

Headed for Canada? Here's one way to get there: have a friend drive you out to Campo. Say good-bye to your friend. Then set onto the Pacific Crest Trail—and start walking.



# The Big Hike

About a mile and a half south of Aiready it is sanctified by celebra Crunto clay road, is a barbed wire ages, and by prayerful rituals hose fence that marks the end of one way of to bring good weather and good looking at the world and the beginning of another. The U.S. Border Pajourneys. Backpackers are a supertor calls it the "tortilla curtain," armised that in spite of the agency's tors, the primitive animists, the hard-nosed image, the border itself is really nothing but a flimsy, patched frozen, sunburned, and they are the world with th

and pecling from the sun, reads:

PACIFIC CREST TRAIL
Oregon — 1600 mi.
Canada — 2700 mi.
The place doesn't look like much, but it is destined to become legendary.

falling-down adobe Mexican customs miles understands the ancient custom house where cattle were once inspected for hoof-and-mouth disease. He are not a specific for hoof-and-mouth disease. He are not a specific for the border seem any different from the tonder seem any different from the tourse and stamina of whoever hand peeling from the sun, reads:

PACIFIC CREST TRAIL

Oregon — 1600 mi

# City Lights

#### **Education Of** The Department

When the San Diego Police Department in July of 1982 instituted a sixty-college-unit recruitment program, it experienced a drastic drop in the number of applicants. The theory was, according to Captain Dave Hall, personnel Captain Dave Hall, personnel director for the department, that a college-educated man or woman would make a better officer. Someone with a liberal arts background would be used to dealing with many different kinds of people, the department believed. Hower, that kind of person had other careers in mind, and the careers in mind, and the careers in mind, and upon the careers in mind, and the careers in mind, and increasing the number of increasing the number of increasing the number of increasing the number of officers in the city over the next five years from 1.42 for every 1000 citizens to two per thousand. Hall calculated that thousand. Hall calculated that the department would need to attract as many as 14,000 applicants to fill the 670 new positions, more than doubling the department's usual growth

Three weeks son the SDPD

#### Go Where The Work Is

Rim van Deventer recails that when she came to work at the Purple Plum nail and facial salon in the Town and Country Shopping Center three years ago, she immediately noticed that her salon and the dozen that her salon and the dozen other shops and retsaurants in the Encinitas mall were not the only ones doing business. Every morning in the predawn hours, she says, between five and thirty-five undocumented Mexican workers would gather in the center's parting lot on Encinitas Boulevard just east of Internate 5, near the Food Basket, to wait for work. By 10:00 or 11:00 a.m., most of these atlents had been nicked upon 19:00 or 11:00 a.m., most of these allem had been picked up by local residents for various "day" jobs ranging from housekeeping to yard work and construction. The aliens, Van Deventer says, lived in the undeveloped hills and carnyons to this sort of the allem to the shopping centre, which had shopping centre, which had slopping centre in the sum of the Lemon Tree Beauty Salon calls an impromptu ialon calls an imprompt

'employment agency."
Repeated rousts by the border patrol proved largely ineffective. Van Deventer claims, since the aliens always seemed to return. And by this summer, she says, the number of workers taking part in this daily morning ritual had grown to an average of seventy or



305

began to advertise locally for recruits, but with the marked difference of requiring only a high school diploma or its equivalent from potential officers. "It's like they were waiting vutside the door for us to drop the requirement." Hall says. In the pass year the department regularly tested fewer than one bundred applicants a month. But within the next three weeks, Hall says, more than 400 people will take the required reading, writing, and physical ability examinations.

-40

#### They Have To Dig It Drivers heading down Federal Boulevard in Southeast

San Diego in the last two weeks have witnessed some eerie and directly behind the KGTV studios, a handful of men dressed in baggy white protective suits with helmets and air filters work and air filters work purposefully in the pale glow of electric lamps. One or two of them drive yellow of them drive yellow bulldozers, alternately scooping huge buckets of dirt from a pile in the center of the lot and dumping the dirt into open trailers pulled by powerful semis. Other men spread the dirt inside the trailers and make sure that the trailers and make sure that the plastic sheets lining the trailers

go forward. The company once used the lot as a storage and repair facility for electrical capacitors. PCBs have been utilized for decades as a truck drivers pull out every half hour or so with their dangerous coolant in such capacitors, but in the late 1970s the in the late 1970s the
"chlorinated oil" was found to
be a health hazard, and its use
was restricted. The cleanup of
the lot on Federal Boulevard is being handled by Internati Technologies (IT Corp.), which has also been involved

the initial assessment of PCB contamination in a building in Escondido that once housed a capacitor manufacturing firm capacitor manufacturing firm. According to John Schofield, a Senior vice president of IT Corporation, the Federal Boulevard site has contamination levels as high as 50,000 parts per million (anything over fifty parts per



are pulled up over the dirt and sealed. The crew works late into the night, filling about twelve trailer loads, and the

cargo and head toward the toxic

cargo and nead toward the to waste dump cite at Beatty, Nevada. A small yellow sign on each trailer spells it out:

from 7:00 a.m. to 2:30 p.m. and the contaminated dirt has to reach the dump during thoshours. By the middle of this week, the truckers will have pulled ninety loads of dirt off the site, about 1300 cubic yards, and the palm-tree-lined area will be checked again for

cancer-causing PCBs (polychlorinated biphenyls). Then the sale of the land by

"Caution, PCBs. The rigs begin the ten-hour drive at night because the Nevada dump site is only open from 7:00 a.m. to 2:30 p.m.,

to accomplism miss tast arrives to face the throng of aliens. "The first week, it was a little on the rough side," recalls Marjorie Denn, one of the first guards to arrive at the center. guards to arrive at the "There was some hostility; it was their turf, and they felt like and there. But we



change and they could no longer work in this area. The first day, it took us all day to clear the mall, but now, when we get there, they greet us, have their coffee, and then go have their coffee, and then go across the street to the vacant lot, which has become their new waiting area." Van Deventer of the Sugar Pium adds, "it's become a real stand-off. They stand across the street and stare at us, and the guards in the parking lot just stare right back at them." Tenants are unanimous in their mairs for the susers!

Tenants are unanimous in their praise for the guards' presence, and Lucky Stores's Decker says the manager of the Encinitas Food Basket told her since the guards were hired, he's received about 400 favorable comments. ne's received about 400 favorable comments from customers in person, by phone, and even through the mail. But the problem is not entirely over. Denn says despite the virtual round-the-clock patrols, three aliens have been arrested the security annote for benefits. by security guards for breaking into vehicles parked in the lot, and two more were detained by Food Basket's in-house security for suspected shoplifting. In all cases the aliens were turned over to the border patrol.

City Lights

#### Shelf Realization

Two years ago Frazier Farms and Windmill Farms had a tight grip on produce and natural food retailing in San Diego County. The two companies sold fresh fruits, vegetables, bulk grains, breads, vitamins and supplements, and some meats and fish in fifteen stores from Escondido to Chula Vista to Santee. Today only four outlets are still in business. Frazier Farms and Windmill retain their separate names, but they are owned by the same

company.

Their niche in specialty grocery retailing appears to have disappeared, usurped by giant supermarket chains of natural foods and bulk products, and by a handful of independently owned, carefully managed carefully mana-ed neighborhood stores specializing in produce, dairy, and bakery goods. Industry professionals cite the quick growth and eventual decline of Windmill Farms as evidence that Windmill and Frazier expanded too quickly and overestimated the market for their products. The Boney family opened

the first Windmill Farms outlets in Del Mar. El Cajon and on College Avenue in the 1970s. These stores attracted retirees and health-conscious adults by offering fresh produce at lower prices than produce at lower prices than competing supermarkets. Unlike the large supermarket chains, which buy produce and set prices weeks in advance, the Boneya had flexibility, says Jeff Cooper, who formerly worked for Windmill Farms. "The yould buy wherever mark down their prices at the last moment," he explains. The Boneya slaw defied an old rule

Boneys also defied an old rule of supermarket retailing: instead of making big profits off produce, they made their money off canned, packaged, and bulk goods, which are traditionally discounted by supermarkets. (Neither the Boneys nor Michael Crowley, current owner of the Windmill and Frazier Farms stores, was

and Fruzier Farms stores, was available for comment.)
Flushed with success, the Booseys opened other stores, but Cooper and other natural food retailers say the profit margins at these outlets were disappointing. In early 1984 the Boney family sold the Hadley's fruit and mit company, though family members still run Boney's Markets in El Cajon, Vista.

other outdoor-oriented businesses. But the expected advertising gains never came. Cerry Wilson, director of advertising for both pagers, says he can't cite exact figures but admits that the sections "never reached their potential in advertising, and I think that's because of the narrow focus of the section."

Still, he says, things might bethe growth and the says things might both papers not decided to embart on an ambitious revamping of behir coverage and circulation areas that called for the printing of several "zoned," or regional, editions geared toward specific areas of the county. The new procedure, Wilson says, problibits the inclusion of special sections that, like "At Ease" and "Leisure," are printed in advance of the rest of the edition. So it was decided simply to discontinue both

simply to discontinue both sections and incorporate some

of the material into the regular paper - a decision not altogether welcomed by the

papers' reporters and editors.
"We didn't want to drop it, and

the matter had been discussed for several weeks," says the Tribune's Witty. "But the

and Del Mar. Hadley's meanwhile brought new products to its Windmill Farms stores-nuts, honeys, pickles, olives, a variety of nopreservative trail mixes—but one former employee says the one former employee says the firm neglected the importance of fresh fruit and vegetables. "I felt like produce was a new line [of merchandise] for them," says Fred St. Michel, who worked at Windmill's College Avenue store. St. Michel says the infusion of some. the infusion of some commercial products prompted some natural food purists to look elsewhere for their grocery needs. "When they brought in the Pepsi Cola, that's when I had to get out," says St. Michel, who is now an

Supermarkets were at the same time chipping away at the Windmill/Frazier customer base by offering bulk grains, natural breads, carob candies, natural breats, carols condis-and vitamins. St. Michel says, the Windmill Farms on West Point Loma Boulevand couldn't withstand the competition from Ralphs and Sakewy outless located a short walk away. "Sakewya has one-half an aiste devoted to natural foods and Ralphs has a good selection, too," says St. Michel. "That just wiped them out." Other natural food retailers say they've learned a lot from

the Frazier Farms-Windmill-experience. "If I tried to duplicate what I'm doing here five times throughout the county, I'd starve," says Jack Healy, president of Genettree Grocers, a superturarkate gournels auteral food" sorre in superturarkate, gournels auteral food" sorre in superturarkate, gournels auteral food" sorre in superturarkate, gournels auteral food "sorre in superturarkate, auteral superturarkate,

say they've learned a lot from the Frazier Farms/Windmill

VE 7 COMMISSION OWED ME IS "SO SUE ME" ID RATHER PICKET FORMERLY JOAN of ARC

#### No Submission On Commission Omission

She carries a picket sign on which has been stenciled the image of the Maid of Orleans sizzling away like some cookout weenie. She carries the sign daily in front of Arc-Lectric, a wholesale electrical distributor near Third and Island streets downtown. Since

November 16, in the sun and rain, she has marched in front of the building. She is Joan Cowan, a former outside salesperson for the distributor, and she was known to her customers as Joan of Arc. She lets her picket sign do most of the relikes. "Commission." lets her picket sign do most of the talking. "Commission owed me," it reads. "Ninety days past due. Arc said 'So sue me.' I'd rather picket. Formerly, Joan of Arc." Cowan has handed out more than one hundred letters stating

SA MA

her case to potential customers arriving at the business. She contends that Arc-Lectric owes her \$1800 in back commission and has refused to pay her since she left the distributor in mid-August of this year—an action she took because the company wanted her to sign a contract allowing it to hold her commissions for a full year. "I wasn't going to let them make money on my money," she says. She claims that she has contacted the state labor contacted the state labor commission and received no help because the money owed her was not part of her salary. She says she has called Arc-Lectric's chairman of the board, Jerry Klein, who has remained unswayed by her pleas for fairness and money. pleas for fairness and money.
"I'm going to stay here until
they pay me," she asserts. "And
plenty of people in the industry
are aware of my situation. Last
week a guy drove up in a truck,
and after I told him what had happened to me, he went to TIF [a competitor] up the

speaks wearily of Cowan. He says she is wrong, that she was paid in the same manner as the

#### So Much For The Outdoors Type

The Copley Press's two-year love affair with the great outdoors appears to be over. At the end of this month, both the the end of this month, both the Sun Diego Union's Widesday, "At Ease" and the Tribune's Tuesday "Leisure" sections will be discontinued by order of a decision handed down to both papers' editors two weeks ago by Copley general manager Gary Goss. The sections, each Gary Goss. The sections, each averaging eight pages in length, were filled with a wide range of backcountry features, from cance trips down the Colorado River to cactushunting in the Anza-Borrego Desert. And they were created round the earns time seams time seams time. around the same time, says Tribune deputy editor Bob Witty, in order to broaden reader interest, give reporters a change of pace from their usual beats, and perhaps pick up a few more advertising dollars from sporting goods stores and

we're g. sing to try to save most of it and incorporate it into our 'Weekend' section every Friday." — T.K.A. Leisure



EDITOR Jim Mullin

Chide
Not Apparent?
Certainly the Reader would
never consciously promote resist
Unformately, that is exactly the
result of the article "It's Just the
Gypsies in My Court" ("City
Light," November 15).
Had the Zikos been a black or
Chicano family on raif for fraud,
an article streasing their racial or
have been published as the nexism
avoid here been apparent But
racism applies to other groups as

Passed The Board

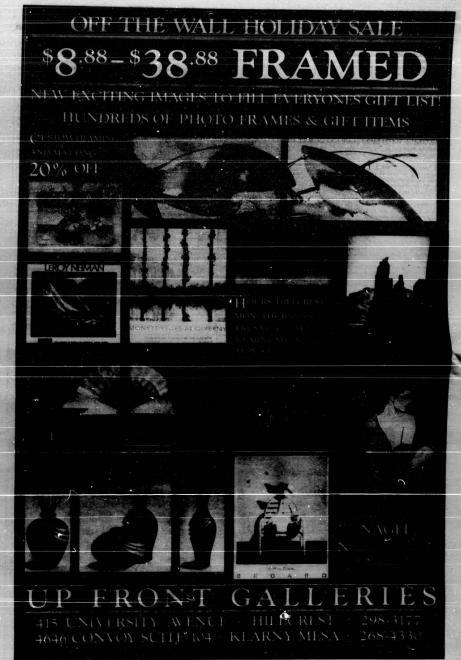
**SMOKERS** Quit smoking with HYPNOSIS in one day! Only \$75 WANTINIAN HINALAN I THIN I'M

GIFT CERTIFICATES AVAILABLE



The Lost Faculty?





# Straight from the Hip

Dear Matthew Alice:

Dear Mathew Alice: My friend says if you don't want to receive phone calls, turn off the ringer, because leaving the phone off the hook ties up the phone company's circuits, making it hard for others to place calls. I say off the hook means those calling will get a busy signal and call back. Who's right?

Son Diego
The people at the telephone company are akilized at psychological warfare, no doubt about it. Consider what happens when you leave the receiver uncradled. A pleasant voice reminds you, politely but firmly, that if you want to make a call, please hang up and try again. Good enough for most people. But those who may be the property of the p

Matthew Alice

Because a simple local call involves a minimum of seven switches, several phone lines, and at least two community switching offices, the result of Peter's tak-ing his phone off the hook can be over-

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- No more annoying glasses
   or contact lens

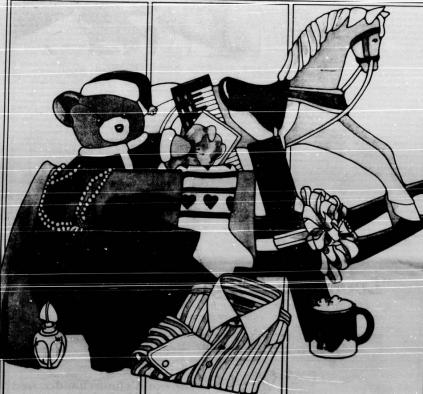


#### Permanent Eye Liner

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- long-lasting results
  Reduces time-consuming make-up
- Ideal for today's busy, successful
- career woman
  Procedure only takes 30 minutes to complete
- · Safe for allergy sufferers

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Located on La Jolla Village Drive between 1-5 and 1-805.

# THE INSIDE STORY

PROPONENTS OF DOWNTOWN'S BUDGETbreaking new convention center get a big boost January 1 n Maureen O'Connor is commission at the expiration of her four-year term. O'Connor was unfailingly skeptical of the port's ability to build the port's ability to build the payside monument for the promised \$95 million, and when the cost estimates this year jumped to \$125 million, she was the only commissioner to demand that voters be polled a second time on the issue.

In her last days on the commission OVCongor is

commission, O'Connor is publicizing a new consultant's report which, she says, shows a second cost increase to \$132.7 million, and is ruminating million, and is ruminating about the possibility of important municipal programs suffering when the city is forced to operate at a deficit the completed but underoccupied center. "Voters approved the convention center because they convention center because they of their neighborhoods," O'Connor said last week. "Now they'll see the tax revenues that could have been revenues that could have been used on their streets and parks

used on their attreets and parks go to keep the convention of the serve," though she knows the invitation was an oversight.)
O'Connor talks of plans "to stay in public service," but she's vague about what forum she'll use to critique the convention center project.
Fred Schnaubelt, the former city councilman allied with

O'Connor on the construction cost issue, doubts O'Connor can be very effective. "She'll talk, but once you lose your [port commissioner] title, you lose ninety-five percent of your volume," says the libertarian politician. "You just don't have the same status." Schnaubelt the same status." Schnaubel speaks from experience: as a private citizen he's been most effective in supplying O'Connor with background information and strategy for getting the most mileage from her frequent critiques. But since he's left the city council, his own public appearances have gone atmost unnoticed. Last month, for example, he took to the podium at a port commission meeting and criticized the convention center costs. His comments went costs. His comments went

criticized the convention center costs. His comments went unreported in the newspapers, and he snaged a brief appearance on one television news show only because he and the television news only because he and the television news of the convention of the convention



Murcea O'Connor campaign, and his possible port commission appointment is accured not by his talents but yeldegoock's need to return a political favor to Councilman Martinez.

Pesqueira's defeat would be caused by the unwillingness of Councilman William Jones to stick with the new Hedgecock-Gotch-Martinez-Bill Mitchell coalition, and the appointment

cities with the new Holgecock.
Gotch-Martinez-Bill Mitchell
coalition, and the appointment
could then go to former
congressman Clair Burgener or
businessman Dan Larsen.
Neither as known for mawerick
political behavior. (Indeed, the
biggest lure of a port
commission seat may be the
position's prestige and fringe
benefits. Martinear sade Rusy
to see the world, you don't join
to see the world, you get appointed to
the Party, you get appointed to
the Party, you get appointed to
the port commission," a
reference to the frequent travel
opportunities, including last
month's expenses-paid tour of
shipping facilities in China and
Japan.)
Commassioner Ben Cohen,
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voice on the port panel. Cohen,
who has sided with O'Connor
in criticizing cost overrune, is
scheduled to resign in January,
and the Coronado't Cly Council
has already chosen his
replacement. But Coronado's
politicians assented to Cohen's
request that he be allowed to
continues serving on the
continues serving on the
April, and possibly through
November, as the convention

Financier M. Larry
Lawrence is also hurt by
O'Connor's Jamary departure
from the port commission.
Lawrence, wealthy owner of
the Hotel del Coronado, had
hoped to build a 225. million
bayfront resort on port district
property at the foot of the San
Diego-Coronado Bay Bridge,
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O'Connor was unable to sway a
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commissioners about thook
commissioners about thook ...

more closely at the other proposals, including Lawrence's. The festry Lawrence didn't depend solely upon O'Coussor's slepticism of the eventual winner in his efforts for a favorable hearing. While port district rules prohibited Lawrence from directly lobbying commissioners, the millionaire developer had some millionaire developer had some millionaire developer had some good contacts working for him. A week before the commission A week before the commissioners' vote, Union-Tribune executive Richard Tullar wrote a widely distributed letter urging selection of Lawrence's project, and La Jolla develope Harry Summers sent port

favoring the Lawrence proposal. Coronado's cha proposal. Coronado's chamber of commerce endorate of the commissioners. The weekly Coronado Journal was an unexpected ally I. Lawrence has frequently complained that he paper's citients are bissed sagainst him, but the Journal strongly supported him on the resort project, and Lawrence made sure that copies of the paper's comments were circulated to decision makers. In the commerce of the paper's comments were circulated to decision makers. In the paper's comments were circulated to decision makers. In the paper's comments were circulated to decision makers. In the paper's comments were considered and the paper's comments were commented and the paper's comments were considered and the paper's comments were

the development proposes sy the Greenway, Brewer, Newton group was overly optimistic about lease revenues. The commissioners agreed with the Coronado Colty Council's earlier decision that the Greenway proposal waster of the Greenway proposal waster of the Greenway proposal waster of the greenway of the proposal in his favor. Disagreements between Lawrence and the Coronado council in his favor. Disagreements between Lawrence and the Coronado politicians are legend; currently they are lighting over the city's demand that the hotel Presch from storm damage. "I don't think the city would have picked our proposal if we were the only one," Lawrence complained law week.



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K2 '812' SKI Reg. 310.00...... 239\*\*

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74

'720' Moris REG. SALE 180.00 124.88 '770' Moris & Lodier' 200.90 180.88 '710' Moris & Lodier' 270.90 210.88 '880' Moris Boot 300.80 240.88

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PROPONENTS OF DOWNTOWN'S BUDGETbreaking new convention center get a big boost January 1 when Maureen O'Connor is removed from the port commission at the expiration o her four-year term. O'Connor was unfailingly skeptical of the port's ability to build the port's ability to build the bayside monument for the promised 595 million, and when the cost estimates this year jumped to \$1,25 million, she was the only commissioner to demand that voters be polled a second time on the issue. In her last deys on the commission, O'Connor is publicizing a new consultant's report which, she says, shows a second cost increase to \$132.7 million, and is ruminating

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port commission appointment is secured not by his talents but by Hedgecock's need to return a political flow to Councilman Martinez.

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Neither is known for mawerick beingest lure of a port commission seat may be the position's prestige and fringe benefits. Martinez's aide Rudy Murrillo says that "if you want to see the world, you don't join the Navy, you get appointed to the port commission seat may be the position's prestige and fringe benefits. Martinez's aide Rudy Murrillo says that "if you want to see the world, you don't join the Navy, you get appointed to the port commission," as the position of the Navy, you get appointed to the port commission, in children and Japan.)

Osmmissioner Ben Cohen and Japan.)

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Osmmissioner Ben Cohen his replacement. But Coronado's representative, remains the only skeptical fen, who has sided with O'Connor in criticizing cost overrune, is scheduled to resign in January, and the Coronado's Choen his replacement. But Coronado's Choen Just replacement. But Coronado's Choen his replacement. But Coronado's April, and possibly through November, as the convention of the continue and the coronado's appression and the coronado's appression and the coronado's appression as a convention and the coronado's appression as a convention and the coronado's appression as a convention and the coronado's appression and the coronado's appression and the coronado's appression and the coronado's appress



campaign, and his possible

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favoring the Lawrence proposal. Coronado's chamber rence's plan with a letter to Lawrence's plan with a letter to the commissioners. The weekly Coronado Journal was an unexpected ally; Lawrence has frequently complained that the paper's editions are biased against him, but the Journal strongly supported him on the resort project, and Lawrence made sure that copies of the paper's comments were circulated to decision makers.

In the end, though, the commission majority didn't listen to Lawrence and his supporters, or to O'Connor and commissioner I ou supporters, or to O'Connor and commassioner Lora Wolfsheimer's concerns that the development proposed by the Greenway, Brewer, Newton group was overly optimistic about lease revenues. The commissioners agreed with the Coronado City Council's autient decision that the the commissioners of the Coronado City Council's autient decision that the best choice, and Lawrence says he never had a chance of turning the Coronado politicisms are between Lawrence and the Coronado politicians are legend; currently they are fighting over the city's demand that the hotel remove a temporary rock jetty designed to protect the hotel beach from storm darmage. "If don't think the city would have picked our proposal if we were the only one." Lawrence complained last week.

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(continued from page 1)
It's an absurdly whimsical idea if you think about it: that there should be a trail 2607 miles long (the sign at the border is no longer correct) wind ing along the most impractical, though scenic, route nature could present between Mexico and Canada. Such a trail can contribute nothing to Such a trail can contribute nothing to commerce II describe the train of the commerce II describe the train of the commerce II describe the commerce II described the II describ comething of a minor miracle that such a trail does exist.

something of a minor minace uses such a trail does exist.

In some ways, the story of the Pacific Crest Trail is an example of how the idealism of the Sixtles survived and became a reality in the Eighties. Most of us don't wear our Himslays in a co-ciniming boots and our Alaskan parkas to school or work anymore. But many people who did, back in the Sixtles, are now holding positions of responsibility in "big gov"ment," and a whimsical idea like the PCT (as it is universally called) somehow doesn't seem as improbable to them as it might have to their predecessors. Every college student who spent a



At the bonder south of cempos summer in the Sixties and Seventies wandering around Yosemite, or Se-quoia, or the Cascades, came home with an insight into how simple and free life could be, and never forgot it. More importantly, the beauty and grandeur of this country wasn't just something they would see all their lives in picture books and slide shows. They'd seen it themselves, it was out They'd seen it themselves, it was out

They'd seen it themselves, it was out there, real, and because they knew it was real, that forever changed the way they thought about the land. For the last twenty years this country has been in love with the land.

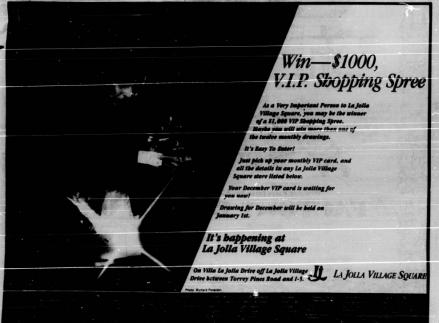
The notion of a trail following the general route of the Pacific Crest from Mexico to Canada had been tossed around in backpacking circles for years. Much of the trail already existed through Washington and Oregon, where you could walk a thousand miles and never leave federal land. In California these was the John Multr Trail through the High Stern. After World War II, the California state

parks department pieced together a route called the California Riding and Hiking Trail, which extended the length of California, including a stretch here in San Diego County, was intended mostly for horse-back-riding clubs, which were more pour lar than backpacking clubs at that time. The trail tied together hist of existing trail throughout the state, and designated country roads which could be used to cross areas where there were no trails. The state never bothered to acquire easements on most of the private land the trail crossed, and therefore the travelers had no legal right to be there. Eventually, much of the access to the trail was blocked by angry landowners who put up barbed wire fences to keep the trespassers

ing the California Riding and Hiking Trail to justify the state's spending money on it. It's hard to imagine now, but hiking and backpacking weren't particularly popular sports at that time. Trail riding had an enthusiastic but limited number of participants, due to the high cost of keeping the horses, burros, or mules. Backpack-ers were looked upon by trail riders as ers were looked upon by trail riders as being abnormally hearty and intrepid souls who trudged around the mounsouls who trudged around the moun-nains carrying hundred-pound, wooden-framed canwas packs filled with iron stillets, kapus siceping bags, handguns (as opposed to rifles), and heavy woolen underwear. In other words, they thought backpackers were nuts, and in some cases they were right. It want't until the development of sophisticated backpacking opuip-ment in the Sixties — notably, aluminum-framed witon nacks, chean aluminum-framed nylon packs, cheap fiberfill sleeping bags, and a whole wardrobe made of miracle fabrics that could keep even a citified dolt warm and dry in a sleet storm — that the

and dry in a sleet storm — that the sport became popular enough to become a political force capable of lob-bying for its two improbable fantasics right along with every other special-interest group in the country.

It was in 1986 that Congress passed the National Trails Systems Act. The Appalachian Trail and the Parific Crest Trail were designated as the initial components of an entire network of scenic trails throughout the country, including a Continental Divide Trail, a Lewis and Clark Trail, a Santa Fe Trail, an Alaskan Gold Rush Trail, a Mormon Trail, a Daniel Boone Trail, and many more. The act called for the PCT to travel "generally along the mountain ranges of the west coast states," and was to be administered by continued to page 121



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the Secretary of Agriculture (who oversees the U.S. Forest Service) in consultation with the Secretary of the Interior (who oversees the National Park Service and the Bureau of Land Management). The act established an advisory council to study matters re-lating to the trail, at thorized the pur-chase of rights-of-way on private land, and authorized the use of condemnation proceedings to acquire pri-vate land, if necessary. Congress then set saide \$500,000 to begin work on

set vside \$500,000 to begin work on the Facific Crest Trail. It all looked fairly simple on paper. But in reality Congress was asking for a cooperative effort among the U.S. Forest Service, the National Park Service, the Bureau of Land Manage-ment, the U.S. Border Patrol, three state forest agencies, three state parks

agencies, dozens of county govern-ments, and hundreds of private landowners. The last time that many bureaucrats and landowners agreed on anything in this country was when they conspired to steal the American West from the Indians. Now, sixteen years after its inception, the PCT is one hundred percent complete in Washington and Oregon, perhaps ninety percent complete in northern California, and less than fifty percent complete in Southern California. In San Diego County construction has been finished on fifty miles out of a planned 112 — the rest passes on tem-porary trails or dirt roads. It isn't that we are dragging our feet down here, it's just that so much of the trail up north was already in place, while down here it passes more on private land, requiring negotiations with each landowner. The forest service expects to have the trail one hundred percent complete by 1986.

Probably ninety-five percent of the

hikers who walk the entire PCT start

at Campo and work their way north The reason for that is a simple lesson in geography: the trail requires abou five or six months to complete. If you start at the Canadian border and hike south, you will have to begin after the snow has melted in the Cascades — sometime in late June or early July and you will very likely be getting snowed on in the southern Sierra when you arrive there in October. But if you start at the Mexican border in May, you can hike most of the trail snow-free.

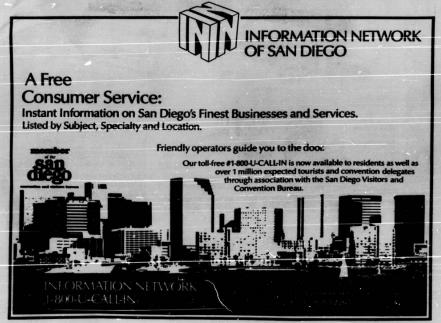
Stay, you can be so to be some stay, you can be some free. But they Campo? The border patrol, or lee is running from the border patrol, and lee is running from the border patrol, has never been famous for being the start of anything. In fact, everything seems to end there, including television reception, Poute S-1, and the U.S.A. Actually, Campo was only supposed to be the start of the temporary route. The permanent and more scenic route was to begin at Tecate and pass through the open, road-

less desert north of there. The PCT advisory council drew that route on their maps and just assumed that someday the trail would go that way. Then somebody decided to ask the border patrol what they thought about it. "We were glad they asked us," says Bob Stille of the U.S. Border Patrol's Soo stille of the U.S. Border Patrol's Campo station, with a tone of edgy understatement. "The route they had in mind started at Tecate and mean-dered along the border for a ways, passing through areas where we oper-ate all the time, tracking and doing ate all the time, tracking and doing surveiliance [of illegal aliens]. We have electronic sensors in there, and the hikers passing through would have constantly been setting them off." There was also some concern that the illegal alican might use the PCT as a thoroughfare out of the border area, thoroughfare out of the border area, but this was only a minor concern, "since the aliens already have so many trails through there, one more wouldn't make that much difference." At any rate, the border patrol's com-



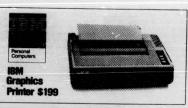






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plaints that the Tecate route would open up an area of the border which

open up an area of the border which was essentially closed to legal traffic were forceful enough to get the permanent route changed to Campo.

Looking across the oak- and sage-covered Campo Valley, you can see Mt. Laguna thirty miles to the north. On a clear day, thirty miles doesn't seem too far. Unless you're on foot. seem too far. Unless you're on tool.

Carrying a fifty-pound pack uphill, it takes two days to hike thirty miles.

Going downhill, you might be able to go a little faster, but if you do, you'll in the pay for it that night with pain in the knees and calves. Say you planned to hike the PCT in six months, and you hoped to hike every day, rain or shine, sick or well, tired, bored, hungry, or

sore. That means you would have to average fifteen miles a day, and to most hikers after a month or so of fifteen-mile days, the United States starts looking like a very large place, and the PCT starts looking like a very long, grueling death march. That shy very few hikers complete the trail in one year. The forest service eximates fewer than fifty people a year hike the entire distance. Many more people complete it in sections, returning each summer to hike another few hundred miles.

hundred miles.

For a trail that passes through some of the most beautiful land in the world, the PCT's first few miles are very grim. The temporary rouse travels along a dusty road, and there's nothing that can make a wobbly-kneed, tender-footed, beer-can-kicking hiker feel more foolish than kicking hirer feet more footists than roadwalking. As the cars go rattling by, spewing carbon monoxide fumes, the hikers say to themselves, "If cars can drive here, why am I walking?" It's even worse if the cars stop to offer

a ride, because the hikers know they can't accept it. It would be very poor style, and maybe even bad luck, to travel the first miles of the PCT under any power other than their own. Most hikers are relieved when they arrive at the Campo post office, where they can stop to sign their names and enter their comments at the first of fifty-five

Keith; Chippewa Falls, Wisconsin:
4-28-83. "For the next six months! can use a calendar instead of a clock

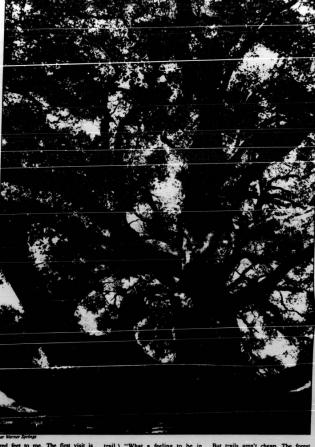
can use a calendar instead of a clock for my timepiece."

Ray; Newport Beach, California; Al-14-82. "Hope to use many on-motorized methods of travel — bike, hike, horse, cross-country ski — and maybe make it to Canada in 1989."

