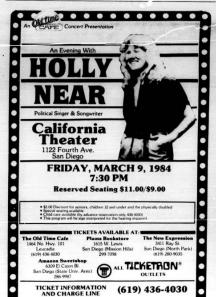
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READER'S GUIDE

King Lear with Diana Rigg and John Hurt. Thursday, January 26, 8 p.m., XETV, Channel 6; and Hamlet (1948) with Jean Simmons and Anthony Quale, Saturday January 28, 8 p.m., KPBS, Chan-nel 15.

Chicano Poets, local writers Gina Chicano Poets, local writers Gina Valdes and Partic Oleda nar tew of four artists profiled on this week's Presentel. Monday, January 30, 5:30 p.m. (repeating Thursday, February 2, 2:30 p.m., and Saturday, February 4, 5 p.m.), KPBS, Channel 15. "True West," Sam Shepard's off-Broadway play will be recreated by the original Obie-winning cast on this week's American Playbouse, Tuesday, January 31, 9 p.m. (re-peating Friday, February 3, 11 p.m.), KPBS, Channel 15.

Lectures

"Pesticides in the City: Are There Alternatives?" representatives from agriculture, public health,

and environmental groups will ad-dress planned spraying in Mission Valley, Thursday, January 12, p.m., Rossevel: Junior High School Auditorium, 3366 Park Boulevard, Balboa Park, Free. 235-0281.

Poetry Readings, reading from their own work will be Marsh Cas-sady, Thursday, January 26, 7p.m.. Writers' Bookstore and Haven, 3186 Adams Avenue, Suite C., Kensington. (282-3363); and Hal Jaffee in the continuing New Writ-"Life of the Easter Islanders" will "Life of the Easter Islanders with be discussed by archaeologist Joan Seaver with slide illustrations, Thursday, January 26, 7 p.m., Museum of Man, Balboa Park, 239-2001.

ers Series, Wednesday, February I. 430 p.m., Revelle Formal Lounge, UCSD. Free. (432-6766), and all are invited to read from their work. Thursday, January 26, 7 p.m., Multicultural Arts Center, 425 Market Street, downtown. Free. 236-1521.

El Salvador, Susan Meiselas, pho-tographer and co-curator of the current exhibition at the Museum of Photographic Ara, will dicus her work in the region, Thursday, January 26, 7:30 p.m., Natural History Museum Auditorium, Bal-bon Park. 239-5262.

The Acropolis will be the subject of a slide lecture at a meeting of the Hellenic Cultural Society, Thurs-day, January 26, 7:30 p.m., 3662 Indiana Street, North Park. Free. 291-2030.



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TO LOCAL EVENTS

"The Nuclear Weapons Debate: What Impact on the Alliance?" will be addressed by NATO mission representative Glen Cella at a dinner meeting of the World Affairs Council, Monday, January 30, 7 p.m., Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. Reservations 231-0111.

"American Black Women in Classical Musle" is the subject for SDSU professor Ola Jones in the 'New Views of Women' series, Wednesday, February 1, 3 p.m., room 221, Hepner Hall, SDSU. 265-6524.

"The Natural History of Galapagos Island" is the subject of a slide lecture at a meeting of the San Diego Herpetological Society, Thursday, January 26, 7:30 p.m., Ctto Center, San Diego Zoo, Bal-boa Park. Free. 231-1515.

"Wild Australia," Herb Williams will present a slide lecture on the unusual birds down under at a meeting of the Audubon Society, Friday, January 27, 7:30 p.m., Natural History Museum Auditorium, Balboa Park, Free. 291-8271.

291-8271.
For Children, preschoolers' story hour is held every Saturday, 10:30 a.m., Children's Room, San Diego Public Library, 820 E Street, own to be story to be story to be story hour, Toesday, January 31, the story hour, Toesday, January 31, 10:40, 1

"The True Adventures of John Steinbeck, Writer," SDSU pro-fessor Jackson J. Benson will discuss his new book, Sunday, January 29, 3 p.m., D.G. Wills Books, 7527 La

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tic and religious aspects, Wednes-day, February 1, 7:30 p.m.. The Professional School, 2425 San Diego Avenue, Old Town. Free.

Galleries.

Early Twentieth-Century German Art, Nolde, Gross, kirchner, and Feininger are represented in the private collection on display from Saturday, January 28 through March II, San Diego Museum of Art, Balboa Park. 232-7931.

Paintings by Wick Alexander, Robert Smith, and Peter Stearns can be viewed through February 10. Southwestern College Art Gallery, 900 Otay Lakes Roud, Chula Vista. 421-6700.

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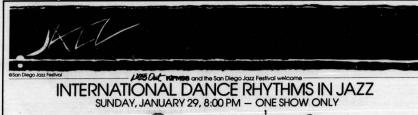


Sunday, January 29 Dramatic Arts Theater 8:00 pm

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EVENTS

Jewelry," avant-garde work by young British artists will be dis-played through February 18 with the public invited to a reception Friday, January 27, 7 p.m., University Art Gallery, SDSU, 265-4941 or 265-5171.

"Plant Forms," Imogen Cunning-ham's plant photographs will be on display through January 29, Natural History Museum Main Gallery, Balboa Park. 232-3821.

Gallery, Balboa Park. 222-2021.
"The Art of Chivalery: European
Arms and Armor from the Metropolitan Museum of Art," examples from the Fifteenth through the
Nincteenth centuries will remain
through January 29, San Diego
Museum of Art, Balboa Park.
232-7931.

Prints, copper plate engravings by Hans Feuerhahn and intaglios and wood engravings by Stephanie Schreiber will be exhibited through February 4, San Diego Print Club, 320 G Street, downtown. 232-4884.

Drawings and Graphics, the work of David Hockney and Robert Motherwell can be viewed through February 4, Thomas Baboor Galery, 7470 Girard Avenue, La Jolla. 454-0345.

Drawings by Tom Driscoll, Raul Guerrero, Jay Johnson, Paul Knotter, Ernest Silva, and Gillian Theobald will remain on view through February II, Patty Aande Gallery, 660 Ninth Avenue, downtown. 233-9242.

"Shades Aisle," Los Angeles artist Robert Olds's multimedia en-vironmental installation will be on display through February 11, In-stallation Gallery, 447 Fifth Av-enue, downtown. 232-9915.

"Fat Paintings," the work of Reesey Shaw is displayed through February 11, Quint Gallery, 664 Ninth Avenue, downtown 239-8592.

"Tantra: A Cosmic Sign Lan-guage." pointings sculpture and ritual textiles representing ancient tantric art of India will be on dis-play through mid-February, Mingei Museum, University Towne Centre, 4495 La Jolla Village Drive, University City, 453-5300.

"Power Places," John Pfahl's color Power Places, John Frants color photographs of nuclear, soiar, and other power sources within traditional landscapes will be on display through March 4, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla. 454-3541.

El Salvador, the documentary work of thirty-three photographers examines this country in an exhibition running through March 4, Museum of Photographic Arts, Balboa Park. 239-5262.

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"A Distant Drum," the museum's collection of drums from around the world will be displayed through April 9, Museum of Man, Balboa Park. 239-2001.

Beyond

sweenshall's concern for nuclear and cological issues and the responsibility of the arrist to comment upon them. In her words, "Caida is a piece about the earth and my anguish. It's a very layered piece. It deals with man district the earth and and the personal mother. It has a great deal to do with our evolution as a species in his week and the personal mother. It has a great deal to do with our evolution as a species in his week and the personal mother. It has a great deal to do with our evolution as a species in his week and the personal mother. It has a great deal to do with our evolution as a species in his week and the personal mother. It has a great deal to do with our evolution as a species in his week to have changed our attitude toward the earth and nature and, of course, to the goodless (Caia) who was the primary deity in prehatoric and neutral times. It is really sent to the personal continues the earth and to change our ways, because if it continues unabacte, we are undoubtedly heading for our own.

In the piece, Rosenthal portrays a variety of characters and employs projections, drumming, and chanting to build what he refers to as a collage of scenes and images that come together at the end of the work to show a full picture of what she has to say. Gait is the first of Rosenthal's activite works, and she see it as religious that the spiritual has collines. If they are not only is that the spiritual has collines, if they are put together by artists who have the passion of their convictions, I think can become an extremely powerful tool for transformation. And

that's what I would like to see

Rachel Rosenthal will be performing at Sushi, 852 Eighth Avenue, downtown, Friday, January 27 and Saturday, January 28 at 8:00 p.m. For - Linda Nevir

New

New teenthuset from page 11
Constitution for organ and percussion (1980), Ned Rorem's Views from the Collect House (1981), and Vincent Persishetti's Song of Dawid (1982). The program begins with the late Louise Whites with the late Louise Whites for organ and brass quintet (1988). Two of these works — those by Vhite and Persishetti—were composed expressly for Leonard Raver, who for a quarter century has been one of the foremost exponents of the foremost exponents of the foremost exponents of the New York Philharmonic, teaches at the Juilliard School, has recorded several contemporary organ. juillard School, has recorded several contemporary organ works for Composers Recordings and Orion labels, and was even chosen to perform Carmine Coppola's organ score for the showing of Abel Ganz's film Napolema r Radio City Murgo and Coppola's organ score for the showing of Abel Ganz's film Napolema r Radio City Murgo and the performance of the sechnique and musicianship from such a recording as Ned Rorem's A Quaker Reader (CRI 396), another piece composed for

recording as Neaf Rorem's A
Qualer Reader (CRI 396),
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given a powerful, redi straped,
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Raver recording—qualities
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June vice of the
Leonard Raver will be playing
the Austic regner of the Church
of St. James-by-the-Sea, 743
Prospect Street, La Jolla, and
will be joined by the Point Lona
Brass Einsemble. The concert,
Dego Chapter of the American
Guild of Organista, will rake
place on Monday, January 30, at
7,30 p.m. For further
information, phone jared
Jacobsen at 459-3421.

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith; commentary is by Jean and the second of the second of the Jean and Jean and Jean and Indomestic district in the Jean and Jean Jean and Jean Jean and Jean Je

AFTER THE FALL.

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Lanford Wilson's play shows us six people at a rural New Mexico mission, during the few hours while they are isolated there because of a disaster at a nearby uranium mine. The playwright's intention is to reveal these

BABES IN ARMS

mastical — mastic by Richard Rodgers lyrics by Lorenz Hert, book by Rodgers and Hert — solot a surroure thesetter and Hert — solot a surroure thesetter by Boulders of the State But the skids! put on a slow. Charles Combis and Darken Lohrston direct the production, Members of the cast Establish Bills. Robert Corsons, Zoo Dufour, Cathorius Freis, Bobby Heas, David Heiskilds, Tarm Husters (Howard Meles, Hern Cation is the mastical Stateday, dinner et 500 pm. custain at 600 pm. surrour sur

1.45 pm.

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production, is directed by Martin Benson, with sets by Michael Devine, costumes by Louise Hopter, and lighting by Cineg Sullivan, CSa.) South Coast Repertory Theater, Manstage, 655 Town Centre Drive. Coata Mess, through February 12; Tuesday through Saturday at 800 pm. Sunday at 730 pm. Mainre Saturday and Sanday at 230 pm. For Information, Priore 714-957-4033.

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Morth Courty Community Theeter,
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combines test, music, chanting, and monologue into an incented mad secret. The work footuses on Glais, the earth goodless of ancient Greece, and examines of ancient Greece, and examines to the earth in mydic and socio-scientific terms. Rosenthal, an attaff from Los Angeles who has seven performance works to her credit, will perform Gaisa, May Armar for two evenings.

Mcvi-Arnour for two evenings, (Sm.). Sushi Gallery, 852 Eighth Avenue, downtown, Friday, January 27 and Saturday, January 28 at 8:00 p.m. For information call 235-8466.

GEORGE M

THE HOTHOUSE Reviewed this issue. Gasiaron Oceanor To

March 3; Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

at 200 pm.

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Theater Directory

LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive, Escondido 749-3448

THE BOWERY THEATRE 480 Elm Street, San Diego 232-4088 CIMC THEATRE 202 C Street, downtown 236-6510 749-3448 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-3579, 466-1445 CORONADO PLAYHOUSE 1759 Strand Way, Coronado 435-4856 MARQUES PUBLIC THEATER MARQUES GALLERY THEATER 3717 India Street, San Diego 298-8111

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440-2277

February 4 at 8.00 p.m.

THE FOUR POSITE presents

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GAIA, MON AMOUR
The Sushi Gallery presents
performance artist Rachel Rosenthal's
multimedia solo performance that

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GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

234-9983 GROSSMONT COMMUNITY COLLEGE Stagchouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410 JEMSH COMMUNITY CENTER Front and Center Theater 4079 Filty-fourth Street, San Diego 583-3300 x36

LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 452-3960

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Parker Auditorium. La Jolla High School
750 Nautitus Street. La Jolla
459-7773 LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard, National City 474-4542

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Palomar College Theatre, San Marco.
744-8860

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SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds, Del Mar 755-7358

755-7398 SCRIPPS RANCH COMMUNITY THEAT Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216

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UCSD Thea Theater 452-4574 Mandeville Hall 452-2380

READER'S GUIDE THEATER

climbing consultant. (Sm.)
Sen Diego Repetiory Theatre, Soth
Avenue Playhouse, Thursday, January
26 through March 11; Tuesday
through Sunday at 8:00 p.m. Matthee
Sunday at 2:30 p.m.

LIFE AND LIMB Kelth Reddin's comedy is receiving its world première in this production, it is



A Mean for All Seatons are among the bean in the West, if not elevelines. The root size of Ricks Me, sold the Research of the

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The San Diego Reportory Theatre opports as eighth essens with the award-wining drame by Parick.
Meyers. The Rejs settled director, Designal section, and producing appear legather on stage for the fast time since 1977, pily two chrimbers tapped on a preceding section, and producing section 1971, pily two chrimbers tapped on a preceding section 1972, pily two chrimbers through the special policy of the special pol

dangerous climb than Mr. Everest. Handicapped by injuries and equipment shortages, they fight estreme cold, eshaustion, and moral conflicts with their past, present, and uncertain futures. Andrew J. Traister directs the production. The scenic design is by Dan Dryden, the

the time story of Training Research
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A MAN FOR ALL SEASONS
The San Dieguito Little Theatre's staging of the Robert Bolt drams moves just slightly factor then a statut And there were times on opening night when it appeared that the

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The Sage Way, a norprofit support
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por Tor Information call (86) 1562.

ONE PLAW OVER THE CUCKOO'S NEST.

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ON GOLDEN POND
The Pille Pille

Theyer, Jr., Borbara Keresstury as Ethel, Jim Nelson as Charle Merlin. Over Nichola as Chelses, Joby Romano as Blip, and Bli Nolan as Blil. A behacus disease precides the show (and a vogstasten entries is also mostibile). (CII) Pine Hills Lodge, through Merch 3; Pridy Hills Lodge, through Merch 3; Pridy and Selaudou, dinner at 7:00 p.m., custian at 8:00 p.m.

p.m. carean at 800 p.m.

OMR TOWN
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bundley, February 5 at 11:00 a.m. and 1:00 p.m. For information call 296-1052.

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PRONTO

8 JANUARY 26 1984

JANUARY 26 1984 9

Music commenting is 9 state. D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

It's not uncommon for members of well-known bands to involve themselves in moonlighting projects for moonlighting projects for involve themselves in moonlighting projects for control on the paper group's famous name — a bitaint attempt to spihon off monies that otherwise would be split several ways (or, in the case of musicians who provide instrumental support for songwriter types, to grab a slice usually dudies them). An equal motivation is the desire for self-expression that a musician surremeders when performing a back-up role. We another reason why musicians will do solo or group projects away from the too continue playing between tution and/or concert gigs with the "boss." I don't know about the first, but the last two reasons go far to explain the existence of Gleaming Solvers, a splinter group with long time this point more successful band, Sparks. It's not uncommon for

this point more successful pains, Sparks.
Fronted and backed by vocalist/bassist Leslie Bohem (Les Bohem, get it, opera buffs?) and drummer David Kendrick, the Spires tread on the same conceptual turf as their mentors — seeing the world through



GLEAMING SPIRES

absurdists' eyes and translating their impressions via pop nuance and catchy melodies — but in so doing they wear jack boots instead of the ballet boots instead of the ballet slippers one associates with Sparks' pixie-ish Russell Mael. In the Spires' music, industrial-strength rhythms and Bohem's take-no-prisoners vocals transform what could have been wry, tongue-in-cheek observations into sardonic invectives that border on the nthemic. The most-cited (and most

frequently misinterpreted example of the Bohem. Rendrick brand of mockery is the song, "Are You Ready for the Sex Giffs" from the group's Songs of the Spires album. In the bursting point the image of the Archeypal visen and her universal appeal and open challenge to the sexually visen and her universal appeal and open challenge to the sexually confident, randy male. If Sparks had done this turne, the picture drawn would have been of a cher tripped with the spire of the Spires of the Spir

unwitting dancers lost in their

unwitting dancers lost in their moves birings the song's pointed humor full circle. But "... See Girls" is just one of a dozen examples of with wiggle to he found on the Spires' alburns. Another: "Big Held Lighted Sprees release. While the identity of the song's subject matter is probably better left to the listeners' imagination, cluep proferred by the lyrics provide a multitude of possibilities:

pressibilities:
it's such a big bad problem
sometimes it lasts all night
the same old problem I'm stuck
with all my life
I'm tortured and twisted and guilty
and small
Catholic and married and that isn't

I can't even pick myself up when

and now I've got something for

and now I've got something for you—
a big surprise, something that doesn't show.
it was my dilemma, now it's yours to take home it's massive and awesome and useless and bleak stupid and ugly and it hasn't peaked it's not even trendy, it's not even chic.

chic it's really just something for

Kendrick don't get themselves entangled in musical frippery. There are synthesizer figures, but they're always complementary, instead of being superfluous or overwhelming. The band's rhythms may come at you like seting superfluous or overwhelming. The last positive convenient of the last positive states of the husbanding of visceral pop-rock textures with incisive, vise-guy byrics, result in songs that brim with singability, dancability, and literacy—and that's a combination that the Mael brothers can only occasionally dish out. The Spires may be the offspring of Sparles. but this child is father to the man. Cleaming Spires will be joined by Jeop Harris and the Speedaters and the Philisteens for a show Friday night at the Spirit.