Bob: Columbus, Ohio; 4-17-81. "I hiked the Appalachian Trail, Georgia to Maine, in 1977. I've been dreaming and olanning for this adventure ever

and planning for this adventure e

Howard; Visalia, California; 4-12-84. "Taking a year off from podiatry school. Bring your tired, aching, blis-



free." Roger; Groenville, North Carolina; 4-12-84. "To people following be-hind, I will be the fat man you pass at blinding speed." Lane; Milwaukee, Oregon; 4-17-39. "Stayed in San Diego two days at the YMCA. Nice rooms, but strange peo-ple running around."

ple running around."
Stinky: Merrill, Washington; 3-2984. "Clevis pin on my pack broke.
I'm quitting." (After only a mile and a
half on the trail, he's obviously joking.) Gerald; Glenwild, New York; 10-

Geraid; Glenwild. New York; III.
23-83. (Getting a very late start.)
"Been reading up on how to make igloos. They say what doesn't kill us
makes us stronger."
Tom: Greendale, Wisconsin; 6-580. [Hiked from Canada.] "Mexico at
last! Great God Almighty, I made
Mexico at last! My heart is sad, but

my feet are in ecstasy.

Antoine; Vevey, Switzerland; 12-26-82. (After spending a year on the

trail.) "What a feeling to be in Campo! The trail goes no farther, but what an I going to do tomorrow." From Campo the trail begin a long, uptill pull to the Laguna Mountains. Most of the temporary route as far as Lake Morena, which is ten miles from Campo, follows county roads through dry chaparral country thick with ratilesnakes and ticks. It is not one of the more memorable stretches of trail on the PCT, but in the fall of 1985 work will begin on the permanent route through Hauser Canyon to Lake Morena, and that route promises to be a considerable

improvement.

Construction on the PCT is now the top trail-construction priority in the western region of the U.S. Forest Service, which demonstrates how se-Service, which demonstrates how ser-rious they are about completing it. The funds for the trail are budgeted year to year, and since most of the work has already been completed up north, lately the Cleveland National Forest has been getting a larger share.

But trails aren't cheap. The forest service estimates that it costs some-where between \$10,000 and \$12,000 to build a typical mile of trail. If a lot of blasting, rock wall, or causeway construction has to be done, it can cost crosiderably more. Trail con-struction in San Diego County usually san't a particularly complicated mat-ter, because so much of the terrain is relatively flat and free of large rocks. relatively flat and free of large rocks and trees. Since the summers are hot and trail work can usually be done even in the worst of winters here, the Cleveland National Forest hires trail workers from up north to work here in the winter, and gets them at cheaper rates than they could during the sum-mer, which is the peak trail-building

season to the north A lot of the trail construction on the PCT, though, doesn't cost the forest service a thing. It's the work of volunteers from a group that calls itself the Pacific Crest Trailblazers. Its leader and prime motivator is a computer



systems analyst from La Jolla named Rob Langsdorf. He describes himself as somebody "born too late to help build the great railroads in this coun-try." He worked one season ten years ago as a trailworker at the Minarets station of the Sierra National Forest west of Mammoth, and never quite got trailbuilding out of his system afterward. "When you work in an office all week like I do," he explains in his all week like I do," he explains in his patient, methodical way, "sometimes you go home at the end of the week and ask yourself," I wonder what I really accomplished?" When you work on a trail all weekend, you say to yourself, "Well, I got this much farther up the trial." In the last ten years Langsdorf figures he has gotten at least ten miles farther up the trail, all of it in San Dieso County on various. of it in San Diego County, on various portions of the PCT. One year he kept a record of his time and found he had put in more than 175 hours of volunteer trail work. After that year, he

teer trail work. After that year, he stopped keeping track.
Langsdorf works almost entirely with Boy Scous, simply because they are almost the only people who will show up and do a day's work without pay. "I can talk to one scoutmaster and have ten to twenty scouse out that Saturday. If I talk to three or four scoutmaster. I can see fifth scoute. Saturday. If I talk to three or four scoutmasters, I can get fifty people out there," Langsdorf says. "But with the Sierra Club, I run an announcement in every issue of their bulletin and I'll get maybe two or three people out. The Sierra Club workers always feel like they ought to come out, but



they don't keep coming out. After all, it's hard work." He has been a member of the Sierra Club for years, but he says, somewhat distastefully, "More and more they're becoming an organization for armchair environ-

organization for armicnair environmentalisis.

Langsdorf is astonished, and a little
bit disgusted, by people who use hiking trails all the time, yet have no understanding what goes into building
one. He tells about the time the forest
service held a public meeting in San
Diego to gather opinions on matters
relating to the PCT, and a representative of the Sierra Club was there to see
that her group's wishes were considered. "She stood up and said she was
concerned that the forest service
would be 'cutting bushes' to build the
PCT, and the Sierra Club didn't want
to see any bushes cut," he says. Naturaily, she was laughed off the floor.
Without "cutting bushes" there
wouldn't be many trails in San Diego
County, not to mention most of the

through the orush on the section of trail they are going to work on, attach-ing colored plastic ribbon every ten feet or so. Langsdorf talks to the vol-unteers for a few minutes about tool safety and the basics of trail construction. Then they get to work.

The first step is to go through with chain saws or hand saws and cut the

through the brush on the section of

chain saws or hand saws and cut the brush back five feet on the uphill side and four feet on the downhill side. The brush is then dragged out of sight. Even though the brush is cut at sight. Even though the brush is cut at ground level, it would quickly grow back if the roots weren't dug out of the ground. This is the really gruelling part of trail work in chaparral. It's tedious, back-wrenching, blistering work, but that's the way to do the job right. "I've seen place where we cut scrub oak at ground level but didn't dig the roots out," Langsdorf says. "Nine months later it was five or six feet tall again." Next the crew goes through swing-

was five or sir feet tall again."

Next the crew goes through swinging McLeods — a heavy-duty combination rake and hoe — cutting a tread into the ground two feet wide. Rather than slope the tread slightly into the hillside, the way a roadbed is cut, the crew cuts the trail tread with about a ten-percent outslope so water can drain off. "There's a lot of things that can destroy a trail," Langsdorf says, "and water's one of them. If the tread isn't cut right, one rainstorm can erode three or four inches off a trail."

The forest service has established trail specifications for the PCT. They

nes the ultimate purists are not so much pure as just

misinformed.

People like Langsdorf are a blip on the budget computers of big gov ment. They're sort of the opposite of a boendoggle. Whoever thought people would go out to work on the PCI just because they believed in 187 After all, how many people spend their weekends assembling MX. spend their weekends assembling MX missiles just for the fun of it, or paint-ing battleships, or gluing the little tiles on the side of the space shuttle? How do you account for people who volunteer their hands and their backs to a government project for no reason other than they love it and are willing to work to see it become a reality? work to see it become a reality?

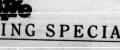
Langsdorf and his Pacific Crest
railblazers meet on the third Satur-

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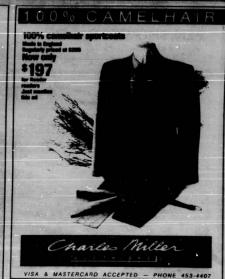
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(continued from page 16)
zontal). By almost any trail standards that is super deluxe, a wilderness freeway; but Langsdorf sees room for seven-percent grade and end up with about a ten-percent grade," he says. "If you're shooting for a fifteen-percent grade, which I think is pretty steep, you end up with a twenty-percent grade, and that is too steep."

The last step in completing the trail is to place signs marking the trail at road crossings and junctions with other trails. The signs with the PCT symbol — a green pine tree with a blue mountain in the background have unfortunately become collectors' items. "They have a life expectancy of three to four weeks," Lengsdorf says.
"That's why you don't see too many of them on the trail." In the last few years, as the signs have disappeared, they have been replaced with four-by-four posts with the PCT symbol branded into the wood. Most people will think twice before they'll dig up a

six-foot post and carry it off for a sou-venir, but as Langsdorf says, "The trouble with the marker posts is that hunters, when they get bored, take their shotguns and blast them to minors."

pieces." om Lake Morena the land-scape along the PCT begins changing rapidly. At Boulder Oaks it ducks under 1-8, then begins climbing out of the chaparral into a region of open meadows, consisting of bunchgrass, sedges, and sage. At little farther on it enters a forest of black oaks and Jeffrey pines. Many people consider this the most beautiful section of trail in the county.

At the Laguna post office, thirty miles from the border, the hikers stop to sign in at the second register on the

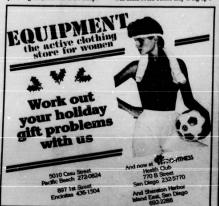
Peter; Chicago, Illinois; 3-20-84.

"How many of you found the trail north of Lake Morena? We roadwalked, but it was still better than

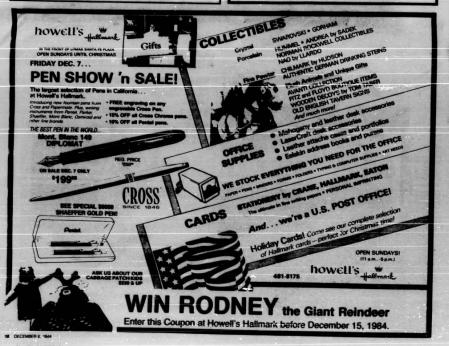
Todawikeu, out it was suit obser than Chicago."

Snake; Sonoma, California; 5-3-84. "This neck of the woods is pretier than I thought it would be."

Pandy; Casper, Wyoming; 4-26-84.
"Real cold so far. Barely brought









enough warm clothes."
Peter; Olympia, Washington; 5-26-

84. "Ninety-six in the shade!"
Ed; Napa, California; 4-17-84.
"Bad winds north of Pioneer Mail."
Tim; Norwalk, California; 3-26-84. "My dog and I having a great

time. Lots of good things to eat."
Scott; Sonoma, California; 4-6-84.
"Hope to see some fellow hikers

soon. I'm a little bored."
Mike; Camarillo, California; 4-25-

84. "Saw a rattlesnake in Fred Canyon, but somebody already got its

Stinky; Merrill, Washington; 4-24-

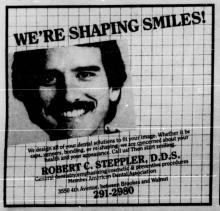
Stinky; Merrili, Washington; 4-24-48. "I solemnly swear not to bathe or shower before Canada." Paul; La Canada, California; 4-14-84. "Only 2570 miles to go!" From Mt. Laguna the trail parallels the Sunrise Highway for about ten miles. Sometimes the road is only a few hundred feet to the west, which detracts from any wilderness feel the trail might have. Still, it's very beauti-

ful, with dramatic vistas of the Bor-rego Desert, the Santa Rosa Moun-tains, and the Salton Sea. The eastern tains, and the Salton Sea. The eastern escarpment of the Laguna Mountains, which has a drop-off of more than 6000 feet, is as rugged as anything be-tween here and Canada, and in some places the trail tiptoes along the very

places the trait uploes along the very edge of it.

The Mt. Laguna area has long been popular with trail motorcyclists; how-ever, they are prohibited from using the PCT For a while off-road whicle users lobbied for the right to take trail motorcycles onto the PCT, but the Na-tional Scenic Trails Act specifically

states that motorized vehicles would not be allowed, that it was to be strictly a riding and hiking trail. Motorized vehicles have never been al-lowed on National Park or Wilderness Area trails because they detract from a wilderness experience, their tires a winderness experience, than the damage the trails, and their use con-flicts with hikers and stockusers (peo-ple who travel by horse and mule). Motorcycles are allowed on most forest service trails, even though stockto get them banned for years. An old cowboy who runs a pack station in the





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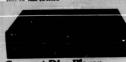
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Sierra, just off the PCT tells a story about the time a trail biker came to him and asked how much he would charge to pack his broken-down mo-torcycle out of the back-country. "Il don't know," the cowboy said. "How much is it worth?" "About \$400," the man replied. "Then that's what it'll cost," the cowboy told him, "and I'll need the money in advance." After the man paid him, the cowboy packed an acetylene torch into the backcountry, cut the motorcycle up into little pieces, and packed them back out.

The controversy over trail bikes on the PCT (and all forest service trails, for that matter) has gotten more com-plicated in the last few years with the popularity of mountain bicycles. When Congress wrote the National Scene Trails Act, mountain bicycles were practically unheard of, and since they are not motorized vehicles, they are allowed on forest service sections of the PCT. In the National Park and

ing in their regulations say that "all mechanical modes of transportation" are prohibited; therefore, bicycles are not allowed. This infuriates mountain bicycle organizations, and they re-cently informed the Sierra Club that they wouldn't support any more wilderness legislation until the law prohibiting bicycles is changed. So, as the situation now stands, mountain bicycles are allowed on some portions of the PCT but not on others. Here in San Diego County they are allowed on the entire 112 miles of the PCT, and those who have ridden it say the bikes make an excellent alternative to the

long stretches of roadwalking. From Pioneer Mail, north of Mt. Laguna, the trail begins descending rapidly into the San Felipe Wash. The original plan had called for the trail to stay high, in the Volcan Mountains to the northwest, but this would have meant crossing fifteen miles of private land near Julian, and each parcel the trail crossed would have required the purchase or donation of a right-of-way. For simplicity, the route was moved to the east where it crosses public land inside the boundaries of Anza-Borrego Desert State Park. Most of the trail in this area - from





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Chariot Mountain to Scissors Crossing — has not been completed yet, about routes to get where it's trying to and the temporary route requires go. As Rob Langsdorf explains it, walking down the Banner Grade on Highway 78. The new trail, though, Highway 78. The new trail, though, which will be completed sometime this winter, promises to be one of the most wild and secule sections of the PCT in the county. Within fifteen miles it will descend out of the pines in the high country, through the sycamores and cottonwords in the creek. mores and cottonwoose in the creek bottoms, and into cacti on the desert floor — an experience uniquely Southern Californian.

The PCT has sometimes been criti-

be a 'scenic crest' route. Son be a 'scenic crest' route. Sometimes I think the forest service got the word think the forest service got the word crest in their minds and couldn't get it out. A lot of times the trail will fol-low a ridgetop instead of a more prac-tical route down in a canyon, near wa-ter, or where there might be more level ground. The intention of Con-gress was to have a route that provided broad vistas, the feeling of being on the backbone of the west. It was not a practical idea, but what they were trybeen looking for the easiest way to get to Canada they would have taken the

plane.

Although Congress gave the forest service the authority to condemn private property in order to acquire rights-of-way for the PCT, they are proud that they have never had to use that authority on the entire route of

ing for was something impressive, a gift to the war-troubled country, a careful diplomacy with lancowners, kind of picture window through which we could view our country's spectacular birthright. And that's what it has become. Most hikers don't mind the roundabout routes because if they had been looking for the easiest way to get were concerned that the trail would would rustle their cattle. Their con-Celifornia Riding and Hiking Trail, near Otay Lake, motorbikers did just that several years ago, taking only the prime cuts of meat and leaving the rest to rot. (continued on page 24)



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(continued from page 23)
Orville Cummings, owner of the 9000-acre San Felipe Ranch at the bottom of the Banner Grade east of Julian, was one of the property own-ers who objected to the PCT's route. The temporary route crossed his at first," he says in his gruff, Marlboro voice, "the trail ran right across the middle of the ranch. People that went through there were always leaving the pasture gate open. I was running heifers on one side and steers running heifers on one side and steers on the other, they'd get all mixed up and it'd take me a day or two to get them all straightened out again." Also, he adds, "The backpackers would camp right at the windmill and keep the cattle away from the water." Like some other ranchers, Cummings has a hard time understanding somebody who would vouluratily walk from Mexico to Canada. The

way he spits out the word "back-packer," he makes it sound like some-thing obscene you might get arrested

for, if only law and order in this country hadn't gone all to hell. "I didn't much like the kind of people who were passing by the ranch house," he scowls. "Lotta times there wasn't anybody home, and we've had some bur glaries." He couldn't prove the glars were backpackers, nor did he have any evidence that backpackers, motorbikers, or anybody else had been rustling his cattle. "But I do

have those suspicions," he says.

Eventually Cummings was able to get the route of the PCI enanged to the outer fringes of his ranch where the outer finges of his ranch where there are no fences and no gates to be left open. He seems satisfied with the arrangement. "It worked out the way praised the land at something like eight or nine hundred dollars an acre, and they bought an easement fifteen feet wide. It didn't make may acres. I was opposed to it all anyway, but it was a compromise deal."

Trail temporarily follows Route S-2 — another dull stretch of roadvalking — before entering the old Warner's Ranch in Valled San Jose. The next nine miles of trail were part of the old California Riding and Hiking Trail before becoming part of the PCT, and are an

exceptionally beautiful stretch of trail. With its open grasslands dotted with lazy cows and big live oaks so dark their leaves look more blue than green, it seems more like something from the early California rancho days than anything from the Twentieth

Carrying food for more than a week Century:

Carrying food for more than a week or two can be a problem for hikers on the PCT, so most of them mail packages of supplies to themselves, general delivery, at post offices along the way. At the quiet warner springs post office the postmaster says, "We're required to keep the packages at least thirty days. But I usually keep them longer." Watching the hikers open their packages is liking watching kids at Christmas, and he wouldn't want to be the one to spoil the fun. After the hikers sign the register, he and the other employees like to read what they wrote:

Howard; Visalia, California; 4-19-Howard; Visana, Cantornia; 4-19-84. "My feet are improving to the point where I only have to limp the first mile or two before they go numb and I don't have to feel them anymore

19-84. "The wind and rain hit me pretty hard last night. I'll have to make camp early so I can dry every-

Andy; 4-14-84. "Cool wind this morning. Fresh cowpies to cushion the way."
Ron: 4-28-84; "Met some great

people ... a few wackos, too."
Len; San Diego, California; 5-1884. "Lost two toenails (useless weight anyway), but I'm still fat, dumb, and

happy."
James: Orangevale, California; 7-3-84. "Attempting to do the entire PCT by bicycle. Mountain bikes are

wallace; Big Bear, California; 10-23-84. "Except for dangerous winds coming over San Jacinto, fall is a beautiful time to be on the trail." Stinky; Merrill, Washington; 4-4-84. "I still haven't bathed. You'll

Rudy; 7-2-84. "Spent Sunday sipping cool beers at Phil's Log Cabin in San Felipe. A nice place to get a feel for the country and people of the

for the country and poople chaparrai.

From Warner Springs the trail be-gins climbing again, into a high desert of tall yucca spears whose blossoms are as tasty as artichokes, and fine-needled cholla cacti which look like

golden halos silhouetted against the sun. Thick stands of oily yerba santa grow out of the while clay soil; the "holy herb" is said to have been named by the Spanish missionaries after the Indians gave them a tea made from its leaves to cure their chronic constipation. Also growing in rare abundance is red shank, a lovely, lacy-leafed plant similar to chamise. Like other places on the PCT, finding potable water here can be a problem.

There are many structures in Southern
California where hikers have to go
twenty or thirty miles between water,
and when they do find it, they can't

assume it is safe without boiling or treating it.

Just south of the Riverside County line, the PCT has more of a wilder line, the PCT has more of a wilder-ness feeling than other portions of the trail in San Diego County. Other than the abandoned fire lockeut on Hot Springs Mountain, there is no evi-dence of man in sight. The trail climbs to within 500 feet of Combs Peak, 6913 feet high, and provides shimmering vistas of the Santa Rosa Mountains to the north and the Bor-rego badiands to the east, before con-tinuing on to Anza, San Jacinto, Big Bear, the Mojave, Sequoia, Yosemite,

Lake Tahoe, Lassen, Crater Lake, the Cascades, Mt. Rainier, and Manning Provincial Park in British Columbia.

Many hikers on the PCT who were unfamiliar with San Diego County beunfamiliar with San Diego County be-fore passing through here seem sur-prised by the beauty and variety of the landscapes they find. Judging by their register entries, they seem to have ex-pected either deserr wasteland or an overdeveloped maze of freeways and tract homes. While we cetanuty nave both those things, the chaparral, the broad grasslands, the high desert, and the manicured forests of San Diego County have their own charms, to be

appreciated on their own terms rather than in comparison to places more breathtakingly spectacular. Hikers passing through the forests of Wash-ington have complained of the wet, endless green monotony. The High Sierra, in an icy autumn rainstorm, can be a hell on earth. The Mojave Desert in August can be nauseating to the point of madness. In nature there are no bad places, only bad times to be there, and at the end of winter, to a hiker starting out on a half-year adventure, San Diego, with its warm clear days, seems like the best of all places to be.



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# LESTER FETFN

RY RICHARD MELTZER

December 14th, Lester Conway Bangs, while probably not the reatest writer of his generation, arguably it ost vital so far to die, would have been 36. Haunted and driven by demons, socalled, a cheerless many of whom/what/ which — or their kindred ilk — he directly sought, found cum stumbled upon, or was inadvertently ensnared by on the demon picnic grounds of Rock and Roll, he never made it to 34.

Following the lead of a handful of babes in the rock-critical woods, one of which I'll admit (if sometimes reluctantly) to having been, Bangs at the dawn of the seventies played as prominent a role as anyone in both expanding the expressive boundaries of rockwriting as a form and giving it a voice that played the newer, more mannered and cautious, mass market rockmags like Rolling Stone and Creem — the latter of which he even edited for awhile — as on the dime as it had played the catch-as-catch-can, limited-edition fanzines whence it came. Though he also served as the burgconing genre's most prolific scribbler, a mission e sustained with relative ease for the he sistance with relative ease for the bulk of his days, it is to the man's lasting credit that he rarely delivered copy on anyon's dotted line. In fact, he probably "got away with more" in major-

publication print than all his rockwrite brethren combined, conceivably (however) because it merely simplified matters to have a single Designated Outlaw, one entrusted with a blanche enough carte — and summotioned options galore — to spike with "authenticity" a rock-media stew of bogus Freedom and ersatz Candor.

ersatz Candor.
Retrospectively cliched or not, there was an existential purity to the sheer commitment evinced by Lester's prolonged wallow in (and about) the rockand-roll Thing-in-itself, It was, in many ways, the critical headbang to end all critical headbangs; it would be hard to even imagine, for instance, a professional art-film bozo, a jock-sniffing sports lerk. or a food-review lunatic more uninsulatedy gung-ho vis-a-vis x — either as primary experience or typewrite wankers. His patented shameless multi-page gush, coupled with an unswerving advocacy of certain conspicuously over-the-top rock genera (Velvet Underground offshoots, Heavy Metal, Punk Rock), made him a must-read favorite with both cognoscenti and dipshits alike, and he came as close to encountering id. per se as any non-musician in R&R. A good deal of which — natch — could no help hitting the self-consciousness fan, hut while a man's life was ultimately undone in the process ("I'm Lester - buy me a drink!"), the integrity of his art/craft mus essentially unaffected. For, while he might have been a tad too glib-messianic those last couple years, he was by no stretch of things an opportunist, never teally giving a hoot for what in ville would be known as a car Or, perhaps, unlike his role model

th any event: dead, cremated, literal ashes. California born (Escondido 48), bred (El Cajon, ages 9-23), and traveled (I first hung with him in San Francisco, t in L.A.). Lester bought the big one on the apposite coast - his final home, the

Kerouac, he simply didn't live long

enough for that, too, to be strenuously

fabled Apple - April 30/82, ostensibly from a hefty pull of darvon employed, in lieu of aspirin, to placate the flu. Since his death, variously interpreted

as a mile-radius teardrop's once-in-a-lifetime terminal burst, a joke and a half on both himself and his precious chosen whole damn Thing, and — by occasional uncouth louts — the final glorious triumph of his excess, the spectrum of Bangs-in-ongoing-print has dwindled from monochromatic/sparse to colorless nonexistent. Of the two books in his name which appeared during his lifetime, quasi-coffeetable numbers on Blondie and Rod Stewart, neither a particularly representative Lestorian effort (or even particularly good: the former admitted tacked out "in two days on speed," and looking it, i.e., ad hoc and forced: the latter disowned as a clumsy, if innocen foray into "writing as whoring"), both foray into "writing as whoring"), both are either out of print – officially – or on the back burner of barels having evenen is same, at least as regards this coast, where I've yet to see either in bookstore one. Nor have two posthumous whatsems, Rock Gomorrah, convitien (cirl., '82), with 4.5 Michael Cohst, and a projected collection of unpublished framents, recursed from Rome's. fragments scrounged from Bangs's apartment a day or two after his death, gotten more than inches off the publish ground — the former for reasons which if herein revealed would get me sued but good, the latter because, in the words of editor Greil Marcus, "the stuff is less tractable than I thought at less than 5000 ords or so." Also stalled and/or obandoned (and/

or nonspecific pipedreams to begin with). all known plans to reissue out-of-print Live Wire LP Jook Savages on the Brazos, recorded, Austin, TX, Dec. '80. by Lester Bangs & the Delinquents, lyrics and vocals by guess who. In fact, the only anything by L. C. Bangs readily available where availables are sold is his liner copy for The Fugs Greatest Hits Vol. I, released by PVC/Adelphi some months after hed croaked, for which he (or rather his atoms) later copped a Grammy nomination, and for which, reliable word has it, he never was paid.

...

Well. I've been proven wrong; it hasn't been easy recollecting Lester in even half a toto in so much tranquility. Didn't seem like such a bad idea back when obits were appearing left & right and at least two-thirds of 'em smacked of revisionism at its well-intentioned worst; having ridden the range with the guy, having been as intimate with his daytime nighttime revealed essence - I would bet my boots as anyone in or out or various possible beds with him. I had fiery goddam galaxies to say in his behalf that were imply not being said at least not in a by his designated peers; and, although my no longer living in New York couldn't help but delay my shot, remote and after the-fact seemed like the ticket, y'know anyway, for some major necessary re-

But here it is two, two and a half years gone & more, and whuddaya know if all the raw goddam pain (at the loss of, yes, a brother) and jagged fucking anger (at a waste of life. life-force, and relative inconsequentials like "talent" and "genics"), an unbeatable duo which for weeks, weeks, months gave the Lester totality so cosmic a shape, scale and intensity, have by their own inevitable

standard-issue mere dava, of the skeletal remains of a larger-than-life life which have come to make sense (or not) in too neat, too linear, a manner. Well — hey fuggit: Even if grocery lists, chalk diagrams and hokey storytellin' are the forms ongoing life-as-life has imposed on the mission, there's still a heap of essential Lester information that could use, uh, exposure to printed-page light. What too many write-biz intimates sought to do in the wake of his death was

debunk the Lester Legend (solely) by reciting evidence that his bark was worse than his bite. While I'm sure he'd have wanted it done" (i.e., have the saga-as-"wanted it done" (i.e., have the saga-as-liang scrape of treacherous barnacles, or at least of their treacherous vogue), I can't imagine the projected post-life intent of such a wish as in any way entailing cosmetic overhaul, especially in the service of moral/experiential object lessonhood. Lester's day-to-day transaction with post-adolescent life-as-dealt was – let's be conservative – 34% anything but pretty. If he'd have wanted his entire whatsis to serve up viable scenarios for intimates and non-intimates alike (gee, would the Pope prefer to be Catholic?), there's no way the deal'd come out even provisionally Lester-functional without interested non-intimates having retroactive access to as hefty an eyeful of

the not-so-pretty — in all its hideous, non-Clearasiled blah blah blah — as intimates galore regularly managed to cop and, in their various personal ways, have already learned from. To deglorify an earlier incarnation of shit (which the man himself was clearly hellbent on doing in his waning days on earth) you've got to at least speak its name — loudly! — for the whole entire planet: c'mon now, one & all. A solemn responsibility (I call it) which, credibly/incredibly, the smelly sumbitch's closest associates have, to this day, all but refused to consider.

To wit: For every time anyone saw the defanged, declawed Lester teddybear rear its cuddly li'l head (see obits 2, 3, 5 & 7) the man was uncountable times the asshole, the buffoon, the sodden tyrant been those things myself — in semi-prior lifetimes — so I know. Back in '73, for inst, the soon-to-be-dead Lillian Roxon gushed shameless *love* for the s.o.b., in New York on *Creem* business, ordering up a Lester button and leaving it in his hotel box, response to this purest of offerings was "What's that fat cont want from me?" About a year later I get this call from Nick Tosches requesting that I please take Lester, who'd shown up at his door on acid, "off my hands"; took him to a party at John Wilcock's place, during which he verbally brutalized Wilcock's wife (in green fingernails) for being a

ped at an affable Ed cing "the only alkie in the ure." and had nothing more to cyine's Asian girlfriend "Yoko is a lousy gook"; ne night, at Vincent's Clam Bur in Little Italy, he literally bellowed (more than (wice), "There's a lotta fackin" wops in this joint." And how can I forget the way he treated me and Nick, his imate friends fr crying out He'd call us each up at 3 a.m. to ently solicit various (rather specific) as of pap, needed via Special D toot b outta bed, peck away yed to whack out the closest on what he'd claimed he reupon he'd reject 'em with a "I won't print beatnik shit"). then run thoroughly like-minded somethings — under his own byline usually verbatim, laced aghout Just a few "examples." as if they sound like big stuff or event typical Lester, with more where they came

rapid upswing in the intake had so far served as mere

horizon or frame for his trip, or at most been its semi-essential fuel, was now lunging headlong for the foreground of

could really no longer be passed off as anything but (gosh) misery and (dig it) horror. Where in the earlier '70s it was almost cute — once in a while — the way Lester would stumble into classic self-directed drunk jokes (like the time he called me from the Detroit airport to tell times n-plus-many. of such anticommuna me he was headed for an Alice Cooper show in London, presumably England, only he'd drunkenly got it wrong and was uck, or quite possibly ause of it — post-adolescent inter-of-love feather & all have deep affection for the on his way to London, Ontario), there was this half-week in '79, for inst, during which he hung out at Michael Ochs's house in Venice with no daily design but my final years in New d really piss me off (and I. g. him) but bygones were to get skid-row-calibre gone and stay there, that was just fucking grim. Looking an unhealthy as I'd ever seen him, basic ually ditto. In those days I hared his affection for The hight even 've gone extreme ad of him; in January '72, this shit-warmed over with an ugly bump on his forehead (which he claimed he was "treating with Romilar"), he refused to eat without an Occasion. When, one actually dubbed me "the Neal of rock and roll." But by fall '75. evening. Michael and I pretty much tragged him to a Mexican restaurant, he refused to actually step inside until he'd fortified himself with the cottons from six rom the Frantic and Hyper absequently arrived, os benzeders inhalers—the local pharmacist was out of Romilar—busted open on the sidewalk with a shoe. Washing down their remnants with a Dos Equis as his enchilada sat there staring at e same), I was feeling the first of apprehension re my own assive intake of Edge es (emotional, cultural, but themical) and was on the verge series of attempts to, y'know, maybe get off my collision th all sorts of walls, both and real. Lester, meantime

Equis as his enchiada sal there starting as him, he quoted (or claimed he was quoting) Sid Vicious: "Food is boring." So, inevitably, when Billy Altman rang me up from N. Y.C. early on a California me up from N.Y.C. early on a Canadana morn, to let me hear it straight from a friend — "instead of from a creep" — my immediate response to no more Lester. on of all the pain & anger & ing shit, the fucke

his life . . . or should we call it the twin foregrounds (life as Mythic Construct; finally did it; it'd been in the real-world cards for long-long times for Lester to cease to be. Though even on his gonest days he was no way a classic cornball life as physical/emotional/cultural Hard Mundane Reality).

Hey, the guy was beginning to scare

me. Certainly as an advanced — or

rapidly advancing — version of what I no longer wanted to be and could (possibly)

imagine once again becoming, but more as this vivid, palpable spectre of specialized human decomp not just out there but right there: a pal & a buddy headed (willy nilly?) for the sewer. From

late '75 immediately onward, on those unlikely occasions when separate coasts

junkets — any longer allowed for it, I was usually unable to handle being in the same room with him, knowing I'd have to

witness whole new increments of what

- underscored by far fewer rockw

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suicide-romantic - heck. I don't really

water to wash 'em down with All stages of this ordeal, in which Nick and I were little more than foils for surge upon surge of what we'd come to regard as typical Lestorian bathos, were hardly bearable in the state we were in (after far too many "nights with Lester." going back to the days when we even could dig it, we'd opted for a change to take this one straight), but the morning-after phase was literally one for the books. On the umpteenth playback of what was soon to hit the racks as the Jook Savages LP. Lester incisted that one particular vocal was pure Richard Hell (in Lester's cosmos an a priori yay), my dogtired no-big-deal of a response was it sounded existentially neater than that, more on the order of Tom Verlaine (a Lester nuh-nuhno). Suddenly hair-trigger sensitive — in a performance-trigger vein — he tapdanced back with "Then I might as well go sell shoes in El Cajon." Next cut

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just no fucking good." just no fucking good."

But he wouldn't stop playing the crap, not with every cut looming as a supercharged occasion for kneejerk call-and-response, a challenge for him to goad Nick and/or me into goading him, in turn, into mock-self-deprecatory one-liners ad nauseum — a dress rehearsal, as it were nauseum — a dress rehearsal, as it were — his puke-stained sweater seemed appropriate — for his triumphant appearance on *Johnny Carson*, which he had no doubt the worldwide success of his

Blondie book would imminently require
along with a shot of his mug, clean shaven, on the cover of People tover which he whined "fear" of besmirched

rsonal image). Ultimately Nick and I, weary of further compinance in so shoddy an interpersonal number, old buddy or not tand/or old bud in particular), found ourselves laughing in his face; enough was etrough, and the sight of this bumbling mammal going gaga for an audience of two who knew-better way kind of otherworldly amusing The object of our yuks, however, took it as us laughing with him. Great Moments in Standup/Audience Rapport! Swollen with illusory (or whatever) whacked-out self. Lester then proceeded to announce his program: (1) to save Rock & Roll, (2 to become president (presumably of the U.S. of A.); (3) to move to England and in turn save their Rock & Roll. As mere dipshit goals, nos. 1 and 3 meant topically little to either of us — geez, we'd all but buried the Anglo-Am mainstream as even an idle, y'know, sometime hobby or whatnot - but (2) hit us firmly instantaneously, in the breastplate. Lester's neurons, no recent model of health to begin with, had made the short







'(And then tel

# eni i fetfn

BY RICHARD MELTZER

onway Bangs, while probably not the eatest writer of his generation, arguably at o far to die, would have been 36. Haunted and driven by demons, so called, a cheerless many of whom/what which - or their kindred ilk - he directly sought, found cum stambled upon, or was inadvertently ensuared by on the demon pionic grounds of Rock and Roll, he never made it to 34.

Following the lead of a handful of bahes in the rock-critical woods, one of which I'll admit of sometimes reluctantly) to having been. Bangs at the dawn of the myone in both expanding the expressive boundaries of rockwriting as a form and giving it a voice that played the newer, more mannered and cautious, massmarket rockmags like Rolling Stone and Creem — the latter of which he even edited for awhile — as on the dime as it had played the catch-as-catch-can, limited-edition fanzines whence it came Though he also served as the burgeoning genre's most prolific scribbler, a mission he sustained with relative ease for the bulk of his days, it is to the man's lasting credit that he rarely delivered copy on anyone's dotted line. In fact, he probably

got away with more in major-publication print than all his rockwrite brethren combined, conceivably (however) because it merely simplified matters to have a single Designated Outlaw, one entrusted with a blanche enough carte - and unmonitored options galore - to spike with "authenticity" a rock-media stew of bogus Freedom and Retrospectively cliched or not, there

was an existential purity to the sheer commitment evinced by Lester's prolonged wallow in (and about) the rockand-roll Thing-in-itself. It was, in many ways, the critical headbang to end all critical headbangs; it would be hard to even imagine, for instance, a professional art-film bozo, a lock-sniffing sports lerk or a food-review lunatic more minsulatedy gung-ho vis-a-vis x — either annianas gangin visionis A - etite as primary experience or typowrite winker. His pairited shameless main page gash, coupled with an unswering advocacy of certain conspicuously overtheorop rock genera (Welve Underground offshoots, Heavy Metal, Pank Rock). made him a must-read favorite with both cognoscenti and dipshiis alike, and he ame as close to encountering per se as any non-musician in R&R. A good deal of which—natch—could no help hitting the self-consciousness fan, hat while a man's life was ultimately undone in the process ("I'm Lester — buy me a drink!"), the integrity of his art craft was essentially unaffected. For, while he might have been a tad too glib-messianic those last couple years, he was by no stretch of things an opportunist, never really giving a hoot for what in square-ville would be known as a caree Or perhans unlike his role model ic, he simply didn't live long

ashes, California born (Escondido 48), bred (El Cajon, ages 9-23), and traveled (I first hung with him in San Francisco, st in L.A.). Lester bought the big one the opposite coast - his final home, the

fabled Apple - April 30/82, ostensibly from a hefty pull of darvon employed, in lieu of aspirin, to placate the flu.

as a mile-radius teardrop's once-in-a-lifetime terminal burst, a joke and a half on both himself and his precious chosen on toan timesey and ms previous crossen whole damn Thing, and—two occasional uncouth louts—the final glorious triumph of his excess, the spectrum of Bangs in-ongoing-print has dwindled from monochromatic sparse to colorless onexistent. Of the two books in his name which appeared during his lifetime, quasi-coffeetable numbers on Blondie and Rod Stewart, neither a particularly representative Lestorian effort for even particularly good: the former admittedly hacked out "in two days on speed," and looking it, i.e., ad hoc and forced; the latter discovered as a clumsy, (f innocent, foray into "writing as whoring"), both joray into writing as who ring j, boin are either out of print — officially — or on the back humer of barely having ever been in same, at least us regards this coast, where I eve et to see either in bookstore one. Nor have two posthumous whatsems. Rock Gomorrah. cowritten (early '82) with L.A.'s Michael Ochs, and a projected collection of unpublished fragments scrounged from Banes's gotten more than inches off the publishing gotten more than inches off the publishing ground — the former for reasons which if herein revealed would get me sued but never revealed would get me such our good, the latter because, in the words of editor Greil Marcus. The stuff is less tractable than I thought at less than 5000 words or so."

Also etalled, and/or abandoned fund:

or nonspecific pipedreams to begin with: all known plans to reissue out-of-print Live Wire LP Jook Savages on the Brazos, recorded, Austin, TX, Dec. '80. by Lester Bangs & the Delinquents, lyrics and vocals by guess who. In fact, the only anything by L. C. Bangs readily available where availables are sold is his liner copy for The Fugs Greatest Hits Vol. 1. released by PVC Adelphi some months after hed croaked, for which he (or rather his atoms) later copped a Grammy nomination, and for which, reliable word has it, he never was paid. ...

Well I've been proven wrong, it hasn't been easy recollecting Lester in even half a toto in so much tranquility. Didn't seem like such a bad idea back when obits were appearing left & right and at least two thirds of 'em smacked of revisionism at ins well-intentioned worst; having ridden the range with the guy, having been as intimate with his daytime nighttime revealed essence — I would bet my boots revealed essence — I would bet my boots—
as amone in or out of various possible
beds with him. I had fiery goddam
galaxies to say in his behalf that were
simply not being said, at least next in print
by his designated peers, and, although my
no longer living in New York couldn't
help but delay my shot, remote and afterthe for a result like behalf had been and afterthe for a result like behalf had been and afterthe for a result like behalf had been and afterthe for a result like behalf had been a like the second as the se the-fact seemed like the ticket, v'know anyway, for some major necessary re-

But here it is two, two and a half years gone & more, and whuddaya know if all the raw goddam pain (a) the loss of, yes, brother) and jagged fucking anger (at a waste of life, life-force, and relativ nconsequentials like "talent" and "genius"), an unbeatable duo which for weeks, weeks, months gave the Lester totality so cosmic a shape, scale and intensity, have by their own mer itable



standard-issue mere data, of the skeletal remains of a larger-than-life life which have come to make sense (or not) in too neat, too linear, a manner. Well — hey fuggit: Even if grocery lists, chalk diagrams and hokey storytellin are the forms ongoing life as-life has imposed of the mission, there's still a heap of essential Lester information that could essential tester information that could use, the exposure to printed-page light.

What too many write-biz intimates sought to do in the wake of his death was

debunk the Lester Legend (solely) by reciting evidence that his bark was worse than his bite. While I'm sure he'd have "wanted it done" (i.e., have the saga-asittany scraped of treacherous barnacles, or at least of their treacherous vogue), I can't imagine the projected post-life intent of such a wish as in any way entailing cosmetic overhaul, especially in the service of moral/experiential object lessonhood. Lester's day-to-day transaction with post-adolescem life as dealt was - let's be conservative 243 anything but pretty. If he'd have wanted his entire whatsis to serve up viable scenarios for intimates and non-intimates alike (gee, would the Pope prefer to be Catholic?), there's no way the deal'd come out even provisionally Lester-functional without interested non-intimates having retroactive access to as hefty an eyeful of

the not-so-pretty — in all its hideous, non Clearasiled blah blah — as intimates galore regularly managed to cop and, in their various personal ways, have alread learned from. To deelorify an earlier incarnation of shit (which the man himself was clearly hellbent on doing in his waning days on earth) you've got to at least speak its name — loudly! — for the whole entire planet: c'mon now, onc & all. A solemn responsibility (I call it) which, credibly/incredibly, the smelly

sumbitch's closest associates have, to this day, all but refused to consider. To wit: For every time anyone saw the defanged, declawed Lester teddybear rear its cuddly li'l head (see obits 2, 3, 5 & 7) the man was uncountable times the asshole, the buffoon, the sodden (yrant been those things myself — in semi-priolifetimes — so I know. Back in '73, for inst, the soon-to-be-dead Lillian Roxon gushed shameless love for the s.o.b., in New York on Creem business, ordering up a Lester button and leaving it in his losel box, response to this purest of offerings was "What's that fat cunt want from me?" About a year later I get this call from Nick Tosches requesting that I can from Nick Josens requesting that I please take Lester, whold shown up at his door on acid, "off my hands"; took him to a party at John Wilcock's place, during which he verbally hrutalized Wilcock's wife (in green fingernails) for being a

evine's Asian girlfriend
"Yoko is a lousy gook";
the night, at Vincent's Clam Little Italy, he literally bellowed ice). "There's a lotta he way he treated me and Nick. his Annate friends f'r crying out call us each up at 3 a.m. to heit various (rather specific) ip, needed via Special D toot mb outta bed, peck away whack out the closest upon he'd reject 'em with a I won't print beatnik shit"), oughly like-minded usually verbatim, laced Just a few "examples,"

o) sound like big stuff or ent rypical Lester, with more where they came w times n-plus-many te of such anticommunal uck, or quite possibly more of it — post-adolescent mer-of-love feather & all

deep affection for the my final years in New really piss me off (and I, him) but bygones were lly ditto. In those days I red his affection for The glit even 've gone extreme of him; in January '72, this rock and roll." But by fall '75, om the Frantic and Hyper sequently arrived, ostensibly same). I was feeling the first apprehension re my own assive intake of Edge (emotional, cultural, but hemical) and was on the viseries of attempts to, y'know maybe get off my collision all sorts of walls, both and real. Lester, meanti rapid upswing in the intake had so far served as mere frame for his trip, or at most mi-essential fuel, was now aflong for the foreground of

or should we call it the twin foregrounds (life as Mythic Construct life as physical/emotional/cultural Hard Mundane Reality).

Hey, the guy was beginning to scare me. Certainly as an advanced me. Certainly vs an advanced—or rapidly advancing—version of what I no longer wanted to be and could (possibly) imagine once again be coming, but more as this vivid, palpable spectre of specialized human decomp not just out there but right there: a pal & a buddy headed (willy nilly?) for the sewer-From late '75 immediately onward, on those unlikely occasions when separate coasts - underscored by far fewer rockwrite junkets — any longer allowed for it. I was usually unable to handle being in the same room with him, knowing I'd have to witness whole new increments of what could really no longer be passed off as anything but (gosh) misery and (dig it) horror. Where in the earlier '70s it was ilmost cute - once in a while - the war Lester would stumble into classic self-directed drunk jokes (like the time he called me from the Detroit airport to tell nie be was headed for an Alice Cooper show in London, presumably England, only he'd drunkenly got it wrong and was on his way to London, Ontario), there was this half-week in '79, for inst, during which he hung out at Mschael Ochs's house in Venice with no daily design but to get skid-row calibre gone and stay there, that was just fucking grim. Looking an unhealthy as I'd ever seen him, basic shit-warmed over with an ugly bump of his forehead (which he claimed he was "treating with Romilar"), he refused to cat without an Occasion. When, one evening. Michael and I pretty much dragged him to a Mexican restaurant, he refused to actually step inside until he 4 fortified himself with the cottons from six Benzedrex inhalers — the local pharmacist was out of Romilar — busted open on the sidewalk with a shoe. Washing down their remnants with a Dos s his enchilada sat there staring

Fomis as his enchilada sat there staring at him, he quoted (or claimed he was quoting) Sid Vicious: "Food is boring."
So, inevitably, when Billy Altman rang me up from N.Y.C carly on a California morn, to let me hear it straight from a friend — "instead of from a creep" — my least first or soones to no more Lester. immediate response to no more Lester of all the pain & anger & abut was holy fucking shit, the fucke

days he was no way a classic cornball suicide-romantic — heck, I don't really think he was all that clinically suicidal

(big\_sleep fantasies never overtly/covertly lured him, not even metaphorically, from the darkest sub-basement of his World of Dread; nor was Danger, though he often nonstop lived it, itself the merest tickle of a ripple of a thrill for him, a context before the fact) — he'd sure staged more corny, frightful dress rehearsals than Jim Jones plus Judy Garland (squared) for simply ending up dead.

Biggest of which I ever saw was January '81. I'm at Nick's place in New York, en route back to L. A. from Montreal, when who should pay a surpise visite but Mr. Bangs, cassette in hand. It's a tape of these tracks recorded during an Austin romp I'd heard about second or third hand (he'd planned to "live there forever," it was said, 'til a night in the local drunk tank — on top of who know what else — totally changed his mid). and in the course of the next 12-15 hours he played it, for us and at us, many times Also during this stretch, after boasting, rather proudly, that he no longer drank. he managed to ingest at least 36 cough suppressant tablets (three 12-packs of Ornical — we weren't always watching washed down with sizable slugs of bourbon, as there was nothing else but water to wash 'em down with.

All stages of this ordeal, in which Nick and I were little more than foils for surge

finally did it, it'd been in the real-world

cards for long long times for Lester to cease to be. Though even on his gonest

upon surge of what we'd come to regard as typical Lestorian bathos, were hardly bearable in the state we were in (after far too many "nights with Lester," going back to the days when we even could dig it, we'd opted for a change to take this one straight), but the morning-after phase was literally one for the books. On the umpteenth playback of what was soon to hit the racks as the *Jook Savages* LP. Lester insisted that one particular yearl was pure Richard Hell (in Lester's cosmos an a priori 3(a); my dogtired no-big-deal of a response was it sounded existentially neater than that, more on the order of Tom Verlaine (a Lester nuh-nuhno). Suddenly har trigger sensitive a performance trigger vein — he tapdanced back with "Then I might a well go sell shoes in El Cajon." Next cu



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Nick and/or me into goading him, in turn into mock self-deprecatory one-lines not nanceum—a dress rehearsal, as if were his pube standed sweater seemed appropriate—for his triumphant appearance on Johnny Carson, which he had no doubt the worldwide success of his Blonde book would immunelly require— along with a shot of his mag, clean-shoom, or the cover of Bonde is

shaven, on the cover of People (over which he whined "fear" of bestnirched

personal image). Ultimately Nick and I, weary of further compliance in so shoddy an interpersonal number, old buddy or not (and/or old bud in particular), found ourselves isughing in his face, enough was enough, and the sight of this bumbling mammal going gaga for an audience of two who knew better was kind of otherworldly amusing The object of our voks, however, took it as us lauphing with him. Great Moments in Standup: Audience Rapport! Swollen with illusory (or whatever) whacked our self, Lester then proceeded to announce his program. (1) to save Rock & Roll; (2) to become president (presumably of the U.S. of A.); (3) to move to England and in full save their Rock & Roll. As nere dipshit goals, nos. I and 3 meant topicall little to either of us. goes we distribute buried the Anglo-Am mainstream as even an idle, y know, sometime hobby or whatnot — but (2) hit us firmly, instantaneously, in the breastplate Lester's neurons, no recent model of health to begin with, had made the shi



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MEA WORLD OR



continued from page 27)
circuit of Lester Bangs. . . [tenor
saxophonist] Lester Young . . . [latter
nickname] Pres . . . Pres/U.S.A. per

Guffaw, guffaw — we guffawed — though I guess we could've gasped (or shuddered). Then: a heavy silence, as

Guitars, guitars and acceptance of though I guess we could've gasped (or shought I guess we could ve gasped (or shought I guess we could ve gasped (or shought I guess we will be shought I got good to the shought I guess where I know to lend me her charge card! Cab fare too!" And he was off; no amiable nudging, no "Get the fack out of here" could take the place of timeless vinyl hunger. Gone at last — and we gave him (in all solemm, empirical, non-jive reckoning) at months to live. But of course he fooled us, by (nearly) a whole dama calendar year Surprise, was the extent to which he managed to actually turn things around — well, almost — during that extra annum, especially during its, and his, final months. Not only was he still among the living, not only did he no longer seem conspicuously earmarked for premature est. — the Lester with whom I apent a rather refreshing week in Pebruary '82 gase every indication of having aiready gone beyond mere sarvival (us an Issue) still the sti

after two beers (1), without so much as a grimace, he declared he'd had enough. Postgame he engaged Phil Alvin in a lively musical dialogue, but at no point dif fightin' words fill the air, or were axes even poised for grinding. The pair agreed to exchange tages — a wholessome friendship in the making — and next day. Lessier complained (true, true) that reefer had been smoked.

As the week wore on in consistent, low-

Lester complained (true, true) that reefer had been smoked.

As the week wore on in consistent, lowky fashion, I was struck by the fuckload of inner capacities the gay was preceptibly calling on, cirt., sign and secreptibly calling on, cirt., sign and the control of the domain of just plain living, capacities I hadn'i caugh sensory evidence of — all previously told — for more than II minutes total. A far cry from anything as cheaply benign as, let's ×2, more frequent eruptions of "Lester washes the dishes" (see obit 48), what I got to witness was kind of on the order of a whole new Lester, one whol'd finally found a non-letal, incitodially laws jagged of the control of the life. Begaging him in tight quarters with more open-leastedness per se than I'm sure I'd ever mustered (sharing an Edge does not denlarion). I willingly

I'm sure I'd ever mustered (sharing an Edge does not always make for brothen nood-by-numbers, let alone by pure, unclied inclination), i willingly pure, unclied inclination), i willingly pure, unclied inclination, i willingly pure, unclied inclination, i willingly pure, unclied inclination, i willingly be used to the weather than the control of the will hamping on, I'd seen and heard a New Lester series pilot that could credibly have played — prime time — on the Pro-Lester series pilot that could credibly have played — prime time — on the Pro-Lester series pilot that could credibly have played — prime time — on the Pro-Lester series, to proceed apace through a given experience without easy valuate on the proposition of the pr

for inst, in that old chestnut of his, "I for inst, in that out chestnut or fins, inneed to be in love!"). he'd begun to let his
life embrace emotional motifs of greater
duration and resiliency. And, as stuff like
this fed back to his theoretic apparatus,
even Lester's ideas (as stated) began to display an unexpected day-to-day congruity; no longer, it seemed, would be write an anti-racist wower for the Village Birce in one breath and scream, "Fuckin' niggers!" at Village Oldies the next. Lester-as-flux had had its thoroughly engaging run, and for this to give way to a "maturer" unpredictability was not the

engaging run, and not mis to give way to a maturer" inmedienability was not the worst of possible outcomes. Even the drastic reduction in Lester's intake of physical poisons bore little trace of on the wagon-poisons bore little trace of on the wagon-poisons bore little run and would cause him to say the with equal vergenance - particularly with its status as but part of a whole-body package that included both eating at regular intervals and a mdical officerory modification. He now took bank, (One afternoon in "48 Nick and I met Lester at some rizty midtown hote!. Though he'd afternoon in "74 Nick and I met Lester at some ritzy midtown hotel. Though he'd been in the room all of an hour, the smell was like a dog had died there, and been left to rot, weeks or months before. Consequently, we vetoed his offer to call down for drinks on Creem's tab, suggesting, to his consernation, that any dump of a bar would be more, uh, whatever. Many of his heterosex liaisons had foundered on the rocks of precisely

had foundered on the rocks of precisely this issue.)
In terms of cultural orientation, no longer was he monomanically sealeded to rock & roll (-or-perish). For virtually the first time since the statises he dirt's need, burningly, bread new Big Bont LP's in his mail alot each (and every) day; the state of the Art, wobbling on a mutit-year certainal gime, no longer served as his certainal gime, no longer served as his control of property of the present pride (or shame); having finally produced Music of his own, to severe personal specifications (regardless of the giggles it inspired in jerst like me), he no longer needed to prove anything

with it or through it. Crucially, though some would probably like to deny it; ,en to longer saw fock: em-Sock em as a viable metaphor for his (or any, kindred or otherwise) state of being, viewing it as the all too easy—and ultimately, recollingly, mantifactory— recollingly, mantifactory—or pradification of (mega-numerous) blank emetaphore in the control of the control of the or pradification of (mega-numerous) blank emetaphore in the control of the co

and scattered lives. Leaver's break with reck-roll mythos as his be-allivend all of etc., which I have no doubt (had he lived) he'd ves sooner rather than later made official, was as profound and renfound; moring, as his break with the Myth of Leater. As one committed jackass who'd made the same painful transition—goodbye. Rock-Automated Self!—I knew hope of the control of the c

crack (and my beart went right out to him).

It also warmed my cockles, considering his record in the mere civility dept, to see him relate (graciously) to his half-brother's wife, this sunficiently pretty 21-year-old rural Mexican the macho blusterer, a stuntimen by trade, had recently acquired, marrially, while on the control of the

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In 1969, three years after graduating rom El Cajon Valley High School, Lester Jaags had his first work published by but allows 30 me. His nephew, Ben Catching of Point Loran, recalls. "That was it in to be seen than more in pirist and knew that's what he wanted to contribute to Rolling Stone until 1971, when he was named editor of Creen magnitude when he was named editor of Creen magnitude when he was named editor of Creen magnitude."

If the SELIVES (et us recall that the cover of the latter of the recommendation of Creen magnitude when he was named editor of Creen magnitude when he was named to the history of the his In 1969, three years after graduating from El Cajon Valley High School, Lester Bangs had his first work published by Rolling Stone. His nephew, Ben Catching of Point Loma, recalls. "That was it — he when he was named editor of Creem mag-azine, where he remained for four years. After that and until his death he wrote on

what the wanted to cort. Pergas Connect until 1971, when he was named editor of Creem magazine, where he remained for four years.

After that and until his death he wrote on the percent of the percent

friends, kind of sputtered into the ether when he tried to branch it to the family of Man. Whenever he got to talkin' Hard Humanism, which had all the earmarks of Man. Whenever he got to talkin' Hard Humanism, which had all the carmarks of being his preoccupation of (Rock-replacemen) record, he'd make these broad, lecture-ish, relatively fluoreless statements which often didn't wash. Never wholly credible 'cause once again season to be preforming - without boozelete. but surely with a script — he'd say thus & sach about human courage as felly that not only had an artificial 'ring' as you had been a surely as the same of the same

that made his good intentions "universal," even if the topical universality he'd taken an option on was simply the first he found it comfortable song.-4-dancing a provisional connection to There were moments when his bill of particulars made me uneaux, realizing that to intellectually challenge any of this would be till be lacking must on some sid-tually be to the source of the was one so socially redeeming, so non-self-destructive, one which, for all insens and purposes, basically shadew with him anyway. What really counted was the miracle of Roct Tough Guy gf., after 15 years of rocknotl plug-in and little else, during which he'd come to thread shar needle upside down (and askep), to the point (even) of sungenes, flipness, pomposity, out on a goddam limb over something else 'a nophyte at last! (I could dig it.)

Anyway, finally, on the last night of Lester's stay — which worked out as our last time together, period — we did something we'd previously never found the appropriate nexus for: trading rants (in earnest) with blank tapes a-rolling. For something life five-six hours we went apeshir re such topics as: the sellouts & prejudices of mutual colleagues; rowels and novelists; New York as (quite no subject) the collected customs of the control Emotional Earth; the usual standard rockish garbidge (plus some un- and some non-). We also him on shrinks we have known, with Lester's are on this rocot-toot of a subject being the single one, from the four-and--shalf hours! Ye so far transcribed, which most tellingly muthells the excruciating self-examination he had to've undertaken—and undergone—just to understaken—and undergone had to be understaken—and undergone had to be understaken—too the state of the state of

transcended whatever the fluck on route thereto:

"Like I went to a psychoanalyst, one in New York and one in Detroit, for a total of, I downo, three-and-a-half years. I downo, three-and-a-half years. I downo, the property of the property

pen.
"And he thought my druggin' and

drinkin' was great, y'know? He said, in fact he kind of told me I'd be not as great of a writer if I gave all this stuff up. And I said, 'Yeah, but look at all these people, they not away, they end up like self-portolies like Kerouue and Burroughs and all that sort of shit.' And he said, 'No, no, all that sort of shit." And he said, 'No, no, not everybody's like that." I said, 'How could I someday be 55 years old and have to take a handful of speed to sit down at the typewriter?' Well he said, 'People do it, heh heh heh!' Well both my shrinks, especially this guy, they had real great all that, but I know what both of 'em did, all that, but I know what both of "em did, and in the long run in essence they were no good for me, because they were getting of on me being there. It's like they it's so bored, one housewife after another, 'I don't low my husband, I don't know why.' Then they get someone like you or I that's exaulty interesting, that has ideas, and to gis fun time for 'em. I mean if I hadde, follow this my whole it's be dated at follow this guy's advice I'd be dead, uh,

pretty soon.

Hmm: one effing eery end-of-quote as, alas, all is now dust — reactively acquired caution or no. Possibly possibly, possibly, any tonnage of prudence would inevitably have proven insufficient for the autopilotures he was still. evidently, all too any tonnage of prudence would inevitably have proven insufficient for the autopilor courses he was still, evidently, all too capable of flying. Or, reversing horses and carts, maybe his tortured shell was caused to the course of the course

woeful than most, his Jehovah's Witness mom—pushing 50 when she had him— mind-setting, almost singlehandedly, a chronic "inability to cope"; geographic: the Apple, even when it wasn't absolute Edge Central, affording him, given his makeup, scant opportunity for inner peace) and yout deasily have an

success as natural words, a scatterer of air success as natural words, a man who showed his true destined in the state of the state of

explanation that'd hold up in a court of his cronies/cohorts/camp followers. But if Lester was the pawn, victim, and indeed) fellow traveler of such easy-Aristotelian a-implies. In those last fittul months, a scatterer of all such shit to the winds, a man who shower

implicitly, explicitly — to forever effect.

ESTER'S (WRITERLY)

LEGACY — "One of rock's most colority duracters, Bangs made in most colority duracters, Bangs made properties as pugaerous, participatory journals as pugaerous, partici

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DECEMBER 6, 1984

(continued from page 31) and able to afford him (as a person). Nor was he in any way enthralled by the sickening spectacle of stars being stars ratiss, maybe, but stars, fug em. When he as mere citizen found himself face to-face with the pose, pretense, and professional guardedness of such gaudy, extraneous creatures, Lester could not (for the life of him) deal with such crap but to cut right through and speak, directly, to the mere

citizen in them, or (falling that) force the situation into functional self-destruct — before the fact of anything so the fact of the self-destruction. That this eventual series upon traded to display utter contempt for the entire food chain of music-orporate life, often bitting, intentionally, a grimy hand that could not "we been more willing — his mighty Credentials & all — to feed him, beck, fatter him, was but half the takeno-shirt of Lester's essential statement as a writer der ock; forcefeeding the stuff, his stuff, the stuff-as-writ, to the only marginaily less corporate (or grimy)

running dogs of rockwrite publishing was at least as pugnacious a gesture of this-is-what-I-am/this-is-what-I-do/take-it-or-be-fucked. Since the extent of his success in showing it down so many otherwise unyielding ediorial throats may have had less to do with hiz willful intent than theirs—camouflage, for insi, for their being life-deep in major-label record company pockets—its significance at this juncture is, at most, merely ironic; the reciprocal influence, in any event, of his ease at getting published upon subsequent moments of raw critical-expressive spew was procedurally nil. In in shoving it down so many otherwise

fact, what may most enduringly matter about Lester's approach to his chosen profession, way ahead of dandy journalistic touchstones — "courage," "integrity," "pride in craft" — that he ate for breakfast like so much broken glass (thu which exalls way can still set from for breakfast like so much broken glass (but which, really, you can still ged from Nat Hentoff and Howard Cosell), sit anti-professional, forcibly non-chellomanized square-one struggle he by design submitted to — and could not, with any kernel of his humanity, avoid — in order to pump out critical prose of any scale of nose. (Pupmacily with from: with rutual creative context; even — expecially



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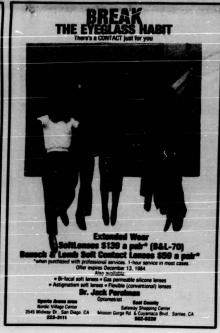
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— with roleplaying writerly/critical self.)
That he was ofttimes a great
writer/critic, so-called, was but icing on
the cake. That scant few others, on the hottest days of their lives, have even approached him — or particularly cared to, considering the requisite gravity and passion of the *chore* he'd set — probably passion of the choice he diset — probably says as much about their investment in lesser quals of cake as it does about the relative inadequacy of their writerly follow-through. Rockwriting is, and nearly always has been, the trade of simps, wimas, displaced machos, trats and saps; of, in Lester's own words, "ass-

kissers of the ruling class"; of fuddyduddy archivists with cobwebs on their specs; of pathetic idealizers of a lost specs; of pathetic idealizers of a lost youth no one has ever (even approximately) experienced or possessed; of sycophantic apologists for chi-chi trends, musical and extramusical alike, without which (so they've always) calamed) "rock is dead"; of binary yea/no chaimed) "rock is dead"; of binary yea/no chaimed in the trade, was certainly each of they was considered to the proposal of the proposal proposa things from time to time, though (probably) none of 'em, singly or in

tandem, for longer than the odd off review. Sadly, though his untradelike comportment surely tantalized mer-tradefolk while he lived — at least in terms of Style — and even begat a not-half-bad (early-'70s) clone in "Metal Mike" Saunders, his actual abiding sway among such clowns, beyond the occasional liftable riff, was — as it continues to be — infinitesimal.

continues to be — miningsman.

Finally: the twin silly questions (1)
where a still-living Lester might
hypoinetically ve taken it (i.e., beyond
the rockwrite fichpond) and (2) what such

conceivably 've meant to his basic audience. Second one first. Okay, that Lester's rockstiff generally reads o hot as personal testimony is one thing: for it to have been perceived by so many as being eminently, genuinely about something — something rather specific, in fact something rather a perific, in fact something rather a perific, in fact something rather a bounding else. When you get down to it, the googe of the control of the second of th between the guy's fertile imaginings and the psychic infrastructure of rock & roll

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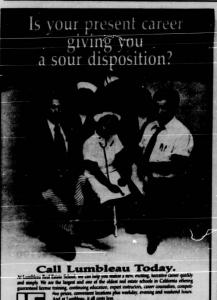
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discordance, of course, but as long as a firm relationship could (for whatever readerly vested interest) be consistently inferred between Lester's mindgames and rock's g-g-games per se, you at least had the stamp of a viable — if totally simulated — one-on-one. But, really/truly, while Lester's psychic play ground may surely have been one drastically twisted maze, its actual correspondence (sympathetic, hostile,

whatever) to rock's own labyrinth, one so airtight and dank as to make his seem like wide open etc., was far too often naught but a matter of readerly convenience. Everyone loves a cipher, a living/ breathing anagram or two, even some — hey — with flaws more rampant than Lester's, but for the man's writerly service to've been gauged (almost solely) vis-avis his reliability as a stand-in cipher-ofx, y'know for readerfolk too lame — or lazy — to suss out x themselves, is the real tragedy of the trip, particularly when the first-&-final glue of most folks' attachment to his writing was never much more than their own desperate attachment to an x they could, and should, have been

accessing more independently (and less desperately) to begin with.

desperately) to begin with.

So, anyway, here's the rub. Had Lester lived long enough to both sever his own desperate rock connection — officially, in sheets read by his fuckheaded fans, smeets read by writing other stuff—and, furthermore, to back it up with an equally official rejection of the Fount of Neurosis from which he'd sung its tune (and they'd listened), it ain't really much of a longshot to imagine him losing a huge percent of the fuckheads — certainly the most gung-ho among 'em — in, well, no time flat. And, e'mon, how much of an likely to yank in writing up (as he insisted

he would) such transcendently pivotal 

lines (a hard-hitting expose) . . . or, I dunno, something about shams and follies in clothes and/or grooming?

Plus, well, though, um — (even if) — then again: Aside from loss of ad hominem authority due to the fickle scumbain nature of the pay world Brast, aside from the fact that many of his separate carticlass would notify to now be reported to a first sevently notify to now be generic partisans would prob'ly now be targeted, topically and even personally,



friendship, children, growth, embodiment of dreams. celebration . . . & surprise.

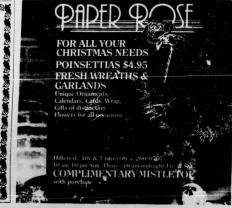
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scathing printed-page rants, aside from the limited run such goulash (Sensitive Fies His Laces, w/ Brass Knucks & controles) has ever had — hey — can ver will ever have . . . aside, aside, side — the most glaring fact fact is how ow times, as of his death, he'd as yet even inclusive distriction of the design of the d imber like that, in the Voice and wherever else, all of 'em still pretty much ockwriterly appendices to the rockwrite adventure," meaning he had a good ways to go before he'd' ve got the wings/chops/ legs for a unai-puip piunge (or at least a regular shift) at full oldtime capacity (but with newtime thrust and content). Which

would've been no fall from grace no matter how you scope it — give the boy time (for fuck sake) to stumble and bumble and get it right — but how would any possible Lester have dealt with: (previously amenable) shithook book co. like Delilah telling him not now, sonny when he handed 'em a ream of copy on (let's imagine) friends who're fuckups? Personal persona limelight Lester had learned to live without — but writeperson imelight? (It would not've been easy.)

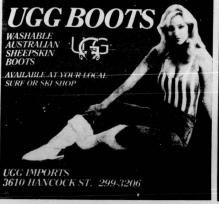
Okay, he's dead. All this brand new grief and hardship never befell him, never will. But words on pages remain: What is their lot? Lester's standard fare was so paradigmatically "of the moment" that he

was the rockmag shootist. But books of the stuff? Nah; it's kind of nebulous how even his best mag outings will wear when inevitably (??) anthologized. For someone so public in his orientation, both as input and output, he was - don't laugh or even smirk — one of rock's more precious and fragile "private moments." Private moments you can always document - coercively, of course - but try and play 'em back and, well . . . we'll all see, I reckon. LESTER LEAPS IN — Y'all know all

by now now Lester leapt out of New York: lemme just finish with how he leapt in. His first night in town, just a visit, fall '72, he stayed with me and my girlfriend Roni.

West Village, 104 Perry St., West Village, 104 Perry St., apt. 4. Arriving semi-direct from JFK, he split pretty quick for the nearest grocer, returning with three six-packs of Colt 45 What he did for the next day and a half all he did — was wade through 18 big ones, half quarts, as follows: start can, drink fast, get tired; fall out, dropping remainder; awaken following can's impact with floor; stagger to fridge for fresh one; repeat cycle. What he mumbled or muttered during any of the 18 pre-fallout phases I simply do not seed!

So like hey y'know wo hey hey wo wo hey, OLD SPORT: love ya, hope I didn't cramp yer style, g'bye.