Spirit.

If the computer age ever swallows up what's left of the soul in contemporary music, I hope there will be a case those there will be a case somewhere where groups like the James Harman Band can entertain secret societies of rock

IN CONCERT

and roll and rhythm and blues lovers. These guys play those kinds of music the way they kinds of music the same and the same a

function today. There are few sounds that can lift the spirit and the feet as neatly as that which combines the gutsy section. The gritty sting of buse-infected guitars, and the grainy wail of a harmonica. And the James Harman Band is one of the best at producing that sound. They II return to the Belly tip Tavern Saturday night. In other concerts this week. Midnight Star will be at the El Cortez Baltroom tonight. Thursday, while a couple of performing the second of a box-night stand at the Fox Theatr. My only gripe with Heart—and yet one that prevents me from enjoying them — is that they answered

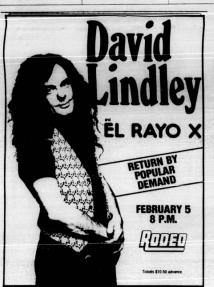
AP SP

Freeform Productions present An evening with

Maynard

Ferguson

the favorable reaction to their first album by assuming the effete air of long-stablished rock superstars. The Wilson sisters have expended so much energy playing the rock-star game — the outlandish clothes and hair styles, the cool swagger mensacing stances on stage, the jaded borrdom in talking to the press about their "work" — that they have become a television-movie parady of what a rock band sounds, looks, and acts the best wices in rock, but the has taken the path of least the path of least presistance by mergh mimicking the tortured, amphetamine historicis of every heavy-metal listronics of every heavy-metal sounds. nistrionics of every heavy-metal vocalist who ever gave the word



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Tonight Southland Concerts and XHRM present

visions of the Spires' sarcas dripping onto the heads of

teasing and beckoning and somehow remaining just out of reach. Given the Spires' reatment, the model assumes the fanged, oversized breasts of a middle-period de Kooning, her leer more a threat than an entreaty, her overripe sexuality iess likely to seduce a man than to turn hind very the second of the spire of the second o

teasing and beckoning and

the first San Diego appearance of . . .



Midnight Star

Dance Concert

Thursday, January 26, 8:00 pm El Cortez Ballroom

Tickets available at Telescat outlets: Padres Stadium Box Office, all San Diego County Bill Cambles Men's Stores, S.D. Convention & Performing Arts Center Box Office (202 C Sh.) SSBU Attec Center Box Office, Hall Of Champions in Balbas Park, Stanley Andrews Sporting Goods in Excondido, 32nd St. Naval Salation Main Exchange & Boswing Center, High Feve Sports Shop in Encitlat. & E.O.S. Pusse: in Poway, A service charge will be added to the price of each ticket sold all Remote Ticket Outlets.





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February 20_8 p.m. U.C.S.D. Gvm

Tickets available at UCSD Box Office

Produced by SDSU and Pop Events Committee

"habe" sixteen extra sullables Since that debut album, Heart's material had regressed in quality to the point where now it is virtually indistinguishable from that emanating from the nearest biker club. A careful reassessment of priorities is in order here. Write some good

material, girls.
Also tonight, Thursday,
trumpeter Maynard Ferguson
will perform with his orchestra at the East County Performing

CONCERTS

Midnight Star: El Cortez Ba tonight, Thursday, 8 p.m., 702 Ash Street, downtown.

Heart: Fox Theatre, tonight. Thursday, 8 p.m., 720 B Street, downtown, 235-4203.

The James Harman Band: Belly U Tavern, Saturday, January 28, call for time, 143 South Cedros Avenue Solana Beach, 481-9022.

p.m., 210 East Main Street, El Cajon, 440-2277.

Burning Sensations and the Bytes: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue. Solana Beach. 481-9022.

Gleaming Spires, Joey Harris and the Speedsters, and Philisteens: Spirit, Friday, January 27, 9 p.m., 1130 Buenos. 276-3993.

Fiora Purim and Airto and Oliver Lake and Jump Up: Rodeo, Sunda January 29, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

ken: SDSU's Backdoo Wednesday, February 1, 9 p.m. 483-6339 or 265-6947.

Din: Spirit, Friday, February 3, 9



Thursday, Friday & Saturday

Arts Center in El Cajon: and

Burning Sensations will join the Bytes for a gig at the Belly Up Tavern; on Saturday night, the Fleshtones, Long Ryders, Phantom Limbs, and Carmaig de Forest will be at the Spirit;

oe Forest will be at the Spirit; and on Sunday night Flora Purim and Airto will headline a bill at the Rodeo that includes sax great Oliver Lake and his reggae-ish band, Jump Up. The week closes with Dokken at SDSU's Backdoor on

140 S. Sierra Avenue, Solana Beach, -755-6733

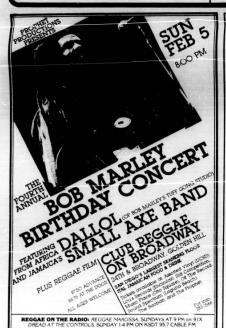
The new Distillery Happy Hour Tuesday-Saturday 7-9 pm. 254 beer, \$1.00 wells, free hors d'oeuvres

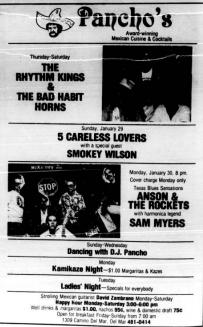
Tuesday—call for information

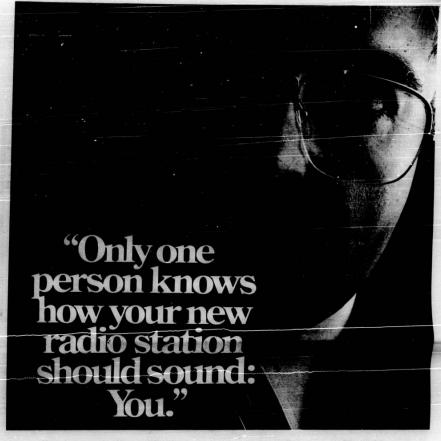
Wednesday, February 1 9/X Night Happy Hour of the '80s featuring Billy Bones
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The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860: New Country, country, Wednesday through Sunday, Lone Star Country, country, Monday and Tuesday. p.m., 1130 Buenos, 276-3993. Dell Congress: Saturday, February 4, 9 p.m., 1130 Buenos. 276-3993. Whylon Jennings, Jessie Colter, Mel McDaniei, and Tall Cotton: Del Mar Fairgrounds, Sunday, February 5, 7:30 p.m., Via de la Valle turnoff from 1-5, Del Mar. 753-9346. The Cupboard, The Vineyard, 1535-6 East Valley Parkway, Escondido. 743-0421: Paul and Carla Roberts, international folk Dallol and the Small Axe Band: Club Resigne On Broadway, Sunda February 5, 8 p.m., 24th and Broadway, Golden Hill. 283-1566. Kay Starr: Fiesta Dinner Theater, Monday, February 6, 7 and 9:30 p.m., 9665 Campo Road, Spring Valley, 697-8977. Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach. 755-6733: Bratz, rock and roll. "Jazz Live" featuring Checkfield with Ron Satterfield and John Slowiczek: San Diego City College Theater, Tuesday, February 7, 8 p.m., 14th and C streets, downtown. 230-2481. ESCONDIDOS Scott Cossu: Old Time Cafe, Wednesday and Thursday, Februar 8 and 9, call for times, 1464 North Highway 101, Leucadia. 436-4030. David Lindley: Rodeo, Sunday, February 15, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590. Joan Baez: Golden Hall, Sunday, February 19, call for time, Community Concourse, downtow 236-6510. Etta James: Belly Up Tavern, Thursday, February 23, call for time, 143 South Cedros Avenue, Solana Beach. 481-9022. Simon Townshend: Rodeo, Sunday, February 26, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590 or 483-6339.

North County

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Colour, rock and roll, Tuesday and

Phreside Lounge, 439 West Washington, Escondido. 745-1931: Dirk Debonaire, rock and roll, Thursday through Saturday.

Fish House West, 2633 South Highway 101, Cardiff. 753-6438: Purl, jazz and pop, Thursday through Saturday.

Gizmo's, 380 North El Camino Real, Encinitas. 942-1676: The Reflectors, rock and roll, Thursday through Saturday; In Colour, rock and roll, Monday and Tuesday.

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co. with

Judy Ames, contemporary, Tuesday through Saturday.

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: Ricky and the Jets, vintage rock, Thursday through Saturday: the Breakers, rock and pop, Tuesday.

Hungry Hunter, 1221 Vista Way, Oceanside. 433-2633: The Breakers, rock and pop, Wednesday through Saturday: Russ Kirkpatrick,

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: P.J. Fogg (formerly Zuma), contemporary, Thursday through Saturday, Beeson and Ge-bracht, contemporary, Sunday and Monday, Ken Anderson, contemporary, Tuesday and

Jolly Roger, 1900 North Harbor Drive, Oceanside. 722-1831: The Heaters, rock, rockabilly, and reggae, Wednesday through

Muhaney's, 340 East Grand Avenue, Escondido. 741-9935: Secret Service, rock and roll, Thursday through Saturday;

Random Sample, rock and roll, Wednesday.

Wednesday.

Old Time Cafe, 1464 North
Highway 101, Leucadia. 436-4030:
The Perfect Cure, English, Irish,
and Scottish music, Thurnday,
Bertram Levy and Frank Farrell,
international banjo and fiddle
music, Friday, Marie Rhines,
American and Scottish fidule music,
Sabruday, Stoner's Throw, winnage
Sabruday, Stoner's Throw, winnage
Chime Hoot Night, Tuesday, Bob
Phelos, folk and originals.

Phelps, folk and originals, Wednesday.

Pacific East Espresso, 235 North El Camino Real, Encinitas. 436-1248: Cathy Curtis, folk and contemporary, Friday and Saturday; Peter Sprague, jazz, Sunday brunch.

Pancho*, 1309 Camino Del Mar. 481-0414: The Rhythm Kings, rock and rhythm and bluss, Thursday through Saturday; the Five Careless Lovers, bluss jam, Sunday afternoor: Anson and the Rockets, bluss, Monday.

Pizza Chalet, 918 South Santa Fe, Vista. 758-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: Telegraph Canyon, country, Wednesday through Saturday, country dance lessons, Wednesday.

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

Ralph and Eddle's, 390 Grand Avenue, Carlsbad. 729-2989; YaBoo, rock and roll, Thursday through Saturday; Incognito Rockers, rock and roll, Sunday through Tuesday.

Ramada Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000: Ted and Dave, contemporary, Tuesday through Saturday; Rex Paris, contemporary variety, Sunday and Monday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 487-1611 or 277-2146: The Joe Azarello Trio with Linda Wakefield. contemporary and jazz, Sunday and Monday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: The Bob Long Band, bop, boogie, and jazz, Friday and Saturday; Tony

Ortega and the North Coast Jazz Society, jazz, Sunday.

Stagecoach Inn, 1865 Vista Way, Vista. 724-9090: Stampede, country, Wednesday through Saturday.

Sydney's Saloon, Noodle's Restaurant, 315 South Highway 101, Solana Beach. 755-2585: Cathy Curtis, contemporary and folk, Thursday.

Teepee Room, 1270 Main Street, Ramona. 789-3755: Paydirt, country and vintage rock, Friday

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Brushfire, country rock, Thursday through Saturday.

Vista Entertalnment Center, 435
West Vista Way, Vista, 941-1032
Jockey Club Rock and roll.
Thursday through Saturday, Turf
Room, Stephen and Tonya,
contemporary, Tuesday through
Saturday, Derby Room: Recorded
music with DJ Lou Taverna,
Wednesday, Priday, and Saturday
evening and after hours.

Poway. 748-7531: Tall Cotton, country honky tonk, Monday and Tuesday.

Whiskey Plats, 1260 West Valley Parkway, Escondido. 745-8640: The Heroes, rock and roll, Thursday through Saturday, Ricky and the Jets, vintage rock, Sunday and Monday, Planet, rock and roll, Tuesday and Wednesday.

Beaches

Almee's, Hotel La Jolla. 7766 Fav Almee's, Hotel La Jolls. 7756 Fay Avenue, La Jolla. 454-3001: Bruce McKeithen, contemporary piano and vocals, Tuesday through Saturday, J.J. Frank, contemporar, and jazz piano, Tuesday through Friday happy hours.

Atlantis, 2595 Ingraham Street, Mission Bay. 224-2434: Jerry Walton and Columbus,

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Bring your college LD. from 8-9 pm any night and get any well drink, beer or wine for only 254. Ladles' Night 8-10 pm Sunday through Thursday \$1.00 for any well drink.





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The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside. 757-0860: New Country. p.m., 1130 Buenos, 276-3993. Doll Congress: Saturday, February 4, 9 p.m., 1130 Buenos, 276-3993. owintry. Wednesday through Waylon Jennings, Jessie Colter, Mel McDaniel, and Tall Cotton: country, Monday and Tuesday Mar Fairgrounds, Sunday, Februar 5, 7:30 p.m., Via de la Valle turnoff The Cupboard. The Vineyard 1535-6 East Valley Parkway. Escondido, 743-0421: Paul an from I-5, Del Mar. 753-9346. Dallol and the Small Axe Band: Caria Roberts, international foli Club Reggae On Broadway, Sund February 5, 8 p.m., 24th and Broadway, Golden Hill. 283-1566. music, early evening Friday; the Orion Duo, classical guitar, early evening Sunday; Kay Starr: Fiesta Dinner Theater Monday, February 6, 7 and 9:30 Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach. 755-6733: Bratz, rock and roll. p.m., 9665 Campo Road, Spring Valley, 697-8977. "Jazz Live" featuring Checkfield with Ron Satterfield and John Slowiczek: San Diego City College Theater, Tuesday, February 7, 8 p.m., 14th and C streets, downtown 230-2481. Scott Cossu: Old Time Cafe Wednesday and Thursday, February 8 and 9, call for times, 1464 North Highway 101, Leucadia. 436-4030. David Lindley: Rodeo, Sunday, February 15, call for time. La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590. Joan Baez: Golden Hall, Sunday. February 19, call for time. Community Concourse, downtown. 236-6510. Etta James: Belly Up Tavern, Thursday, February 23, call for time, 143 South Cedros Avenue. olana Beach, 481-9022. Club listings are compiled by Linda Nevin. If you wish to be included, please call 469-6022 Thursday afternoon or Friday before 5:00

North County

Belly Up Tavern, 143 South Cedros Avenue, Solane Beach, 481-8022 Burning Sersations, rock and roll, the Bytes, rock and roll. Thursday:

the Rebel Rockers, rock and regga Friday; the James Harman Band, rock and rhythm and blues, the

ive Careless Lovers, blues and hythm and blues, Sunday: the Mar

rhythm and blues, Sunday; the M. Dels, vintage rock, Monday; the International Reggae All-Stars, reggae. Ruesday; Dirk Debonaire, rock and roll. Wednesday, Afterno Concerts: Stone's Throw, vintage jazz, swing, and rock. Wednesday; the Chicago Six, Dixieleland, Friday the Chicago Six, Dixieleland, Friday the Chicago Six, Dixieleland, Six with a constant of the Chicago Fixer by band swing, Sunday.

Betty's Burger Garden, 2747 arishad Boulevard, Carlshad, Tony Ortega and the North Coast Jazz

Society, jazz, Saturday afternoon

Bookworks/Pannikin Coffeeh

and Bookstore, Flower Hill Mall, 2670 Via de la Valle, Del Mar.

Chopping Block, 1740 East Vista

Nay, Vista. 726-8770: Hip Pocket, ock and roll. Tuesday through

turday: live rock and roll, Sunda

Blonde Bruce Band, blues and rhythm and blues. Saturday: the

ESCONDIDUS DISTILLERY Ages 17 and up **Coviello Presents** Thursday, January 26 9 pm One show only Backstage Productions presents Polygram recording artists **THE SUBURBS** special guests this Kicks and **IACK AND THE RIPPERS** All concerts minimum age 16.
Mission & Metcalf. Escondido, 741-9393
8:30 pm until 1:35 am every night.
All events subject to cancellation.

CkDoo (is GO!) WED., FEB. 1 LOUD? YES! FAST? YES! IDOKKEN PLUS PROWLER ONE SHOW 9:00 S.D.S.U. students-\$4.50 General public-\$5.50 LATER COME Feb. 12-X Montezuma Hall Feb. 17-GREEN on RFD Mar. 15-ECHO and the BUNNYMEN Montezuma Hall Tickets available at all Ticketron outlets. Aztec Center box office and Off the Record. For more information. 265-6947 or 265-6562. Presented by the Associated Students of S.D.S.U.

Fireside Lounge, 439 West Washington. Escondido. 745-1931: Dirk Debonaire, rock and roll, Thursday through Saturday. Hill House, 2730 Via de la Valle, Del Fish House West, 2633 South

Highway 101, Cardiff. 753-6438: Purl, jazz and pop. Thursday through Saturday.

Gizmo's, 380 North El Camino Real, Encinitas. 942-1676: The Reflectors, rock and roll, Thursday through Saturday; In Colour, rock and roll, Monday and Tuesday.

Colour, rock and roll, Tuesday and

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co. with

Judy Ames, contemporary, Tuesday through Saturday.

Mar. 755-6614: Ricky and the Jets vintage rock, Thursday through Saturday: the Breakers, rock and pop, Tuesday.

Hungry Hunter, 1221 Vista Way side. 433-2633: The Breakers rock and pop. Wednesday through Saturday; Russ Kirkpatrick, contemporary and country, Sunday through Tuesday.

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: P.J. Fogg (formerly 566-2400: P.J. rogg (tormerty Zuma), contemporary, Thursday through Saturday; Beeson and Gerbracht, contemporary, Sunday and Monday; Ken Anderson, contemporary, Tuesday and Wednesday,

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: The Heaters, rock, rockabilly, and reggae, Wednesday through

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: Secret Service, rock and roll, Thursday through Saturday: Random Sample, rock and roll, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: The Perfect Cure, English, Irish, and Scottish music, Thursday; Bettram Levy and Frank Farrell, intermediated by the Control of the Contro

American and Scottish fiddle music Saturday: Stone's Throw, vintage jazz, swing, and rock, Sunday; Old Time Hoot Night, Tuesday; Bob Phelps, folk and originals, Wednesday.

Pacific East Espresso, 235 North El Camino Real, Encinitas. 436-1248: Cathy Curtis, folk and contemporary, Friday and Saturday; Peter Sprague, jazz, Sunday househ

Pancho's, 1309 Camino Del Mar. 481-0414: The Rhythm Kings, rock and rhythm and blues, Thursday through Saturday; the Five Careless Lovers, blues jam, Sunda afternoon; Anson and the Rockets, blues, Monday.

Pizza Chalet, 918 South Santa Fe. Vista. 758-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Pomerada Club, 12237 Pomerade Road, Poway, 748-1135. Telegraph Carryon, country, Wednesday through Saturday, country dance lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296 566-2070. The West Coast Band rock and roll, Thursday through

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989: YaBoo, rock and roll, Thursday through Saturday; Incognito Rockers, rock and roll, Sunday through Tuesday.

Ramada Inn. Scotty's Pub. 2500 Ramada Inn, Scottys Pub. 2500 South Escondiol Boulevard, Escondido. 747-5000: Ted and Dave, contemporary, Tuesday through Saturday; Rex Paris, contemporary variety, Sunday and Monday.

Rancho Bernardo Inn. 17550 Bernardo. 487-1611 or 277-2146: The Joe Azarello Trio with Linda Wakefield, contemporary and jazz. Sunday and Monday

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: The Bob Long Band, bop, boogle, and jazz, Friday and Saturday: Tony

Ortega and the North Coast Jazz Society, jazz, Sunday.

Stagecoach Inn, 1865 Vista Way, Vista. 724-9090: Stampede. country, Wednesday through

Sydney's Saloon, Noodle's Restaurant, 315 South Highway 101 Solana Beach, 755-2585; Cathy Curtis, contemporary and folk

Teepee Room, 1270 Main Street, Ramona, 789-3755; Paydirt, country and vintage rock, Friday and Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center 749-1466: Brushfire, country rock Thursday through Saturday

Vista Entertainment Center, 435 Jockey Club: Rock and roll. Thursday through Saturday, Turf Room: Stephen and Tony Room: Stephen and Tonya, contemporary, Tuesday through Saturday, Derby Room: Recorded music with DJ Lou Taverna, Wednesday, Friday, and Saturday evening and after hours.

Whiskey Creek, 14240 Poway Road.

Poway, 748-7531: Tall Cotton. country honky tonk, Monday and Tuesday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; The Heroes, rock and roll. Thursda through Saturday: Ricky and the Jets, vintage rock, Sunday and Monday, Planet, rock and roll.

Beaches

Aimee's, Hotel La Jolia, 7766 Fay Avenue, La Jolia, 454-3001; Bruce McKeithen, contemporary piano and vocals, Tuesday through Saturday; J.J. Frank, contemporary and jazz piano, Tuesday through Friday happy hours.

Atlantis, 2595 Ingraham Street Mission Bay. 224-2434: Jerry Walton and Columbus, contemporary dance music.

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive. Mission Bay. 488-0551. Main Street contemporary music for dancing. Friday and Saturday.

The Great Escape in conjunction with

WARNER BROTHERS RECORDS

GRAND OPENING OF SAN DIEGO'S ULTIMATE VIDEO DANCE CLUB!!!

You'll be dazzled by our \$100,000 sound, light and video sy Martini Lunch \$2.99, Shrimp-In-the-Basket \$1.99, Top Sirioin, includes soup & salad \$5.99

NO COVER CHARGE

Any night of the week. Happy hour 2-6 pm. **Doubles \$1.00, Free Hors d'oeuvres, Two beers for \$1.00.** Late night happy hour 12:30 1:30:

25¢ DRINKS

Bring your college I.D. from 8-9 pm any night and get any well drink, beer or wine for only 254. Ladles' Night 8-10 pm Sunday through Thursday \$1.00 for any well drink,

PROFESSIONAL MAGICIAN **BARTENDERS**

Enjoy our five professional magicians at no cost in the Magic Lounge from 8:00 pm-1:30 am. They'll perform for you at your table!



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THE BAND HAS BEEN POSTPONED

HAPPY HOUR OF THE '80s

Starring Russ T. Nalitz
6.00-9.00 pm 254 ciraft 504 hot dogs, cheap wells and
that 91X cheese 91X T-Shirts ... "Rock to Riches" allbum
"Modern Music Calendars" ... and concert tickets will

THE NEW PRESIDENTS and SEVENTH





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OLIVER LAKE and JUMP UP

Tuesday, January 31 Call club for information Wednesday, February 1



DAVID LINDLEY

"WE'VE LOST OUR MINDS NIGHT!"

FOR FREE Our thanks to Southland Concerts for their help in giving this show to San Diego.

New Rodeo Happy Hour-Tuesday through Friday 754 most drinks 4:00-6:00 pm \$1.00 6:00-7:00 pm. \$1.25 7:00-9:00 pm



Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551; Mercedes Lounge: Forward Motion. contemporary dance music. Tuesday through Saturday; jazz jam session with Jeannie and Jimmy Cheatham, early evening Sunday. Piano Bar: Buddy Reed, Tuesday rough Saturday, Bob MacLeod, nday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822; Black Tie, rock and roll, Thursday; Jagovre, rock and roll, Friday and Saturday; the Blitz Brothers, rock and roll,

Carlos Murphy's, 4303 La Jolla arlos Murphy's, 4303 La Jotta illage Drive, La Jolla, 457-4170: he Twotones, rock and roll, nursday through Saturday. Delene, contemporary. Sunday: Wayne Geyer and Tony Irvine, contemporary, Monday, talent might with the Rebecca Drake Revue and Robb Huff, rock and roll, Tuesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: London After Dark, contemporary, Tuesday through Saturday happy hour and evening.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325; Heaven and Earth, Jazz, Wednesday through Saturday.

The Comedy Store, 916 Pearl Street, La Jolla. 454-9176: Jimmy Aleck, Vic Dunlop, and Mary Lee Davis, comedy. Thursday through Sunday, with Tim Thomerson. Friday and Saturday; amafeur night, Monday.

Elario's, 7955 La Jolla Shores ive, La Jolla. 459-0541: Stone's Throw, vintage jazz, swing, and rock, Wednesday through Saturday

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559 Chibland, rock and foll, Thursday through Saturday, Sandit, rock and foll, Friday happy hour: Wheels, rock and roll, Sunday and Monday; Automatics, rock and roll, Tuesday and Wednesday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-400: People Movers, contemporary, Wednesday through Saturday: Triple Play, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611; Gloria Michaels and Spring Fever, contemporary dance music Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220; The Sters Brothers, tock and Beatles music, Thursday through Saturday; the Hurricanes, rock and blues, Sunday and Monday; the Reflectors, rock and roll, Russlay and Wednesday.

La Avenida, 1301 Orange Avenue. Coronado, 435-6262: Freefall, pop and jazz, Friday and Saturday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771; Bob MacLeod, piano and vocal variety, early evening Tuesday, and Thursday through Saturday.

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300; Paris, rock and roll, Thursday through Saturday; Fuze, rock and roll, Sunday and Monday, the Hurricans, rock and blues, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5280: George York, contemporary, Thursday, Curtis Coleman, contemporary, Friday and

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Moment's Notice, contemporary, Friday and Saturday.

Moby's Broiler, Adam's Rib Moby's Broiler, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871: Delene, contemporary, Wednesday and Thursday, Fundi and Good Company, contemporary, Friday and Saturday.



TUESDAY THROUGH SATURDAY

FROM 8 PM NIGHTLY

VIDEO/DANCE

EVERY TUESDAY LADIES' NIGHT

S1 ONE BUCK S1

ALL NIGHT LONG

734

ANY DRINK IN THE HOUSE

Every Wednesday & Thursday from 8:00 pm to 9:59 pm

EVERY THURSDAY

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BIG FUN ROCK WEEKEND Door charge: Tuesday-Thursday \$2: Friday & Saturday \$3

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Live on stage Voted San Diego's No. 1 band for 2nd consecutive year.



George Colovus & Company

Monday through Saturday from 8:30 pm-no cover

Ducktail Revue

Thursday & Friday Happy Hour — 5:00-7:00 pm



Sheraton-Harbor Island East 1380 Harbor Island Drive, San Diego

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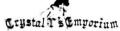
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Wear Your Dressiest Exercise Garb (NO OSCAR-MADISON-TYPE SWEATSUITS!) And Join In...Work Out Your Body Or Exercise Your Eyes!

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PERSONAL CONFLICT and CLAUDE COMA & THE IV's

Friday JANUARY 27 91 presents "Are You Ready For The Sex Girls"
GLEAMING SPIRES

JOEY HARRIS
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They're going to L.A. to record their next album and

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TUCSDAY JANUARY 31

RICK GAZLAY & BLUE 200 REVIEW

DOCTOR VIVARD All jan WCUINCSCON FEBRUARY STREETCAR

EYES with NOTICE TO APPEAR and FOREIGN AFFAIR

TOTROTTOWS Feb. 2nd: PANTHER, KAOS, and WARLORDS.

Feb. 3rd: 91% presents: High Velocity recording artists DIN with the PENETRATORS and LENK, Feb. 4th: Point L.L.—FOLL CONGRESS returns with Links Set WITCHOW and LANG ONE SETS Set Diego appearances.
Feb. 10th: SHEBA's Birthday Party.

Livis CP WITTON and DMC(INT) list Sen Diopo apronounce.

Roy Title FLY. MUSIC REPORTS:

Roy Title FLY. MUSIC FL

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 483-7737: Four Eyes, rock and roll, Thursday through Saturday: Illusion, rock and roll, Tuesday and Wednesday

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Brian Stevens, contemporary, Friday and Saturday; talent night, Sunday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: John Ingram, contemporary, Friday

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal. 223-5596:

Coyote, country, Tuesday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday: Ella Ruth Piggee, jazz and blues, Sunday, the Echoes, '60s rock, Monday and Tuesday, Jim Hawley, Windowskie, Windowskie

The Red Garter, 2228 Bacon Street, Ocean Beach, 222-8131: Anniversary party with the Balzi Band, rock and roll, Friday

Rodeo, 8980 Villa La Jolla Drive, La Jolla, 457-5590: The Band, rock and roll, Thursday, Moving Targets, rock and roll, Friday and Saturday: Flora Purim and Airto, Jazz, Oliver Lake and Jump Up, Jazz, Sunday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3314: The Kirk Bates Trio. contemporary dance music. Wednesday through Saturday. Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 226-8849

Tom "Cat" Courtney, blues, Thursday; Michael Fleming.

ountry blues, Saturday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: The West Coast Twisters, vintage rock, Tuesday; the Ron

Upstart Crow and Co., Seacoast

Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990; Light classical music, Sunday

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

Bolton Band, rock and roll, Wednesday through Saturday

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Ground Speed, country, Tuesday through Saturday.

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





W.C.

TWISTERS





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The best of live rock & disco in San Diego
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HEDONISM II RESORT

Each night 3 qualifiers will be drawn and they'll be eligible for the final drawing on angloe for the final grawing of sday night, February 1st. All will receive reggee albums from cords. No purchase necessary Must be 18 or older



Thursday, January 26 through Saturday, January 28

Live music by THI LONDON BROTHERS BROTHERS



THURSDAY (ALL NIGHT) \$1 DRINKS

BEAT THE CLOCK NIGHT
6:00-6:30 25c DRINKS 6:30-7:00 750 DRINKS 7:00-7:30 \$1 DRINKS

COORS COLLEGE NIGHT 50¢ Coors draft \$1 well drinks



Live music by 1PSO facto

LADIES' NIGHT AT FLANIGAN'S \$1 WELL DRINKS

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January 29 & 30 and February 5-6



ROCK & ROLL HAPPY HOUR

* FREE FOOD * GREAT DRINK SPECIALS



Tuesday-Saturday, January 31-February 4











CRASH KALIBER



Sunday, Monday & Tuesday January 29, 30 & 31 TRANSACTION

ENDEAVOR

Thursday, Friday & Saturday February 2, 3 & 4 U.S. BAND

LONG ISLAND ICED TEAS \$1.25 26th MOOSEHEAD MIGHT \$1.25 WELL DRINKS 75C 8:00-10:00 ALL DRINKS \$1.00 9:00-10:00





THE SOURCE

Wednesday, February 1-Saturday, February 4

STATUS

485 FIRST ST. 436-7397

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8022: Starfire, contemporary, Thursday through Saturday; Devocean, contemporary, Wide

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

The Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Irish music with Sean McVicker, Wednesday through Saturday; Jeff Bryan, Sunday.

Bunhury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: Thunderbolt the Wondercolt, rock and roll, Thursday through

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597: Dan Connor, country originals, Wednesday through Saturday.

Donegal's, 5323 Mission Center Road, Mission Valley. 297-6370: L.A., rock and roll, Friday and

Flanigan's, 5373 Mission Center Road, Mission Valley. 291-8635: The London Brothers, rock and roll, Thursday through Saturday: Ipso Facto, rock and roll, Monday and

Gold Coast Loungs, Town and Country Hotal, 500 Hotel Circle North, Mission Valley. 291-7131: Piano Bar: Jack Pollack, Tuesday through Saturday: Sharon Skidgel, Sunday and Monday.

Hajli Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Tuesday through Saturday, with open stage belly dancing Tuesday; live Greek music, Sunday.

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley. 291-5720: Fortune

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley. 291-8074: Rich Faulkner, contemporary, Friday and Saturday.

Islands Lounge, Haralei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: California Transfer, contemporary, Thursday through Saturday, Momen's Notice, contemporary, Sunday and Monday, Signed, Sealed, and Delivered, contemporary, Tuesday and wednesday.

Jose Cuervo's, 10415 San Diego Mission Road, Mission Valley. 280-9060: Rex Paris, contemporary variety, Tuesday through Saturday.