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# Half and Half

JONATHAN SAVILLE

Adultery, adultery! What would mod-re marriage - or the modern theare -for without it? It lends the spice of wick-edness to the bland stew of the legal, bourgeois institution. It titillates by add-parting risks and threats, fear and subter-fuges, to sex, which between husbands and wives in secessarily to risk-free, ap-roved of, encouraged, even routine. It reasts dramatic ensaion: will middle-ged Jenes remain with Blesnor, his wife the control of the control of the con-trol of the control of the pool of the the risk oversary, or will up of off the the risk oversary, or will up of the theory of the country of the pool of the control of the control of paleony of guilt, without which married life als to be no insipidly cheerful. And, one all, it seems to be the only situation modern life through which we can ex-Adultery, adultery! What would mod-

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doxes of human nature: that we want everything, without sacrifice or renunciation, but that reality will not let

rything. Windows accessory of the contraction to that reality will not let us have our wish.

In the case of adultery, we want stability and security on the one hand and romance and the contraction of th

of modern art. With the other half he wants to be young again, to wallow in the embraces of the cheap, boring, tawdry, immoral sexpow who has set he sights on him. It is an inner conflict which inevita-bly makes for interest, for drama, for a role to challenge an actor's takents. In Pin-are of Limon Circy it would lead to an at-tion of the conflict of the conflict of the of the conflict of the conflict of the of the conflict of the pince of of the lead or a pause between senances, of half-lights, poetry, and a rich piece of characterization.

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by two actors. One represents the social, outer self; the other the inner impulses and unspoken thoughts that lie behind the social façade. It is a device that — at first

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social figade. It is a device that — at first — amuses and intrigues. The alter ego-caper around each other, invisible to anyone but the audience. The lines of the two Jameses or the two Eleanors are cleverly dovetailed: one actor makes his public statement, and then the other voices what the character is really thinking. When the Faur of them are on stage toochter, there

subtle interplay of the inner and outer This criticism presupposes that we are in fact dealing with a comedy of character, rather than with a farce in the Ayck-bourn of the A Statistically, and use to couse who the character is really thinking. When the four of them are on stage together, there are rapid-fire interchanges withy in their patterning and tempo, and then conveniently in their patterning and tempo, and then conveniently and tempo, and then conveniently and tempo, and the conveniently and tempo, and the conveniently and the

teresting, for actor and audience, to have the inners and the outers unified, as they are in less tricksy comedies of character, and to have a single actor conveying the subtle interplay of the inner and outer

rience of desire, especially sexual or romantic desire; and it is that ambiguous yoking of the archaic spiritual and the modern corporal meanings that gives N. Salva to the transaction of the salva to the salva to

really — do have the benefit of offering us numerous excerpts, loud and glorious through the Taper's loudspeakers, from the Mozart and Verdi Requiems, Beethoven's "Ode to Joy," and other masterpieces of Christian music. The trouble with all such ironic quotations — whether in theater, music, or painting — is that the modern artist who uses them runs the risk not detect, musse, or passing—u sus modern artist who uses them runs the risk of seeming rather bloodless and insignificant in comparison. Again and again during the Taper production. I felt myself the theory of the theory of

signed by D. Martyn Bookwalter) but the cleverness with which the scene changes are effected: the panels that turn, the flats that fly, the turnable that rotates, all with the most glib efficiency, to turn the well-appointed home into a well-appointed free. There are also some elegant and earpressive costumes by Robert Blackman, and director Gwen Arner has dealt in a smoothly professional manner with pacing, blocking, and the intricate integration of dialogue and action among the "ouies" characters and their inner selves. This is a production that worths like a Cartier watch—and tells us as much about diamond-encruted Cartier with human beings cannot be content with one partner, why marriage and adultery go together like two sides of a coin, why some people find having sex with a stranger intrinsically more attractive than making low with the sexiest spouse, and the watch will briskly answer: "Three twenty-seem and interens escondis." Plazion Play is just about as deep as that.

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# Smooth, Soft, and Sweet



#### ELEANOR WIDMER

Since we live in an age of paradox, it is ce we live in an age of paradox, it is emarkable that even the scercio-ious are giving in to the latest gara-tic containing from fourteen per-tended to the containing from fourteen per-to eventy-two percent butterfat and go in price from \$2.25 to \$3.75 a. Once considered too plebian a des-re elegant hostesses to serve at din-striets, gourmet ice cream is now a superiority of the containing the containing the strength of the cream is now a superiority of the containing the second to the cream usually purchased of ice cream, usually purchased

recognition of the second should be septime to be seen. Reubern Mattins decided to raise to butterfat content of his ice cream from a standard ten percent to at least four-macrosmost of the second s

most 400 percent more than the marrier was then accestomed to. His Easternwas then accestomed to. His Easternwas then accessed to the property of 1984 the visionary Mr. Mattus sold Hagen-Dazs to Pillabury for 56 million. That's a warm piece of change for amooth, cool product.

The leading purveyors of hard-pack ic second, cool in supermarkets) are now Hagen-Dazs and Prison Gladje ("Process"), both based in the Union Hears, discovering the fast-growing field. There's a gournet ice cream company called The Chocolat that specializes in splendid chocolate flavors only. Odd'es applied to the complex of the community of the community of the community and the complex of the community of the community and the complex of the community and the complex of the community and the complex of the community of the community and the complex of the community and the complex of the community and the community of the community and the community of the community and the community and the community and the community and the community of the community and the community and the community of the community and the community and

Story Indianacy's coronary's are vying for the palates and pockedoolts of gourmet loc cream lovers. Containing no air at all and varying in butterfat from fourneen percent to twenty-two percent, gelato is now sweeping the West Coast.

Simultaneously, there's been a race to

market tofu-based, nondairy frozen prod-ucts. These preparations contain no cho-lesterol, are low in calories, high in pro-tein, and can sastisty frozen-dessert lowers without compromising their diese or their specialized seeds to shim dairy products. Cale Thotair, Contray to being alunted off to health food stores, Tofutti is served in regular ice cream parfors and even at called Tofutii. Contrary to being shunted off to health food stores, Tofuti is served in regular ice cream parlors and even as some restaurants. Of the several tofulation of the server in the server

Il Dolce Momento are made by hand; semi-freddo is a combination of cooked meringue and whipping creen (wenty-two percent butterfat;). There is no iccream in the city that can touch the Florentine-style ice cream produced control to the control to

tirely on the premises of II Dottee ment. Not only is the owner from Florence, Italy, but he has brought with him another Florentine, who prepares all the different styles of its cream dings and my advice is that you order either cremolari (made from egg yolks, cream, milk, and sugar) or cremo blance (florence of almost, nougat, and mint, and have either one topped off with a dolloy of semi-friedde, the flowers made with whipped cream. For task-home orders, and and one-half outnets come to good off with a dolloy of semi-friedde, the flowers made with whipped cream. For task-home orders, and another off with a dolloy of semi-friedde, the flowers made with whipped product, price is really irrelevant. II Dollo Momento also serves expresso, capputcino, anadwiches, cakes, and pastries. It's charmingly decorated with white wrought iron tables and you may sit here with ease. II Dollo Momento is a great saste took to Hillicret and to the city at large. There is nothing compared briefs at the control of the control of the city of the freedom of the city of t

soft-frozen restaurant varieties and so are more calorie.

During the last two months I've been to avide variety of gournet ice cream establishments (vogurt places will have to be reviewed separately), and while the following list is not definitive, it represents a broad aporturn of unasual ice cream pariors that offer seating as well as take-out service. With the exception of II Dolco Momento, which wins the highest accoldate for it superior product and is therefore maked first, the others are extraordised to the service of the contract of the contrac

I happened to stop in for an overcream cone on my way to a movie. I ordered a double accop of amaretto and giandular (chocotate with havelmut) and amount fainted with sheer joy because I thought I was eating whipping cream. Later I dis-covered that all the semi-fraudio flavors at

(with Oreo cookies), and tinroof sundae (peanut butter with chocolate). Bud's has the same friendly environment as Quel Fromage, which serves desserts and light nuclei next door. There is ample table reside, Propaged prints are only \$1.75, but hand-packs are \$2.45, and worth it.

Chocolate Train 1220 Prosport Street, La Jolia (64-1226). Open daily, Sunday on the control of the c

yogurt shop next to it) serves the excellent Früsen Gladje ice cream of which my fa-

yogut shop next to it) serves the excellent Früsen Gladejie ice cream of which my fa-vorite is strawberry — the strawberry tastes like something you'd whip up your-self. it also offers a variety of toppings at half price, and Columbo Tofu. Früsen Gladje has always seemed to me superior to Häagen Daza, though not as well known. Fints, 325 to \$3.45. "The strawber of the strawber of the strawber of 197 First Street. in the Lumber-verself of the strawber of the strawber of 197 First Street. in the Lumber-verself of the strawber of the strawber of 197 Do Day. The strawber of 197

don't seem as intense as those of either Gelard or the gelato sold at the Gelato Vero Caffé. The lemon — when available — is sitly and light. Piat, \$3.45.

Gelato Vero Caffé 3753 India Street, Mission Hills (295-9260), Open daily, Sunday through Thursday, II:00 a.m. to midnight. Priday and Sautrady to I:00 a.m. Prepared on the premises, this gelator of the street of the proposed of the street of the stree

Wildwest Village Shopping Center, El Cajon (S88-9882). Onen daily, II:00 a. m. io miningiti. Leatherby is an old-fashion ice cream parlor, where the servings are huge and the sundae creations are many. Though the ice cream is made on the premises, I didn't find any of it as good as, say, Baskin-Robbins, but I was impressed by the generosity of the servings. The place was jammed with suburbanies, most of them eating Alan's Black and Tan, vanilla and toasted almond fiee cream with caramel and aimond fudge (\$2.95), it was anazzed at the zize of this ice cream parlor — It has a seating capacity of over 10 met. The place was a stranged at the zize of the ice cream parlor — It has a seating capacity of over 10 met. The place was a stranged and the zize of the cream daily and take-our propages its loce cream daily and take-our propages its loce cream daily and take-our propages fast (22-508). O'Kelly's Drighaal Ice Cream 2343 Midway Drive, Loma Portal (222-0789) and 4967 Newport Avenue, Ocean Beach (223-508), Open daily, Sunday through Thursday, II:00 a.m., to 10:00 p.m., to II:00 p.m. Firldy and Saturday. One of the first gourmet ice cream parlors in the city, O'Kelly's has the distinction of preparing its ice cream on the premises using real liqueurs and keeping at least a four-teen percent butterfat content. Its anazeros-chescale flavor can't be duplication of the original owners son. Pints, 55:00 p. \$3.40.























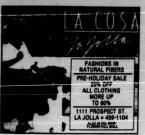
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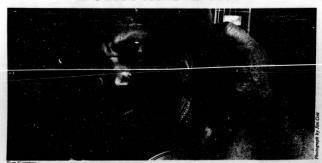


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PERSONALIZATION

# Tomcat's Blues



#### JOHN D'AGOSTINO

It was a sweltering summer day in 1943, and the few dozen people who has gathered for a piencie in a Memphis, Tennessee park were eager for diversion. After some waiting, a shy, skinny, eighteen-year-old black blues getarrist named Riley King took the makeshift stage accompanied by a drummer and a harmonic stage of the stage of

singing and playing a battered acoustic guitar, won over practically exception in the crowd except for Courtney, who decided that King wasn't very good and probably wouldn't amount to much. More that recollection. Of course, King — long since known as B. B. King — has become the most visible, popular, and successful blues musician of all time. He fronts a big, brassy show band, frequently plays in Las Vegas and on television shows, wears expensive, tailored suits and large-stoned diamond rings, drives buxury cars, and is attended by various managers, equipment handlers, and lesser sycophanis. Currently on tour, King played last Thursday night to a sold-out Municipal Auditorium

King was leaving the stage to a tumultu-ous ovation, Courtney, now fifty-six, was

out outlon, Cournes, now fifty-six, was prigging in his own guisar in a small, dimly lis bar in Ocean Beach, where until well past midnight he would play a wide range of blues standards that, ironically, included several made famous by King. Courney doesn't have King's access to the ostentations accounterments of great success. He wore a weathered, snap-brien and produced the country of the success. He wore a weathered, snap-brien snee, lived-in-looking cordury coat and red polyester pants, blue pasent leather shoes, and an expression appropriate for one who had performed this same ritual at the Teast Tax flows Bar and Grill since-ther than the country of the transport of the country of the Teast Tax flows Bar and Grill since-ther than the standard of standard of

for nodding acknowledgement of the bar-tender, Courtney went about the business of setting up his modest equipment with the nonchalant, solitary air of a man tinkering in his basement workshop. Likewise, the half-dozen or so patrons of the Texas Tea House — regulars judging both from the sound of their loud and friendly banter and from the wary glances they threw at an unfamiliar intruder — made little effort to breach either the silence or the distance between the bar and the small

little effort to breach either the silence or the distance between the bar and the small stage near the entrance, a dead zone dominated by a pool table that made passage problematical in the narrow room. In the control of the contr

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like the man himself — is a direct link to the "honkies," or honky-tonks, of Depression-era Texas. Even the occa-sional imperfections in his attack added sional imperfections in his attack added the ring of authenticity to an approach that by its spontaneous nature inevitably produces conversational stops and starts. The previously oblivious bar patrons, most of whom obviously had come to drink and chat rather than listen to the blues, were moved to clap and hoot as Courtney and his able cohorts picked upstam, and the guitarist accepted their response after each song with the same, "Right on wit? Or right on, buy?" The band finally took a treat as about

The board firstly tools a break at deventhinty, and Courtney obligingly, abelit with initial reluctance, took a seat at a stageside booth to discuss his experiences in the early days of the Texas blues boom. Despite his assertion that he "just an ordinary, everydag guy." Courtney's history says otherwise. Having left his home in Waco at an early age, Courtney landed his rirt gig in the early Forties as a tap dancer. The lead dancer in the phore wast. The lead dancer in the phore wast. The new Malker (who at that time went by the name Oak-Cliff T. Bone), but guitarist. least in the second of that time was the process of the process of

Texas, where he took up blues guitar full time.

Soon Courtney was playing the honkies all over the state, rubbing ellows and exchanging incovicing with the likes of Lightnair Florkina, Laike Walacz, and L'i Lightnair Lightnai

blanks, but by that time the place was cleared out."

By 1951 Courtney had again connected with Walter, and the two played and danced their way around the state, eventu-shally returning to Lubbock for regular jobs at places with names like the Greasy Spoon and the Coleman (Lub, After briefly abandoning music in deference to his new bride, Courtney in 1932 joined forces with his works tucke, the well-known Texas bluesman Smoder, Wogs, the contract of the contract of the the late of the state of the the late of the state of the the late of the problem finally incapacitated him, John moved west to L.A. and Courtney headed for Derner, where he played with Little Johnny Taylor in a place called the Amer-

ican Club. Soon Couriney's playing came to the attention of a singer whose professional name was simply Sadic Sadie was putting together a band for a tolar of forcing courines. "I'vere hear of TV hole of the sadie was putting together a band for a tolar of forcing courines." "Ye vere hear of TV hole of the sadie was a sadie was

Curtiss remains Courtney's biggest booster.

"Most San Diegans don't realize that there are a number of great black blues artists right here [in San Diego]," said Curtiss. "People lite." Big Daddy' Rucker, Jense Joaquin Wilkins, Joe Murphy, But "Boncat" may just be the best, especially when he plays that west Texas sayle of solo acoustic blues. He's great." Curtiss, an opinionated man who decries the fact that young, white blues musicians are paid to open shows for visiting blues artists when the city has it own corps of unthentic bluesmens, has been trying to instruct the well-lamons folt: and blues label, Rounder Records, in recording Courtney.

sunhesite blessems, has been trying to intenser the well-known folk and bleen inbolt. Rounder Bacootts, in recordish been inbolt. Rounder Bacootts, in recordish been inbolt. Rounder Bacootts, in recordish india to be bleen of songs I could record. It also like to play more of them festivals. I'd just like to play more of them festivals. I'd just like to play more. For the timebeing, Courtney's performance schedule is limited to Thursday and Friday sights, his only sights of from a regular job as the last-shift cook at the Starchast Ifscolt with the state of the sight of the state of the sight of the state of the sight of the state of t



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# The Pace Slackens



DUNCAN SHEPHERD

No, my absence the past three weeks has not been in answer to the prayers (and Letters to the Editor) of those who would see me fall off the edge of the earth. It has only been a vesation, for others no doubt as much as for me. I ought to have known, of course, that someone in my lime would have to travel further than Santa Fe in or-der to Get Away From It All (much less to

fall off the edge of the earth). But this point was driven home with what seemed to me excessive brutality when my wife and I, at a not at all fashionable "New Mexican" restaurant, were conducted to a table directly adjacent to the only other occupied table in that half of the restaurant on of whose occurate was unwite. rant, one of whose occupants was unmis-takably Brian De Palma. I thanked God I had never been introduced to the man (had in fact had the foresight to pass up at least one such opportunity), and I could only hope that my face registered no more horror than when I watched a hole drilled through Deborah Shelton in Body Dou-ble. He and his "unidentified female companion," to employ the accepted jourcompanion," to employ the accepted jour-nalese, spoke at such a level of volume as to take the challenge out of eavesdrop-ping, and at such a level of content as to take the interest out of it. The only worth-while revelation came when the couple got up to leave, and a rear view of De Palma afforded me ample evidence with Palma afforded me ample evidence with

got up to leave, and a rear view of De Palma afforded me ample evidence with which to set to work on a theory that the director's emulations of Alfred Histheock extend even into the gastronomical realm—although as with his other emulations, the revealed pearlike shape would not match up very well with that trademark silhouette of Histheock 8.

There were other, militor joits along the trademark of the content of the conten hearing some unseen customer exclaims over some unseen knick-knack at a Mexican import shop: "Oh, look at that plate of shrimp?" Less, but some, preparation would be required to appreciate the irony of having our laments about the McDonaldization and Bill Gambiestazion of Thos interrupted by noticing that the or the control of the con

anisqatsi.

But back to business — and lucky for But back to business — and lucky for me there was not a lot of business to get back to. Sidney Lumet's Garbo Talks, the oldest such bit of business, was a film worth doing only if Greta Garbo could have been coaxed out of retirement to be in it. But a film so feeble that it would need that kind of transfusion is a film not apt to tempt Garbo. Which is what might be called a logical standoff. Lumet may have been provided as the construction of the work of th

couple of scenes as the heroine's worn-out ex-husband, turns every potential laugh into a sigh instead. Or rather turns a dozen potential laughs into a single sigh

and as often a sigh of exasperation as
of pity. (Even the bleached and blurred color of cinematographer Andrzej color of cinematographer Andrzej Bartkowiak, as if his eyes or lens needed a good wipe, lacks the crispness demanded by comedy). And the long-delayed con-frontation with Garbo, which could have been handled with a discreet fadeout, if discretion were in Lume's vocabulary,

PALS FURNITURE

in the storytelling department. This doesn't surp ise me, since the writer and first time director. Tom Rickman, is one of the few new screenwriters to have esof the few new screenwriters to have cau-tablished positive name recognition evit-me, more for The Laughing Policeman han for those rural cousins, Could Miner's Daughter and W.W. and the Disite Dance Kings. The initial situation, the return home of a convicted murderer who has never seen his pubescent daughter, is wiftly and efficiently set up. And the lar-se of the country of the country of the extensive set of the country of the cettall of pieces. The country of the cettall of pieces with the country of the cettall of pieces of the country of the country of the cettall of pieces of the country of the cettall of pieces. the ex-convict's out-of-touchness with the

shows a good feel for place, and by keeping in mind the homeofering of the collision, movies, and rock-and-foll, avoids the continued tempation to treat the modern South as if it were a different country or different century. And there are more and better How-To details are more and better How-To details crammed into a brief montage of boat-restoration than in all the farmwork of Places in the Heart and Country com-bined. The "old-fashioned treasure hunt" on which this exercise in Southern Gothic eventually veen off, at the instigation of a larcenous penal official, is doubtless an casics route to follow than that of inter-personal relations. But this is much re-deemed in the end by some strokes of deemed in the end by some strokes of inspiration worthy of such expert child-terrorizers as Dickens and Stevensor: the runaway barge set ablaze by a fortuitous lightning bolt, the coffin hiding elector two Cat Chow sacks of stoken loof, and, most of all, the poison-ivy rash that transforms an alterady florid victorian villain into a mythological monster.

Euzhan Paley's Sugare Came Alley lives, as seems to have been inevitable, only partway up to its reputation. A Third Wirld movie which, for all its demuncia-

tions of "whitey," exudes serenity rather than anger is bound to broaden its base of support, and indeed the pulling-oneselt-up-by-one's-bootstraps story, about an or-phan boy and "brilliant student" whose grandmother will do anything to ensure he doesn't end up alongside her in the cane fields, is such as to make even subscribers to Barron's and National Review feel comfortable. Told as it is from the niscence than thesis, and is thus replete with irrelevancies — an unflattering term for a wealth of incident and character.

This point of view excuses the episodic Lessons-of-Life structure of the thing, but not the molehill-sized emotional peaks and prairie-flat tone. A stiltedness in the acting, a sense that any right note is due acting, a sense that any right note is due in part to the law of averages and is sure to be followed by a clinker, doesn't help. Rather prettily photographed in antiqued coppery color, but in most other ways scrupulously "artles," the movie (at the Ken through Saturday) is often disarming, seldom really persuasive. And the "powerful" I had heard spoken of cluded me



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discretion were in Lumet's vecabulary, urus instead into a painful psychiatric session: a rambling free-association mon-orage in which cuton, who is obviously not going to be allowed to speak (and not out of any allegiance to the "modifree-tive" precepts of Carl Rogers), is reduced to a hastand, and thus makes the leap in her screen career directly from Two-Faced Homan to No-Faced Woman. The River Rat, thrown out for filler dur-merit a mention in all the pratte about a Rural Trend. But such big deals as Places in the Heart and Country could still have taken a lesson or two from it, especially the ex-convict's out-of-touchness with the level of sophistication of the new teen-ager, his unpreparedness for an innocuous parental inquiry into whether she likes boys being met with "I ain't no lezzle if that's what you mean." All this is helped considerably by Martha Plimpton, than whom a more relaxed and unaffected child performer would be hard to find, and Tommy Lee Jones, again in a role, and Tommy Lee Jones, again in a role, and Tommy Lee Jones, again in a role, but the can escape work the can escape work to be the can escape work to a life as a Hollywood leading man. Rickman Enchanlment ... WHY RENT FURNITURE? BUY AT LOW, LOW PRICES

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#### **OUARTER NOTES** RY JONATHAN SAVILLE

#### SAN DIEGO CHAMBER **ORCHESTRA**

Donald Barra's new Donald Barra's new orchestra gave its second series of concerts last week. I heard the performance at Sherwood Auditorium. Once again, I was troubled by the programing. I objected to the earlier concert because it consisted almost entirely of familiar material entirely of familiar material usually played by full symphony orchestras; little advantage was taken of the specialized repertoire of chamber orchestras, and consequently not much was added to the musical life of our community. The second community. The second program, in contrast, was downright eccentric. It did, indeed, offer some music off the beaten path: Mozart's Overture to La Clementa di Illu, which is not often heard, and Carl Maria von Weber's Overture to Preziosa, which is never heard. Along with these welcome rarities, the orchestra preformed the Intermetacy from Cavalleria Buszicana and the orchestral transcription of the

transcriptions, would seem more suited to a program of light music, a "pops" concert, or the genteel background entertainment provided by a small string group in the palm court of an old-fishioned, expensive the string of the string of soloist Roberta Peters: first a set of colorators operatic arias by Donizetti and Verdi, and later some songs from Viennese operetta, all of them more or less in the manner of court of the string aside the puzzling question of what audience the San Diego Chamber Orchestra is trying to reach, I find I have many positive things to say about the orchestra itself. Mr. Barra has assembled a group of the string of the strings are quite astonishingly good for a newly assembled some lovely solo work. The strings are quite astonishingly good for a newly assembled as the strings are quite astonishingly good for a newly assembled as the strings are quite astonishingly good for a newly assembled as the strings are quite astonishingly good for a newly assembled as the strings are quite astonishingly good for a newly assembled as the strings are quite astonishingly solo work. The strings are quite astonishingly solo work. The strings are quite astonishingly solo works are strings are quite astonishingly solo work. The strings are quite astonishingly solo works. The strings are quite astonishingly solo works.

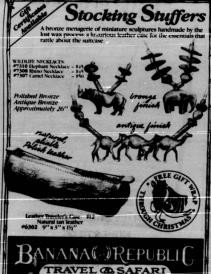


Robin From
composed for single
instruments on a part) the
effort of playing in union
consistently taxed the first
consistently taxed the first
strongst; but in general what
one heard was fine string
playing, which is bound to
improve even beyond its
present fairly high level as the
orchestra members come to
lanew and listen to one another.
As for the conductor, Mr.
Barra once again demonstrated
a prechast for the sueve lies,
the transparent texture, the

gracefully balanced sonority, perhaps somewhat at the expense of rhythmic dynamism and emotional tension. In this, he is notably different from the

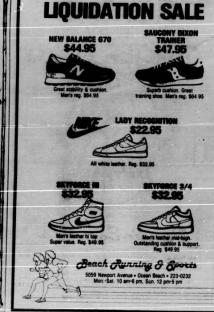
has widened to the point where it sometimes verges on a worbble. The agility is unimpaired. But her vocal production has developed in production has developed in production has developed in the variety of the production of the variety of variety of the variety has widened to the point where

# and emotional tension. In this, he is notably different from the he is notably different from the conductor of our other current local chamber or chearts, the Monteverdi Chamber Orchestra's Leonard Ingrande, who is rather indifferent to grace but is insistently dramatic, with a propalitive free conducting. Whatever his personal aryle, Mr. Barra is technically quite on top of things, for he is surely responsible for his orchestra's remarkable discipline, the precise stracks, and the prevalue shaped in the conducting when the conducting the conducting the made of Majoline of with Robert Mertil and Jussi Bjoerling, to we be trilliant recording she made of Majoline of with Robert Mertil and Jussi Bjoerling, to remind myself of her merts. The overest measure of the conducting the made of Majoline of with Robert Mertil and overest of her merts. The owned her Gildas designs in the middle of a measure divoc (an expressive swell in the middle of a measure divoc (an expressive swell in the middle of a measure divoc (an expressive swell in the middle of a measure of the conduction of th in a collector's cabinet rather than the spontaneous outpouring of a young girl's feelings as he muse on the dear name of her belowd. Similarly, Miss Peter's labor rendering of Lehar's tearpering Vilgi" left mary a moist eye in the house, and a state of the spontaneous companies of the control of the cont 47.95



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techniques. This means,
essentially, the sounds infants
and shower-stall crooners
make, disciplined and
etaborated. They are the
etaborated. They are the
etaborated. They are the
teles statempt to suppress in
their students: whites, flutters,
strains, hoots, wheezes, and
the lites. Some contemporary
composers have used these—
in themselves unbeautiful—
nounds as expressive elements
in new kinds of vocal music,
sometimes as ways of
intensitying the multimes
simply to provide a new
simply to provide a new
spectrum of vocal colors. The
four English vocalists of
equite lovely singing in the oldfashioned, "normal" style, as
their lucid and touching
performance of Dowland a
"Lachrymac" demonstrated
Songs from the Bible of Hell, a
very different shetted of flish),
but their cheft identification is
with "new" immic., a fact
already indicated by their
continues: writted white
pulsmas perhaps insusionably
remainiscent of the gut of remainiscents.

Nicolas Slonimsky, in his Lexicon of Musical Invective, has shown how critics of "modern" music have regularly tended to employ such images as in sanea saylums and casts in characterizing the state of the control of Stephen Foster "Negro"dialect song, the white
composer's preposterously
inflated imitation of the way
and sang. In their monstrously
comic renditions of such lines
as "Toll to bell for highly helt.
Electric Phoenix showed that
they are not only masters of the
purr and the cheep but are also
inspired vocal actors.

If Brooks's Madringuis
exploited the performers'
comic talents, the succeeding
the Body Electric, tested their
ability to transform vocal
sounds inadmissible in Aidia
into an experience of enchanted
sensuality, which is what the
Runswick string of texts by
D. H. Lawrence, Whitman,
Bando, and Philip Parcy simed
d. Pair-consonance, orientos,
the use of Secret of the volces.

as instruments while the text is sung modally above their rippling accompaniment, intelligible texts set so as to

convey the poetic meaning in music — these were the characteristics of Mr. Runswick's piece, which for all its modern techniques displayed deep affinities with the spirit of Debussy. This approach rose to its height approach rose to its height of the control test, where the intervention of the poetry. "I am I yet not I cocans — territy in the control test, where the intervention of the poetry." I am I yet not I cocans — territy in the dance of stillness — all things singing — all well, things singing — all well, things the company of the composer, Downley of the Songs from the Bible of Hell had something of the same oversaturation of meaning I noted in his Fussion decording to Punch, which Electric Phoenia performed with the San Diego Symphony last week. Wolces, tape, "two of earlier masic, quotations from other works by the composer, Dowland's "Lachrymae," Blake's Marriage of Howen and Hell, sories by Poe, Dylan Thomas's "Do not go gentle into that good night," the "Dies irse" — the mind could scarcely take in the history of culture, which belongs more in a French intellectual's essay on accounter continued to make sense to an audience. sense to an audience. Nevertheless, the general structure of the piece — in

performance, if not in intention was chiefly a busy background of electronic sounds and taped voices, of a texture familia from works of this type, above which the singers spoke the from works of this type, anove which the singers spoke the text with exaggerated intonations that suggested Sprechastimes (Schoenberg's "speech singing") but rarely reached that degree of speech singing" but rarely reached that degree of speech singing of the supplementary of the speech singing of the speech singing of animated cartoons, the creaky voice of the winch as the capies the children into her owen. The text and its treatment (electronic and vocal) created the sense of a phantasmagoria csience-fiction wonge through hell, with episode succeeding episode as though marking the stages of this fevered journey. While the overall structure was thus not obscure, and indeed the contragation weight, it was extraordinarily had at any given moment to know what was soing on, that is, to figure extriordinarily hard at any given moment to know what was going on, that is, to figure out the meaning of the intertwined texts and their musical setting (this was not the case, in general, in the other two works on the Electri-Phoenia; program). The wyage, consequently, seemed an unconscionably long one. But then one does not, I sunnouse, exceed a trip through suppose, expect a trip through hell to have the lively, varied, and pleasing characteristics of a tour around Lago Maggiore. Perhaps this is what Mr.

Pousseur intended to tell us.



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# The Cycle



Hedda Cabler Tesman is forever con-demmed to relive a life she never wanted a relive a life she never wanted a ristocrat of reputation if not wealth, che found henself in a claustrophotic, bour-geois world that could not accommodate her dreams. She married henselt herself, she felt, settling for a Salieri in a land without Mozars. Mediscirity had a toxic effect on Hedda, and she on it. In Zen lit-erature, her pilight is called dealth: the suffering one feels because of the unsatis-ring one feels because of the unsatis-ties. The control of the condi-tion, only the monumental sense of being werely mixeat at the self-efficing wife in a domestic comedy. Hedda was raised

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for a better role, she was sure, one more expressive of her creative powers. To prove it, she did something "people don't ho." She took her life. But she failed to end it. Since Henrik Ibsen first told her story in 1890, Hedda has been forced to return not to a world of dreams and ful-fillment but into that same dreary confinement she sought so desperately to transcend. Hedda's tragic curse (for taking her life? for wanting more?) is to receut.

One of the many fascinating aspects of the San Diego Public Theatre's musicer and understand staging of Hedde Golder is this sense of recurrence. Directed by Steve Pearson, with Robyn Hunt in the title role, the production begins not, as expected, with the play's first scene. We don't see the maid Bere and Aunt Ju-

lianne comically scurrying about Doctor Jorgen Tesman's house trying to make it a home for his new bride, Hedda. Instead, home for his new bride. Hedda. Instead, it begins in a dreamlike atmosphere-Hedda stands with her back to the dark-ened stage, toward which she slowly turns. As if emerging from sleep, or the grave, her movements are stiff, halting, repetitive. Some motion, possibly against her will, propels her to a place she's seemingly been many times before. Her face quivers slightly. Her eyes, with the somnotent glaze of a sleepwalker, fix on n mortal object ("Net again," they alsomnolent glaze of a sleepwalker, Ix on no mortal object ("Not again," they almost seem to protest, half recalling the waking nightmare she must soon repeat). Ghostike, between worlds, Hedda moves through shadows toward center stage, where she stops, a pistol in her right hand. She places the gun at her temple and, as she will do at the end of the play. pulls the trigger. Then Aunt Julianne and the maid, carrying fresh flowers, sud-denly breeze into the sunlit room, and the

denly breeze into the sunlit room, and the play itself loggins.

Aside from casting a haunting spell over the evening, Robyn Hunt's arresting prologue, as Hedda, gives the Public The-atr's production an intriguing, cyclical quality. It foreshadows the play's stark conclusion and reminds us that, although lbsen's classic, dram is surresimble by. Ibsen's classic drama is surprisingly hu-morous — it has been played as a comedy, even as a farce — *Hedda Gabler* has a somber dimension that colors every comic line with darker tinctures. Hunt's comic line with darker tinctures. Hunt's prologue effectively establishes both the production's complex tonalities, where laughter and tears intertwine, and the play's tragic spine. It also suggests that Hedda's extreme solution to an intolerable situation has existed, in embryo, from the start. She describ processible know the

Heddas extreme soution to an innotension, situation has existed, in embryo, from the start. She desen't necessarily know the cutcome of the play, She begins it with high expectations, in fact. But Robyan Hunt shows as immediately that if Heddas were ever to feel entrapped, she would repeat the single act that, the thinds, will be repeat the single act that, the thinds, will be repeated the single act that, the thinds, will be repeated the single act that, the thinds, will be repeated the single act that, the thinds, will be repeated the single act that, the thinds, will be repeated the single act that the single act the single act that th

villain Hunt's toned-down interiorized characterization, in fact, resists such sim-plistic categorizations as good versus Hedda. Hunt humanizes the character's riperous urges just enough to prevent the audience from playing God and condemn-ing her at the first sign of evil. And she stresses Hedda's positive qualities which, though few, make judgment even more difficult. The actress's deftly balanced characterization encourages us not to blame but to understand Hedda Gabler, whose psychological abnormalities may be closer to us than we think. Hunt dominates the stage with subtle, refined, and beautifully controlled acting. At the same time, however, the stage also contains her

time, however, the stage also contains her. Another striking feature of the Public Theatre's Hedda Gabler is its minimalist set. Designed and lit by Steve Pearson, with assistance from Ralph Joyce and Bartlett Sher, the set is Spartan in detail. Yellow autumn leaves surround a slightly raised, polished wooden platform, the lat-Tesman's new home. But here as else-where, the production blurs oppositions, be they thematic or spatial. For the first time at the Public Theatre, the stage has been designed in the round, with seating on all four sides. This change disrupts one's sense of inside and outside, making the audience another guest at Tesman's home, and it creates an intimate setting

for the inner rages of the play.