Kearny Mesa Bowl, 7585 Clairermont Mesa Boulevard, Kearny Mesa 279-1501: Lanny Prewitt and Cinnamon Ridge, country, Tuesday through Saturda

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: One + One + Karen Cavanagh, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: Ipso Facto, rock and roll, Thursday through Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: U.S. Male, rock and roll, Thursday through Saturday.

Monterey Whaling Company, 987 Camino del Rio South, Mission Valley, 291-1638: Phil Stumpo, music and comedy, Wednesday through Saturday; P.J. Fogg (formerly Zuma), contemporary, Sunday through Tuesday.

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Justice, top 40, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

Mulvaney's Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa. 277-7937: Cowjazz, jazz and country, Friday

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: BBC, rock and roll, Tuesday through Saturday; Spectra, 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

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle

North. 291-7131: Apropos, pop and jazz, Tuesday through Saturday.

P.J.'s Lounge, 10789 Tierrasanta Boulevard, Tierrasanta. 292-5338 Jimmy Nixon and Downhome, country, Friday and Saturday.

Smuggler's Inn, 402 Fashion Valiey, Fashion Valley East. 291-7170: Fundi and Good Company, contemporary, Thursda Switch Craft, music and fun from the '50s to the '80s, Friday and



Entertainment by the Sea DANCING

LIVE ENTERTAINMENT 7 NIGHTS A WEEK LE HAPPY HOUR 5-7 PM MON.-SAT.



Rock & Roll Thursday, Friday & Saturday, January 26, 27 & 28. No cove





Sunday & Monday, January 29 & 30. No cover.



The blues are back Tuesday, Wednesday, January 31-February 1.

The Le Chalet is proud to announce the return of one of the Hurricane founders "Wild Bill" Seward with a new show of rhythm & blues deluxe. Don't miss this for anything.

SATURDAY POOL TOURNAMENT 2:00 PM Pitchers of Michelob \$3.00 7-FOOT WIDE-SCREEN T.V. THURSDAY IS IMPORT BEER HAPPY HOUR

5046 Newport Ave. Ocean Beach 222-5300



While you dance watch yourself! New 12' video screen.

No cover Sunday & Monday, plus dollar drink specials

FREE ADMISSION

Weekdays before 9:00 pm

\$1.25 DRINK SPECIALS Tuesday-Thursday all night

75¢ Giant Beers 'til 9:00 pm

Thursday-Saturday, January 26-28



Thursday LADIES' NIGHT

Ladies—free admission as guests of Four Eves \$1.25 Long Island Iced Teas all night.

NEW

Friday & Saturday come early & save 8:00-8:30 \$1.00 cover & 50¢ well drinks 8:30-9:00 \$2.00 cover & 50¢ well drinks

75¢ Giant Beers 'til 9:00 pm

Tuesday & Wednesday, January 31 & February 1



ipso facto (formerly New Dallas Collins)

Night Flight

Saturday: the Don Fennell Duo, contemporary, Tuesday: Ceorge York, contemporary, Wednesday.

York, contemporary, Wednesday, Splett, 1130 Burson Avenue, Bay Park, 276-3993: Claude Corna and the IVs, rock and roll, Personal Conflict, rock and roll, Mitchell Cornish and the Hell Hounds, rock and roll, Thursday; Gleaming Spires, rock and roll, Spires, rock and roll, the Philisters, rock and roll, Priday; the Plestioners, rock and Priday; the Plestioners, rock and Philotropia Limbs, rock and roll, Distriction Limbs, rock and roll, roll, the Long Kuders, rock and roll, Phantom Limbs, rock and roll, Saturday; "Peanut Butter and Blues Jam" night, Tuesday; Foreign Affairs, rock and roll, Notice to Appear, rock and roll, Streetcar Eyes, rock and roll, Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Jo Treanor, piano bar, Thursday through Sunday.

The Stadium Club, 6065 rmount Extension (at Twain), sion Gorge, 282-3286; Billy omas and the Ambush Gang, intry, Friday and Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461 Camino Ruiz, Mira Mesa, 695-1401: Danny Lopez, contemporary, Sunday through Tuesday; Joe Stewart, contemporary and country, Wednesday and Thursday; Espresso, contemporary, Friday and Schurche.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Joe Stewart, contemporary and country, Tuesday, Friday, and Saturday resso, contemporary, Inesday and Thursday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

San Diego South

Anthony's Harborsids, 1355 North Harbor Drive, downtown. 232-6358: Double Dose, music and fun from the "50s to the '80s, Tuesday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island. 297-1673: Eddie Freston, contemporary, Wednesday through Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010: Steve Hudson, comedy and music, Tuesday through Saturday. Halleman and Davis, contemporary

Cafe del Rey Moro, 1549 El Prado Balboa Park. 234-8511: Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings and Sunday afternoon.

Chateau Lounge, 3623 College Avenue, College Grove, 582-5820: Full Circle, contemporary variety, Friday and Saturday. Crossroads, 345 Market St

wittown, 233-7856: The Big City tues Band, blues, Wednesday and nursday; the Dale Enders Blues and with Carol Mitchell, blues,

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: The Spud Brothers, comedy and music from the '40s to the '60s, Tuesday through Saturday; L.A., rock and roll, Sunday and Monday

Dookie's, 4225 El Cajon Boulevard, East San Diego. 283-6581: Paul Gregg, piano bar, Wednesday through Monday.

Drowsy Maggie's, 31st and University, North Park, 298-8584: Rhythm, ragtime, and blues night, Thursday: Tom and Judy Carlstrom Thursday, Tom and Judy Carlstror folk and fiddle tunes, Friday; Paradise Street Band, Irish and original music, Saturday; Tobacco Road, early jazz, swing and boogie woogie, Sunday; Old Time Hoot Night, Monday; Irish music night



THIRD EAR RECORDING STUDIO

TONIGHT, Thursday, January 26 9 pm Tickets available at Belly Up Tavern & Ticketron outlets









FIVE CARELESS LOVERS



FREE AFTERNOON CONCERTS 6 TO 8 PM

STONE'S THROW Wednesday Untage Jazz & Swing CHICAGO SIX Friday Discland Jazz

> WHOLLY CATS Sunday 40s Jazz HAPPY HOUR 7 DAYS A WEEK TO 7 PM



FOR INFORMATION CALL 481-9022

with Siamsa Gael Ceili and guests, Tuesday, Bluegrass Jamboree, Wednesday, Early Evening Shows; Tom Cahoon, folk and originals, Friday; Lynn Hall, Latin American harp, Saturday.

The Escape Cocktad Lounge, 421 The Escape Cocktal Lounge, 421 University Avenue, Hillcrest. 295-8282: Marcia Griffith, pop music, Wednesday and Thursday; Barbara Casler, pop and standards, Friday and Saturday; Ann Denning, piano bar, Sunday through Tuesday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Harvey and 52nd St. Jive, jazz,

swing, show tunes, and pop, Friday and Saturday.

and Saturday.

Hotal San Diego, 339 West
Broadway, downtown. 234-0221:
Skip Garcia, contemporary, oldies, and comedy, Monday through
Priday happy hour, Deborah Liv Johnson and Rick Erlien, folk, blues, ragtime, and Jazz, Friday and Saturday.

Imperial House, 505 Kalmia (at Park Boulevard), Hillcrest. 234-3525: Tony Payne and Hank Young, jazz standards piano duo, early evening Wednesday through Priday.

"The Lavader," at the dock at 1066 North Harbor Drive, downtown. 298-8066: The Invaders, contemporary music for dancing, early evening seven nights.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: John Barker and Melissa McCracken, contemporary, Wednesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday: Anson and the Rockets. Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown. 234-4893: Guy and Jackie with Gil Warner and guests Italian songs, pop standards, and

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773; John Engren, show tunes and requests, Tuesday through Thursday happy hours; the Bobby Gordon Trio, '30s and '40s swing, Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego. 283-7448: The Orion Duo, classical guitar, early evening Wednesday and Saturday, Lori Bell and Friends, jazz, early evening Thursday, Lori Bell and Shep Meyers, jazz, early

Patrick's II, 428 F Street, downtown. 233-3077: The Sy Rainey Tho, jazz, Wednesday, Fro Brigham's Preservation Jazz Band, jazz, early evening Thursday. Niterian, '50s and '60s light rock for dancing, early evening Friday and Saturday.

Salermo's, 3102 University Avenue, North Park. 280-6163: Anna Bjarnson, Charles Curtis, Herman Salerno, and Hichiko Bishop, opera highlights, Neapolitus songs, pop and show tunes, early evening Friday and Saturday.

The Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcre 295-2181: Bee Jee Kunkel, piano bar, Thursday through Saturday.

Briton, 6011 El Cajon Boulevard, East San Diego. 583-3240: Ella Ruth Piggee, jazz and blues, Thursday through Saturday. Soledad's, 425 West B Street, downtown. 232-7588: Ron Satterfield and Kevyn Lettau, ja Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: Crash Kaliber, rock and roll, Thursday through Saturday; Tranzaction, rock and roll, Sunday through Tuesday. Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Tuba Man's, 2551 University

Avenue, North Park. 295-9426: Pamily Bluegrass, bluegrass, Friday; Men That Don't Work, rockin' country blues. Samue, ackin'

East County

Baxter's, 1025 Fletcher Parkway, El Cajon. 442-9271: The Head Band, rock and roll, Tuesday through Saturday.

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055: Network, rock

Biarney Stone Too, 7059 El Cajon Boulevard, La Mesa. 463-2263: Irish music with Jeff Bryan, Tuesday; Brian Connelly, Wednesday through

The Boosdocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Bruce Robbins, contemporary, Sunday and Monday.

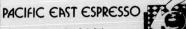
Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Chain Reaction, contemporary, Tuesday through Saturday, Delene,



Jazz Up Your Wednesdays through February at Tio Leo's in Mira Mesa

BRUCE CAMERON-HOLLIS GENTRY JAZZ ENSEMBLE

10787 Camino Ruiz, Mira Mesa 695-1461



Pacific Wine Bar and Bistro, 480

Market Street, downtown. 239-9839: Mel Goot, jazz, early evening Thursday through

(next to 8. Dalton Booksellers) 235 N. El Camino Real, Encinitas • 436-1248





Pacific East Espresso

Peter Sprague String Quartet

Peter Sprague Trio

will perform Saturday, February 4, 8:00 pm-II:15 pm and also during our Sunday Champagne Brunch, January 29 and February 5, 10:00 am-I:00 pm



Cathy Curtis



plays guitar & sings folk music Friday, January 27 & Saturday, January 28, 8:00 pm-11:15 pm.

Open Mon.-Thurs. 8:30 am-10:00 pm; Frl. &. Sat. 8:30 am-r Sunday 8:30 am-4:00 pm.



The Jabulous Spud Brothers



Sunday and Monday 9 pm-1 am

NO COVER CHARGE

BODIES

NOTICE TO APPEAR





MOJO NIXON and GOD FEARING AMERICANS

Saturday, January 28 Rock 'n' Roll with

GINGER & THE SHARKS



TOGA PARTY with THE FRAMES

Toga party starts 7 pm
Prec hot dogs and pizza
Prec Cobalito gasses with Cuervo Gold Tequila while they last.
Banan-eating contest—cab prizes.
Open pool tournament - Cash prize.
Monies auction—great fun.
Usu. La Pettle Rouge

DEE'S BIRTHDAY PARTY

MOJO NIXON Special guests
Cowboy Skid Roper & Buddy Blue



the=OLD==== pacific beach ==CAFF=

Thursday-Saturday Bruce Cameron/ 9:30 pm-1:30 am Hollis Gentry Ensemble Jazz

Sunday 9:00 pm-1:00 am Ella Ruth Pigges Jazz

Monday & Tuesday 9:30 pm-1:30 am Echoes Rock 'n' roll

Wednesday 9:30 pm-1:30 am Jim Hawley Rock 'n' roll

Tuesday is Restaurant Employee Night
Wear your T-shirt. \$1.00 drinks.

4287 Mission Blvd., Pacific Beach 270-7522



TUESDAYS

All new revue show for ladies 7-10 pm. Reservations accepted. Call for information. 50¢ drinks 7-8 pm.

WEDNESDAYS

Quarter Madness returns, 25¢ well drinks, domestic beer 6-8 pm. 50¢ drinks 8-10 pm.

THURSDAY & FRIDAY Happy Hour 2-8 pm, most drinks under a buck, & munchies.



... There are still 2 Rock Stations in San Diego.

But only 1 plays 90 minute music sweeps.



JANUARY 26, 1984 23





Monday & Tuesday—ESPRESSO

sday & Thursday_DELENE

Friday & Saturday—FUNDI



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226-1871 or 226-0471 Open for dinner 5 pm



SELL TRADE We're open 7 days Across from the late

BFATLES! BEATLES! BEATLES!

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Sgl. Peoper • Veltow Submarine • Help • Beatles VI •

Rubber Soul • "65" • Abbey Road • Yesterday/Today • Revolver •

Early • Hard Day's Night • Meet • Let it Be • 2nd Album •

JOHN LENNON—"MILK & HONEY" \$5.99

CASH PAID FOR USED LPs & 45s

Don's West, 3266 Battimore Since.
La Mesa, 462-0533: Shenandoah,
country, Wednesday through
Sunday, with country dance lessons
early evening Wednesday and

Flinn Springs Inn, 15505 High-way 80, El Cajon. 443-9568: Free Rein, country, Friday and Saturday.

The Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: The Smith Brothers, country rock, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-0517: Ed Cunningham, contemporary, Tuesday through Thursday; Delene, contemporary, Friday and Saturday

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Country Justice, country, Thursday through Saturday: Rawhide, country.

Live Oak Springs Resort, Old Highway 80, Boulevard. 766-4288: Ronnie Lee and the Trademarks, country, Friday and Saturday.

Lorenzo's, 596 Broadway, El Cajon 442-9696: The highrill Moore Duo, contemporary and standards, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday

Magnolla Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Random Sample, rock and roll, Thursday through

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Vizior contemporary, Tuesday through Saturday.

Organ Power Pisza, 3459 Imperial Avenue, Lemon Grove. 463-6977: Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Retha, Friday and Saturday.

Our Perorite Place, 8646 Mission Gorge Road, Santee, 449-6240: Bob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

The Ox Bow Ian, 9816 Campo Road, Spring Valley, 469-9616: Dan Rivers and Terry Martin, country, Tuesday through Thursday: Curly Lyon and the Sundowners, country, Friday and Saturday.

Part Place, 1280 Fletcher Parkway, El Cajon. 448-4111. Prophet, rock and roll, Thursday through Saturday; the Us Band, rock and roll, Sunday and Honday, Status, rock and roll, Tuesday and Wednesday.

Reuben's, 5455 Grossmont Center Drive, La Mesa. 465-3464: True Spirit, contemporary, Tuesday through Saturday.

Silver Spur, 7941 Mission Gorge Road, Santee. 448-4882: Live country music, call club for information.

Spring Valley Inn, 9034 Campo Road, Spring Valley. The Beat Farmers, rockabilly and country, Sunday

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

Van Winkie's, 10055 Mission Gorge Road, Santes, 449-0060: California, country, Thursday through Saturday.

South Bay

Black Angus, 707 E Street, Chula Vista. 426-9200: Destiny, rock and roll, Tuesday through Saturday.

Bull N' Stick, 608 Palm Avenue

FORWARD MOTION

Mercedes Lounge -Saturday, 9:00 pm to 1:30 am No cover - No minimum

Bakia

Hotel & Restaurant 998 West Mission Bay Drive, 488-0551



iday & Saturday, January 27 & 28 HEAVY METAL MADNESS Call for line-up

Wednesday, February 1
AUDITION NIGHT
Call for information

10053 Maine Avenue, Lakesid No drugs • weapons • alcohol Box office opens 7:45 Wednesday-St Call 561-2723 for information



Tranzaction, rock and roll, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Country music, Tuesday through Saturday, call club for information; Ducktail Pevue, vintage rock, Sunday and Monday.

Dance Machine, 1862 Palm Avenu Imperial Beach. 429-1161: Bandit, rock and roll, Sunday and Monday; rock and roll, Tuesday through Saturday, call club for information.

Dock's Cocktalls, 317 Third Avenue, Chula Vista. 422-1566: Lee

Hungry Hunter, 1344 Palm Avenue, Imperial Beach. 423-0953: Jim Palmer, contemporary, Thursday through Saturday.

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

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Pira. contemporary and Latin, Thursday through Monday; the Rebels, rock, oldies, and Latin, Tuesday and

La Mase, 1441 Highland Avenue, National City. 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday, East Coast, contemporary, Friday and Saturd

Landmark Cocktall Lounge, 2511 Sweetwater Road, National City. 475-7313: Fonda Turner and the Silver Spurs, country, Priday and Saturday.

Lourdes Restaurant, 1125 National City Boulevard, National City. 474-4442: Vergie and the Orient Express, contemporary dance Express, contemporary dance music, Friday and Saturday.

Street), Chuia Vista. 429-8045: Colour, Latino, Thursday through Sunday.

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753: Extreme Reactio contemporary, Sunday through Tuesday, Fortune, country and vintage rock, Friday and Saturda

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Four Star Country, country, Thursday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire and Tony Irvine, contemporary, country rock, and comedy, Thursday through

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

Royal Vista Inn., 632 E Street, Chula Vista. 426-2500: Nick Montana, contemporary variety Priday and Saturday, Mike Sand contemporary variety, Sunday through Thursday.

POLKA DANCES

ALL-YOU-CAN-EAT MORGASBORI from 5:00 pm \$5.25

Bavarian Inn 1410 Broadway, Chula Vista 425-4000

Performers listings are compiled by Linda Nevin: If you wish to be included, please call 469-6022 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

Saturday; dance to recorded oldies, Sunday and Monday; the Illegals, rock and roll, Tuesday; Bandit, rock and roll, Wednesday.

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Lah.: Doe, Mastery, Domegal's
The London Bruthers: Flansjorn
The Long Bilders: Spirit!
The Mar Dela: Belly Up Tavern

WAYLON JENNINGS 1st 3 rows PRETENDERS on sale now

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CHECHURZESS - MUNES - SOCKERS MESS BOME - SUPER BOME - CUTYON BOME - NELFEL World's largest X MUTTGY'S tickets THE - LANGES - MUNES SOURS - DODGERS - MAZES - REPUBLICAN Y - REFLECTORS - COTTON

San Diego's Classic **Country Saloon**

For an uptown time of Country Entertains and fun. come to ABILENE any day of the Weekalght Happy Hour from 4:00 'til 9:00 p.m. Muschless served 'til 7:00 p.m. Prom 9:00 p.m. to 1:50 a.m. con two-step to the music of GROUNDS/EED.



*Don't forget our Sunday Country Brunch 10 - 2 p.m. ABILE

Town and Country Hotel. Mission Valley - 291-7131





TONY ORTEGA

"The Greatest Saxophone Player in the World" Every Sunday, 6 pm to 10 pm

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Tuesdays thru Saturdays beginning at 9:00 p.m.



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VALLEY INN + Hotel Circle South 298-828

The Atlantis Showroom

Tuesdays thru Saturdays now appearing.

Jerry Walton

The Atlantis

on Mission Bay next to Sea World 224-2434

Men That Don't Work: Tuba Man's Hen That Don't Work: Ruba Mars Mowing Brights: Rodeo Network: Black Angust El Cajon Notice to Appears: Spirit Purba: Le Cholet Pursonal Conflict: Spirit Planatons Limbe: Spirit Planaton Limbe: Spirit Planat: Whishey Flats Prophet: Park Flace Random Sample:

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West Coast: Pouncy Mine Co.
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Hunter/El Cajon, Bull and Bear Devocan: Bacchanal Double Dose: Anthony's Harborside Dusty and Mellassi: Tom Ham's Lighthouse

Lighthouse
East Coast: La Maze
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Atlantis
Lee Whitington: Dock's Cocktails
George York: Smuggler's Irm,
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Jazz

Apropos: Le Pavillon Lounge The Joe Assrello Trio: Rancho Bernardo Irm Lori Bell: Prophet Restaurant Pro Brigham's Preservation Jass Band: Pal Jony's, Patrick's II,

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Restaurant
Jimmy Nikon and Downhome:
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Ridge: Kernyth Heat Boal
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Apropos: Le Pavillon Lounge The Joe Asserillo Trio: Rancho Bernardo Inn John Barker and Mellasa McCracken: Jolly Roger/Seaport Village The Kirk Bates Trio: Sandtrap Lounge

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Nortee Buffale: Belly Up Taxem
Ella Rath Plague: Triton/San
Diego, Old Pacific Beach Cafe
The Robel Rockers: Belly Up

Tavern The Rhythm Kings: Pancho's

Folk/Ethnic

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JANUARY 26, 1984 27

4

CURRENT MOVIES

10

The Beastmaster — Synthetic lotatale, drawn to ancient specifications a kings son deprived oil his birthright and his identity in inlancy, rearred in exist, coming back in an advance to carry out his prophesied revenge. The main point of ongnatily is the bit of witchery whereby, the emispronic hero is transferred from human womb to cow's, which seems to account to his taser ability to com-



municate telepatrically with animals, to see through their eyes, and to reseque, a black floer, and a couple of weeks. Some resourceld production work, with flowers to that seemyenough-enmal-eyes gramicht some and subpective tracking ahos. With Marc Binger, Tanya Roberts, and Rip Torn; directed by Don Coscareal stige.

"(Mars Allosse Cinemias)

adaptation of his own novel about a retarded gardener named Chence, world beyond his garden has been frough his consistent experience to TV, and who is audienly turned out into through his consistent exposure to TV, and who is audienly turned out into membrane the consistency of the consistency of the complicity passes on. There would seem to be infinite ways to go with his premise, and the placestages way, for the consistency of the placestage way, for the consistency of the placestage of the consistency of the consistency of the placestage. But for the consistency of the con

Berlin Alexanderplatz Episodes 10-12 of Rainer Werner Fässbinder's filtern-and-a-half-hour saga of Ger-many between the wars, starring Gurter Lamprecht. (Ken. 1/29)

The Big Chill — Much the same premise as Mary McCarthy's (or Sid-

iney Lumer's THE GROUP, a circle of opolicial idealists in their college days are requised years later to the list human within the circle. But human within the circle, but have a considerable of the circle of the circle of the list of the circle of the ci Flower Hill Cinemas; Oceanside 8; Parkway, from 1/27; Plaza Bonita; Sports Arena 6; University Towne Centre)

Central

Big Wednesday — John Millius's
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1978. *** (La Palorna, from 1/27)

"(Le Palcina, from 1/27)

"Blow-Lip — Archonic tackles Sking, ing London, and the city is shaken upon the play. Not much swimping among the natives, a large amount of imported Antonion sobriety (panthat lite is a game, a Yarchirds concert taken the same, a Yarchirds concert taken the same, a Yarchirds concert taken the sudence appears to be in the grips of rigor morits, an artist garding in the care of the stress processing two or three times, or none, to room indebtibe scenes of the istess photographer-hero order-none, to room indebtibe scenes of the istess photographer-hero order-none, to room indebtibe scenes of the istess photographer-hero order-none, to room indebtibe scenes of the istess photographer-hero order-noor order to receive the same times the same times to the same times to be a surface of the same times to the same times times to the same times to the same times to the same times times to the same times to the same times to the same times to the same times times to the same times to the same times to the same times times times to the same times times times to the same times tim

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JANUARY 26

War Games

Christine

UARY 27-

Endless Summer PGI 700 pm

Big Wednesday

Christina—Haunted-car furiller, from a rovel by Stephen King, It's love as a following the common of Elles Thunder — Lazily plotted paranoid thriller. The main instrument of paranoia is a cowd-control combat histopiter that can see and hear opp-crash year combate the combate seem to feel that use and hear opp-crash year-breakers can't hide seem to feel that use his Big Bother weapon is calle all right as long as it a state of the combate of the combate was not called a right as long as it a state of the combate of the combate paranoid of the combate state of the combate of the combate paranoid of the combate state of the combate of the combate paranoid of the combate state of the combate of the combate paranoid of the combate property damage and low human the combate of the combate property damage and low human the combate of the combate property damage and low human the combate of the combate property damage and low human the combate of the combate property damage and low human the combate of the combate the combate of the combate the combate of the combate the com

personally turn for the worse, and be-comes rather more of a Boothy Dainri lookable. One of the best move pos-cessor of the person of the con-cessor of the person of the con-cessor of the con-sistence of the con-sistence of the con-sistence of the con-sistence of the con-tence of the con-t stern, Candy Clark; directed by John The Buddy System — Romantic comedy with Richard Dreyluss, Susan Sarandon, and Nancy Allen, directed by Glenn Jordan. (Camino Cinema 4; Center 3 Cinemas, La Jolia Village, Rancho Sweetwater 6; UA Cinema 3; UA Glasshouse 6; Wegand Piaza 6) Cameron — A ricking verman named Cameron — A ricking verman named Cameron is cast for the filed role in a dance production of the same name, and proseeds to prove the rightness to the sole of the same name, and proseeds to prove the rightness to the sole of the rightness countriely, that old ant-imitating-all particle, the sole of the sole of the sole of the creaty conference since at least normal time to the sole of some there because of the many compensating virtues; good-looking to a sole of the sole of particularly the fully chronographed particularly the fully chronographed light scene. (Apart from the one fight scene. (Apart from the one from from the one from f

effect, as if the car were made of in-flatable rubber, sin't back with Keish Gordon, directed by John Carpenter, 1983.

'(Aero Drive in, from 1/27, Claire-mons, from 1/27, College, Escondido Drive in, from 1/27, Mira Messa Chemas, from 1/27, Mira Monsa Chemas, from 1/27, Mira Bonita; Sanise Village 6, UA Classhouse 6, from 1/27)

The Dead Zane — Curiously cold oc-cult fireter — and not because of its relevance of the cold of the cold oc-cult fireter — and not because of its set. — Curiously. Decause there is adequase attention paid to the pecu-nand the accompanying loss of a fina-nand the accompanying loss of a fina-cial decause. The cold of the cold ocean day and of a limp, of thronic head-cles and gain of a limp, of thronic head-colled on the cold of the cold of the "Curiously," too, because Stephen (high, on, whose novel this is based, doesn't fitter away the power of claricogrance on anything less, than



The Ruddy System

The Buddy System
catastrophes (fire, war, suicide, rape-murider, drowning, nuclear rape-murider, drowning, nuclear rape-murider, drowning, nuclear room the usual amounts in films by David Coroneberg, since loss But the properties of the state of the st

CURRENT MOVIES

tin Sheen. 1983.

* (Aero Drive In, from 1/27; Plaza Bonita; UA Glasshouse 6, from 1/27)

Dominia, Ox Guisshouse 6, 10m1 1/27 Dominia, Ox Guisshouse 6, 10m1 1/27 Dominia of the proved a viable idea to emphasize the lock-up-you-diaglifere (and sweethearts) and the Court as an object of male sexual merily and envy flut this idea, if that's what the idea noded was, as the sexual merily and envy flut this idea, if that's what the idea noded was, to the sexual merily and envy flut of the court of t

ushered John Travolta to sex symbostatus in SATURDAY NIGHT FEVER status in SATURDAY NIGHT FEVER fries to do the same here for Frank Langella, right down to the trittering boot-level introductory shots. Langella, all flash and fourth and heavy as a slowliter that is urba-lievable none of the genitemen in the presence delivers him a sock in the jew or at least a "See here, my good man," With Kale Nelligan, Laurence Other, and Consider Peesettoe, 1978. 4 (Not. 120)

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MOVIE DIRECTORY

Autec, 665 5th (239-9239) Uncommon Velor, Angel, and Lovely but Deadly, from 1/27 Belloos, 4th and E (233-3326) Might of the Zombies, Deam of the Deed, and The Breate, force 1/27

Nose, 5th and G (205-6064) Reshdance, Steping Alive, and Surf II. from Broadway Playhouse, 815 Broadway (239-3242)

Castro, 643 5th (232-8676) Cast theater for program infor Guild, 3827 Str., Hillorest (295-2000)

Pine Arts, 1818 Garnel, Pacific Seach (274-4000) A Star Is Born Theater 1: Uncommon Valor and Sudden

Impact
Thester 2: The Power and Angel
Thecter 3: Night of the Zombies and Deem of
the Dead, from 1/27

Lome, 3150 Rosecrans (224-3344) Never Cry Wolf Sports Arena Stuples, 3350 Sports Arena (223-5338). The start I fire Right Staff and The Big Chill Theater 2: The Proper and Argent Theater 3: Stipping Aren and Fashdance Theater 4: Stipping Aren and Fashdance Theater 5: Uncommor Valor Theater 6: Sports in Sport I fire Arena Theater 6: Sports in Sport I fire Arena (223-314

Strand, 4950 Newport, Ocean Beach (223-3141) Call theater for program information

(23-23-40)
Theater 1: The Buckly System
Theater 2: The Lonely Guy, from 1/27
Theater 3: The Dead Zone and Christin

CLAIREMONT-KEARNY MESA-UNIVERSITY CITY Cairemont, 4140 Clairemont Mesa (274-0901) Theater 1: Christine and The Keep, from 1-27 Theater 2: To Bin or Not to Be and Two of a Kind, from 1/27

453-78311
Theater 1: The Buddy System
Theater 2: Scandalous
Theater 3: Sawood
Theater 4: Experience Professed but Not
Essential from 1/27

Mira Mosa Cinemas, 8118 Mira Mesa Bivd. (566-1912) Theater 1: To Be or Not to Be and Two of a Kind, from 1/27
Theater 2: War Games and The Beasonasce
Theater 3: Deathstalker and Christine, from 1/27 Theater 4: Angel and Surf II, from 1/27

nheralty Tourne Centre 6, 4525 La Jolle Villag D. (455-7765) The Lorsely Guy, from 1:27 Theater 1: The Lorsely Guy, from 1:27 Theater 2: Never Cry Wolf Theater 3: Regist of the Zombies, from 1:27 Theater 4: Genty Paul Theater 5: Souther Impact and Uncommon Village Theater 5: The Big Chilf

Clineme 21, 1140 Hotel Circle North (291-2121) Reuben, Reuben Rescent, Fastion Valley (291-4604)
Theater 1: The Big Chill
Theater 1: The Big Chill
Theater 2: The Lonely Guy, from 127
Theater 2: Goding Flast
Theater 4: The Right Stuff, 1/27

ntury Teles, 54th and El Cajon Blvd. (582-7690) Theater 1: 7he Big Chill Theater 2: Never Say Never Again and Blue Thurster Cinerama, 5880 University Ave. (583-6201) Scandalive

Cottege, 6303 El Capri Blvd. (286-1455) Theater 1: Gorty Park and Christine Theater 2: Netwer Cry Wolf Theater 3: Net Dog and Surf II Theater 4: The Lonely Guy, from 1/27

Theater 4: The Londy Guy, from 1:27 lone, 4081 Adams Ave. (285-5809) Crecute and Rosteratu. 1:28 Memorrs of a French Moore and Last Tango in Parts. 1:27 The Ruling Catas and Beng There. 1:28 Benov. He and Zebrate Ports, 1:70 Reside. 1:31 and 2:1

EL CAJON-LA MESA Ace Drive In, 8000 Broadway, Lemon Grove (469-5328) Scartace and 46 Mrs.

Aero Drive In, 3rd and Broadway, El Capon (444-8800) Christine and The Dead Zone, from 1/27

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Theater 2: Night of the Zombies and Dewn of the Dead, from 1/27

entice Village 8, 9525 Mission Clorge Road (SC-7910) 1970 April 1970 Thesise 2 Pries Tippe Start Thesise 2 Chellate and Never Say Never Again 2: Chellate Say Never Thesis 2: The Carely Oby, New 1/27 Thesis 2: The Carely Oby, New 1/27

Spring Valley, 1057 Elketon Blvd., Spring Valley (405-5533) D.C. Cab and Surf II, from 1/27 UA Chames, Interstate 8 at Magnote, El Cajon (440-0308) Theater 1: The Skidoy System Theater 2: Suidon Impact Theater 3: Sillwood

Names Turk, 475 Str. Christ Veiles (402-4087)
Theater 1: New Str. Heart Again and A
Christman Bury, tion 127
Theater 2- The Association 177
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The Londy Guy and The Power, from 127
Place Books, 505 Freening at the South Bay
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from 1:27

South Bay Drive In, 2170 Coronado, Imperial Beat (42):3727; Insiste 11 Uncommon Vator and Sudden Impact
Theater 2. The Buddy System and Angul Theater 3. Night of the Zombies and Diewn of the Dead, from 1:22

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Theater 6, 260 3rd Ave. Chuis Vista (425-7800)
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Se the Se The Corp.
Theater 2. Fet Corp.
Theater 3. Fet Corp.
Theater 5. Fet Corp.
Theater 6. The Flower
Theater 5. Najer of the Zomoses, from 1/27
Theater 6. Silveroot

Village, 820 Orange Ave., Coronado (435-6161) Uncommon Valor and 48 Hrs., from 1/27 Vogue, 225 3rd. Chula Vista (425-1436) D.C. Cap and Deathstalker

Avo, Vista Way (726-3040) Call theater for program information Bijou, 509 East Grand Ave., Escondido (743-9082)

Custino Cinesia 4, 2053 El Carrino Real.
Cosariote (455-9144)
Theater: 17 ha Main Who Loved Women and
Theater 2 fine Main Who Loved Women and
Theater 2 Carter Park and The Year of Living
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peer HBI Chemes, SSS Vis de le Valle, Del Mar (756-9511) Theater 1: Not Dag and Unicorrenan Valor Theater 2: Scandabus and 70 So or Not to Se Theater 3: The Stig Chill and Riskly Sushees

e Pelome, 471 First St., Encintee (436-7409) Endless Summer and Blg Wednesday, from sees Valley Drive In, 2840 Mission Aye., Cossesside (757-3556): Angel and Surf II Theater I: Angel and Surf II Theater I: Confident and The Power Theater I: North VIZ? Theater 4: Night of the Zombies and Decemor the Dec

Treated A region for the Weig Commons and Learner of Commonstella. 2017 Visits Weig. Commons of 1,400 Follow. The Projet Start and the dig Child Treated Start Start Angula Start and the dig Child Treated Start Start Angula Start S

Theater 6 Renorthings and The Towns
Ster, A22 N. His Cosanside (722-2993)
Approf the Zombels and Dawn of the Dead,
Towns, 217 N. Hill, Oceanside (722-2155)
All of the Killand, All and All Again, and Dragon
Livies, Townsyl 128
Summer Covers, The Rise Livies of Prizz the Cal,
and Melicia Prigh, 128 through 31

Wiegand Plaza 5, 220 North El Camino Real, Encintas (P42-5044) Thealer 1: Silveyod Thealer 2: Gorly Park Theaser 3: The Saddy System Theater 5: The Lonely Guy, thom 1/27 Theater 5: The Right Staff, from 1/27 Theater 6: Flashdance and Staying Alexe \$100 Mondays through Thursdays are dollar nights at La Paloma. All mais are only '1 all night' \$250 largata Hourt On Fet. Sat. & Su. between 6:30 and 7:30 pm. a bette are only 12 time.