While the set intentionally obscures spatial distinctions, it effectively empha-While the set intentionally obscure spatial distinctions, it effectively emphasizes the play's psychological territories, which is a special property of the play is psychological territories, freely across the stage. But with few exceptions, Robyn Hunt never leaves the wooden platform, which is roughly the size of a boxing ring. Hedda once dreamed of plades and power, of opulent sphendor and gallant deeds. Her marriage of convenience to Temma, a pedantic scholar whose mind has gone on an indefinition of the property. It has also imprisoned therefore the property of th

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Along with Hunt's performance, an imaginative use of the space, and Pear-son's direction, one of the most impresimaginative use or use space, and rearsons direction, one of the most impressive featured. The reduction is its oversive featured of the reduction is to the
have expected. The Untaining of the
Shrew, played in lavishly appointed surcoundings, redening with the realistic trappings of the period, and acted as asream-out between Hedda and the
world. In Pearson and the Public Thearter's conception, there are no excesses,
no superfluitles at all. The production at
visited, tightly unified approach concentranslations have been consulted—and onterministic than the been consulted—and onterministic than the production it is clean and
swiftly paced, a very modern and moving
restaging of the play.

In spite of its many strengths, the opening-night performance was rough in places. The decibel levels for Peter J.

Still's sound design were often too high Still's sound design were often too high-and not high enough in the elimactic scene — and at times miscued, as was the timing of several individual moments by the actors. The play's first official scene — the arrival of Berte and Aunt Julianne — was flat. Lisa Rigdon (Berte) and Carol Richard McCue (Julianne) found was trait. List eggloof (perfe) glood for a was trait. List eggloof (perfe) found heir characters later on, with Right providing some delightfully comic relief. Description of the providing some delightfully comic relief. The providing some since it more that make the control of the common since it is more than the control of the common since it is more passions speech a providing to the common since the common and very crucial, encounter. One would expect to see photos of the Dolomite re-gion of the Alps pasted across the pages of the book, not, for inexplicable reasons, the faces of children. Picky? Maybe. But in a production of this quality all minor

in a production of this quality all minor nuisances seem major.

L.—porting roles, a tri-J of actors turn in fine performances. Andrew Nichols has displayed his comic skills in Other-ties Engaged at the Bowery od Sexual Perversity in Chicago at the Marquis. As Eljent Lubborg, the stormly, creatic intellectual whose capacities for creation and destruction "mill Holda"s. Nichols demication of the production destruction rival Hoddas, Nichola dominantests that he is equally adopt in a serious role. Every time his character appears. Nichola generates crisp tensions, often without saying a word. Susan Herder complements the production with her understased, sympathetic portrayal of cought between middle-class propriety and her adoration of Lovborg. And Mark

Hofflund does a nifty job as Doctor Tes-man, the bibliophile who would rather cut the pages of a new book than entertain guests. Hofflund gives his character an appropriately wide streak of naiveté that literally prevents Tesman from under-standing his wife's deeper dissaistifac-tions. Both innocently kind and bookishly selfish, Hofflund shows us why Hedda may have found Tesma. initially attrac-tive, as a lesser of many evils, and why she quickly found him an insufferable bore.

And Hedda will do so every time the And Hedda will do so every time the play is staged and the is a roused—against her will, as Robyn Hunt suggests—from uneasy rest and forced to return to the stifling world of Oslo, Norway, where she is condemend again, and for the first time, to repeat the act she hoped would set her free. Thanks to the San Diego Public Theatre's freshly conceived and stirring production, however, Hedda's curse is our theatrical gain. Do see it.

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#### etters

saying he would give his "left rm" to fire Steinmetz. In time Harry Steinmetz was

In time Harry Steinmetz was fired . . . by the state personnel board. Reason: insubordination in ot answering questions as to his political affiliations! Theobald skips rather airily ow details of the case. And understandably so. In the Steinmetz affair neither the administration nor the faculty organizations of San Diego State

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#### Is There A Doctrine?

Jonathan Savile so often sets things in the right perspective when reviewing a play that it is disappointing to read his comments on Sister Mary Ignatius Explains 14 Il for 1bu ("The Habit of Hate," November 29). He Christopher Durang, for letting his

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undermine what could have been, in Saville's eyes, a bundle of "malicious fun." What the

"maleious fun." What the maleious faguer in the gluy in and a legitimate suttre, says Swille, but a look into Durnsy's seching dan perhaps deranged?) mind.
Swille seems to say that if Durnan had toned things down a bit, the play would have been just fine, but as it stands it is overpowering and therefore self-orbeating, the suggests that what is had been been been sufficiently and the substantial formation of the support of the support of the substantial for the substantial for the substantial for substan

doctrines that seem to cause so much suffering." One does not need an interpreter to know he means the Catholic positions on abortion, contraception, and divorce, positions which how to explain away," citing "the recent changes in the traditional doctrines about meat on Friday and about the afterlife of scandalize liberal intellectuals This is no place to go into a defense of traditional moral

and about the aftertife of unbaptized infants." It may displease him to learn there has been no change at all in the doctrines relating to the fate of unbaptized infants (let Saville defense of traditional moral beliefs, but it is a place to make two points. First, Saville should be more cautious in criticizing a church (of which he may be a member, for all I know) about which he knows less than he imagines. He says, for instance, that in Catholicism there are platant indictous contradictions. unbaptized infants (let Saville show something from some official Catholic source if he thinks otherwise), and the abstention from meat on Fridays, was not a doctrine at all, but a disciplinary rule, so changing it involved no "blatant intellectual contradiction" at all, just as changing the speed limit from

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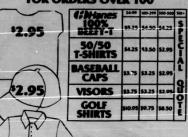
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sixty-five to fifty-five involved no contradiction.

The second point, and what particularly bothers me about the review, is that Switte, being the review, that Switte, being the review, that Switte, being the wind that the second point of the second point of the wind that it is the play had been stilled Babbe about the play had been stilled Babbe about the fand, its author termed a bigot unselcome is politic company. Ditto for a play, laced company. Ditto for a play, laced content account as attrocyped black. The how's would have been

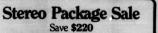
ear-shattering, and Saville would have joined in the condemnation. But Durang's play has found a ready audience and (generally) appreciative reviews wherever appreciative reviews wherever where the projudice is anti-catholicism, there is a double standard. These others are the prejudices of the intellectually backward classes, while anti-catholicism, so one American Semitism of the liberals." It is an acceptable prejudice, so ingrained, even in many otherwise good propie, not most who hold to it.

notice it in action. To them it's just good, clean, "malicious fun." It is acceptable because it is packaged well and appeals to cultured

Saville, from his other reviews, Saville, from his other reviews, always struck me as a large-minded man — critical, in the best sense of the word, and unfailingly just. It's a pity he let the public see this lapse in judgment and charity, this "blatant intellectual contradiction"

Jonathan Saville replies:
Mr. Kenting's instillation letter is
not I would have been shappy is
write suyself. I'm July in accord
with virtually veryining he says,
with virtually veryining he says,
of my review of Sister Mary
Juntius. I was in fact criticities
Durung for his rubid antiCatholicium, which falt
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Romp Rumination After reading Jonathus Savill review of Sister Mary, I find it difficult to justify agreement w





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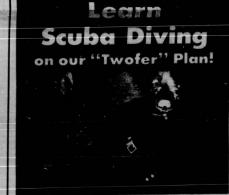
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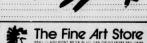


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#### etters

his criticism as it might seem only a reflection of my own

However, in this instance, I have However, in this instance. I have followed the reviews of papers and followed the reviews of papers and news magazines from the New York opening to the Los Angeles run. Never in Saville's piece were such insufficiencies as characterizing the plus as a "spoof" or such thick-hidedness as saying it is "a great romp which were debott Charolites can supp."

a great romp which
combined as using.

I agree with Mr. Saville, but that
doesn't count. He constructed a
criticism with unassailable probity,
which does count.
Richard F. French
La Jolla

#### City Lights

Dig It

million is considered zardous by the government) and some spots were contaminated to a depth of four feet. Schofield said his company was engaged by attorneys for both California Electric Works and an unspecified buyer of the property. Officials at California Electric Works

California Electric Works
declined comment.

The Federal Boulevard site
and the impending cleanup of
the capacitor factory in
Escondidos are the two biggest
PCB decontaminations San
Diego Bas had. An alarming
Diego Bay last year was
Diego Bay last year was
eventually acribed to general
"background levels" of PCBs
in the environment. Although
investigators backtracked
through the drain closest to the
area where the PCBs were
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decorded) control of the box of the minds was
the Embaradero), no west or geint

Workers at the Federal Boulevard site say it is a relatively easy cleanup job. "Compared to that San Francisco job we just completed, this is nothing," says Don Palmer, foreman at the site. "There was a transformer fire up there in a transformer fire up there in a contaminated. It took us about six months to clean it up." The Federal Boulevard site will take about ten working days. Palmer says that his men, who wear two layers of protective says max his men, who wear two layers of protective clothing (fabrics called Seranex and Tyrex), are working on a grid system, wherein some of the grids required deeper digging than others. They work from the least contaminated areas other. They work from the lear contains of the "houses" spots, and cover the "de-conoul" areas with plastic. This plastic is also eventually tructled to the dump, site. The job has people from five different offices of the IT Corporation, including engineers, laborers, and health and safety inspectors. Because IT Corporation is well known in its field, only cursory stention has been paid to the job by the San Diego County Hazardous Materials Unit. "After the assessment of the contamination, the county tion, the county hasn't had a lot of involvement," says David

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City Lights

Dig It ed from page 50) Marx, a hazardous mate

management specialist with the county. "The EPA was notified, and the fire department was notified and was on-site when the cleanup started, but when you have a reputable cleanup company that's doing the job, you don't have to be there all the time." have to be there all the time -N.M

(continued from page 3) clientele comes from outside the Clairmont area to purchase Greentree's eclectic selection, which includes produce, meats, fresh pasta, and roasted coffee. "There's room in the county for another store or two like this, no more," he says.

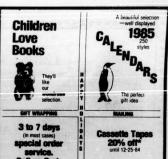
he says.

Jeff Cooper, the former Big
Bear and Windmill Farms Jeff Cooper, the former Big Bear and Windmill Farms employee who now owns Seacoast Natural Foods, it equally cantions. Through he seacoast Natural Foods, it equally cantions. Through he was not considered the seacoast of t

Commissio ed from page 3) -P.K.

continued from page I color three contact three contact calcapeoples working the the bevious. Bach youth the company paid them a stipend, known as a "draw." The salesperson's goal was to match and surpass the draw in sales commissions. He admiss that Ant-Lectric owes Cowan money, but says that he is currently involved in a lawrait with one of her client of the work. And until that lawrait is over, he says, she will not be paid. The contract she was saked to agree to was no different from the first one she signed when she was hired in 1982. "We've tried to explain it to her on many occasions." 1982. "We've tried to explain it to her on many occasions," Kiela claims. "But she onem I was comen to water to understand. She's a pretty obtuse kind of person. She was making a good draw, \$1400 a mouth, but she's coming from an especially female point of view— big business trying to knock, you down. We re not like that, but we can't pay her till we've callected from her client."

Paul Krueger, Neal Matthews Thomas K. Arnold



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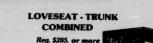
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Section 2

**Events, Theater, Music, Film** 

#### Yuletime On The Prado

I'll readily admit it was a mild shock, just one day after Thanksgiving, to come upon some blinking Christmas lights strung up in the window of the strung up in the window of the apartment directly across the pool. Depressing too, quite frankly. Although it happens every year, and I should be used to it by now, it still spooks me a bit to stumble over the early outcroppings of the upcoming holiday biggie. For while visions of sugarplums (or sugar daddies) may well dance in the heads of those who can still vividly recall those who can still vividly recall their first Christmas tricycle, the rest of us might be encouraged to contemplate the gloomy fact that a scant week after sleigh bells, "Silent Night," and Santa have shuffled off the scene, so

have shuffled off the scene, so will the old guy with the scythe; another year turned to dust, and the bells toll ever louder. Ah well, nothing better to assuage that off the whole season into a lighthearted cultural context, complemented by some vigorous noshing, and riding a reinder over to Balboa Park for the annual Christmas on the Prado

over to Balboa Park for the annual Christmas on the Prado celebration, this Friday and Saturday from 5:00 to 9:00 p.m. During these hours there will be free admission to all the park's museums. The House of Pacific Relations will give you an idea of

how Christmas is celebrated in fifteen different countries; available also will be ethnic foods to validate the vibrations. At the Timken Art Gallery a string trio will perform indoors and a Sweet Adeline group will vocalize outside. Sports fans can hustle over to the Hall of hustle over to the Hall of Champions to pick up autographs from local athletic heroes, and to view sports films while munching on chili dogs and other traditional Yuletide

fare. The Community Center's The Community Center's highlight is a presentation of the architectural works of Samuel Wood Hamill, who designed many of San Diego's notable many of San Diego's notable of a contractivity. And a variety of local marching bands and singing ensembles will perform both evenings at the Organ Pavilion. Piquing the most interest, perhaps, is the Museum of Man's contribution of a Swedish.

Christmas. An authentic Swedish marketplace will be situated on the Museum's main floor, and offered for sale will be noor, and offered for sale will be such tempting delights as Swedish meatballs, coffee bread, and glogg, the latter a spicy-hot wine specially concocted to thaw out the intrepid and thirsty Norsemen during those long,

Norsemen during those long, frosty winters.
Saint Lucia is given credit in Sweden for lengthening the midwinter days and bringing light back to the land, and for a hundred years Swedes have (continued on page 7, cot. 3).

#### Body Statement

The likes of no less than renowned choreographer Murray Louis has said that Alwin Nikolais "has generated the most original thinking and analysis of dance in his generation, as well as changed the visual look of the American stage." That's saying a lot. But it's hard to exaggerate about the man whose unique form of abstract dance/theater has

abstract dance/rheater has refined the parameters of dance in the past forty yean, not only on the stage but in television and film as well. Nikolati is known as a one-man design penius, a more costumes, and engineers his own costumes, and engineers his own lighting and special effects. The Nikolatis Dance Theatre is a one-man magic show, with propy, gadgets, and dancers all the components of Vikolatis's unique components of Vikolatis's unique dance is no sea year. exist in theater or writing. He can't pull off the manipulative, split-second juxtaposition of images characteristic of film. He can't even depend too heavily upon the most expressive part of the body, the face. He must make his statement merely by placing the human body in an expressive and lestion, it environment and letting it move. Nikolais's work has distinguished itself in its stunning visual impact. His choreography is as painterly is demotic when a page 1 dance is no easy task. The

lighting, and props as a painter relies on perspective, color, and hue. His dance/theater pieces are kinetic, mixed-media tableaux. Nikolais teaches his dancers to move every part of their bodies, encouraging prettel-like contortions: twisting of legs, feet, head, arms, and hands into strange, often symbolic, strange, other symbolic, biomosphic configurations. He clothes his dancers in leotards with superimposed cloth markings, or such things as sacks and huge geometric shapes that become extensions of their bodies. In one piece he had bodies. In one piece he had them weating a disc on one foot that they would stamp in united, causing a cymbal-like blast. The pages, endowing them with a minuth minuth of the pages of the weather of 1959, which uses such techniques. Its theme is "man techniques to theme is "man techniques" of 1959, which use such techniques its theme is "man techniques its theme is "man techniques" of 1959. techniques. Its theme is " buffeted by fare" and it or images of a dancer attached by the wrists to a rope fied to a yokelike bar; another cancer



The story of how Josephine Sarah Marcus, a nice Jewish girl whose parents were "models of conformity," married Wyart Earp actually begain TO A.D., in the cay of Jerusalem. That year marked the destruction of the Second Temple by Roman of Titus and initiated the galar—the Disapora, the Jewish Life in estile. And though the many centruites that followed, the passion, asky monotheistic exile. And through the mary centuries that followed, the passionsely monotheistic people found themselves goaded, such disparate locales as China, Lithuana, Ian, and Mexico. Dut one of the most intriguing areas to which lews found their way was the Wild West, It's not all the difficult to imagine Jews with the wild will be a support to the particularly difficult to picture particularly difficult to picture just the property of the wild will be a support of the property with a will tractock, these is certainly considerable biblical precedent for such esperience—what with all the temple searchines, and even with the history of the property of the p



populous which shaped wild populous which shaped wild territory into consolidated states. It is exactly that diversity and level of participation in pioneer society that made the Jewish extraordinary. Traditionally, in Europe, lews found themselves as victims, but in that time, in that (continued on page 8, col. 3)

# READER'S GUIDE TO LOCAL

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all mascries Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. BOX 80803, San Diego, CA

#### Dance:

New England Contra Dancing to live music with caller Joseph Taulane will be held tonight, Thursday, December 6, 8 p.m., United Commercial Travelers Hall, 4569 Thirtieth Street, North Park. 481-1974.

456-5191.

Modern Dance, the Nikolais Dance Theatre perform in twen from Friday, December 7 through Sunday, December 9.8 pm.; the Friday and Sunday programs in Friday and Sunday programs from the Friday and Sunday programs fractures Friday The Michonical Organ, and Gallery; the Saturday program fractures Frid, Tenule Involvement, Kaledostope, and Lungias, downtown, 235-9500.

Amahi and the Nighe Visious,"
denotifs one-act opens has been
material into a contemporary
ance performance by Three's
ompany and Dancers, featuring
dward Winslow, Betti Roe, Pack Nollet, Tants Michaels,
tesphen Ho, and George Tesphen Ho, and George Tesphen,
riday, December 7, 8 p.m., and

Saturiay, December 8, 2 and 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 296-9523 or 454-3541.

Dave Cor 2-c, the fall concert of the SDSU Choreographers' En-semble features student and faculty works, Friday, December 7 and Sat-urday, December 8, 8 p.m., Stu-dio/Theatre, Women's Gym, SDSU. 265-6821.

Ballet, the American Ballet, School presents the second act of Tchatkovsky's The Nutcracker and an original ballet satire, Monto Non Troppo, set to music of Verdi, Friday, December 8, 2:30 and 8 p.m., San Diego City College The arter, at Fourteenth Avenue and C Street, downtown. 270-9110.

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

"The Snow Queen" the San Digo Youth Ballet presents the annual Chrismas performance Saturday, December 8, 2 and 7:30 pm. and Sudday, December 9, 2 pm. Cas Del Prado Theater, Bal-boa Park. 233-3060.

Tes Dance, the Herb Cohen Or-chestra will provide the musical backdrop for this affair, Sunday, December 9, 1:30 p.m., Jewish Community Center, 4079 Fifty-fourth Street, East San Diego.

Circle Dancing, meditative "Sufi dancing" is conducted weekly, Mondays, 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

International Folk Dancing is held every Wednesday, 7 p.m., Bal-bos Park Club, Balbos Park. 583-2541.

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FESTIVAL

#### Film

Museum Films, two films, Anniconians of Ruca Choroy (about the flight of these Indians through the Andes Mountains to escript the Spaniands) and Noah's Indian and Shown Saruday, December 9, 1 and 230 Sunday, December 9, 1 and 240 Sunday, December 1, 200 Sunday, December 2, 200 Sunday, December 2, 200 Sunday, December 2, 200 Sunday, December 3, 200 Sunday, December

Two Japanese Films, Funsato and Furhigins. Kun Nippon, will be shown, with English subtitles, Sunday, December 9, 1 pm., Ken Sunday, December 9, 1 pm., Ken Sunday, December 9, 2 pm., Kensington, 233-5858.

Kenangott. 233-395.

"gabotas", Hitchcock's 1936 film
classic, with Sylvia Sidney and Oscar Homolka, about a saboteur
who runs a movie house and a bird
who operator who makes bombs in
the back room, wiil be shown
Monday, December 10, 7 p.m., San
Diego Public Library, 820 E Street,
downtown. Free. 236-5849.

"The General," it's Buster Keaton, trying without success to enlist in the Confederate army in this comedy, which screens Tuesday, December 11, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 522-7390.

Symphony, the San Diego Symphony, with guest conductor Roger Micenberg and solous from the orchestra, will perform Handels Connectors, ground by G., the Sindonia Concernate by Stamitz, and the Suite for Thirteen Wind Instruments by Richard Strams, tongish, Thanday, December & Sander, Sander, Sander, Percenber 9, 2300, nm., Cuic Theore, 20 C Street, downtown, 239-9721.

Christman Porgram, guitar stu-

downtown. 2399/L1.
Christmas Program, guitar students of Ricardo Bielma, music director of the Centre Cultural de la Raza, will perform Friday, December 7, 12-45 pm. Baydel Settlement House, 2202 Comstock State, Linda Vista. Free. 235-6355.

"Cands by Candlelight," the Clar-ion Singes present their third an-nual concert of radictional and modern Christmas music Friday, December 7 and Saunday, Decem-ber 8, 1750 p.m.; in addition the mass Outcoré of Saint-Sains and the Saunday program includes the Weneralian Mass by Michan, Ozera Hall, Sr. Pauls Episcopal Church, at the corner of firsh Avenue and the Control of firsh Avenue and 226-250.

NIKOLAIS

December 7-9 at 8:00 pm Tickets \$28, \$16, \$10 Spreckels Box Office Open 11:30-5:00 Mon.-Fri.

CHARGE BY PROME 230-00
HOT TIX (1/2-price)
may be available
Spreckels Theater Box Office
4:30-6:30 pm

DANCE THEATRE

Civic Theatre, 202 C Street, downtown. Tickets may be purchased at the door or at the Civic Theatre box office, 236-6510. For further information phone 234-SING.

Organ Concert, organist Kenneth Fall will play Christmas and Cha-nukah music Sunday, December 9, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

communities civic Band will per-form seasonal works Sunday, De-cember 9, 2:30 p.m., Crest Hall, Oak Crest Junior High School, 675 Balour Drive, Encinitas. 942-0935.

Symphony, the Powny Wind Symphony presents a Christmas con-cert, featuring Alfred Reed's Rus-sian Christmas Music, a wartery of holiday music, and a Christmas sing-aiong, Sunday, December 9, 4 p.m., San Rafael Catholic Church, 17252 Bernardo Center Drive, Rancho Bernardo. 487-4314.

"Carols of Christmas," more than fifty students participate in this musical presentation, aponsored by The Bishop's School, Sunday, De-cember 9, 4 p.m., St. James-by-the-Sea Episcopal Church, 743 Pros-pect Street, La Jolla. 459-4021 -2735.

A Program of Handbell Music will be performed by the Knighn of the Bell Table and the Handbell Choir of St. Geneview Catholic Church, Sunday, December 9, 4 pm., St. Brigid's Catholic Church, 4735 Cass Street, Pacific Beach, 483-3030.

sentation of new music will be performed by the Holomornic Syntonic Chorus, Sunday, December 9, 4 p.m., Christ Church Unity, 3770 Altadens Avenue, East San Diego, 942-5966.

Harp Recital, Paraguayan harpist Alfredo Ortiz will perform Sunday, December 9, 6:30 and 8 p.m., Ocean Song Gallery, 1438 Camino Del Mar, Del Mar. For reservations phone 755-SONG.

**EVENTS** 

Handel's Messiah will be per-formed by the San Diego Clamber Orchestra, with thirty members of the San Diego Opera chorus Sun-day, December 9, 7 p.m., at the Im-maculata of USD, Alcala Park. For ticket information call 765-4865.

More Christmas Music, featuring violinists Stan Lewandovski and Locke, cellist Ronald Williams, the church choit, will be of fered Sunday, December 9, 1 pm. St. josephs Cathedral, 1555 Third Avenue, downtown. 239-0229.

Cello and Guitar, the duo Sound Dynamics will present a classical rectal, featuring works of Bach, Villa-Lobos, Ortir, and others, Sunday, December 9, 8:30 pm., Drowy Maggie's Cafe, 308 Uni-versity, Avenue, North Park. 298,8584.

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#### WEEKENDS BEFORE THE HOLIDAYS!

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# READER'S GUIDE

#### Lectures

Indian Legends from the American Northwest will be recounted by Chief Don Lelooska tonight, Thursday, December 6, 7 p.m., at the San Diego Zoo's Otto Audito-rium, Balboa Park. 239-2001.

Poetry, a poetry reading by Kathleen liddings and folk songs by Glory Fouter will be presented to-night. Thurnday, December 6, 8, 1872. Thurnday, December 6, 18, 1872. Thurnday, December 10, 1872. Thurnday, December 10, 1872. Thurnday, December 10, 1873. Thurnday, December 10, 1873. Thurnday, December 10, 1874. Thurnday, December 12, 1874. Thurnday, December 12

"The Last Days of Shangri-la," mountaineer and wilderness pho-

tographer Galen Rowell presents a slide-illustrated lecture Friday, De-cember 7, 8 p.m., Adventure 16, 4620 Alvarado Canyon Road, Del Cerro. 283-2374.

Career Ambassador Alfred L. Atherton, Jr., will speak on "The Search for Peace in the Middle East: Impasse of Progress" in a dinner address, sponsored by the World Affairs Council of San Diego, Tuesday, December 11, 6 pm., Atlantis Restaurant, 2595 lngaham Street, Mission Bay, For "Looking to the Future: A Histor-ical Perspective," the San Diego "Looking to the Future: A Historical Perspective," the San Diego arts movement will be discussed by Drs. Perry and Pantoja, founders of the Graduate School for Community Development and the Multicultural Arts Center, Wednesday, December 12, 7:30 p.m., Multicultural Arts Center, 425 Market Street, downtown. 235-8092. reservation information phone 231-0111.

"Restoring Relational Trust: The Challenge of the Third Millen-nium," SDSU scholar Mallen-ier Third Millen Challenge of the Third Trust on personal, community and international levels in the first University Research Lecture, next Thursday, December 13, 4 pm., Smith Recital Hall, SDSU. Free. 265-4163. "New Views of Women," Jean Isaacs, a performer with Three's Company and Dancers, discusses her art and the compromises made in combining career and morher-hood, Wednesday, December 12, 3 p.m., room 221, Hepner Hall, SDSU. Free. 265-6524.

"Update on the Creation-Evolution Debate," SDSU profes-sor William Thwaites will speak at the open meeting, sponsored by

the Humanist Association of San Diego, Wednesday, December 12, 7:30 p.m., Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 280-4285.

Radio/TV

SDSU Basketball, SDSU Artec basketball will be broadcast live tonight, Thursday, December 6, at 
150 p.m., witers the team issue off 
tonight against USD; the home 
game against USCsarta Barbara 
will be broadcast Tuesday, December 11, 7:30 p.m., KSDO-AM 
(1130).

JCC as part of Jewish Book Month, next Thursday, December 13, 8 p.m., Jewish Community Center, 4079 Fifty-fourth Street, East San Diego, Free, 583-3300.

"Kramer vs. Kramer," with Dustin Hoffman and Meryl Streep, airs to-night, Thursday, December 6, 8 p.m., KGTV, Channel 10.

"The Count of Monte Cristo," Richard Chamberlain and Louis Jourdan are featured in this version of the Dumas classic, tonight,

Thursday, December 6, 8 p.m.,

NEI Football, Minnesota and San Francisco face off Saturday, December 8, 1 pm.; two games, Green Bay at Chicago and Wahinigton at Dalla, are played by the migron at Dalla, are played by Popularing at 10 a.m., Sunday, December 9, KFMB, Channel 8; the Changers play on Denwer's field Sunday, December 9, 1 p.m., KCST, Channel 39.

"Friendly Fire," Carol Burnett and Ned Bearry erar in this account of one family's efforts to discover the details of their son's death in Viet-nam, Saturday, December 8, 2:30 p.m., KGTV, Channel 10.

"Lena Horne: The Lady and Her Music," this relevised version of her award-winning Broad-way show includes such songs as "Stormy Weather," "From this Moment On," "Bewitched, Bothered, and Bewildered," "The Lady Is a Timmp," and more, Saturuday, December 8, 8 p.m., and Sunday, December 8, 8 p.m., and Sunday, De-

# TO LOCAL EVENTS

cember 9, noon, KPBS-TV, Channel 15.

"Return of the Great Whales" Return of the Great Whales," this documentary traces the migra-tory routes along the California coast of humpback and blue whales, Saturday, December 8, 4 p.m., KPBS-TV, Channel 15.

"Madame Curie," Greer Garson and Walter Pidgeon star in this 1944 film Saturday, December 8, 1 a.m., KCST, Channel 39.

"The Nuteracken," Mikhail Baryshnikov's American Ballet Theatre presents an interperention that has no Sugar Plum Fairy and concentrates on Clam and her adolescent dreams of love, Sunday, December 9, 6 p.m., KPBS-TV, Channel 15.

"The Sun Also Rises," the televised adaptation of Hemingway's novel of "the lost generation" stars Jane Seymout, Hart Bouchnet, and Leonard Nimoy, Sunday, December 9, 9 p.m.; the program concludes Monday, December 10, 9

AFL Football, the Los Angeles Raiders tackle the Detroit Lions Monday, December 10, 6 p.m., KGTV, Channel 10.

Diva Maria Callas is remembered in this tribute, which includes her filmed appearances, and eminiscences and opera works performed by Flacido Domingo, loan Sutherland, James McCrucken, Agnes Palvas and other Month December 10, 9 p.m., KPBS-TV, Channel 15.

Sports

two-mile fun run begin Saturday, December 8, 8:30 a.m., with day-

of-race registration at 7 a.m., Brengle Terrace Park, Vista. For in-formation call the park at 758-7570.

Orienteering is the art of navigating through unknown termin using maps and a compast; on Saturday, December 8, beginners are compast, on aged to take the challenge and test their navigational skills. For pre-cific information on the event, which takes place at UCSD, phone 278-5851, 578-9456, or 453-9174.

"Drug Awareness Day," experts in the field of drug-abuse prevention will discuss the issue, and a volunteer-striffed phone bank will be set up throughout the broadcast day, Tuesday, December II, begin-ning at 5 a.m., KSDO-AM (II30).

Cyclocross, the twelfth annual Sorrento Cyclocross champion-ships (and the only such mee in Southern California) begin with a 50-20 mee sound obstacles at 0-30 mee sound obstacles at 0-30 mee at 0 a.m., Sunday, December 9; the sear-finish line is adjacent to John Jay Hopkins Drive at the north end of the campa, UCSD Tene. 250-6789.

Frisbee, the International Flying Disc Association hosts reestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.

Frisbee Golf is played daily at the Morley Field Disc Golf Course, lo-cated at the east end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park. Free. 298-0920.

Special

Christmas on the Prado, it's Bal-bon Park's annual celebration with an international flair and, best of all, fire admission to all the muse-ums, Fiday, December 7 and Sar-urday, December 8, from 5 to 9 p.m., D. Christmas 1, 100 p.m., D. Christmas 1, 100 p.m., 100 p.m., D. Christmas 1, 100 p.m., D. Christmas 1, 100 p.m., 100 p.m., D. Christmas 1, 100 p

Performance Art, David Schein performs his hour-long solo piece Life Is Not a Country-Western Song.

Friday, December 7, 8 p.m., and Bob Ernst presents The Pocket Or-gunizer, Saturday, December 8, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

Christmas Parade, it's what the lo-cals call "the largest parade west of 1-5," and follows a route along Gar-ner Avenue, beginning at Haines Street, Saturday, December 8, 11 a.m., Pacific Beach. Free.

Christmas in the Philippines, a musical and dance program, featuring folk and contemporary songs, folk dances, and the traditional "Simbanggabi," will be presented sturdus, December 8, 5 pm., Educational Cultural Complex, 4343 Ocean View Boulevard, Southeast San Diego. 262-2197.

San Drego. 200-2377.

Dinner Concert, an Elizabethan dinner concert, with madrigals, dancers, wassail toasts, and costumed performers, will be presented Friday, December 7 and Saturday, December 8, 6-30 p.m., Christ Lutheran Church, 1761



Solo jazz pianist celebrating the release of his newest Windham Hill album "Island WEDNESDAY & THURSDAY,
DECEMBER 12 & 13, 7:00 & 9:00
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1464 No. Huy. 101, Leucadia

Tickets \$6.00 RESERVATIONS & INFORMATION

......

Author Harriet Rochlin will dis-cuss the life of the Jew in the Wild West, in a talk sponsored by the The Artists Guild of the San Diego Museum of Art

#### **OPEN JURIED EXHIBITION SAN DIEGO MUSEUM OF ART**

Juror. Bob McDonald. Chief Cuntor, Laguna Beach Museum of Art Prize: Two \$1,000 cash awards. frise: two sjont cash awards, for work in any medium Slide deadline December 27, 1984 ectus available at the San Diego Museum of Art in Balboa Park (2277831) and selected an galleries, colleges and stores

## Stained Glass Classes Make your own gifts this year!

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#### **PLAN YOUR HOLIDAY PARTY** ON SAN DIEGO BAY

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298-8066

# THE TRIMMINGS!

Holiday concerts are setting the mood With magical music, champagne and great food!

From Monday, December 17, to Sunday, the 23rd, your San Diego Pops will perform inin holiday concerts at the EI Cortez Center Century Ballroom, 730 Beech St. The beliroom will be a fantastic winter wonderland full of holiday surprises! Two delightful, alternating programs will offer a variety of holiday favorites, classical greats, and sing-alongs to really get you into the holiday spirit! Oh what fun, and what a fantastic glft idea!

Evening performances begin at 7:30 p.m. Matinee performances — Wednesday and Friday — will begin at 1:30 p.m. Doors open at 6:00 for evening concerts and 12:00 noon for matinees, so come early and wine and dire at the Pops! For program information call 239-9721.

Matinee performances — Wednesday — \$7.50 per seat Friday — \$10 for adults, \$5 for children under 12.