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JANUARY 26, 1984 29



doesn't have a past," observes the student helper of her co-workers on the chang-hall staff at a resent hoster on the Wesh coast. But by the end of the Wesh coast. But by the end of summer — the summer of 82 — she has gotten a good start on one. The characters, with their period quantnesses, are all quite vivid — someone might aimned say oversitated — and the relationships between them. especially in their after-hours and off-hours sessions together, are well drawn. The details of the job itself, on the other hand, are sketchy at best, and even allowing that the focus is on the hired help, the guests at the hotel are criminally neglected. On the evi-dence, the movie could, and probably should, have been is bit sharper, a bit

UNCOMMON VALOR 12:55, 5:00, 9:05 (R)

ANGEL 3:00, 7:05, 11:05 (R)

1:00, 3:20, 5:45, 8:15, 10:45 (PG)

TWO OF A KIND

2.55, 8 10 (R) THE KEEP

GROSSMONT 3 465 *

First Blood A purgative for Victoriam veterans' feelings of rejection.

Jack Starrett is back in the same role—
sadistic law officer— in which he
used to aggravate whole gange of
Holfs Angets into tearing apart peacetis smellforms, here the gets the same
results by aggravating only a single
so. Green Feer (Those Green Berets
— they're real badasses"). The action
and soveners are well statished; deand suspense are well sustained, de-spite the time wasted in singing the praises of the destructive hero and in

ER4SE B.4D CREDIT

THE BUDDY SYSTEM 1:00, 3:15, 5:40, 8:00, 10:20 (PG)

SCANDALOUS 1:00, 4:50, 8:45 (R) SURF II 2:50, 6:45, 10:40 (R)

Al Pacino SCARFACE 12:50, 4:10, 7:30, 10:40 (R)

TO BE OR MOT TO BE

583 ★ University Avenue

SCANDALOUS 12:30, 2:45, 4:55, 6:55, 8:55, 10:50 (PG EXPERIENCE PREFERRED
...BUT NOT ESSENTIAL
12:50, 2:30, 4:30, 6:35, 8:15, 10:00 (PG)

THE BUDDY SYSTEM

TWO OF A KIND

TO BE OR NOT TO BE

SCANDALOUS 12:30, 2:30, 4:30, 6:30

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teansessing the damages of the Viet-nam War. Sylvester Statlone, Brian Denneny, Richard Crenna, directed by Ted Kotcheff. 1982. "(Studio 3 Cinemas, from 1/27)

naster, in tone. It is so good-natured as to be denaturing. With Elizabeth Edmonds, written by June Roberts, di-rected by Peter Duffell. 1983. "" (La Jolia Village, from 1/27) (Statio 3 chemas, into 162)

[Flashdance — What a feeling! Something between amused exasperation and outright derision. A graphic, document, in any case, of what life is built of the control of the con

Arens 6, Wiegard Plaze 6)

48 Mrs. — After the pastoral introduction of the pastoral interest of CNORTY, When this returns to the urban miles of THE ORIVER and THE WARFERDS, but his decline since the later pair continues nonetheless. Determine the present work is the abandonment of an imaginary under magninate under under present work is the abandonment of an imaginary and the present work in the magninary work and the present of the abandonment of an imaginary under the pastor of th

spats, of course, between law officers and breakers — preferably, if not ex-clusively, phrased in profanities. The monotonousness of all this is perhaps clusively, phrased in protanties. The monotonousness of all this is perhaps not all that realistic after all. Nick Note, Eddie Murphy, James Remar, Annette O'Toole, 1982. * (Ace Drive In; Village, from 1/27)

O floor index.

(Ace Dire in, Village, from 127)

Gorly Park — The bodies have been found build in the innov obtains the been found build in the innov obtains and the been found build in the innov obtains and the been found build in the innoverse of the same way throughout. The original Martin Cruz Smith novel, by all accounts, tred some other holds as a decounts, tred some other holds as a decount, tred some other holds as a factor of the same way throughout. The original Martin Cruz Smith novel, by all accounts, tred one of the found to the same of t into each other's eyes, and





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CURRENT MOVIES

Hercules — Superhero comic cook, the pages of which are rather stow to turn of begins with a new theoly of the min of begins with a new theoly of the comed and of the shards of Pandovis. Air. and Mit. Olympus (to home in our Greek mythology) being located on the Moon. A tot of ground is covered uner that, and is helpful narration this in "I'm his comic flows game believed in the comic flows game and the co

way up to the neck or so, but his face would seem to consign him to second-string villashood. On the other hand, the behind-the-limes special effects of this cheep or talan production, in the era of Lucastims per talance of the cheep of th

The Hunger — This works hard to obscure the fact that it is a vampire movie (the fearful word is never

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uttered). But it will not manage to loot those who don't care for this sort of hing, and will manage only to initiate those with do. The maintenance of a will be made to the maintenance of a will be made to the maintenance of a will be made to the manage of the manage

advanced at all beyond the tele-vision-ad mentality, it is only as far be-yond as an MTV video. With David Bowie and Susan Sarandon. 1983. • (UA Glasshouse 6, 1/27 and 28

The Keep—The Medieval stronghold occupied by the Nazis on their Balkan frontier appears to be built back to front, as if to keep someone in rather than out. How odd! The Cargathian locale is a reputable horror-movie tradition, as is the moneter carrying off the glif limply, in its arms. The ought to

Strike a Pose for

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McKeller, in the harmest shealchiar performance since Lone Barymone, is fund a sort, but at the nowes service, and the sort, but at the nowes service, and the sort, and the sort, and the sort, and the sort of t

The Last Tango in Parts — Bernardo Berbaucor's big splete. It has boen so overdiscussed that nearly even as it's happing, and so, the focus of attempting and so, the focus of attempting, and so, the focus of attempting, and so, the focus of attempting in the strangarces of Berdauco's Licky romantic style, his inexplicable bursts of camere movement, guides of music, rich lighting effects. In the acting department, Marion Brando's acting department, Marion Brando's



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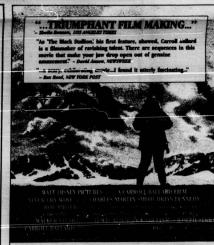
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CURRENT MOVIES

1973. *** (Ken, 1/27)

20

The Lonety Guy — Comedy about the single's life, with Steve Martin, Charles Grodin, and Steve Lawrence, directed by Arthur Hiller. (College; Fashion Valley; Harbor

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The Man Who Loved Women — But perhaps himself more. Francois Truf-lauf's lightweight sex comedy of the same name has been turned by Blake Edwards into a showcase for Burt

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Reynolds — Burt Reynolds, that is, and his waviest toupee, his wolfman beard, his yellow-inted eyelplasses, his cowboy boots and Levis, his cowboy boots and Levis, his cosual jackets and sweaters. And the truly computative (and homely) hero of the earlier version has thus been aumed into a narcissistic phipby psychoanthal phipby his post of the proposal country lab. As we'll as the memorable line GURDJIEFF OUSPENSKY Centre

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from the therapist (female, of course):
"David, I think I should warn you, you
may gain a love, but you'il lose an
analyst: "Julie Andrews, Kim
Basinger, Manlu Henner, 1983.

• (Camino Cinema 4; Fiesta Twin;
Santee Drive In)

Sartee Drive III)

Memoirs of a French Whore — Originally sted LA DERUBADE, which was the process of the property of the property of the process of the property of the proper

Monty Python and the Holy Grail — Monty Python's skits — sometimes tunny, always silly illustrations of human stuppidity — are strung to-gether here into a more or less linear narrative, spoofing King Athur in Old England. The picaresque itinerary

(travelling lightly and quickly through spots that are never returned to again, atthough many of the jokes are untrough many of the jokes are over and over! permits the Photon group, on any of the-cult inspiration, to tear of it any direction, some of which turn out to be profitable (five which turn out to be profitable (five kingth, and over the property of the profit of the p

hights. See the second balled does not go back on the promise of THE BLACK STALLON. He goes toward on it. If anywhere. The photogroup on it. If anywhere. The photogroup on the second second of the second s cupport of what term out to be the dece-wrong hypothesis that Canis Apple is to blame for the depletion of the carbot herein in the Archic—lie, as the carbot herein in the Archic—lie, and the Lie and Lie an

Parkway: Piaza Bonita; Piaza Twi; University Town Centre)

Never Say Never Again — With this, the opportunity existed to re-chart the course of the James Bond series, to provide the course of the James Bond series, to provide the course of the James Bond series, the opportunity to the left of the course, the course of the James Bond series, but the provide the pro

Nosferatu, the Vampyre — No mat-ter how fantastic the subject matter is, or once was, Werner Herzog's hom-age to the vampire genre comes across as dismally familiar (a wayfarer asks directions to Count Dracula's castle castle and the innkeeper promptly lets a tray of glasses crash to the floor, after which, as all eyes in the place turn on the questioner, you could hear a pin drop) in what has to be his least excite and most orthodox effort, Her-zog copies freely from his own earlier movies as well as from the 1922 F.W. Murnau, original on which this is:

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CURRENT MOVIES

constitut but the blue-faced ghout with the Cumbo ears and the Howard Laphes Repeatals is as socially unacceptable that you cannot believe would consent be retreated to the second of t

Paraifal — The Wagner opera, brought to the screen by Hans-Jurgen Syberberg (OUR HITLER). (Ken. 1/31 and 2/1)

Pink Floyd, the Well — A sort of a vivil existing selection, but on a very large and very large selection. But on a very large and very large selection, but on a very large and very large selection. But on the period of the selection of the sel

1/27 and 28 midnight)

Rear Window — A premise with broad appeal for the casual and occasional voyeur: a globe-intering photopurnalist, confined to a wheel-critical with a broad large way. The control of the control

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however, to say it the other way, Hitchcock's rigorously choreo-graphed camera movement, as in all his "subjective" work, does not cor-respond terribly well to the human eye.) With James Stewart, Grace Kelly, Thema Ritter, and Raymond Burr 1954.

Reuben, Reuben — Tom Conti as a Brendan Behanesque poet, out of a novel by Peter DeVries, directed by Robert Ellis Miller (Cinema 21)

Richard Pryor Here and Now-Here is New Orleans, "Now" a Au-just 83. Subjects include drugs, drunkenness, marriage, Africa, and public tollest. Laughe are no signal-cantly fewer than in prior Poyor con-ce. Itims. Autom

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speaking, that in order to preserve the Special Breed status proclaimed in the title, everyone else in the cast of characters must be reduced in pro-portion. Hence, character after character, or cancature after can

hips. Or upwards. There are perhaps enough good moments here — most of them revolving around John Glenn, a.k.a. Dudley Doright, Harry Hairshirt, and The Clean Marine — to sustain a movie of average length; but not to sustain one twice that long. Based on

the book by Tom Wolfe, with Ed Harris, Sam Shepard, Scott Glenn, and Den-nis Quad. 1983. (Fashion Valley, from 1/27; Ocean-side 8; Rancho Bernardo 6; Santee Village 8; Sports Arena 6; UA Movies 6, Wiegand Plaza 6, from 1/27)





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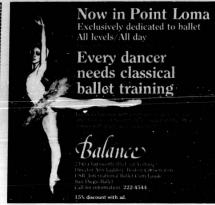
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strued as a moral stance. Of course if could also be construed as the psychopathy of a Mickey Spillane hero. O'r could be construed as nothing more than boredom. With Sondra Locke and Pat Hingle. 1983.

(Frontier Drive In. New Valley Drive. In., from 1127. Oceanside B. Plazza Bonita. Rancho Bernardo 6. South Bay Drive In. Sports Arena 6. UA Cinema 3. University Towne Centre)

Cherta 3. University Towns Centrel 1
Terms of Endearment — James Brooks for Iterative ceres somewhat programs and the programs of the programs Seventiane 6 U.A. Classification in the second of the seco

Criemas La Jola Village, UA Criema 3. UA Glasshouse 6. UA Movies ti. Wiegand Plaza 6)

A Starts Born - Reviewed this issue With Judy Garland, James Mason, Charles Bickford, and Juck Carson, directed by George Cukor * (Fine Arts)

cent battle is put up against my pausability in a story farther and the starred for sex, and as flight in the starred for sex and a could of direct deam scenes and a could of direct deam scenes in the starred for sex and sex a

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CURRENT MOVIES

intel darkness, has had trouble ting pupils of apertures to sun-with Jack Nicholson, John Lith-and Jeff Daniels, 1983.

To Be or Not to Be — As remakes go, es ere secris more proposely than some We are not surprised, contarily, that the choopgrapher of the "Spring some for Helf" murber in THE PRO-DICTED for change to these with the change to these with the things of the change to the labelines noise treated in the labelines noise treated of the labelines noise treated of the labelines noise treated or the passeage of time, but so has the treated price of the labelines of "the labelines of "the labelines" or "the l sch touch" generally give a wide to TO BE OR NOT TO BE) The cat complications, taking off from riiginal, are well thought out, even individual jokes are not. And Mel iks, with that half-ecstatic, half-

0

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split embodied in that lopisified mouth, makes anything seems a bit funner than it has a right to be. Anne Bancrett, Charles Durning, and Jose Ferrer create some inco michnests for themselves, too. 1983.

"**Clairemont, from 1/27: Flower Hill. Comernas, Grossmont Mark Mars Mena Cinemas, from 1.27, UA Novies 6)

Trading Places THE PRINCE AND Trading Places. THE PRINCE AND THE PARKET AND THE P

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consciousness of the premise gives the move, availate leg to fall back on whenever the comic leg comes up lame or, more often than not, reaches short of the steended mark forth legs, however, have gone lame by the time the trevenge scheme is alrunched against the Dukes, and the movie must go the farm that of the movie must go the farm that of the movie must go the farm that of relain on its

Two of a Kind - John Travolta and

Two of a Kind — John I fravolta and Olivia Newton-John, logether again, in a romaintic comedy, written and directed by John Herzfeld (Gamino Chiema 4: Clairemont, from 1/27, Grossmont Mall: Mira. Mesa Chiemas, from 1/27, Santee Village a. UA Movies 6)

Uncommon Valor — Following up FIRST BLOOD. Ted Kotchett convenes another post-Violnam therapy session. This one, about a POW rescue operation in postwar Laos, addresses the specific feeling that there is unfinished business. Change Your Eye Cotori CUSTOM TINTED SOFT LENSES \$189 OWN \$189 OWN \$189 OWN \$189 OWN \$189 OWN \$189 OWN \$180 OWN cue operation in positivar Liuis, aid cleases the judged to being fall them dreases the judged to be determined eleventee. The tools are still no eleventee the mischaeth Contarivi the rod "(ain intended"). Contarivi the rod "(ain intended"). Contarivi have undergone some psychological have undergone some psychological processes and the mischaeth expected stages are run through roundup of veterans, training period, practice run. and then the real fining practice run. and then the real fining secoling and unpredictable their ost on rether of those through. With containing expected processes and the real expected processes of the real secoling and unpredictable their ost on rether of those through With containing "(Astec. from 1:27. Flower Hill Commass Froste Drive In New Valley, "Astec. from 1:27. Severe Hill Commass Froste Drive In New Valley, "Parkivar," Renote Bernardo 6, South By Other In. Sport Alema 6, Studio South Parkivar, Pancie Bernardo 6, South By Other In. Sport Alema 6, Studio South Parkivar, Pancie Bernardo 6, South By Other In. Sport Alema 6, Studio South Parkivar, Pancie Bernardo 6, South By Other In. Sport Alema 6, Studio South Parkivar, Pancie Bernardo 6, South By Other In. Sport Alema 6, Studio South Parkivar, Pancie Bernardo 6, South By Other In. Sport Alema 6, Studio South Parkivar, Pancie Bernardo 6, South By Other In. Sport Alema 6, Studio South Parkivar, Pancie Bernardo 6, South By Other By Parkivar, Pancie By Parkivar, Pancie By Parkivar, Pancie Bernardo 6, South By Other By Parkivar, Pancie By

War Games — Doornsday thriller neatly adapted to fit the home-computer and video-game craze. A high-school low-achiever (the highly likable Maithew Broderick) attempts, from his heartoom kerchaard. In the

into the intelligence center of video-game company, but unauting taps into the missile detense system metead. The opposing computer licknamed. Whoppey," ofters him, choice of games from Checkers to Global Thermoniuclear Wir, and once he has chosen the latter, won'tet him. Gebas Thermonuclear Was and once he has a chosen the latter won't et him resign. Are subsequent development of the subsequent development develo

The Year of Living Dangerously. The old story of the dependent exporter learning to the relevabled. In this pational relevable the properties of the patients of the patients

Yentl — As Barbra Sire:sand has gotten more ambitious, more powerful, not to mention more old, she has not gotten any more disposed to incorpo-rate these characteristics into her collwern of treated and such gravity. Not that science send of the played for it is not out of such than others than the send of the such that the send of the such that the send of the such that the suc

Zabriskie Point - Antonions bring Zabriske Point — Antoniois bringi-lins sobiet regard to the United States and tres to make himself at home amid rebellious youth. He seems con-siderably tentative, a little ingratiating, a little obsequious, about attaining the correct attitude. And he sometimes ing color (a) of of sand and sky) some-nicely put together scenes (such as the one in a decrepit desert town where Patti Page's voice drifts through the air, sounding simulta-neously dreamy, distant, and dried-up), a smasheroo finish. Mark Frechette, Dana Halprin, Rod Taylor 1970.

(Ken. 1/30)



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The Ruling Class — This British so-cial saire is all fads and fluctuating interests in its expenses to pamper the youth audience, which, according the youth audience, which, according popetts for trollate of everything relig-ion, see, psychology, operetta, mon-ster murder, artisques, etc. The only about its Luncoinshire locale is the cheeful pink complexions of the people With Piete O'Toole 1972. (Non, 128)

Scandalous — Comedy-thriller with Robert Hays, John Gielgud, and Parnela Stephenson, directed by Rob Cohen. (Cinerama: Flower Hill Cinernas; La Jolia Village: Oceanaide 8: Rancho Bernardo 6; Sweetwater 6)

Bernardo & Sweetwater ()

Suerface — Brian De Palma follows the standard nee-and-fall gangater the standard nee-and-fall gangater than the standard nee-and-fall gangater than the standard nee-and-fall gangater than the standard need to be standard need to be standard need to be standard need to be standard gangater as American Desanter — Is see all as a commensuration of the standard gangater as American Central gangater as the standard gangater g

Pleaz I www, Powery Theseler, from 127. Weekwards C LA Glasshouse 6 of Statewood — Most people who will be interested in a month of the service of the servi

Cinemas: La Jolia Village; UA Cinema 3: UA Glasshouse 6: UA Movies 6: Wiegand Plaza 6)

A Star le Born — Reviewed this issue With Judy Garland, James Mason, Charles Bickford, and Jack Carson; directed by George Cuker. * (Fine Arts)

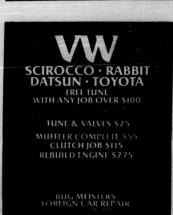
*(Fine Aris)

Staying Alive — More embarrassment than an innocent onlocker as the control of the

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Bay Drive In; Sports Area & U.M.
Crimma 3, University Towne Centrel)
Terms of Endearment — James
Encokas first feature seems somewhet presumptious, or mavita ine financial feature seems of the conbeen and only daughter (Shiriey MacLairea and
for None is called for very often, in any
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CURRENT MOVIES

kowiak, who photographed PRINCE OF THE CITY and THE VERDICT in near total darkness, has had trouble adjusting pupils or apertures to sun-light. With Jack Nicholson, John Lith-gow, and Jeff Daniels. 1983. "(Oceanside 8; Valley Circle; Vine-

To be or Not to Be — As remakes go, ma one seems more purposeful than some Was are not supprised, oriently some Was are not supprised, oriently some for Islair number in The PRO-DUCERS — Alan Johnson — would unp at the chances to break into the director traits with a microtic or Clima director traits with a microtic oriently from the properties of the director traits with a microtic oriently from the properties of the period of of period period of period peri

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DR. STEPHEN LUSKIN

Optometrist 1018 Grand Ave. Pacific Beach

272-6843

conniving expression on his face, a split embodied in that lopisided mouth, make anything seem a bit furnier than it has a right to be. Anne Bancraft, Charles Durning, and Jose Ferrer create some nice moments for themselves, too 1983.

"(Clairemont, from 1/27, Plower Hell Crimenas (Fossmort Mat Wira Mesa. Cinemas, from 1/27, UA Movies 6)

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EYEGLASS SPECIALS

Single \$40 Bi-Focol \$55

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Trading Places — THE PRINCE AND
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consciousness of the premise gives the movie another leg to fall back on whenever the comic leg comes up same or, more other than not reaches whenever the comic leg comes up same or, more other than not reaches the common same or than the common same of the co

Two of a Kind — John Travolta and Olivia Newton-John, Logether again, in a romantie cornedy—telem and cincited by John Herzfeld (Camino Cinema 4, Claremon, Iran 4, Claremon, Lincon 1/27; Grossmont Malt: Mira Mesa Clinemas, Iron 1/27; Santee Village 8, UA Movies 6)

Uncommon Valor — Following up FIRST BLOOD. Text Knotchell correspondence of the Control of the C

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Yenti — As Barbra Streisand has got-ten more ambitious, more powerful, not to mention more old, she has not gotten any more disposed to incorpo-rate these characteristics into her colt-rate these characteristics into her colt-

ish screen persons. We are asked to accept her here not only as an adowith a harcout carp pass heretel of as a boy, an order to enter the yearhor (and, which a harcout carp pass heretel of the set boy, an order to enter the yearhor (and, probably too much to wait that the probably too much to say that the probably too much to say the probably too much to say the the say that the probable of the same of the probable of the women's bit them of the piece were not treated with such gravily. Not that scores arent other pieces for that scores arent other pieces for that scores arent other pieces for the women's bit them of the piece were not treated with such gravily for that scores arent other pieces for the women's the proper for that women's the proper for that women's the proper aren's the proper probable to the probable to the state of the proper that the probable of the state of the probable of the state of the probable of

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APPLIANCE PROPERTY manager selling; [1] large frost free side by side 3255, [8] 2 doler frost free top freeze enligeration; 1375-2352, [8] you'd activities reingeration 585-1165, [1] older enfogration; 150, [1] older freeze 500, [8] washers 195-3125, [2] older 150, [2] older freeze 150, [8] washers 195-3125, [2] open range 5115, [2] older 175 3115, Dance 283-9375.

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BOTTLE OF WINE

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2888 Pacific Highway at Palm

RECORD STORE closed. All stock for sale below cost as package. Corract Mrs. McCotter 695-1850.

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DID YOU GET STUCK with an odd size photo (10°x13") from Sean? We have that size in stock ready made frames. John Baker Picture Forenes, 3749 Sports Arena Bud. 223-5313. Open 7 days.

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51/2 oz. Steak, Potato, Fresh **Vegetable and Texas Toast \$3.49**

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8105 Clairemont Mesa Blvd. 2633 El Cajon Dlvd. 3335 Midway Dr.
Good for everyone in party thru 2/29/84. All day. Every day.

Rib Eye Steak and Salad Bar 2 for \$8.98

Includes entree, potato, piping hot bread and all you can eat from our famous salad bar. Coupon good only at participating Bonanza Restaurants.



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SLOT MACHINE 254 Busy fruit-type single line in good working order, \$1000, 273-5264 TELESCOPE WITH 6' tripod 20 80x80 for land or sea use. Original cost, \$180. Sell for \$90, 270-2598.

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TAVIN BED MATTRESS, box springs, and custom wood
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DENTING TABLE, adjustable, with an attaching shelf exceller condition. Gold 595 (upon 226-1999). ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs on casters not cushons set 8 back. In 1997 (applicable 1621). ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs on casters not cushons set 8 back. In 1997 (applicable 1621). ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital chairs. ARTHAN REDISTAL dinette set: 48° round glass top, 4 capital

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BSW TV, I?" DIAGONAL, SIO Articae lamp with hard stude, 565. Andare berd cage, 145. Oak chest, both stude, 565. Andare berd cage, 145. Oak chest, both can be seen to see the seen to see t ELECTRIC TYPEWRITER Royal, 5150; man jongg set, old with case, 185; antique oriental runner c. 1890.

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AIR COMPRESSOR, 1/2 hp. 130 psi, highly portable

WALL UNIT, 3 SECTIONS, adjustable glass shelves 75" wide x 16" deep x 6." Asking \$200, 234-2834, days, 361, x600 assessment

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DINING ROOM SET: 4x4, all wood table with walnut firsh; opens to 4x6 with leafs; 4 captains chain. Very good condition, 1350, 562-3978.

A VERY LARGE garage sale with a wide variety of items Saturday. Jan. 20th, 9-1pm. 6600 block of Debator

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A bountiful harvest from the seas.

Mahi mahi, shrimp, smelt, swordfish, scallons, calamari, plus one whole large

LIVE MAINE LOBSTER

A must for all true seafood lovers. includes our garden fresh salad bar and homemade Boston clam chowder.

\$15.95

Fridays only. 5:00 pm to 10:00 pm. Reservations required.



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January 26 through February 5, 1984 \$10.75 per person, minimum of two people.

Appetizer Abalone Soup

Entrees
Pot Stickers (Kuo Teh)
Szechuan Spice Sauce Chicken
Steak "Q" with Chinese Greens
Filet of Red Snapper in Sweet & Sour

With 3 to 4 people include: Prawns with Lobster Sauce With 5 to 6 people include: Princess Garden Chicken (Salad)

With 7 to 8 people include:

With 9 or more include: Yet Wah Roast Peking Duck with Shrimp Chips All dinners include steamed rice, tea and fortune cookies, and fresh fruit.

Cocktail Bar · Banquet Facilities

3146 Sports Arena Blvd., Glasshouse Sq. Open daily for lunch and dinner. Reservations please: 223-9800

Free garage parking on Sports Arena Blvd

SATURDAY NIGHT PRIME RIB SPECIAL

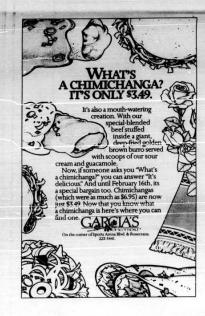
TWO COMPLETE DINNERS

including a bottle of wine. \$18.95

plus tax. Each dinner includes a thick, juicy piece of succulent prime rib, soup and salad bar, baked potato or rice, bread and a bottle of house selected wine



Saturday night only, 5-10 pm. Reservations suggested. 11480 North Torrey Pines Road La Jolla 453-4420



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Grand **Opening Specials**

All-you-can-eat

Spaghetti \$1.95

Meat balls extra 40¢ each.

Dinner Specials:

\$2.50 Manicotti. \$2.50 Eggplant. \$2.95 Lasagne

\$3.95 Veal Parmigiana

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Enjoy One Of Our Complete Dinners at \$4.95 4:00 to 6:30 Daily

Pleasurable Dining until 11:45 p.m. at Affordable Prices (Steaks, Lobster, Fish, or Chicken)

Champagne Special - \$14.50 4:00 - 6:30 p.m. - 7 days a week

248 Hotel Circle North * 296-2131 Town and Country Hotel

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DISHES — 8 PLACE settings of Green Hacienda Franci-canware - SRD or make offer, 222-3665 after Spm. APARTMENT SIZE refrigerator, 560.6" surboard, 585.4
matching dring chain. \$200. Antique Sunbeam Mixmatter \$18. Artisase floor lamo. \$55.275-1715.

I HAVE A CASE of 6 cans of Cambridge tomato soup. Sell for 125 or trade for Chocolate. 272-2222. leave

STEREO CABINET, wood cabinet with smoked glass doors on wheels. 3 shelves, 175, 589-1134. LARGE KING 92E couch, 8' long, good condition. Gold. Queen size bedspread light in color with orange flow-

OUEEN SIZE waterbed frame, no liner, \$70 or best offer, Dave 481-3527 BONES FOR MOVING. Wide variety including small medians large, book mento and distipacks, 200 at 504 sexts. 5 workforches at \$2.50 each, 1796-1-680.

SONY AM/FM SHORTWAVE radio, good condition, 135 Dr. Wong, 560-6707, leave message MICROWAVE LARGE Tappan portable, excellent con-dition. Microwave stand, rolltop style, maplewood. 295,5901 aller Som.

Hospital bed complete \$100 Adult walker, \$25. REFRIGERATOR FROSTFREE, 14 cu. ft., 2-door, white. Frigidate, good condition, \$165, 273-8569. 48"-30" MEAL SEARNG deak spring loaded pedestal to hold typewiter or sewing machine 150 466-9012. 2 DSEAN TABLES department store type, approximately 3 x5 - 130 each 571-7969.

CHARS, SEVERAL STYLES, some nationing, for home or office, all refinished and reupholistered. \$50, 550 (e.g.) (i/u) solice and end tables older, wainut or maple perfort. \$30,560,983,0608.

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ONE DRINKS combible and 4 chains 1600 294-3585

ANE DRINKS combible and 4 chai STOVE, GOOD CONDITION, 545, 747-5117 after 5-30pm BEAUTIFUL CAK crima closet. 2 maching lovereats. 180 KZ's, ladies [8] ski boots, poles, 2 artine seats, box sorger, desk & more. Reasonable: 436-6697.

STIEL BOOKSHILVES & tall, woodgram finsh, \$10. Home floor polisher, \$50. Pair of beautiful blackned managary sold wood end lables, \$100, 283-6604

MATCHING COUCH and loveseat, good condition, muted brown pattern. \$175 for both or make offer. 204, 7327 for

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COMPLETE 8 PECE queen size bedroom set including bed New, never used, just out of carton. Worth 3575, sacrifice 1275. Also double bed. 390, 286-5329, 274-0910.

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SOFA AND CHAIR, will sell together or separate. Per-fect condition. \$200 together or make offer, 429,9734

BOYS BICYCLE 545. Muhogany drum table: \$100.

Copper limed toosacro stand; \$1/25.50 pc. set Enoch
Wilsost; red frospins scenery of unnerware. \$200.00 Will table \$600. Bladbury same stands of the standard standa 1979 HONDA EXPRESS II, needs some work, good ALMOST NEW Store heimet. Full face, few chips and wrateries, size smalt, marcon, 150, Party 453-4206. SELENG WOOD credenus with drawers and strong cabinet, 5.9" k2.3" k1.5", 129. Day wall office dividers. 6" k1.2", 110 each/517 for horn, 402 cres. NORMAL HEICHTS yard sale Sunday only at 9am. No tartybeds. 3274 Copiny Avenue

> OUEEN SIZE waterbed, good condition, 2 metreses, heater, bookcase headboard, side pads, \$150 fem Day 747-0070 pages MUST SELL immediately, need \$55 Sony Trinton 19-color TV, \$350, Beautiful condition. Only needs rabbe

WILSON TENNIS racket, like new, with cover Lagre 4-3/4 width, \$25. Backpack, red viryl with frame, \$10. SMALL AIR compressor, 585, 22 peter rife, 130 Tyco train set, 125 Z-man boat, 125, Anthony 453-4650

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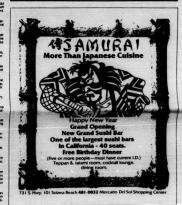


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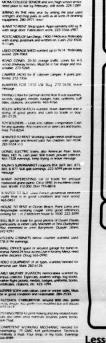
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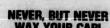
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GOLDEN RETRIEVET pupi. AKC. Bob 270-8033 or 450-1778 leave message

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FREE TO GOOD HOME. Smart, smalt, lovable, white and brown male fox terrier mix named "Boobs". Fixed, all shots, housebroken. Forced move requires separa-

MALE CERMAN SHERFIELD puppy, 3 months old. Free to good from: 562-163 of vertex sensitive of the sensitive sens to good how like 19th memoria. Summer is not small store. \$3.00th.

SID CHALDN NAT WATER assumm facefore conductives from the first production of the store of th

HELPI Moving and need good home for a 4 year old black male car. Declayed, spayed, has shots, major nedical coverage, affectionate, 574-0119.