For group discounts — groups of 20 or more — Call Chuck Love at 239-9721.

TELESEAT :

Evening performances — § 15 per seat Children 1.2 £ under — \$7.50 § 100 for VIP Champagne Tables of four hunging 6 valet parking).



Dec. 8—Hotel San Diego Cabrillo Room 339 W. Broadway, San Diego Call for details 459-9288







Del Mar Xmas Fair, Dec. 7-9 Del Mar Fairgrounds

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MOLTO NON TROPPO



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direction of The New York City Ballet's Lynda Yor

THESE PERFORMANCES ONLY!
Friday, December 7, 1984 8:00 pm
Saturday, December 8, 1984 1:30 pm 8, 8:00 pm
\$6.00 general public, \$4.00 students, seriors
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# READER'S GUIDE

Cass Street, Pacific Beach. For reservations phone 230-6829.

Mission Bay Christmas Boat Pa-rade of Lights, a flortilla of bobbing lights will move clockwise around the bay, from the channel, west of Quiving Basin, to Sea World, the best viewing should be on Fiesta Island; the boats plan to have their tadios tuned in to KyXyi. (PM 95) flour-hour Christmas concert, so expect some notes to walf your me.) These muster making amounter begin their jaunt Saturday, Decem-ber 8, 7 p.m.

"Los Posadas," this traditional re-enactment of the famous search that led to a manger will be cele-brated once again in Old Tonn; in Old Tonn State Hutoric Park, and winds throughout the park, and winds throughout the park, with participants singing carols and carrying lighted candles, Welnesday, December 12, 7 ps., Old Town. Free. 757-3651 or 297-1185.

Nature Walks in the northern Ti-Nature Walks in the northern 11-juana River estuary are conducted every Saturday, 9 a.m., sponsored by the Southwest Wetlands Inter-pretive Association; meet at the south end of Fifth Avenue, Impe-rial Beach. 237-6768.

Walking Tours through the his-toric Gasiamp Quarter are offered every Saturday, 10 a.m. and 1 p.m.; for information call the Gasiamp Quarter Council office at 233-5227.

55 0

13000

For Kids

Puppet Show, the Kent family en-acts The Three Bears, Friday, De-cember 7, 10:30 a.m., and Satur-day, December 8, 11 a.m., 1 and 2:30 p.m., Puppet Theater, Presi-dents Way, Balboa Park. 420-0794.

"Theatre for Young Audiences," SDSU presents the musical ver-sion of James Barrie's Peter Pan, Fri-day, December 7, 8 p.m., Saturday, December 9, 2 p.m., and Sunday, December 9, 2 p.m., Main Stage Theatre, Dramatic Arts Building, SDSU. 265-6884.

"Touch and Feel," children may learn about reptiles, mammals, and other creatures in "hands-on" dem-onstrations every Saturday, 11 a.m., Natural History Museum, Balboa Park. 232-3821.

Films, three films, Mckey's Christman Carol, Fristy the Snowman, and The Troids and the Christman Express, will be shown, followed by State of the S

Life in a Tidal Pool will be ex-plored by children in the fourth through the sixth grades in a two-day class, Saturday, December 8 and Sunday, December 9, noon, at the aquarium at UCSD's Scripps Institution of Oceanogra-

First

phy, 8602 La Jolla Shores Drive, La Jolla. For registration information phone 452-4087.

Holiday Marionette Revue, Mario Hitchcock presents her annual performance of The Merry Christ-mas Show, Sunday, December 9, 11 a.m., 1 and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park. 466-7128.

Pinata Party and Carol Singing, this children's party follows the Los rosadas canairingin processors in Old Town Historic State Park, which begins at 7 p.m., Wednesday, December 12, in the playgound of the Old School House on Mission Street, Old Town. Free. 757-3651 or 297-1183.

Galleries

Gallery Artist' Showing, works by Frank Dixon, Alfredo An-rognini, Karbinen Manhall, Caro-lus Verhaeren, Oldrich Prochaska, and Tim Bessel will be on view through December 2), a reception is scheduled for Saturday, Decem-ber 8, 7 pm., with musical enter-tamment, J. Young Gallery, Suite 2007 Girand Avenue, La Jolia. 459-5159.

"Homage to Amanda: 200 Years of American Quilts," the exhibit of colorful quilts opens Saturday, De-cember 8 and continues through January 27, San Diego Museum of Art, Balboa Park. 232-7931.

"Centro in Central: Cinco Artis-tas de California," works by Scott Schafer, Wick Alexander, Marjo-rie Nodelman, Victoria Molina, and Gall Roberts will be on view through December 8, when they will be exhibited in Tijuana, In-stallation Gallery, 447 Fifth Ave-nue, downtown. 232-9915.

"Extruded Freedom: Works in Clay," Thomas West's works in clay will be on view through De-cember 9, Galerie 5, La Maison, 3683 Fifth Avenue, Hillcrest. 298-0119.

Recent Paintings and Drawings by Theodore Waddell will be on view till December 9, Mandeville Art Gallery, UCSD. 452-2864.

California Artist Olaf Palm's paintings will be on display through December 14, Chandler Galler, 7745 Herschel Avenue, La Jolla. 454-7539.

"Cambodia Witness," forty-nine photographs by David Hawk document the genocide of the Cambodian people at the hands of the Khmer Rouge from 1975 through 1979; the photographs are on view through December 15, San Diego Public Library, 820 E Street, downtown. 236-5849.

"Disarming Images," art for nu-

Watercolors, Drawings, and Prints by realist painter Berh Van Hoesen will be exhibited through December 28, Robehm Gallery, Pal-omar College, 1140 West Mission Road San Marcos. 744 1150 or 727-7529 x2304.

Mixed-Media Paintings by Joel Sharp and art-to-wear fashion de-signs by Billie Warkins may be seen through December, Dana Gallery, 16646-C Bernardo Center Drive, Rancho Bernardo. 485-8888.

Recent Sculpture by Kenneth Capps is on view through Decem-ber 28, Quint Gallery, 664 Ninth Avenue, and 419 West G Street, downtown. 239-8592.

Thirty Photographs by Elizabeth Sisco document the experiences of Mexicans in their native towns and those who live and work illegilly in San Diego Country; the exhibit runs through January J. Center for U.S.-Mexican Studies, Institute of the Americas, UCSD.

Annual Juried Exhibit, more than thirty artists are represented in this show, which runs through January 5, A.R.T. Beasley Gallery, 2802 Juan Street, Old Town. 295-0075.



of our restored Victorian home & studio Sunday, December 9, 1984

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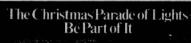
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# To Local Events





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od \* Ribs \* Steaks

(cortinued from page 1) celebrated her day with a

call 239-2001.

I didn't think it possible, but by the grace of Santa's elves (who incidentally will be performing alongside the Cat in the Hat at the San Diego Junior Theatre)

(continued from page 1)
buffeted by a cloth of "sea" that
swells and plunges like
turnulatious waves.
If this sounds complex or
overly symbolic, be assured that
it tim!. Alklolasis choreography
is removated for its simplicity and
is removated for its simplicity and
and special effects kept minimal.
Because his work is so
enterranningly visual — and

Because his work is so entertainingly visual—and often humorous—it has been said that Nikolais is ideal for children and for those unfamiliar with dance. Although many of his pieces are strongly thematic, meaning is delivered unselfconsciously and viewer enjoy a good visual spectacle whether they "get" the meaning or not.

Nikolais, who was born in

ROGER NIERENBERG, Conductor SOLOISTS FROM SAN DIEGO SYMPHONY ORCHESTRA HANDEL: Concerto grosso Op. 6 STRAUSS: Suite for 13 Wind STRAINS Suite for 13 Wind instruments and instruments of the straints of the s

LYNN HARRELL, Celle RANDS State Le Tambenerie HAYDN Concerto for Cello in C. Major RIMSKY KORSAKOV, Scheheragale

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84/85

Gallery, 660 Ninth Avenue, down-town. 233-9242.

#### Yuletime

celebrated her day with a candlelight procession. This will be re-enacted at 7:00 p.m., both Friday and Saturday at the Museum of Man (preceded by several hours of children's dances and storytelling) by Swedish women and children, dressed in white, who will walk through the saturation of the control information Lucia. For more information the central 129-2001. I didn't think it possible, but by

the San Diego Junior Theatre)
I'm actually getting into a
holiday mood. If the spirit of
Saint Lucia will promise to stick
around for a few weeks to help
around for a few weeks to help
Diego, and if I don't have to saint
off Saint Nick to get to that
glogg, I might even be persuaded
to hum a few ban of "White
Christmas" or "Rudolph the
Red-Nosed Ruindeer."
Those Around the Red-Nosed Ruindeer.
Christmas on the Prado are
encouraged to enter from Park
Soulevard. For additional
information call 239-0512.

— Bob Owens
— Bob Owens

Body

Southington, Connecticut in 1912, made his dancing debut in 1936 while studying under Hanya Holm, whose technique own teaching. "Hanya's technique was specifically a dance technique for all dancers, Nikolais explains. "With Hanya Nikolais explains. With rianya there was a science of aesthetics and motion on which I could build. It was a technique which analyzes the psychical-physical interplay of the human being the two constantly satisfied one another." Nikolais took this foundation and created a revolutionary and, to this day, virtually inimitable style, enhanced by the most

pedagogic theories of his generation. After World War II he was appointed director of the Henry Street Playhouse in New York City's Lower East Side, a modest, but apparently adequate, setting for his genius to assert itself. It was here that he broke from the dominant

The year you'll always remember. The way you'll want to remember it.







6 DECEMBER & THE

# READER'S GUIDE TO LOCAL EVENTS

abstract, experimenting freely with the geometry of the body and exploring the possibilities of man as an inhabitant of three-

his company performed at the American Dance Festival. He chieved international tecognition in 1968 at the Theatre des Champs Elysée in Paris. It's not surprising that the French, as one critic put it, "think [Nikolais] is a saint ready for beatification." The same for beatification." The same spirit that made Paris the stomping ground of surrealists in the 1930s thrives today; the rench still love the abstract and

the avant-carde — especially, for some reason, when it comes from the New World. It is from the New World. It is interesting that the French made Nikolais an international figure during the year of their latest revolution. In that climate of violent strikes, student riots, and street-fighting anarchy, the creator of an American iconoclastic dance form gained notoriety in a season characterized, according to a witness, by "fights, boos -followed by a blast of bravos. tumultuous stamping and an ecstatic celebration at Maxim's." It must have been great fun. The San Diego Arts

December 7 through Sunday, December 9 at 8:00 p.m. On Friday and Sunday nights the program will include Group program will include Group Dance from Sanctium, Video Game, The Mechanical Organ, and Gallery. On Saturday the troupe will perform Pond, Tensile Involvement, Kaledoscope, and Linggies, Tickets are available at the Speeckels Theater box office, 121 Broadwaw, downtown. between 11:30 a.m. and 500 p.m. Tickers, may also be 5:00 p.m. Tickets may also charged to Visa or MasterCard by phoning 235-9500.

— Stephen Meyer

The Jew

tinued from page 17 place, they were protagonists. By 1880 there were as many as 35,000 Jews living and working in the great expanse of raw possibility that reached from Washington to reached from washington to Texas, from Montana to Southern California. And many of them felt that they had found Zion. Writer Harrier Rochlin has devoted twenty years of considerable energy researching these people and their lives. In her recently unblished book her recently published book, her recently published book, Pioneer Jews: A New Life in the Far West, she explores the ideas discussed above and more.

Rochlin herself was born in Boyle Heights in Los Angeles, fourth Street in East San Diego and the topic of her discussion will be "A Past Reclaimed, a Future Enriched." Those who and her passion for western American lewish history was and her passion for western American Jewish history was kindled in the Sixties when many in our country began to explore what their grandparents had lived, and what their Future Enriched." Those who may feel that they would have little to gain from such a lecture should be advised that Ms. Rochlin is a highly compelling speaker, a scholar of lucid intelligence, who underscores her general theme with gemlike anecdotes of adventure and humor. The story of Jews in the Wild West, through ber thorouse examination, does not recommend to the same and the same and the work of the same and the work of the same and the work of the same and the sa parents had often forgotten.
What she has discovered after
hours and hours of poring over
old local papers and historical
society files is the genuinely exciting story of a people living all of the best promises that America made. Imagine, she says, leaving a small Polish shtetl Wild West, through her thorough examination, does not simply remain a saga of success and struggle of a religious minority, but becomes rather a passionate exploration of the dreams and dynamics which a life of disenfranchisement, — a the of discrimination of the piety, and frequent oppression—and finding oneself within a year's time elected mayor of a town, or a city councilmember on the American frontier. The exhilaration and enthusiasm of brought all of us to this country, and many of us to the West. For Jews, Rochlin says, these lives lews, Rochiln says, these lives can be the stepping stone for the discovery of their people's past, and for non-lews, an illumination of America's remarkable past and future these people, Rochlin states, is still, to this day, inspiring. Their lives, she says, will stand as paradigms for twenty-first entury lewry - lives earnestly century Jewry — Itves earnestly driven to full participation in a free society, but equally committed to remaining Jews. Ms. Rochlin will be speaking about her book next Thursday, December 13 at the Jewish

promise as a free nation.

Ms. Rochlin's lecture begins at 8:00 p.m. and admission is free. For more information please call 583-3300.

- Abe Opincar



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SAN DIEGO STATE UNIVERSITY

#### READER'S GUIDE TO THE THEATER

Jeff Smith; commentary is by Jonathan Saville and Jeff Smith naterial given us, but it is always vise to phone the theater for any ast-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military: ask at the box office.

CANDIDA Shaw's comedy-drama, a stylish production of which is currently on display at the Gaslamp Quarter Theatre, is one of his best-construc and most accessible plays. One doesn't have to read voluminous doesn't have to read voluminous prefaces or put up with his claptap about the "life force" to enjoy the intriguing trangle Shaw has created between Candida, her husband James Maror Morell, and her suitor, Eugene Maror Morell, and her suitor, Eugene Maror Morell, and her suitor, Eugene Marohamias. Forget that Shaw wanted Candida to represent the Virgin Mother of pre-Raphaetite painting. The interactions of these three characters are ones as confess control of these three characters. retreations of these there characters —
no open, So candid—see much —
no open, So candid—see much —
nor delightid and compelling then 
all of Shaw's synthe open and 
provided of Shaw's synthe open 
Tessant Flays. "Marchbanks a syoung 
port, has fallen in low with a married 
woman, Candida, shoote hut-hand is a 
thirtig, socially concreaded prescher, 
harding, socially concreaded prescher, 
professions, and a Monetl were less 
secure in his martinorial bias, 
Candida would be lister more than 
another domestic correctly, with the 
professions, and a Monetl were less 
secure in his martinorial bias, 
Candida would be lister more than 
another domestic correctly, with the 
professions. — and 
salundant humor — is that Eugene 
reduces to count the object of his box 
wide-open, frontial assault on Morella 
beliefer, posturings, and inadequacter. wide-open, frontal asseut on beliefs, posturings, and inadequacies, as well as on the dismal ways of a a deutrian universe. All of which

as Pierchbanks, Navarre Perry as Candida's ungody father and Rebecco's Nation—a new flore-florescent Personne — a new florescent personne — a new flores Conride to use Shari's our description, is "pleasant." And under Simpson's direction and aided by several fine performances, it plays, (Sm.) Gaslamp Quarter Theatre, through December 22 (and January 2 through January 12); Wednesday through Saturday at 8:00 p.m. Metinee Sunday at 2:00 p.m.

A CHBISTMAS CAROL.
The South Coast Repertory Theatre
presents its fifth annual staging of the
popular classic by Charles Dickens,
adapted for the stage by SCR iterany
nuanager Jerry Patch. John-David
Reiler directs the production.
Reiler drects the production.
Landon, Jr., John Ellington, Richard
Doyle, Don Took, Ron Michaelon,
Ron Boussom, Art Koustik, Howard
Shangraw, and Roveen Ron Boussom, Art Koustik, Howard Shangraw, and Noreen Hennessey, (Sm.) South Coast Repertory Theatre, Mainstage, through December 21; Tuesday through Saturday 21; Tuesday through Saturday 21 7:30 p.m. Sunday at 1:00 p.m. and 4:00 p.m. Matinee Saturday at 2:30 p.m.

A CHRISTMAS CAROL.
The San Diego Repetory Theatre
continues a holiday tradition with its
ninth annual staging of the classic tall
ty Charles Dictors. Douglas Jacobs,
ty Charles Dictors. Douglas Jacobs,
directs this year's production. The
directs this year's production. The
Rep's tem-member Arcting Company
will each play several roles, and Tarvis,
fross will play Scrouge. A chonus of
singers will assist the company. Notice
Jesses UT Company. Catherine the Mod.
Jesses UT Company. Catherine the Mod.

scenic, lighting, and properties designer. May Cilbson the coatume characteristic and the coatume choreographer, and Linda Vickerman the musical director. In addition to the california Theater's Mighty Wursteer Crigan, the show will also feature a live California Theater's Mighty Wursteer Crigan, the show will also feature a live California Theater. Fourth and C streets, downtown. Friday. December 7 through December 3 through D Matinee Sundays (and Saturday December 22) at 2:30 p.m. For information call 235-8025.

convenience and 225-8025.

The North Coast Repency Theater is staging Allan Apricoma Service and an arranged and applications farcical anging Allan Apricoma Service and Furnam accentricities. Susan Shatack, derect the production. Members of the coast are Thomas Constantial Constantia Constanti December 16 at 2:00 p.m.

CRIMES OF THE HEART
The Lamplighters present Beth
Henley's farcical drama about three
sisters, the South, and a world gone

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mad. The play takes place in Hazlehurst, Mississippi, five years after Hurricane Carrille. The three Magrath saters have come together due to the fact that the youngest of them, Babe Bottelle, has just shot her bigwig politico husband because, she says. "I politico husband because, she says, "I just didn't like his stinking looks." Hovering above them all is the spirit of their dead mother, who hung herself in the basement and who, for a dash of drama, strung up her cat as well. Her reason? "She had a bad day — a real bad day." Pat Smith directs the

bad day. Pat Smith diserts the production. (Sm.)
The Lamplighters, through December 16: Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

AN EVENING OF ONE-ACTS
The In Performance Theatre
Ensemble is staging two one-act
plays. New Moon for Hattle, by John
Kirkpatrick, is a cornedy set in a New
England town, where Hattle, an
ecoentric single woman, interacts with
some equally eccentric neighbors.
Charles A. Pellor directs. Cast
members as a Long Human Maderica. members A: Peilor Girects. Cast members are Lynne Hunter, Valentin Annerino, Mit Long, Gary Richards. Bob Buhrow, Roxanne Young, and Janet Mansfield. Loavin' Oregenne, by Percy Granger, takes a look at the Old West, circa 1887. The trail days Old West, Circa 1907. The trast days are Coming to an end with the advent of trains and dirt farmers. Gary Richards directs, and the cast features Mark Otoon and Charles A. Pellor. (Sm.)

Show Case Theatre, 2244 Fourth

Avenue, San Diego, through December 15; Wednesday and Friday at 8:00 p.m. Saturday at 5:00 p.m. and 9:00 p.m. For information call 295-2733.

FESTIVAL OF CHRISTMAS AT

FESTIVAL OF CHRISTMAS AT TANES.

The Larrish Players Theater continues to holding tradition with a new Christmas play, written and directed by the continues to holding tradition with a new Christmas play, written and directed by prepares for an old-flashinned Witchart Yuderdic in New York City, But Just when they is about to enjay the part of the continues and flashing the state of the continues and continues are continued to the continues of the continues and continues are continued to the continues of the continues and practical flashing and practical flashing design hypothesis (Parcel Marchael Christmas Carlot (1997) and practical flashing design by David Thayer, and scenic design in by Margueri Neuholf Lighting design hypothesis (1997) and continues and practical flashing design hypothesis (1997) and continues and scenic design in the flashing and scenic processing in the processing hypothesis (1997). Transday through Saturday at 30 Dp. m. Mattines Saturday at 30 Dp. m. Mattines December 13 it at 200 p.m. PDDLER ONF INTER ONF

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Terry Sprague	Advanced Vocal
Ballet Tues. 6 pm	Performance Thurs. 6 pm Rock Singing
Robin Nelson	Technique Mon. 6 pm
Kids' Tap	Vocals Mon. 5 pm

#### Theater Directoru

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LA JOLLA STAGE COMPANY
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750 Naustus Street, La Jolla
459-7773 LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard, National Cla 474-4542

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

MARQUES PUBLIC THEATER MARQUES GALLERY THEATER 3717 India Street, San Diego 295-5654

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OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Balboa Park 239-2255

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Esco 745-6440

POINT LOMA COLLEGE Salomon Theatre 3900 Lomeland Drive, Point Lorna 222-6474 x248 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downloam 239-7854

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**8** DECEMBER 6 1984

#### THETHEATER READER'S GUIDE TO

\_\_\_\_\_\_

Hamirick broick by Joseph Stein — based on stories by Sholem Alechem Peter Clauseds plays Tevye: Other members of the cast are Corey Ellas, Teddy Tapscott, Danna Torrance, Alecandria Mandarino, Tracey O Connel, Glorie Gorbam, James Habbad Richard if all the security Habbad Richard if all the security chapter of the property of the control of the control of the control of the control designe. Denies Daies the chorcognipher, and by Bradley the musical director. (5m.) musical director. (Sm.)
Sebastian's/West Dinner Playhouse,
140 Avenida Pico, San Clemenie,
through January 6; Webnesday
through Saturday, dinner at 630 p.m.,
curtain at 8.00 p.m. Sunday, dinner at
530 p.m. curtain at 7.00 p.m.
Matince Sunday, brunch at 11:30 a.m.,
curtain at 100 p.m. For information
call (714) 492-9950.

FOXFIRE
The Old Globe Theatre opens its
fifthe season with the drame, by
Susan Cooper and Hume Cronyn,
about a seventy-nine-year-old
Appalachian widow who must decide
whether to leave the land her
husband is family has homesteaded

for three generations. Andrew J. Traister divets the production. Members of the case in Pierra Tedrow, Members of the case in Pierra Tedrow, McDonough, Don Sparts, and October 1999. Sparts and Sparts of the Spart

THE GREAT AMERICAN
BACKSTAGE MISSICAL
The Fiests Dimer Theatre presents
the musical, by Bill Solly and Donald
Ward, that evokes the era of
Hollywood in the 1940s, complete with
sup-dancing, Frank Wayne directs the
Low Du, Four, Roy Mote, Nent Black,
Lie Wursch, James Saba, and Brenda
O'Brien, Du Four and Wursch have
also designed the costumes. William

Doyle is the musical director, and Robert Hass is the choreographer. (Sm.)
Fleats Dirner Theatre, through December 31; Tuesday through Saturday, driner at 6:30 p.m., curtain at 8:15 p.m. Sunday, driner at 5:30 p.m., curtain at 7:15 p.m. Mattine-Wednesday and Sunday, buffer luncheon at noon, curtain at 1:15 p.m.

HEDDA GABLER Reviewed this issue. San Diego Public Theatre, through December 23; Wednesday through Saturday at 8:00 p.m. Matines Sunday at 2:00 p.m.

M COUPT.

MOTEL UNIVERSE

The Concrado Psyhous is staging
Philip Barry Feudam-metaphysical
drams. First produced in 1927, should
drams. First produced in 1927, should
drams. First produced in 1927, should
drams and with the add of a noted physicial
they overtice the best production.
Members of the cast are Feerber,
Laurel Johnson, 188 Barstad, Tirn

Wendy Cheek, Ashley Flayden, and Jennifer Cooper. The scenic design is by Glenn Felst, and the lighting is by Sean Lamotte. (Sm.) Coronado Playhouse, through December 12: Monday through Wednesday at 8:00 p.m.

Reilly, Michael Hardy, T.C. Davis.

THE INVISIBLE PEOPLE
The Plato Rephosus Youtheaste is staging the masked play, by Willen
Lamender, docut Chryl, a young child
Lamender, and sell plate
Clipp, a song-and-dance team who
was the set any company and sell plate
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Lamen

I THINK IVE HEARD THAT SOND DEFORE. The Lawrence Welk Village Theatre presents a nostalgic musical tour through the early musicals of the Twenties and the big hits of the Thittes, Forties, and Fittes. Some of the popular sorres in the service of Thirties, Forties, and Fifties, Some of the popular songs in the production are "Hight and Day," "Facicisating Rilythm." by Furny Melanties, and Rythm." by Furny Melanties, and Members of the cest include Oay Horts, self-Austin, laste Oad, Green Harbin, Elaubeth Riele Oad, Oren Harbin, Laubeth Riele Oad, December 30, Testeda, and Thursdey Hortough Saturday at 145 p.m. Melines Tuesdey Worough 1145 p.m.

THE LADY'S NOT FOR BURNING The Palomar College Theatre Is staging Christopher Frye's poetic cornedy about Jennet Jourdemanne, an outspoken woman who, because she has chosen to remain single, has been blackballed by the medieval

Center for Theatre Science and Research

# THE MAIDS

LUKE THEODORE MORRISON Set design by JULIAN BECK Light design by JOHN P. DODD

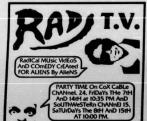
Claire Paul Eliot, Solange Steven Enders, Modame Easte vitors

Bocomber, Son. B. 10, Man. 10, 17, Time. 11, 18

Bocomber, Son. B. 10, Man. 10, 17, Time. 11, 18

Tickets 57,50, reservations and information 234-0853

10 DECEMBER 6, 1984

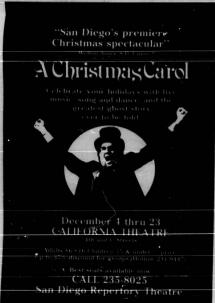


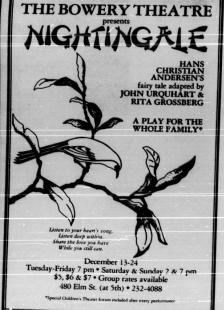
**CONFUSIONS** 



NORTH COAST REPERTORY THEATRE Lomas Santa Fe Plaza, Solana Beach 481-1055

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown San Diego





#### READER'S GUIDE TO THE THEATER

accused of being a witch. David Boyd directs the production, which will a stress Flyst commonly as a "Basening stress Flyst commonly as "Basening stress Flyst commonly as "Basening stress Flyst Conference (Special Capacity, Reminders of the cast included copies, Members Elapabel, Robert Esquisel, Arthory, Restruer's Carlest, Roue, Friedrick, and Ray Rose. Plancy Soule lab the coatains' designer. (Sm.) a ber coatains' designer. (Sm.) and stress Flyst Robert Flyst Saturday at 7:30 p.m.

Solution at 730 p.m.

LPE IS NOT A CODITIENT
WESTERN SOVICE and THE
WESTERN SOVICE and THE
WESTERN SOVICE and THE
The South Californ
The South Cal

dramatic adaptation of the popular novel by Louisa May Alcott. Faculty member Clark G. Mires directs the production. Grossmont College Campus Theatre, through December B: Thursday through Saturday et 8:00 p.m.

NO SEX PLEASE, WE'RE BRITISH The Coronado Playhouse is staging the comedy, by Anthony Marriott and Allstate Foot, about a newly and coupled the comedy, by Anthony Mentot and dischain the common of the commo

Sunday 46.00 p.m.

CULVIDII
The Pine His Players present the masket — book, maske, and lytica by Josen Bhat — based on Classins Deberration of Classins Deberration of Classins and the Collection in road Classin and the pickippotest set his sur-self-inguisted market of the pickippotest set his sur-self-inguisted market in the sur

San Diego State University Theatre presents a musical version — music by Mark Charlep and lyrics by Carolyn Leigh — of James M. Barrie's popular

SEASON'S GREETINGS
The Old Globe Theatre presents Alan
Aydobourn's "holiday cornedy," which
spoofs family gatherings at fuletide, as
half a dozen friends and release.



A Festivel of Christmes
A Festivel of Christmes
Chasic shoot the Durling children
Coptain Hook, and Never-Neve Land.
Jermes C. Christme directs the
production, and Scott Vetes is Peter
schole for Durlines
Christmes
C

SISTER MANY IGNATURE SEPRIATION FOLL FOR YOU and THE CREAT AMERICAN CREESE AMOUNT OF THE CREAT AMERICAN CREESE AMOUNT OF THE CREAT AMERICAN CREESE AMOUNT OF THE CREAT CREESE AMOUNT OF THE CREESE AMOUNT

TO GRANDMOTHER'S HOUSE WE

TO GRANDHOTHER'S HOUSE WE OG The Sen Depution Physhouse presents the boot premiers of Joseph Physhouse presents the boot premiers of Joseph Physhological Ph



TICKETS & INFORMATION 755-7350 \$1 OFF

TICKET PRICE DEC. 7, 0, 0, 14, 15 & 10 TO GRAHOMOTHER'S

BAN DIEBUTTO PLAY ON THE DEL MAR

HEDDA GABLER PUBLIC

CRACKED DASH REMEDY 000/000

COVERLAY

#### \$10 OFF **AUTO** INTERIOR STEAM CLEANING

Includes extractor cleaning and deodorizing of seats, carpeting and door panels. All vinyl and plastic cleaned, dressed. Reg. \$49.95. With ad \$39.95

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If her dream is to dance . . . Give her a lasting

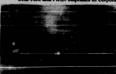
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# READER'S GUIDE TO THE MUSIC SCEN

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

The songs on Let's Actives recent album. Cypress; even more than those on its predecessor. Afout champion the sort of pop in which bughness and endearment combine to irresistible effect. Featuring receive range and endearment combine to irresistible effect. Featuring receive range and endearment combine to irresistible effect. Featuring receive range and chord changes that recall such would be Sixties revisionists as R.E.M. Pylon, and the Bongos. Cypress is one of the less records that justify the mood-merchants to trade in drawn sonorities and oblique messages. Let's Active's leader and producer. Mitch Easter—who has also produced sides for any producer. Mitch Easter—who has also produced sides for any producer. Mitch Easter—who has also produced sides for his modest North Carolina garage(studio — proves on Cypress that he is more than a ghoulish exhumer of long-forgotten ounds. For one thing. Easter's songwriting has greatly extent that songs such as the new album's "Blue Line" and "Plags for Everything," while stirring faint memories of unspecific, psychodelic-cra pop classist, are nonetheless more that make Cypress an almost unqualified joy to hear Echo-



LET'S ACTI

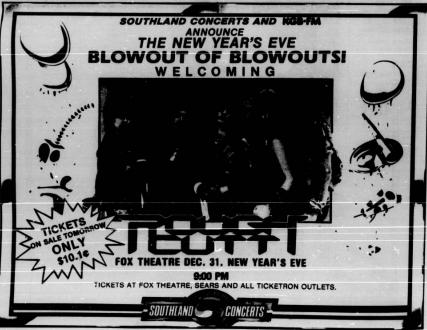
cnhanced electric and acoustic guitars, refreshingly flatsounding drums, splashes of bell 
percussion, and stacked vocals 
Romweber interweave to create 
an inviting latticework that 
complements rather than 
obfuscates the material's 
basically simple foundations. 
Cypracs is a terrific album by a 
tro that has a lot more going for 
it than trendy harcuts and illfitting clothes — and these days 
that so to faint praise. Let's 
Active will be joined by the

Seventh, Laws of Motion,
Tony Creed's Army of Lowe,
The Mannikin in Pacific
Beach (formerly Mom's Saloon)
will host two performances
Saturday night by Toots and
the Maytals. Frederick Toots
Hibbert, perhaps more than any
other Jamaican regigae artist, is
living proof of the fact that
regage has its roots deeply
embedded in American soul
music. Hibbert, who has been associated in some way
with most of the important
developments in the
poularization of regage over
the years. For example, in The
Horder They Come, the 1972

Perry Henzell film that first brought regise music and its sociological milleu to the non-Jamacian masses, it is the Maytals' chanted 'Pressure Drop' that serves for one of the Segound music four and the Maytals who released a song. "Do the Reggst' that for the first time legitimized the term reggie as a musical label even though neither Hibbert what the word meant or where it had originated. Since Martey's death a few years ago. Took and the Maytals have become the standard-bearens, fin of necessarily the trend-eathers, in the standard-bearens of support. Always a treat to hear, the band's double-header at the Mannific could prove to be the concert to see in a relatively uneventful.

see in a relatively uneventful
weight.

The mother Blasta Hiddaus
will cront tonight, Thursday, at
the Belly Up Tavern: Saturday's
shows include a new British
band, the Higsons, at the
Spirit: and guitariat leas Dudels
at the Belly Up Tavern. On
Spirit: and guitariat leas Dudel
at the Belly Up Tavern. On
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#### CONCERTS

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

Let's Active, the Seventh, Laws of Motion, Army of Love, and Defendants: Spirit, tonight, Thursday, 9 p.m., 1130 Buenos 276-3993.

Toots and the Maytals: the and 11 p.m., 945 Garnet Avenue. 276-4653 The Higsons: Spirit, Saturday, December 8, 9 p.m., 1130 Bucnos 276-3993.

Les Dudek: Belly Up Tavern, Saturday, December 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Soft White Underhelbe Racchanal Sunday, December 9, 8 p.m., 8022 Clairemont Mesa Boulevard. 483-6339

Sock Hop with the Belair Boys: Francine's Restaurant and Night-lab Sunday December 9 1-5 p.m., 939 North Hill Street,

Third Annual Toys for Tots Benefit Concert with Clear Spot, Luna, Modern Rhythm, and the Crayons: Bacchanal, Tuesdav, December II. 8:30 p.m., 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022.

"Jazz Live" (caturing Jimmy Noone's Twelve-Piece Band: San Diego City College Theater, Tuesday, December 11, 8 p.m., 14th & C streets, downtown, 230-2481.

Krokus, W.A.S.P., and Heltx: Golden Hall, Thursday, December 13, 7:30 p.m.,

Hanol Rocks: Distillery East,

Mission and Metcalf, Escondido, 483-6339.

Jeffrey Osborne: Golden Hall, Friday, December 14, 8 p.m., Community Concourse, downtown. 283-SEAT.