THE SATURDAY

CLINIC

will offer medical care for infections of the genital a urinary systems that may be shared with a partner fearcually transmissible diseases.

The system of the system of

IMPERIAL BEACH COMMUNITY CLINIC

LATS ARE STARTING to mate right now. Don't let more unwanted kittens be born. Low cost spaying even in held or pregnant. Per Assistance 222-1590.

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LECAMAS JABACION ett. 17:00 in Produce page: CAMERA YAGACCA with case Horreywird Roch Virtual Accusing and the control of t 100 GALLON ADUARILM 6x21x17, glass topped uses tamp brucket Excelent condition, 3110 or best proof, sharged, and very sturry, it's brand new and color 295-3977.

DAC-GRANDS, STANDARD kinghaw, block/fain, red. 1200 466-1369. WAT SELLOW LABRADOR RETRIEVERS (Out Years) Song profile ask Witte North Corry Single, 2697-6 Vitos Wite North Corry Single

HASKY/FEMALE found 1/5. White: not makings. Beau-riful, playful. No lags. Mealon Visigo, Pones, safarm with playful. No lags. Mealon Visigo, Pones, safarm with large cape 120, 697-3834.

PILIPMO LADIES ware per pair, marriage. Send 15 for over 90 photos, names, acclerates. Javen 1220 3rd Avenue, Chast Visas, 20211.

POWAY HAVE I MENTIONED I'm new to San Diego? I want you to be my personal tour guide, in return, I'll show you pictures of Boston, fired you illustrate chaken

SPAYED TORTOSE 8 morth old latty. Needs a good loving home. Gold eyes, very affectionate. 55

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483-2994.

HARBOR VIEW HAS MANY attractive women but none are as beautiful and are part of the new wave as Cathy

DOCTOR/BOOK AUTHOR. 32. male: is wondering if anyone knows where to find educated, large, sensinger, consider people in San Depo. Bits 0.644 Control State (1997) Control State (

AUST WONDERING, was that your car with the "Who is John Guit" bumpersticker? Reader-reader WILL THE READER publish why they stopped the con-panionship personals? Let's organize a Save-the Personals raily! Write Brader Personals Fans, Box 114: La Jolia 92038-1143.

JEWISH SINGLES, ages 21-30sh, all-city service 8.37pm, January 27 at 2512 Third Ave. Hikirest, Also snow trip, 9.30am, January 29, 239-0149, 220-0066

HALYN & KELLY, Fm harmless, just went to meet and talk with you How about Saturday, February 4th, Spud Brothers, SO's Lover

TVD-I CAN'T SEEM to get you off my mind. It's hope

PHODESIAN RIDGEBACK PUPPLS, AKC. 1350.

SHODESIAN RIDGEBACK PUPPLS, AKC. 1350.

Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Station in the Gong Show in Did Mar. Pull Title Show in Did Mar. P

CANABLES: WONDERFLE SINGERS — raised in my nome. Only 135. Cages also available: 560-8109.

ADVERTISERS — Arower service 110-115, PO box nome. Only 135. Cages also available: 560-8109. HOUDING AND BIRDING NEED a new home. Lovely green parakeets and their cage and accessories, only prince or mail. Let Evile, disting, manager change your list Water Chureach, Box 1429-444-Start Morica, CA.

JUST WONDERING, Galt is alive, well and living I know. I've seen him. Stug.

BREAKERH WOW, can you image that Channel 23 me bucket mouth. "36" with a lcss of words? No wony, you'll think of something! Yeah. "38."

READERVILLE: Felt the foal's faint tacks for the first time on Jan. 6. Halfway through by the 21st (Daddy's birth-day). This is furl frequent.

THE EARTH, it will quality. Brothers, they will betray the brothers. And sin, it will rule the minds of foots, And those with low God will be hared. DIABETIC OR OVERWEIGHT? Free sampling of all vegetable foodsab. Paul 280-9615 or 224-6947. OBVIOUSLY, I need to change something, why can't your give me your support. I'm not strong like you, I love and need you, me.

ULBETL Agrees optividency by businessestation neunity Free maceting for class. Bassine

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GOOMMATI. NEEDED resident angular agustrant h 2.U.S.A-VIDMANT love you save sould less saled us to Jay the other to be sould from the toments of in La Mesa, done to SDS1 Haigh bedroom with provide between and merg. 497-381.

PRAY TO St. Audit, the Saint of the Impossible He does 58tm Dolores. Fam. 1 of the Impossible He does 58tm Dolores. Fam. 1 of the Impossible 1210 monthly, not depose 4672-1595.

LBERTI. Ayesex querivibeo jr thumforettiyn me nudp? Keep watching for clues. Bazeries.

FEMALE ROOMMATE Share townhouse with profes-sional working get and 5-year-old son. \$250/month-plus 1/3 utilities. \$23-2029 after 6:30pm.

PRILCREST, MALE ARTIST, 28, seess to share 2 bedroom NON-SMOKER TO SHARE 3 bedroom home near Mesi with carryon view. Nonsemoker, female preferred. \$275 College. Freptice, fruit trees, year, call after 5, 565-1188. ROCIMMATE SOUGHT for 2 bedroom, 2 bith de-tached Mira Mesa condominum, Furnished, fireplace, gools, pato, voile-pail, jacuzis, followabler, sundy, storage, carport, \$300 data (altitus, 566-768).

Ernie Pook's Comeek By Lynda J. Barry



HILLERS/ARSION HILL - Share motion how box of common for University (special register to provide the Universit

LA JOLLA — Roommate warred to share spacious 2 bedroop agaitment. Fireplace, yard, near beach, 1330 plus 1/2 utitites. Available now. 459-4733. ROOMMATE WANTED for 3 bedroom Ocean Brach apartment. Available 2/1/84: 3210 per month. 1/3 schittes, plus 1150 deposit. Call 222-0399 or 226-8128. Keep bysing.

Autin. 224-921. 25-seed or 235-9385.
NON-SANCER, moture, next, responsible person to share new townshoot. SOUJ area, Furnished with table TV. winder and diper 1938. 4 (73 useries).
MISSION 1932-1940. 1951. Source modern from the control of the co

WANTED, MALE/FEMALE. Two private rooms available in kinuty townhouse. Close to SDSU. Smull fericed yard. \$220/month per room. 698-2029.

MALE ROOMMATE wanted to view 1 bed-common american 12 to 12 to 12 to 13 to 12 to 13 to 13 to 14 to 15 ROOMMATE WANTED 2 bedoom house. La Mesa.

5175 plus half utelets: Ayalotte Feb. 15 Must be incremitive; next, responsible no drugs, no pets, schard 465-66 million pets.

279-3576.

HOUSEMATE FOR DEL MAR house Uniterested bed-noom, has own entrance. Sured latteres and boar-hors-sincier. 3180 per month and 1/2 utilizes. Avail.

MICh Next, responsible person 1935 instuden utilizes.

WHIT FEMALE 25, seeks same for commute. Two obditions two both apartment with good and lawyer close to beach and shopping. \$120 pair half updates May 226-7500.

9-AME LONGEY COURT University City house Female, named in performed own histories, source bett, large from the performed own histories, southern own 456-2771 centring, and weekends.
8ESPANABLE ROOMMATE to have 2 persons as 2 bits hower from the 10 Document Fergusies, as

FEMALE ROCMMATE to sheer Termanical Exercicans with M6. 453-2087.

Other ROCMM own outh in Dayle apartment. I block from 2082 campus. 1200. Female OR, but accommate from 2082 campus. 1200. Female OR, but accommate from 2082 campus. 1200. Female OR, but accommate from 2082 campus.

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Claremost new Balbos and 695 Large pool \$200 was.
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normostice. Kining. 223-909 after 5ym.
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CROSEN POINT. Christian female roommite worked. Nonsmoking, very responsible, quiet, clean, and employed. 2 bedroom 1 buth \$230, first, list, plus deposit, \$27,7356.

FEMALE ROOMMATE NEEDED Own bedroom, share bath, pool, laundry. Norsmoking students 21, 23 knamy Mesa area \$160, 1/3 ubities, \$133 deposit 214-556-5056, 227-1087.

ROOM AVAILABLE in old Ocean Brach home. Washer and dryer. No pets. \$225 includes utilities. 226-2706. COMMATE WANTED to share 3 bedroom condo in Del Cerro area Dishwaster, microwave, waster/dryer riside, terrisi, picuzzi out. 3234 S89-1260. Leave

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GREAT VIEW of Masion Bay East. Need professional francishy secure gay or get to stare two bedroom, two bathroom apartment. \$220. Available now. Gil. 276-6776.

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FEMALE WORKING ROOMMATE warded for EL Cajon Joe

PACO NONSACKUNG open mended female recommunes wanted to share apartment in Notto Pain. 1150 and 1100 mornity virtudes states: Low 291-1801. FFMALE ONLY to share two bedroom, two bath condo. Over 30 Seria Mesa, near Sharps: Hospital apartment in Fault: Beach, 1925 pilo 1/2 utilities, 571-051 — albeit message : 480-2267. Pris. U33 generation and control one of the control of the control

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BOOM FOR BIRT DEL MAR Count Blvd. ocean view Clean living nonsmoler to share 3 bedroom house with man and 12-year-old son. 5325 plus. 481-9696.

ROOM WITH VIEW in 4 bedroom 2 bath cliff house, 1250 plus 1/4 share electric. Rease no pets/children. Mare 201-6396

WANTED. Responsible female roommate for charming Mission Hills duples. 2 bedroom, 1 bath View, laundry 1275 olus half utilities. Available February 1, 297-1956

ROOMMATE Alssion Valley condo. Pools, jacuzal, termis courts. 1260 plus 1/2 usitioss. 565-2814 1 lam-form.

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LA JOLLA Share lovely beach house. Private space for clean employed lady (middle-aged?) who loves plants, cats, sience, sollude, serenty! Cigareties welcome! 459-6757. Please keep trying!

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PLEFTO VALARTA — 3 bedroom, 4 bath complete MKORM, 20 bedroom, steps us comfortably, 6 miles from 80 areas. Can be resert by the weekenst, mad service, steps 10, 3200 night, available July 781, veek or moren. Call (619) 382-7635 after dgm.

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I first lant, \$100 depoid, \$5047 Biography yant, laundry,
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PACIFIC BEACH 2 bestroom 4 girk, 3500 2 blocks to brack Never carpet, large surrey puto, best for caret young adusts No pets, 166 Emerate 274, 3400

2 BEDROOM, 2 best condo with valuted ceiling swimming pool sp. ternis courts, recreation room in Africa Mess. 1575, 698-7653.

1380 — 2 SEDROOM APARTMENT, Pacific Beach, patio, near very timing 235-4633 or 273-6995.

2 BEDROCKMAPMEMBAT Lurge yard off-sirer gaining for manager No. 11, 1374 States St. Off Sides & Valley, 3195 Heret. Allan, 272-1120, 483-3977. University No. pets. 1375. Single garages. 145. 206-2704.

GARAGE NEAR 41ST and Meade St. 145 per month. 1950 — SUNNY UPSTARIS, unfurnahed 2 bestoom digits with view carpets, drages, appliances. 1917 clusters at utilizes, parallel, strained strained strained and anoth with grages. 795-1095. Overtoom for no post. 297-7966 between 5-8 gm.

COOM IN A FURNISHED commouse, good view, en-cellers neighborhood, 5 minutes to Grossmont College. Real Estate 1200 per morati. 286-01 20 or 464-2083.

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SZE STORAGE ROOM located at 3656 Mereo Ave. in society busing. Available now. Dry storage only. Ap-proximately 7 x 25' 276-7261.

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3/4 ACRE VIEW LOT, sever/water, rough air in Take over 180,000 in loans, grade a pad and buildt all 475-5990 or 2311-1515 x800 now 475-5990 or 2311-1515 x800 now

18.65 ACRES NEAR Grants Pass, Oregon, Road front-age, trees, pasture land, pond, creek, well and septic in plus more building. Also, 800–224-6047. 2-1/2 ACRE PROPERTY has been split into 4 lots with sever and water in ground: \$140,000, lidica Street. Spring Valley, 475-4659.

HISTORICAL SITE designation, Golden Hill 2500 sq ft., attorneys, professionals, 295-3636.

NORTH PARK, 3 bedroom, 1 bath house, 2 studios, garage and off street parking. Assumable loan, \$115,000,235-4402.

And this is one of the most

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famous sights in Mission Valley -

583.500 OWNER SELLING North Park house Zoned R3A1

ALASKA HOME, sell, trade. 3 bedrooms, garage, greenhouse workshop, Near ocean Notares Brautiful scenery, 24 hour drive to Seattle, 550,000, 232-6219. CLAREMONT HOUSE 4 bedrooms 2 bath Broutful caryon view. Quest area, convenient to school and slopping Approximately 1650 sig it with beamed fam-ily norm. \$114,500, 227-7985.

ATTRACTIVE 1 BEDROOM, 3rd story, multi-level secu-nty building with view. Close to downtown, 546,900 268-4214. No agents, please. ONE BEDBOOM brick house, single garage, Golde Helt area, revely painted intide and out, new carpet \$65,000. To see call 465-2786.

BENT TO CWN 125,000 down \$1600 to \$2000 o

CONDO: 2 bedroom, 1-plus bath, with storage space, handy location, must sell Priced in 180's, 299-2115.

It comes with the purchase of a

another famous site.

under \$500.

Park Villas home - which is

Prices start at \$49,990, payments

CONDO FOR SALE, 9-1/2% interest, 2 bedroom, 1-1/2 bath, dishwasher, drapes, 47th St. San Diego, 263-2409 SPANISH 2 bedroom, no down and no closing costs to veterans only, 169,500, large garage. Terry 282-7311,

VAL & BEAVER CREEK timeshares. Week 7: sleeps 6 member 11 and Network One, \$10,000, Week 13 studio R.C.1. ScOOL Will carry, 272-6789.

PACIFIC BEACH 2 units. \$15,000 under FHA appraisa Both 3 bedrooms. Bie new 9.6 X GSL Owner will carry lorge 2nd at 12%. This is a steaf 275-2431. SILL ON TRADE 2 large review can know medicate plan-clear acreage for income units or large income zoned for, 272-2260.

AAOBILE HOME for sale or trade house/condo, 24x60 2 bedrooms, 2 buthrooms, den, appliances, air, extras houry Lawright adult park, 126,500, 469-3633

StG BEAR Lake capin. 151,500, new 2 bedroom, 1-1/2 bath, owner will carry with 20% down. Snowplowed road, 714-585-8380.

the issue date.

3. All entries must be

LXL

ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners,

7. One entry per person

THE READER PUZZLE

No. 291, Unlisted Numbers

A. 100 Per

By Don Rubin Reggie Jackson's telephone number is 466-3786, or HOMERUN, Using the numbers provided, try to figur out the words we've associated with the other personalities in



Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader

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

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

and their immediate families

are not eligible.

5. In the event of disputes of

we'll have a lottery.

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

HOMERUN Michael Caine

Julio Gallo Alexander Haig Jr. Frank Borman Jacques Cousteau Charles Addams Caspar Weinberger Craig Claiborne **Tammy Wynette** Jane Fonda

Jim Hunter

846-8637 266-8765 247-4323 786-7535 622-2273 333-3673 468-7638 348-6723 967-5688

262-5630

228-3474

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The Right Terms.
Our FHA 8 VA 30-year fixed rate mortgage allows you to get started on home ownership at 9% the first year. 11% the third year. 12% the remaining 27 years for an annual percentage rate of or an annual percentage rate of which years to be a proposed of the percentage of the percentage

The Right Location. At Park Villas, you'll live on a beautifully landscaped, park-like Limited Number of Free Refrigerators Available

recreation. Swimming pools, whirlpool spas and recreation centers. And all the shops, services, sports and entertain of Mission Valley are closeby

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Park Street

1

Winners of and Answers to Reader Puzzle #289, On the

Carpet
The bedroom (2) contained a vanity, chair, and bed; there was a sofa, a chair, a TV stand. and a lamp in the living room
(1); there were four chairs and a table in the dining room (4); an artist's easel (or tripod) in the studio (5); and nothing bu

footprints in the bathroom (3).

Of the ninety-nine of you who entered #289, forty-four were able to determine the

The T-shirt winners are: . Tim Bryan, El Cajon Dennis Strand, Pacific

3 C Galindo San Diego 4. Lisa "Chip" Pitcher, San

Diego 5. Heather Hazen, San



Reggie Jackson

Frank Sinatra

Barney Clark

Yuri Andropov

Vidal Sassoon

Aretha Franklin

Johnny Carson

Ed McMahon

"Tip" O'Neill

Alan Alda

Ray Kroc

466-3786

276-6637

287-4377

467-5268

573-6546

742-6766

773-2537

746-2373

737-7328

866-4448

424-2424





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4" Plants 2/\$4.50

6" Plants 2/\$7.50

8" Plants 2/\$15.00







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