True West: Spirit, Friday, December 14, 9 p.m., 1130 Buenos. 276-3993 Hall and Oates and Xavion: Sports Arena, Sunday, December 16, 8 p.m., 224-4176.

Huey Lewis and the News: Sports Arena, Tuesday, December 18, call for time, 224-4170.

Jr. Walker and the All-Stars: Belly

Up Tavern, Thursday, December 27, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Barry Manilow: Sports Arena, Sunday, January 13, 8 p.m.



Club listings are compiled by R Jennings. If you wish to be included, please call 265-9382 Thursday -fernion or Friday before 5:00 p.m. The listings



The hottest, newest, most progressive club in San Diego!

Thursday-Saturday December 6-8 EFFECT

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matham's Jazz Quartet every Sunday, 6:00-10:30 pm Happy Hours Monday-Saturday, 4:00-8:00 pm jounday 4:00-6:00 pm Hot & cold hors d'oeurres Monday Naght Football — 2 wide screen TVs Free hot dogs, chill and popcom Draft beer 754 glass, \$2.50 pitcher







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The Sports Arena, Friday, Bec. 7, 1984, 7:30 pm. \$12.10 in advance. Tickets available at all Mad Jack's Sound Conters, Special Services, porticipating First Warte Travel Centers, at Arena ticket outlets and the Sports Arena ticket office. No rests on dance New.



#### **North County**

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Twice a Nice, country, contemporary, and rock, Friday and Saturday.

rock, Priday and Saturday.

Belly Up Buwen, 143 South Cedros
Avenue, Solana Beach, 481-9022:
Maria Muldaur, rock, and California
Aero Drive, rock, Thursday, the
Rebel Rockers, rock and registe,
and the Fortune Hunters, registe,
Friday, Les Dudek, rock, and
California Aero Drive, rock,
Saturday, the Beaf Farmers, rock,
rockabilit, and counter and

Afternoon Concerts: the Chicago Six, Dizieland jazz, Friday; the Five Careless Lovers and the faed Habit Horns with Juke Logan, bines and rhythm and blues, Sunday; Stone's Throw, vintage jazz, swing, and tock, Wednesday.

Bobby C's, 485 First Street, Encinitas, 436-7397: Kicks, rock, Thursday through Saturday; the Effect, rock, Wednesday.

Bookworks/Pannikin Coffeehous Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Mark Ingelby, jazz piano. Friday

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400: Midnigh

The Bridge, 1103 North Hill Street, Oceanside, 722-1904: Don Tennison, country and contemporary, Monday through Wednesday and Sunday, with Cindy,

Chelsea Garden Restaurant, 145 South Highway 101, Solana Beach. 481-4034: Jeff Calcara, classical guitar, Friday and Saturday; Robert Wetzel, classical guitar, Friday harny hour and Sunday evening. Club Zu, 135 North Highway 101, Solana Beach, 481-6221: Live

Delight, contemporary, Tuesday through Saturday; Jam session, Sunday.

The Country Side Restaurant and Loungs, 450 Douglas Drive, Oceanside. 757-0860: New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.

The Del Mar Cattle Company, 12702 Via Corina, Del Mar. 259-8833: Alaska, country, Wednesday, Friday, and Saturda

music, Saturday, call club for information.

Distillery Nightclub, 140 South Storn Boulevard, Schana Deach, 755-6733: The London Brothers, rock, Thursday through Saturday Notice to Appear, rock, Wednesda

El Comal, 12845 Poway Road, Poway. 486-1010: Rick Rivas, contemporary, Tuesday evening and Priday happy hou; Greg Grover, contemporary. Wednesday through

Pireside Lounge, 439 West Washington, Escondido. 745-1931: Kracker, rock, Thursday through Saturday; the London Brothers, rock, Widnes to Manager West, West

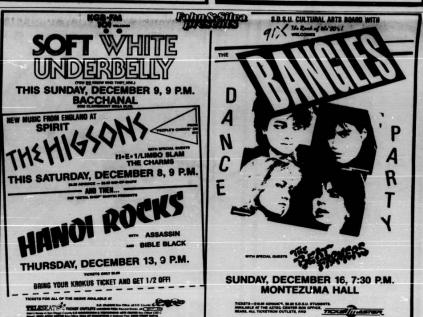
Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido. 400-0420: Friendship, c. ..kmporary, Tuesday through Saturday: Gil Palacios and Linda Parra, contemporary. Friday





9:30 pm-1:30 am 5 Careless Lovers Restaurant Employee Night Wear your T-shirt \$1.00 drinks

4287 Mission Blvd., Pacific Beach 270-7522



through Monday.

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday: the Island Society, contemporary, Sunday and

Hotel Escondido, 2500 South Escondido Boulevard, Escondido. 747-5000: True Spirit. contemporary, Tuesday through Saturday; Jim Moore, contemporary, Sunday and Monday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: John Barker, Top 40 favorites, Sunday through hursday; M. Stone, adult rock.

Hungry Hunter/Pancho Bernardo. 1940 Bernardo Piaza Drive. Rancho Bernardo. 586-2400: Jeff Williams, rock 'n' soul and contemporary, Wednesday through Saturday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Night Manager, contemporary, Wednesday through Saturday. Lu's, 1963 East Valley Parkway. Escondido 746-7038: Dakota, Escondido, 746-7086; Danota, country rock, Wednesday through Saturday; Ron Bell, contemporary and country, Sunday through Tuesday. Jolly Roger/Solana Beach, 937

Lomas Santa Fe Drive, Solana Beach, 755-0117: Cori Cobb. contemporary, Wednesday through Saturday.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos. 744-4120: Stampede,

Mille Fleurs, 6009 Paseo Delicias, Rancho Santa Fe. 756-3085; Philip Beeber, classical and variety guitar, Tuesday and Wednesday, and Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474: Russ Kirkpatrick and Dan Lehner, contemporary and country. Wednesday through Saturday.

Muhaney's, 340 East Grand Avenue, Escondido, 741-0935: The Heaters, rock, Thursday through Saturday: Circles, rock, Wednesday Normandy Cocktail Lounge, 215 North Hill Street, Oceanside. 722-4771: Freewill, rock. Tresday through Saturday; live rock. Sunday and Monday, call club for

Lobster Pond, 2591 Pacific Coast

contemporary, Friday and Saturday.

Highway, Cardiff-by-the-Sea. 944,0011: Danny Louis.

Onlyale Lodge, 14900 Onlyale Road, Escondido, 749-3193; High Steppin', country, Friday through Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: Rick Wells, vintage rock, Thursday through Saturday: Ella Ruth Piggee, jazz and blues, Monday and Tuesday: Forecast, jazz-rock fusion,

Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030: Rick Erlien, original meditative compositions, ragitime tunes, and upbeat melodies on the piano, Thurrsday; the Unstrung Heroes, bluegrass, country, and swing. Firsts, early exempned and exempts.

Mitch Greenhill and Mayne Smith, Shues, jazz, and original music, Saturday early evening and evening: the Two Magicians, Irish music, Sunday: Old Time Hoot Night, Sunday, Old Time Hoot Night. Tuesday, Scott Cossu, solo pianist blending ethnic, jazz, and classical music, Wednesday early evening and evening. Sunday Brunch Concert: Catherine Espinoza, Irish

Pacific Espresso, 235 North El Camino Real, Encinitas. 436-1248: Live jazz, Friday and Saturday, call club for information; Steve Strauss. jazz piano, Sunday brunch.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880:

Steven and Tanya, contemporary, Friday and Saturday.

P.J.'s Cocktail Lounge, 1078 East Vista Way, Vista. 941-8943; Slim Peru and the Wandering Boys, blur and rhythm and blues, Friday and Saturday.

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: Hot Spurs, country, Wednesday through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989: The Incognito Rockers, rock, Friday through Sunday.

Rancho Bernardo Inn., 17550 Bernardo Oaks Drive, Rancho

Bernardo. 487-1611 or 277-2146: One Plus One Plus Karen Cavenagh, contemporary, Tuesday through Saturday: Jim Gates and through Saturday: Jim Gates and Scaud livestment, contemporary, Sunday and Monday: David Rodgers, piano, Tuesday, Wednesday, and Sunday in the Tea Room, and Sunday brunch in the Dining Room.

The Red Coach Inn, 135 North Pine, Escondido. 743-9796: Dick Tanner and the Skillet Lickers, country and rock, Tuesday through Saturday; Wild Fire, country,

The Red Snapper Saloon, Tamarack and Highway 101, Carlsbad. 729-3170: Robin Henkel, blues and jazz, Wednesday through Saturda

Reuben's, 2515 El Camino Real, Carlsbad. 434-1766: Stevens and Lee, Top 40 dance music, Tuesday through Saturday.

Rogue Stills, 9850 Carmel Mt. Road, Peñasquitos. 578-2144: Carmen and Carmen, Top 40 variety, Monday through Saturday

Roxy, 517 East First Street, Encinitas. 436-5001: The Peter Sprague Trio with Kevyn Lettau,

jazz, Friday and Saturday; the Peter Sprague Trio, jazz, Sunday.

Stage Coach Inn. 1865 Vista Way, Vista. 724-9090: The Cactus Jack Band, country, Wednesday through Sunday, with Ray Sanders, Sunday; country and western dance lessons, Wednesday.

Mudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Live music, Friday and Saturday, call club for information.

Tespee Room. 1270 Main Street Ramona. 789-3755: Live music,

Friday and Saturday, call club for

Tequila Flats, 3296 Mission Aven Occanside. 757-7757: Fastlane. rock, Thursday through Saturday: live rock, Wednesday, call club for information.

That Pizza Place, 2622 El Carnino Real, Carlshad. 434-3171: Brass Tax, jazz, Friday: Bluegrass Etc., bluegrass, Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Gone Plahin', country, Friday and Saturday.

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road Fallbrook, 728-1998: The Belair

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: West Vista Way, Vista, 941-1032; Jockey Club; Robyn Banx, rock, Thursday through Sunday; Planet, rock, Tuesday and Wednesday; Turf Room: Two Together, contemporary, Wednesday through Saturday, Derby Room: recorded dance music, Friday, Saturday, and Wednesday.



LIVE ENTERTAINMENT 7 NIGHTS A WEEK **HAPPY HOUR** 

MONDAY-SATURDAY 5-7 PM **NEW NIGHTLY DRINK SPECIALS** 



Rock & Roll . No cover Thursday, Friday & Saturday December 6, 7 & 8



Rhythm & Blues . No cover Sunday & Monday December 9 & 10



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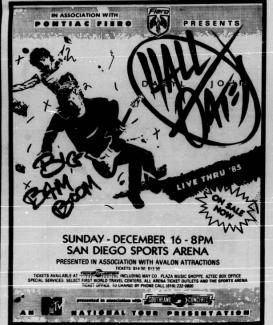
Tuesday & Wednesday Dec. 11 & 12

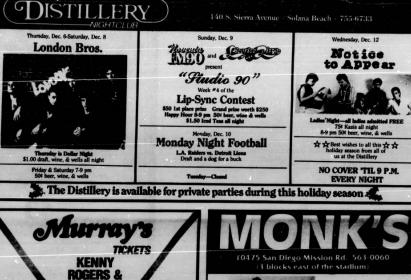


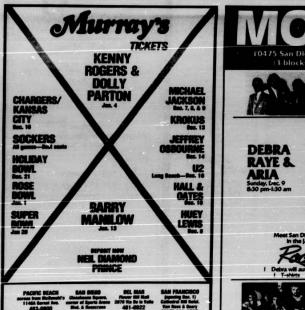
7-foot wide-screen T.V. All major league sports on new satellite dish

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FANTAZIA
Thursday through Saturday



Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8640: Main Room: Planet, rock, Thursday through Sunday will Draemer rock, Sunday; ZyZYZ, rock, Monday; Chystal, rock, Tuesday and Wednesday. Dhining Room: ZZYZX, rock, Friday and Saturday.

Wooden Nickel, 13303 Poway Road, Poway, 748-6364: Ron Morin, country, Thursday and Wednesday; live country music, Friday and Saturday, call club for information.

#### Beaches

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla. 454-3001: Jimmy Fontane, contemporary, Tuesday through Saturday.

Atlantis, 2595 Ingraham Street, Mission Bay. 226-3888: Ricky and the Jets, vintage rock, Tuesday through Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: RPM, rock, Tuesday through Saturday: Cheatham's Jazz Quartet, jazz, Sunday.

Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: Flesh Magnets, rock, Thursday; Dark Ryder, Southern rock, Friday and Saturday.

Carles Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: Forecast, jazz-rock fusion, Thursday through Saturday; L.A., rock, Sunday and Monday; talent night, Tuesday; the Goodall Boys, rock, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: Southwind, contemporary, Tuesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325 Zzajj, jazz, Wednesday through Saturday.

The Comety Store, 916 Pearl Street, La Jolla. 454-9178: Cornedy shows, Wednesday through Sunday call club for information; comedy amateur night, Monday.

Elerio's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: Jesse Davis, contemporary, Tuesday through Saturday.

Hakeyen, 4258 West Point Loma Boulevard, Loma Portal. 225-9559 Sive Lines Up, rock, Thursday through Saturday, New Language, rock, Sunday and Monday, the Heroes, rock, Tuesday and Michaelle.

Hitten Hetel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-4010: People Movers, contemporary, Widnesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hetel del Coronado, 1550 Orang Avenue, Coronado. 435-6611: Th Elements, contemporary, Tuesdo through Saturday.

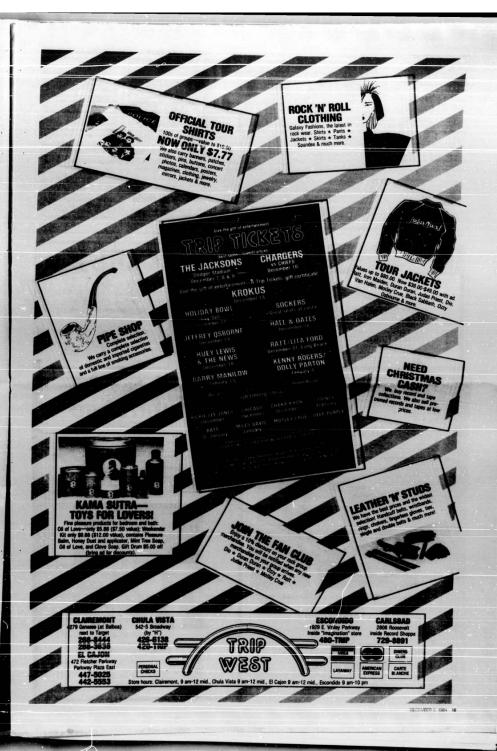
Islandia Hetel, Supper Club/Lounge, 1441 Quivira Road, Mission Bay. 224-3541: Sandee and the Ram Band, variety stage show, Tuesday through Saturday.

Jose Murphy's, 4302 Hission Boulevard, Pacific Beach, 270-3220: The Heroes, rock, Hursday through Saturday, Select Image, rock, Sunday and Monday; Ipso Pacto, rock, Tuesday and Wednesday, Priday happy hour music: the Roosters, rock.

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

Le Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: Modern Art, rock, Thursday through Saturday; the Smith Brothers Band rhythm and blues, Sunday and Monday; Voyeur, rock, Tuesday and Witheasth.





McP's, 1107 Orange Avenue, Coronado, 435-5280: The Rockaways, contemporary, Trumalay: the Convertibles Thursday: the Convertibles, contemporary, Friday and Saturday: Black Market, contemporary.

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: The Baja Strings, contemporary, Friday and Saturday. Piano Bar: Wayne Steele, Sunday through Thursday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: Automatics rock. Thursday through Saturday, Kicks, rock, Sunday and Monday; In Colour, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado, 435-4660; Kitty Kieffer, contemporary, Thursday; Brian Stevens, contemporary, Firiday and Saturday; talent night with Kitty Kieffer, Sunday, Kitty Kieffer, contemporary, Tuesday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383:

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach (10-1522: The riolis Genuy Quartet, jazz, Thursday through Saturday: Ella Ruth Piggee, jazz and blues, Sunday; the Heaters, rock, Monday and Tuesday; the Five Careless Lovers, blues and rhythm and blues, Wednesday.

Queen of Sheba, 1298 Prospect, Coast Walk, La Jolla. 456-0707: The Joe Marillo Quartet, jazz, Friday and Saturday.

Rodeway Inn, 2901 Nimitz Boulevard, Loma Portal. 224-3655: Live music, Tuesday through Saturday, call club for information.

The Salmon House, 1970 Quivera Road, Marina Village. 223-2234: Jeff Bryon, guitar and vocals, Friday happy hour.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Tapestry, contemporary. Thursday through Saturday Andy and Donna, contemporary, early Sunday evening.

Connor, country and originals, Friday and Saturday.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach 483-7666: Robert Wetzel, classical guitar, Wednesday through Saturday.

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live Fractic Beach. 483-2703; Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday; 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach. 272-8990: The Pacific Ensemble, light classical music, Sunday brunch.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: Shine It On, contemporary, Tuesday through

Windrose, 1935 Quivira Road, Marina village, Plission Bay Park, 223-2335: The Siers Brothers, rock, Texas Teahouse, 4970 Voltaire Street, Ocean Beach. Tom "Cat" Courtney, blues, Thursday; Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday. Thursday through Saturday: the Risk (formerly Ron Bolton Band), rock, Wednesday.

San Diego North

Saturday; Jinnah Williams, contemporary, Monday, and Sunday in the Polynesian Princess Dining

Lounge.

Victor's, 1403 Rosecrans Street,
Point Lorna: 262-1871: Upstains:
Patrick and Lise, contemporary,
Thurnday through Saturday;
Norman Clifford, contemporary,
Sunday through Tuesday, Plano
Barr Louis Vaqueze, early evening.
Monday through Priday with
Norman Clifford and year
Norman Clifford and year
Perilin, Priday and Saturday
evening.

Lounge.

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Jessie Daniels and Bandera, country, Tuesday through

Saturday; country dance lessons, Tuesday through Thursday.

The Alamo, 3093 Clairemont D Clairemont. 276-2240: Flyweil,

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearry Mesa. 560-8022: Devocean, Top 40 dance music, Thursday and Friday, Cycles, Top 40 dance music, Saturday, Soft White Underbelly, rock, Sunday, Clear Spot, rock, Luna, rock, Modern Rhythm, rock, and the Crayons, rock, Tuesday.

Baxter's/Clairemont, 5404 Balbox Avenue, Clairemont. 277-8814: Race, contemporary, Tuesday through Sunday. Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Sean McVicker, Irish music, Wednesday through Saturday.

Boulevard, Mira Mesa. 578-8666: Rockola, Beatles music and oldies, Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6339: The Bill Shreeve Quartet, jazz, Thursday through Saturday, Eric Foster, classical guitar, early evening, Wednesday through Saturday, Walter Clark, classical guitar, early evening classical guitar, early evening Camarant, classical guitar, Friday lunch; the Fine Line, jazz, Tuesday and Wednesday

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2997; Mike Lamy, contemporary, Wednesday through Saturday; Peter Jay, contemporary, Tuesday through Friday happy hours.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano bar: Kevan Melton, Thurs and Tuesday; Sharon Skidgell, Friday through Monday and

Islands Lounge, Hanalei Hotel. 2270 Hotel Circle North, Missior Valley. 297-1101: Bogart, contemporary, Tuesday through

Sunday and Monday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298 8281: Darci Daniels and

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Siers Brothers, rock, Tuesday through Saturday, with Dirk Debonaire, rock, Friday and Saturday, Dirk Debonaire, rock, Sunday and Monday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780: Recorded music with Mr. Goodhye, Wednesday through Saturday; live music, Saturday through Monday, call club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Fantazia, Top 40 dance music, Thursday through Saturday, Derbra Raye and Aria, Top 40 dance music, Sunday, Forward Motion, Top 40 dance music, Monday and Tuesday.



#### We've Jazzed up the Place.

Cafe in the Valley



The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont. 276-0965: Jimmy Nixon and Downhome, country, Friday and Saturday.

saturday, December 8
NORTHERN SOUL NIGHT
A MOD EVENT
with 60's SOUL D.J.
DENNIS THE MENACE

Coming soon in December-Gandhi Night 135 North Highway 101, Solana Beach 481-6221 - Minimum age 18 Fridays 9 pm-2 am - Saturdays 9 pm-1 am



rbug Club, call 281-0361



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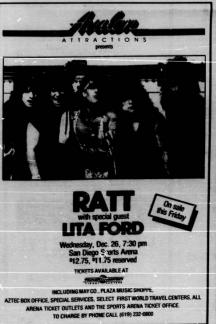
Hal Crook, Director 284-524C 4398 Vandever Ave., San Diego

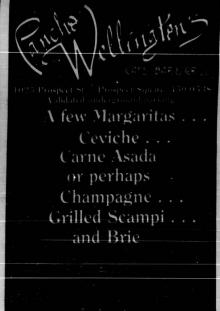


Holiday Inn

San Diego Embarcadero









MARIA MULDAUR



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Sunday, December 9
S-9 PM - PREE ADMISSION
FIVE CARELESS LOVERS AND BAD HABITS HORNS KIKE LOGAN

PAR BEAT



5 PM • NIFL Floor 10
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Cone hour early today)
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EARLY

Friday, December 28—38. WALESTE & THE ALL STARS

y. 6830 pm-STONE'S THROW THE BELLY UP CAFE-NOW OPEN

**FOR INFORMATION CALL 481-9022** 

rock, Wednesday through Saturday; M. Stone, adult rock, Monday and

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Justice, Top 40 and oldies. Tuesday through Saturday, Jimmy Nixon and Downhome, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: Quest, rock, Tuesday through Saturday; Red Alert, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873; Fro Brigham's Proservation Band, Divisland swing, and oldies, Friday and Saturday.

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: The Vallerie Foremost Quintet, contemporary and jazz, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Jeopardy, contemporary, Thursday through Saturday.

Players, 425 Camino del Rio South, Mission Valley. 297-5130: Some Girls, rock, Tuesday and

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley. Danny Topaz, contemporary, beginning early evening, Tuesday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Jim Moore, contemporary, Friday and Saturday

The Speakensy, 9379 Mira Mesa Boulevard, Mira Mesa. 566-0970: The Jimmy Corsaro Trio, jazz, Friday and Saturday.

Priday and Saturaty.

Spirkt, 1309 Starro, Avenue, Bay Park, 275-3905; Let's Active, rock, Urban Chimelan, orck, Dags With Masle, rock, and the Derindants, rock, Taurathy Jin, rock, Lawry of Low, rock, Taurathy Jin, rock, Lawry of Low, rock, Lawr of Hotion, and Lamn, rock, Friday the Higaman, rock, Breien Edge, rock, Doll Congrises, rock, and Limbo Slam, rock, Saturathy; the Trowsers rock, the Shartis, rock, Wicked Pence, rock, and Minho and rhythm and bluse, Tuesden.

Va/Mira Mesa, 10787

Ruiz, Mira Mesa, 695-1461

stlers, contemporary,
ay through Saturday;
McCracken, contemporary

inie Correa with Bert drums, swing, pop.

#### San Diego South



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SATURDAY MRE & DAVE
Invite you to the
NON-STOP EROTIC
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MONDAY

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WEDNESDAY

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HAPPY HOUR: 50¢ drafts, 50¢ wells (8-10 pm)

2201 EL CAION BLVD. 298-1722

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

The Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8011: Jim Hawley, contemporary, Wednesday through Saturday; Sally Saxton,

Bodies, 6149 University Avenue, East San Diego. 583-5700: Live rock, Sunday through Thursday, call club for information; the Beat Farmers, rock, rockabilly, and country rock, Priday and Saturday.

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

The Checolate Affaire Gourmet
Restaurant, 806 West Washington,
Mission Hills. 296-1311: Mark C.
Jackson, folk guitar, Thursday and
Tuesday; Mimette, Celtic harpist,
folksinger, and guitarist, Friday and
Saturday; Lynn Hall, Latin harp,
Sunday; Dan Libertino and Friends,
electrical duiter Mednesdes.

The Coo-Coo Club, 4383 University Avenue. 283-8213: Gary Raynor, guitar and vocals, Friday and Saturday; Jim Evans, country and contemporary, early evening

THE

EFFECT

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572: The Spud Brothers, comedy and rock, Tuesday through Saturday. Bill Brackett, comedy and music, Sunday and Monday.

Dooldes, 4225 El Cajon Boulevard, East San Diego. 283-6581: Piano bar entertainment: Paul Gregg. Tuesday through Saturday; Patti Glenn, Sunday and Monday.

Drowsy Maggin a, 31st and University, North Park. 298-8584: Blonde Bruce, slide guitar and blues, Thursday; Ole Train, new and traditional bluegrass, Friday; Tulenko and Giannini Band. Tulenko and Giannini Band, high-readig Johi. realitional, and original music, Saturday, "Sound Dynamics" with Fred Bernedetti and Jefferry McParland Johnson. Sunday, Old Time Hoot Night, Monday, the Siamsa Gael Celli Band, Irish music, Tuesday, Kevin and Kelly and Friends, jazz piano, popular, and original music, Wednesday.

Wennessay.

The Escape Leungs, 421 University
Avenue, Hillcrest. 298-528: Eddie
Gold and Holly Babel, vocals, plano,
and cornedy, Thursday, Tebacco
Road, vintage Jaar and
boogle-woogle, Priday, the Walkin'
Atter Minight Too, Jazz and music
music, Sunday, call club for
information: Barbara Caster, plano,
organ, and vocals, Monday through
Wednesday.

Bobby G's

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IM HAWLEY

Wed.-Sat. 9 pm-1 am The Boat House Harbor

Holly's Inn, 4246 University Avenue. 280-5834: Kevin Green, contemporary, Friday and Saturday, and Sunday early evening.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577: Bruce McKeithen, piano variety, Tuesday through Saturday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Harvey and the 52nd Street Jive, iazz. Thursday: the Most Valuable Players, jazz, Friday and Saturday

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown. 232-3861: Coral Thuet and the Art Resnick Trio (Art Resnick, Billy Mintz, and Gunnar Biggs), jazz, Tuesday through Saturday.

and Sunday early evening.
Hedel San Higgs. 720 West
Broadway, downtown. 234-0221:
Harry's Bar: He masic. Thursday
through Saturday, call club for
information; Dec Auzello and
Poerns, Jazz, Sunday, Jose Carda,
Hongary, Jose Carda,
Wednesday, Jose Carda,
Monday through Friday happy
hours. Continental Room: He
masic, Sunday, call club for
information. Afternoon tea dance
with Al Cabbs, log band dance
masic, Friday
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happy
hours. Continental Room: He
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hours. Continental Room: He
masic, Sunday, call club for
masic, Friday
happy
hours. Continental Room
hours. Continenta

Imperial House, 505 Kaimia Street Hillcrest. 234-3525: Wayne Juré, jazz, Tuesday through Saturday; Wayne Juré and Hank Young, jazz, Podos and Saturday.



Town & Country 500 Hotel Circle North Mission Valley 291-7131





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Ages 17 & up. All concerts, minimum age 16 5:30 pm-1:30 am, Thursday-Sunday All events subject to cancellation

North Harbor Drive, downtown. 298-8066: The Invaders, contemporary music for dancing, Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive Seaport Village. 233-4300: Chuck Showalter, contemporary, Wednesday through Saturday.

Le Maison, 3681 Fifth Avenue, Hillcrest. 298-0119: Lynn Hall, Latin American harp, Friday; Stu Sharnes, jazz piano, Saturday evening and Sunday afternoon.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King

Birmin Dhose blancand that Burett Blues, blue and rhythm and blues, Thursday through Saturday; Dago from Diego, Top 40 dance tunes and blues and rhythm and blues, Tuesday; the Beat Farmers, rock, rockabilly, and country rock, Wednesday.

Prophet Restaurant, 4461 University Avenue, East San Diego. 283-7448: Lori Bell and Friends, jazz, early evening Thursday; Fred Benedetti, classical guitar, early evening Friday and Wednesday; Daniel Jackson, jazz piano, early evening Saturday; Lori Bell and Shep Meyers, jazz, early evening Sunday. Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest. 232-1773: The Bobby Gordon Trio, Dixieland jazz, Friday and Saturday. Patrick's II, 428 F Street, downtown. 233-3077: Fro Brigham's Preservation Band, Dixieland jazz, early evening, Thursday: Back Beat, oldies and

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island. 291-1870: Strictly Business, contemporary.

Prophet Restaurant, 4461

dance music, Priday and Saturday, Sugar Jazz, jazz, Tuesday; the Sy Rainey Trio, jazz, Wednesday. Turney through Catardan

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday: Rockola, Beatles music and oldies. Thursday and Friday

Sheraton Harbor Island West, 1590 Harbor Island Drive, Harbor Island. 291-9110: Peter Robberecht, piano, Sunday through Wednesday.

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

Sunday; Donna Cote, contemporary, Monday and Tuesday.

Triton, 6011 El Cajon Boulevard, East San Liego. 583-3240: Ella Ruth Piggee, jazz and blues, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: The Blitz Brothers, rock, Thursday through Saturday, live rock, Sunday through Tuesday, call club for information; the Us Band, rock, Wednerstay.

Tuha Man's, 2551 University

club for information. Tuba Man's No. 2, 7149 El Cajon oulevard, East San Diego. 98-6042: Ira Cobb's Jazzbo. Dixieland jazz, Saturday,

Avenue, North Park, 295-9426-1 has

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island. 291-6700: Delene, contemporary, Thursday through Saturday, Jarrett, oldies and newies, Tuesday and

Words and Music Bookstore, 4th and Robinson, Hillcrest. 298-4011: Scott Baldwin, classical guitar,

Yukon, 4278 University Avenue, East San Diego. 284-9310: The Lone Ricers, country rock, Thursday through Saturday.

#### **East County**

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Choice Revue, contemporary, Friday and Saturday.

THE RUSTLERS

TONY IRVINE

Baxter's, 1025 Fletcher Parkway, El Cajon. 442-9271: Live music,

LIVE ENTERTAINMENT AT TIO LEO'S IN MIRA MESA

i uesday through Saturday, call club for information.

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Brian Connolly, Irish music, Tuesday through Saturday; the Paradise Street Band, Irish music,

The Boondocks Restaurant, 8320 Parlway Drive, La Mesa. 465-3660; Randy Becker, contemporary, Thurnday through Saturday; Bruce Robbins, contemporary; Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

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

Calppso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: Ron Morin, contemporary, Friday and Saturday.

Carlton Oaks Country Club, 9200 Inwood Drive, Santee. 448-4242: Darrell Ray, piano variety, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country

Casanova, country, Tuesday through Saturday: live country music, Sunday and Monday, call club for information.

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside. 443-2300: Dale Pearson, piano variety, Friday and Saturday.

Dock's Landing, 1185 East Main Street, El Cajon. 442-0258: Jerry Burchard, piano variety, Wednesda through Saturday, Carol Crawford, contemporary, Sunday through Tuesday.



#### Oh! Ridge

Live entertainment and dancing Tuesday thru Saturday in the Sunset Lounge. Tuesday-Thursday 8:30 pm-1:00 am, Friday 6 Saturday 9:00 pm-1:30 am

& million &









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Live music & dancing starting at 5:30 pm
Draft beer & wine 504, well drinks \$1.25

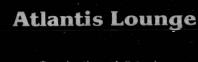
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SATELLITE T.V.



esday-Saturday, December 11-15 THEWEROES with sax great Johnny Almond. Featuring Carrie
"The Pope" Welland, star of stage & television





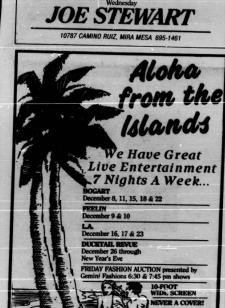
Tuesday through Saturday featuring

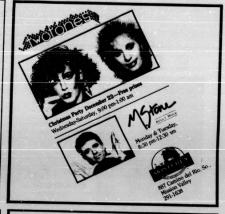
Ricky & The Jets

Gloria Michaels

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AMNESIA CONTEST: This group has a case of lost identity. Sign up at any Licorice Pizza to win FREE tickets to the show by finding their

Rick Gazlay's 3rd Annual TURSDAY, December 11 In celebration of the spirit of JOHA XEMNON. Featuring: CLEAR SPCT LUNA MODERN BHYTHM THE CRAYONS Rare Beatles music between seta!! Auctions!! Prince!! Bring a toy, get in for ½ price!!

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8022 CLAIREMONT MESA (BETWEEN HWY. 163 & 805)

443-2444: Danny Michaels and Big Sky, country, Friday and Satu

Dan's West, 5286 Daltimore Drive, La Mesa. 462-0533: The Smith Brothers, country, Tuesday through Saturday; jam session, Sunday

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Free Rein, country, Wednesday through Sunday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa. 469-6158: Pat Wakeman, sing-along piano bar, Thursday through Saturday.

Horseshoe Tavern, 7664 Broadway Lemon Grove, 469-6344: Frank

Kentucky Stud, 11377 Woodside Avenue, Santee, 448-3402: Gold Coast, country, Friday through

Lakeside Hotel, 9940 River Street. Lakeside. 443-9591: The Shadow Riders, country. Friday and

L'Chaim, 134 West Douglas, El Cajon. 442-1331: Mike Zournaras, classical guitar, Friday and Saturday

Legends, 2754 Alpine Boulevard, Alpine. 445-5545: Vizion, Top 40 dance music, Friday and Saturday. Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Cottonwood, country, Saturday.

Lorenzo's, 596 Broadway, El Cajon 442-9696: Pitch 'N' Woo with Gerri Woo, contemporary, Tuesday through Saturday, Fro Brigham's Preservation Band, Dixieland jazz Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Ipso Facto, rock,

Thursday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon. 442-5573: Mark Lashlee and the Pony Express, country, Wednesday through Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Sass, Top 40 dance music, Tuesday

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

The Outpost, 652 Grand Avenue, Spring Valley. 464-9007: County Line, country, Friday and Saturday.

The Ox Bow Inn, 9815 Campo Road, Spring Valley, 469-9616: Center Stage, country and music o the '40s and '50s, Tuesday through Win Cody's Saloon, 240 West Main Street, El Cajon. 440-9247: Ricochet, rock, Friday and Saturday.

Thursday; Alton and the Ox Bow Country Lads, country, Friday and

Park Place, 1280 Fletcher Parkway, Ei Cajon. 448-4111: Prophet, rock, Tuesday through Saturday; Circles, rock, Sunday and Monday.

Silver Spur, 7941 Mission Gorge Road, Santee. 448-4882: Stagecoach, country, Wednesday through Saturday.

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Handley-Page, rock, Tuesday through

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

#### South Bay

Bavarian Inn, 1410 Broadway, Chula Vista. 425-4000: The Gen Dewez Polka Band, polka music, Friday: live polka bands, Saturda

Black Angus, 707 E Street, Chula Vista. 426-9200: Toys, rock, Thursday through Saturday; Feelin', contemporary, Tuesday and Wednesday.

Bull N' Stick, 608 Palm Avenue, Imperial Beach. 429-5330: Live music, Wednesday through Saturday, call club for information.

China Five Restaurant, 569 H Street, Chula Vista. 426-5951: Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Paim

#### **DANNY TOPAZ**



6:30 p.m. to Tuesday thru Saturday

in the Lounge at Seven Seas 411 Hotel Circle So. San Diago



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If you're home for the holidays and caught in a time warp-remember...



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5373 Mission Center Rd. - Pilos lon Valley • 291-8635 Gail Lee and Firecreek, country, Tuesday through Saturday; the Ducktail Revue, vintage rock, unday and Monday

Dance Machine, 1862 Palm Avenu Imperial Beach. 429-1161: Crystal, rock, Thursday through Saturday; Kracker, rock, Sunday and Monday

Da Vinci's, 626 E Street, Chula Vista. 427-8880: Burt Torres, contemporary, Wednesday throug Sunday; Tito and Augustine, contemporary, Monday and

1344 Palm Avenue, Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953: Gina Robles and Rapture, Top 40 dance music, Thursday through Saturday.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; J.C. and Company, contemporary and oldies, Monday and Tuesday.

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

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

The Lantern, 1322 Third Avenue Chula Vista. 427-4200: Live rock Thursday through Saturday, cell club for information.

Little Las Vegas, 1770 Palm Avenue, Imperial Beach. 424-3754: Jazz jam session with the Bob

Dolph Sextet, beginning at 5 p.m.,

Street), Chula Vista, 429-8045: Street), Chula Vista. 429-8045: Colour, Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music (norteño), Thursday Musaico, Latin and Top 40 dance music, Sunday, with Los Lupes, early evening Sunday.

The New Trophy Lounge, 999 National City Boulevard, National City. 477-5753: Vergie and the Orient Express, contemporary, Tuesday through Saturday.

Oasis Bar, 1121 Third Stree

Chula Vista, 426-2977: Junction country, Friday through Sunday

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire and Tony Irvine. contemporary and country, Friday and Saturday.

Palomino Star, 3908 Main Street, Chula Vista. 427-5889: Ron Tabor, country, Wednesday, Thursday, and Sunday; Branded, country, Friday

Zoralia's, 603 Palomar Street, Chula Vista. 425-1626: Tito and

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# REFLECTIONS

The Ultimate "2010 Party"

Wednesday, December 12, 5:00 pm on

- (Come as you think earthlings will dress in the year 2010)

- · Space beings, live music featuring Rockola 5:00-8:00 pm. Signed, Sealed & Delivered from 8:30 pm
- Film Clips from "2010"
   See you at the Reflections Space Odyssey
  - · Special drinks \$1.50
- · Free hors d'oeuvres · Drawings · Door prize



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WEST STATES

Nracker: Fireside Lounge, (Amec Machine
LA: Carlos Harphy's
Laws of Motion: Spirit
Let's Active: Spirit
Let's Active: Spirit
Let be Loudon Brothers: Distillery
Naphrichs: Prieside Lounge
The Loudon Brothers: Distillery
Naphrichs: Prieside Lounge
The Loung Richend, Spirit
The Mar Dels: Relly UP Tavern
Machine Nach Children Modern Art: Le Chalet Modern Rhythm: Bacchanal

Way To

Crystal T's

Emporium

The Goodall Boys: Carlos Murphy's Handley-Page: Turquoise Lounge The Heaters: Multimeng's Escondido, Old Pacific Boach Cafe

The Heroes: Haleyon, Jose

Maria Muldaur: Belly Un Tavern

The Penetrators: Spirit Planet: Whiskey Flats, Vista

Prophet: Park Place Quest: Navajo Inn Rebel Rockers: Belly Un Tavern Red Alert: Navajo Inn Ricochet: Win Cody's Saloon

Ricky and the Jets: Alkantis
The Risk (formerly Ron Bolton
Band): Windrose
Robyn Banx: Vista Entertainment

Center
Rockola: Bumbury's, Sheraton
Harbor Island
The Roosters: Halcyon
RPM: Bohia Hotel The Shards: Spirit The Siers Brothers: Lehr's

Judy Ames: Henry's Andy and Donna: Sandtrap Lounge Debra Raye and Aria: Monk's Back Beat: Patrick's II Baja Strings: Mexican Village John Barker: Hungry Greenhouse
The Smith Brothers Band: Le
Chalet, Daris West
Soft White Underbelly: Bacchanal
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Contemporary/

Hunter/Oceanside

Pandy Beecher: Boondocks
Restaurant
Black Market: McP's
Rogart: Islands Lourge
Jerry Burchard: Dock's Landing
Jose Caraba: Hotel San Diego Carmen and Carmen: Rogue Stills Chain Reaction: Bull and Bear Choice Revue: Antonio's Hacionda Inn/Escondido

Toys: Black Angus/Chula Vista, Dance Machine The Twotones: Monterey Whaling orman Clifford: Victor's Cori Cobb: Jolly Roger/Solana

Cori Cobb: Jolly Roger/Solana Beach The Convertibles: McP3 Ray and Lainle Correa with Bert Miller: the Wellhouse Costa V: Tio Leo3/Mira Mesa Donna Cote: Tom Hams The Us Band: Trojan Horse Voyeur: Le Chalet Rick Wells: Old Del Mar Cafe

Lighthouse Carol Crawford: Dock's Landing Dago from Diego: Mandolin Wind Darci Daniels and Niteline: La

sse Davis: Elario's Delene: Viscount Hotel Frank Dexter: Tio Leo's/Missi

Gorge
East Coast: La Maze
The Elements: Hotel del Coronade
Encore: Aztec Bowl
Jim Evans: Coo-Coo Club

Feelin': Islands Lounge, Black Angus/Chula Vista, Vacation Village

Vallerie Foremost Quintet:

Vallerie Foremost Quintet:
Pavillion Lounge
Fortune: Holiday Inn/Mission
Valley
Forward Motion: Monk's
Friendship: Gilbey's Cocktail

Lounge Skip Garcia: Holiday Inn/Mission Valley
Jim Gates and Sound Investment:

Rancho Bernardo Irm Wayne Gire and Tony Irvine: Old Bonita Store Restaurant Bonita Store Restaurant Kevin Green: Holly's Inn Greg Grover: El Comal Diane Hall: Mulvaney's/Pacific

Mulvarey's/Coronado Russ Kirkpatrick and Dan Lehn-Monterey Bay Carmers

Mike Lamy: Carriage House Gary Lehmen: Smuggler's Inn Louie and Loose Change: Joey's Danny Louis: Lobster Fond Melissa McCracken: Tio Leo's/Mira

Mesa Midnight Delight: Borrelli's Back

Room
Jim Moore: Boondocks Restaurant. Hotel Escondido, Smuggler's

hm Larry Moore: Humphrey's

Musaico: Marisol Night Manager: Jolly Roger/Oceanside One Plus One Plus Karen Cavanagh: Ramcho Bern International Cavanagh: Ramcho Bern In

hm
Vergle and the Orient Express:
New Trophy Lounge
Gil Palacios and Linda Parra:
Gilbey's Cocktail Lounge
Pitch N' Woo with Gerrie Woo:

Lorenzo's Eddie Preston: Barnacle Bill's Race: Baxter's/Clairemont Race: Baxter\(^1\)/Clairemont
Gary Raynor: Coo-Coo Club
Rick Rivas: \(\mathcal{E}\) Comal
Peter Robberecht: Sheraton
Harbor Island Wissi
Bruce Robbins: Boondocks

Restaurant, La Maze
Juan Robles: China Five

Restaurant
Gina Robles and Rapture: Hungry Hunter/Imperial Beach The Rockaways: Rodeway In

The Rustlers: Tio Leo's/Mira Mesa Sass: Nite Owl East Shine It On: Vacation Village Hotel Chuck Showalter: Jolly

Chuck Showalter: Jolly longer (Seapont Village Signed, Sealed, and Delivered: Sheruton Harbor Island Tony Sorael and Company: Henry's Bob Sortillion and Key Largo: Our Favorite Pataneuran Hotel Wayne Steels: Mexican Village Steven and Tanya: Pea Soup Anderson's

Steven and rangus i suc some Anderson's Stevens and Lee: Reuben's Stevens and Lee: Reuben's Joe Stevart: To Leo's Mira Mesa Strictly Business: Reuben E. Leo's Tapestry: Sandhrap Lourage Don Tennison: The Bridge Tito and Augustine: Da Vinci's, Zondhis's

Tito and Augustine: Da Vinci's, Zoruliu's Danny Topaz: Seven Seus Lodge Burt Torres: Da Vinci's Triple Pigs: Hillon Hotel Two Together: Vista Entertainment Center Vision: Legends Pat Wakeman: George Joe's Restaurent

Jeff Williams: Hungry Hunter/ Rancho Bernardo Jinnah Williams: Vacation Village

#### Jazz

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Diego Lori Bell: Prophet Restaurant Lori Bell and Shep Meyers:

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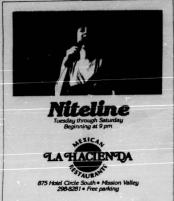
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B

#### Country/ Country Rock

Abstance Dad Mer Cartife Company Alban and this On Bow Country Ladie: Or Bow Inn The Bunt Fremmer: Bodies, Mendelin Wind, Belly Up Free Bom Bell: Lis's Bounded: Published Singer Conch Conter Stage: Or Bow Inn Clammare: Wirmfel's Boost Dan Commer: Singer Conter Country Lister Boost Dan Commer: Singer Conter Country Lister Rev Language Content Stage: On Bow Inn Country Lister Rev Language Country Lister Rev Language Consump Lister Rev Language Consump Lister Rev Language Consump Lister Rev Language

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Affaire Gourmet Restaurant Bob MacLeed: piano and vocal variety, Bahla Hotel, La Valencia Hotel Bruce McKeithen: piano variety,

Humphrey's Kevan Melton: variety piano, Gold

Kevan Neltons variety piarno, Go-Coast Lourge and music, Authory is Harborside The Pacific Ensembles the Authoritie The Pacific Ensembles the Coast and Company Depleted Gross and Coast Coast Lourge Department of the Coast Coast (Coast Lourge Charles Side of the Man Sands Coast (Coast Lourge Dale Vernous pinno and pullar awaites, Cale of Rey Morro All Williams rock is sood and All Williams rock is sood and All Williams rock is sood and Milliam Coast Indiana (Milliam Coast Coast Coast (Milliam Coast

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DECEMBER 6, 1984 31

in this case is victoria Tennants in-stead of Kathleen Turners. But the beautiful disembodied brain has here become a beautiful disembodied soul — and not entirely disembodied at that A Thetan examt four standard

Amadeus — Through the overlush production and the underlush direction (by Milos Forman), you can still see the makings of a potent historical fiction: potent enough, that is, to stir up curiostly about how much of it is

72-21-00 | Thomas I Acades | T

nor 1 September Hotel (274-0001) Nor 1 September Party and Revenge of the Monte, from 12/7

Drawner and American Drawner and American Drawner and American Kriston Kriston Andrews Marie Marie and Andrews Andrews

true and to put down protests alward how much of a sin1. The reventy between the haddromalist dour dominate when the haddromalist dour dominate moved to the control of the

American Dreamer — An Ohio nosawie (Jotem William) (safes a book of the control o American Dreamer An Obio of this case lend, as particulars wit, to of the case lend, as particulars wit, to of the case of the

\* (Mira Mesa Cinemas; Vineyard Twin)

Baverty Hills Cop — Eddie Murphy as a Detroit police detective on a mur-der investigation in Los Angeles; di-rected by Murin Brest. Chanzmar, Froise Drive in, La Jotta Village, Loma, New Valley Drive in, Cuestrate & Raza Bonita, Rabouh Bay Drive In, Wiegand Plaza 6) Bay Drive In, Wiegand Plaza 6)

Body Double — The Hischook thrill-ers that Brian De Palma has plun-dered this time are first, REAR WIN-DOW, and second and foremost, VERTIGO. (Wasn't it enough that he stole the latter plot for OBSESSION?) Even if you do not see through the ruse straight away or do not solve the

mystery by way of the VERTIGO prec-edent, the problem still is that the plot mystely by way of the Vs.H.I.d.O. preci es to factious, so slapped logether with happenslance and coincidence, that is can extress no pull anyway. But hat is can extress no pull anyway. But hat is can be a support of the coincidence of the distribution of the coincidence of exercises, those so-called serf conse up with those vurbase technical exercises, those so-called serf would disnote for the rest. De Palma siaffice in set preces too. The differ-ence, however, between his and may justify and compensals for any weak link in the movie, the former's are themselves the evaluate links and themselves the evaluate links and weak in a construction of the coincidence even a movie that was otherwise a paragin of airlight construction. Which critiques were a construction, the coincidence of the coincidence

• (Stand, from 127)
Camman—Whitn Friedcacc Rost standowed his social concerns from characteristics of the social concerns from enough to adapt a lary falls to the screen IMCRE THAN A MIRACLE; he argued along the lines that it still had sold it in the actual focale that had shot it in the actual focale that had shot it in the actual focale that had shot in the actual focale that had shown that the prevention of the properties of the concerning like that Something the resulting of the first characteristic of the promising of the first characteristic of the promising of the first characteristic of the place, all the Delating surright and burneling like first that it is a simple control of the first characteristic over principles of the place. It is not provided that the place is well controlled that the properties conception. The dutility running of the first operation conception of the first operation conception.

in THE MOMENT OF TRUTH. But the exigencies of musical pace are not always in step with those of cinematic. And regulated as he is by the former, Ross has more time on his hands than he really needs or knows what to do with Julia Migenes-Johnson, Placido Domingo. 1984. "\* (Cove)

Domngo 1984.

"(Covo)

Choose Ma — Alan Rudojphs self-designated "serious comedy," about seevers of love in Los Angeles, is in-designated "serious comedy," about seevers of love in Los Angeles, is in-designated to the low serious of love in Los Angeles, is in-designated to the low serious in the sense that it is calciny and plassibility, does not disquise or excuse bad acting, which have been self-designated to expensive the low serious and comments about such mundam issues as learny and plassibility, does not disquise or excuse bad acting, which have been considered to the low serious and continued to the low serious and comments and formation in serious with Keith Carradine. Or mayboth his surface and the low serious and continued to the low serious and comments and formation in the low serious and with actin seek to employ interest and before the low serious serious and with actin seek to employ interest and before the low serious serious and with actin seek to employ interest and before the low serious serious and with actin seek to employ interest and before the low serious self-designed in t

rousel Chemic 9, 1005 East Valley Parkway, Escondido (400-4005) Theater 1: Rippens in the Need The Theater 2: Allgidence on the Overel and The Theater 2: 2010, here 127 Theater 4: Annathra Theater 4: Annathra Theater 6: Of Other 127 and Represent Theater 6: Of Other 127 and Represent

City Heat — Burt Reynolds and Clint Eastwood in a Thrites-period crime comedy, directed by Richard Comedy, directed by Richard (Balboa; College, Fashion Valley, Roser Hell Conemas; Forular Drive In, Harbor Drive In, New Yalley Drive In, Cocanado S. Parkosey, Pass Bonita; Rancho Bemardo 6, Sporia Arena 8; University Tome Centra, Lond 12/7)

Ownersy Tome Unities upon 12-19.

Cleaning—The problem is a real once the plight of the modern-day Michael same in the lace of povernment two-cleaners. But the northal here is 18th-century frontier individualism that we cannot believe has come into 18th-century frontier individualism that we cannot believe has come into the present day or much peat Wills Callin't day for that make, with so creatises. As a hedge against this commiscient, the movie adopts a style of stocial understatement which is in feed of conceptions as extraorealism.

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seror only mains that the receive will have a harder time rousing itself faul is audienced by those moments when Jessesca Languard review paid delivers and paid to the seron service of the villamous barker). The fly of rather be a faller film do what you do not be the service of the villamous barker). The fly out onto by paid to did not a service when you come by paid to did not all and you come by paid to did not all and you prove on the paid to did not be read to the induction of the paid to the paid to

Agena 6. Chulla Visita 6, irom 12/7).

Dawn of the Dead George A
Dawn of the Dead George A
Dawn of the Chulland George A
Double Chulland George A

Falling In Love — BRIEF ENCOUNTED OF The Manishman comcomment of the Manishman comment of the Characters starly clevmonthing much to do or say once there
on other manishman comment of the Ma

water to University forms Centrely
Firsthorn — Ontestopher Cottlet presents an image of Teenaper of the
var, in the role of a normally rambunctious tenth-grader who can
nonetheless pull immedi logisher at
appropriate moments for lotly displays ormatury intere are many such
moments. The delicate shation, for
ying lo strike, up a new relationship
merits the most thoroughgoing atter-

" (Ken. 12/10)

Derau Uzala — Alongside Akira Kurosawa's customariy virile and kurosawa's customariy virile and customariy virile and customariy virile and customaria sa qui lo be seen all life more ciearly as an old man's movie, a movie made with a reduced pulser sate and a tenacous, almost despress alternational, it is all your properties alternation. It is all your properties alternation of the consultation of the consultation alternation of the consultation alternation of the consultation alternation of the consultation and pulse geodesic expeditions.

lon, and the development of this sub-ation starts out very gradually and believably flut warming signs eventu-ally begin to appear. The new leve-in lower a found assign in front of the TV warming signs eventu-lated to the tweet of the TV installed in the tweet groom, Mom shows a sudden predification for the corny joke: "Did you have they tree opening a traitment on the moon?" opening a traitment on the moon? The tweet of the tweet of the tweet before the joke, the discovery of the before the joke, the discovery of the before the joke, the discovery of the and the slamb-damp of have sequence and the slamb-damp of these sequence and the slamb-damp of these sequence and the slamb-damp of the sequence assured by remember what sort of move sion through the uncharted forests of Eastern Russie, meets a stoop-backed, shaggy-coaled hunter and back, and proposed the stoop back) and persuades the reclaim woodsman to join the expedition as a duride. Kurlosewa gets an almost widescreen (the movie was stot, with Russian financing, in 70mm). He stoolly resists the compositional rules with the stoop of the stoop with the stoop stoop of the stoop stoop of the stoop st

il started out as. With Teri Gair and Peter Weller; directed by Michael Apted 1984. \* (Studio 3 Cinemas)

Gerbo Telks — Reviewed this is-issue. With Anne Bancroft, Ron Silver, and Carrie Fisher, directed by Sidney Lumet. \* (La Jolfa Village)

Chostbusters Three para-psychologists, having had their aca-demic grant rescinded and their re-search equipment confuscated, go into private practice as exterminators of any and all supernatural pests. Just

in time, too it seems that an Art Deco skyscraper on Central Park West has been designed as an anternat to poll in assorted demons of ancient Su-could suddenly be just round the corner. The move, directed by lean Retiran, is and out, around and about the correct form to the so if of the corner of the corner of the corner are always effective. Too un-disciplined to be a genre parody in the company of Potanski's FEAFLESS VAMPIRE KILLERS, it is more like a which habital viscerackers might make while watching better moves.

He's been chased, thrown through a window, and arrested. Eddie Murphy is a Detroit cop on vacation in Beverly Hills.





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Theater 6: Follow in Laws Franci, 4950 Newport, Ocean Beach (223-3141) Body Ocubic and Terror in the Alpha Soun 12

State of the Common terms of the Common terms

easy to forget that Salieri, for all his obliging concessions of his own medicinty and of the absolute genius of his rival, is at least as far above him. With F. Murray Abraham, Elizabeth Berridge, and Jeffrey Jones. 1984.

\* (Camino Cinema 4, from 12/7;

A-001 Adams Amp. (263-5009) Bugar Care Albay, Secundy 1258 Tap 1481 and Plysing Carent to File, 128 Clean United that The White Clean, 12-10 The First U.S. Busic File Feather, 12/11 The Filestone Step, 12/12 and 15

187 Ch. God' You Devil and Supergir. Seat 127 Capt Pitte Cop cetter 9: Severly Pitte Cop cetter 4: The Little Drummer Girl and Garbo Theater 1: City Heat, from 127 Theater 2: City Heat, from 127 Theater 2: City Heat, from 127 Theater 3: City Heat, from 127

entee Drive In, 10900 Woodsde Ave., Sentee steb. 7447) Theeter 1: Mesong in Action and The Tamester Theeter 2: Bevery HBs Cop and Top Secret

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The Sande Village & Sports Anera 6.

Villeyard Twin)

The Gods Must Be Crazy — A modest charmer from South Africa, written produced observed. Them of control and a street of some produced observed. The modest observed the south of the control produced observed. The modest observed observed

screen This little song-and-dance expands into one of those Busty Berkelevian production numbers (have we wandered into AME Brocks specific from the sealing control of the specific from the point of view of the stage nor for the point of view of the leve aucherne. But that is all part of the point of view of the sealing the specific from the point of view of the sealing the specific from the point of the sealing the specific from the sealing the

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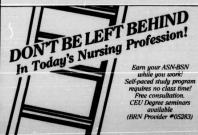
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#### **CURRENT MOVIES**

pered, a constant complainer and frequent screamer, very much in con-trast to the Karen Allun character in RAIDERS OF THE LOST ARK, sees to HADDIRS OF THE LOST ARK, sees to that the tone of laceticularies never lags in that series, the seems much more the on-screen stand-in to the fillmakers than does the likable (hands only to Harmon Ford) here. See the as their official prox, again, in see her as their official prox, again, the re-upidity and in her zeropchosa, or at least parochastem, as regards any these the result of the theory of the the

(Acc Drive In, Iron 127, Censury and Comera B, from 127, Censury and Comera B, from 127, Censury and Part Mortin, and Elizabeth Shun Irrocence Echose of BEST FRIENDS - a husband-and-wide scriptoring seam and wide scriptoring seam and seam of the most seam and wide scriptoring seam and seam of the seam and wide scriptoring seam and seam of the seam and seam and seam of the seam of the seam of the seam and seam of the s

Just the Wey You Are — Romantic comedy with Kristy McNichol, Michael Ontkean, and Robert Carradine, directed by Edouard Molinaro. (Century Twin, from 12/7; Cinema Plaza S; College, from 12/7; Poway Thoater: Santee Village 8; UA Chula Vista 6)

The Karnte Kid — Or. I WAS A TEEN-ASE ROCKY. John G. Avidisen, the director of the original ROCKY, trile to whip up some of the same emotions, and again emists Bill Conti to supply the music, in the story of a mice, gen-te, olive-skinned kid from New Jerse who has send kicked in his face by

rich, bland, black belied California bulles (or more accurately, has sand sched in his face by their motorcycle wheels). The bullying continues, until the upcare bredgman at the voc. The continues of the second of the properties of the second martiel arts. As in ROCKY, the ancient martiel arts. As in ROCKY, the ancient martiel arts. As in ROCKY, the ancient martiel arts. As in ROCKY, the staining parcies is both engloyable and educational, and the relationship and the training parcies and the second sold properties and the second sold properties and weappy. West, is sweet, though scenity, it all comes down to a city-wearhard it is nicely the second sold properties of the second sold properties. It is not better than the second sold properties of the second sold properties of the second sold properties. The second sold properties of the second sold properties of the second sold properties of the second sold properties. The second sold properties of the second sold properties of the second sold properties of the second sold properties. The second sold properties of the second sold properties of the second sold properties of the second sold properties. The second sold properties of the seco

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enough "siyle" — an accurate astended, of the shortcoming of Norris's cinematic owere- Hence, he has
pood reason to take, here, a fewbook (slatiting with the Italianate
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Missing in Action — It is not un-reasonable to imagine that a better movie than UNCOMMON VALOR could be made about Visitnam vet-erans returning to the scene to rescue unreleased POWs. It is perhaps un-

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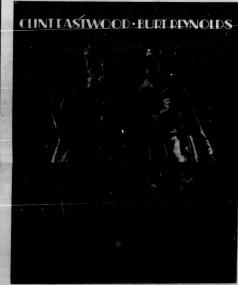
BALLOONATIKS

re-sonable to imagine that Chuck Norris would be in it. Here the martiel-arts master, once again moti-vated by vengoance (and perhaps the added inspiration of a SPIDER-MAN carton on television). Man Control Television, set out to efficient with a control television, set out to efficient public embarrassment on the countered Communiant regime. First he shows up at a diptomatic control television of the control television of the control television of the conference after a total control television of the conference after a total control television out of the conference after a total control television of the conference with every last survey American MA (four of television of the conference with every last survey American MA (four of television of the conference with early last survey American MA (four of television of the conference with early last survey American MA (four of television of televisio

gether here into a more or less linear gether here into a more or less linear narrative, spoofing King Arthur in Old England. The picaresque itinerary (travelling lightly and quickly through spots that are never returned to again, although many of the jokes are brought up, in slightly altered quiese,

over and over) permits the Python group, on any off-the-culf inspiration, to tear of it in any direction, some of which turn out to be profitable (the man-eating while rabbb, the Black Kinght who won't concade determine the beloses arms and logs, left and right — "It's only a firsh wound"), and some of which turn out to be dead onto, (damail armsetion sequences). Derected by farry Jones and I tery Gi-





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Never Cry Wolf — Carroll Ballard does not go back on the promise of THE BLACK STALLION. He goes for-ward on it, if anywhere. The photog-raphy here may be less glossily raphy, here may be less glossly opposed, here may be less glossly opposed, and anywey the terrain is certainly less touristically entropy. But it is rather a measure of the obvoors rigors of the shoot. And it throws a from the common state of the shoot. And it throws a from the common state of the common state of the common state. The common state of the common st

tion, and the unsettling ambiguity in its stead is not quite what one has stoad is not quite what one has learned to expect under the Disney insignia. Nonetheless, the steady procession of problems encountered, discoveree made, people met, gives Sallard plenty to work with. There is salely a dul moment, and never a lax salely a dul moment, and never a lax salely and the salely salely Brand Dennethy, based on the book by Failey Mowat. 1983. "" (Center 3 Cinemas, La Jolla Vil-lage, from 12/7)

hight of the Comet — "Scientists predicted a light show of stellar pro-cented a light show of stellar pro-portions," the full-chested narration of the common stellar pro-scientists got instead was the world population reduced to rushy dust fex-cept for a lucky few with owner on scientists got instead was the world value of the common stellar pro-scribed at the crucial impressed and strawberry. This low-budget sci-cence fiction directs most of its ener-gies toward getting the langets that its 1906s proclappe got without trying.

And apart from some sure-fire shots of deserted L. A streets, ligets little else With Robert Beltran and Catherine Mary Stewart, written and directed by Thom Eberhardt 1984 (Camino Cinema 4: Studio 3 Cnemas, from 12/7: Sweetwalter 6) No Small Affair - A sixteen-year-old

No Small Affair — A sixteen year-old aspering photographer with an Ansel Adams-sib bias toward the pristine and the poolpieless, shows an early-twenties aspring pop singer out of white frames. (In state contrast to the sizeling colors of cinematographer vitinos Zegoprod). Only later, in his dishroom, with a blow-up of the womburns, company, and the property of the work of the contrast of the con

precociousness as a wit, Cryer retains a leenage goofiness that makes all the more impressive his frequent subtle-cities of performance: e.g., his nicely underplayed drunk scene as an unin-vited guest at a wedding reception Directed by Jerry Schatzberg, 1984 (Studio 3 Cinemas; UA Chula Vista 6)

Vata 69

Oh, Godt You Devil — Bergman and Bogast together again? Not hardly have been stored to the second together again? Not hardly have been seen and he he the scriptwire, and the Bogast is Paul and he he fidelector and although a limit of the second have been seen and he had been seen as the second had been seen as the second had been seen as the second had been seen as the seen as the second had been seen as the s

self. This confuses and exasperates him — and not him alone. Ted Wass, Ron Silver. 1984 • (Carousel Cinema 6, from 12/7, College, La Jolla Village, from 12/7, Parkway, Plaza Bonits, Sports Arena 6, from 12/7; Wiegand Plaza 6)

Places in the Heart — The anxious question belorchard was whother or not the alleged autobiographical origins would produce something a little more insthand and free of formula than Robert Benton had given us in than Robert Benton had given us in talled and individual, more expansive tailed and individual more expansive and at ease. Or in move a step nearer the notic whether or not the inherent runfulniones of the material would teesen that string-pulling urber that runfulniones of the material would teesen that string-pulling urber has moved to the control of the material would teesen that string-pulling urber has moved to the control of the material would teesen that string-pulling urber has moved to the control of the material would teesen that string-pulling urber has not very much better beat (RAMER). The setting and period — Waxahachie, Texas, in the mid-Places in the Heart - The anxious

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against risk great on the familiary we can't be or nother words, is supposed to justify the HEART in the title And in an odd way, this osternishly modest and small scale move that as to bad a caso dod way, this osternishly modest and small scale move that as to bad a caso continued to the state of the control southern Depression, it seems of southern Depression, it seems can be summed up in the drift from a to the will state of the control to the summed up in the drift from a to the will state of the control southern Depression, it seems can be summed up in the drift from a to the will stall yield, indisay Crouse, Amy Madigan, Ed Harrs, Danny Gover, and John Malkovich, 1984. Clocken, 1984. Cloc

Oceanide 8)

Purple Rah — Ever though this is only his first movie rock star Perice is only his first movie rock star Perice is only his first movie rock star Perice is on more equipped to play a shrow-bit upstart than west Barbra Siresand in A STAR IS SDAN + Is shown to lear of star of the st Band Watt One's Plans Are and One-haun 114 after Chance to Rehearse). Hearn 114 after Chance to Rehearse), some of mass does attend to prefer with disappe that would hardly either with disappe that would hardly file a postcard. This — the liberation might seem more literarising, might annually to the seem of the siteral not so numbingly clinkful for historical strong historical strong historical strong should stage numbers. candielit lovernalising, might streaming through statter, the subject streaming through stage statter, the subject streaming through statter.

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Red Dawn — John Milius's envisionment of a Colorado small town occupient by Affeed Commined Invaregional by Affeed Commined Invaregional property of the Commined Invaregional property of the Colorado and the Colorado
graphane van . a conscious conjuradependent of the Colorado and the Colorado
graphane van annial pack of benage ranegades descend from their boys, where a small pack of benage ranegades descend from their strikes against the oppressors and to leave their school nickname. Wolfwernes, spriy partied on the battle colorado and the colorado an

Rape Man — A "different" movie comody, with a real test for life at the tringe (a public bus is bound for someplace called Edge Cityl, where semptody, activate on only general a pop-top labelled "Dirik") and asys "Fuck you," a Lot An automobile Prough launchage for such a com-tody, and a literally hot Chevy Malbu, trists in the truth, seems an united testing the company for the company for such a com-tody, and a literally hot Chevy Malbu, trists in the truth, seems an united that is the furth, seems an united that the company for the co edy, and a literally hold Chery Malibu, with some disconnecting unitarities, and a literal plant of the control of the control

as permaya decidate monitor, was immuture of combanismostic, was immuture of combanismostic, with the registerial properties of the right-way mind, insists on putting his worst tool forward. Where Richards select tool forward, Where Richards select tool forward. Where Richards were to be overheard by the senemy Patrick Swingson, Flor O'Neal, and William Smith. 1884. "(Camino Cinema 4; Studio 3 Cinemas, from 12/7)

The Rickshew Boy — 1920s period piece from the People's Republic of China; based on a novel by Lao She, directed by Ling Zilenç (Ken, 12/12 and 13)

A Soldier's Story — Problem picture, concerned less with interracial discord than intraracial, though some of both. The setting-up of the problem's intriguing. Fort Neal, Louisaina, 1944. The tough black sergeant (and baseball coach) of a segregated army nation cutted from the Negro

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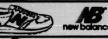
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GARLSBAD SIS EL CAMINO REA 434-1774

36 DECEMBER 6 1094

DECEMBER 6, 1964 37

Leagues has been murdered. A black captain, the first black officer to be seen in those parts, is sent down from Washington D.C. (or in other words, from a more advanced civilization) to Washington D.C. (or in other words, tonn a more advanced civilization) to more advanced civilization) to elicity and a control of the property of the problem, however, half is the word, soon settless down to a series of Q. and A. interviews (the sort) by Charles Fuller grew, but not series of Q. and A. interviews, the sort) by Charles Fuller grew, but not series of Q. and A. interviews, the sort by Charles Fuller grew, but not series of Q. and A. interviews, the sort by Charles Fuller grew, but not series by the series of Q. and head grew and to flashbach so open head grew and the series of the action of the series of series of the series of series of the series of series and series of series series of se

Star Trek III: The Search for Spock

—As sequels go, this puts much more
distance between itself and its predecessor than most. But what is there distance believen issel and in pre-cessor han not But what is there than need, or prudently can, be asid properties to be an expension of the Spock is ingranular incomposition and suspansefully protonged, with a brand-new boly Spock natched out of the cooler-occors and aging at an even, within the established postu-lates about Project (and Planet) censes, makes a kind of sense in sections of the established postu-lates about Project (and Planet) even, within the established postu-lates about Project (and Planet) server, reasonable lisensesses of the edger. The eventual reappearance of Loonard Minoy himself is pomewhat multide. Dut modely may have pre-actor Nimoy quite as girand a re-introduction as Robert Wise gave him

documentation of what we have heard alluded to as "Vulcan mysticism," with its incanted gobbiedygook and its gongs and its chorus-girls in white negligees, may have been modest to a fault, just a step or two above PLAN NINE FROM OUTER SPACE, and in NINE FROM OUTER SPACE. And in ruth, Nimoy, usually content to order up a mug shot of somebod, or other, steers this third move installment nearest the orbit of the old TV series. But the real and unexpected emo-tional core of the movie, as never be-fore, is the Starship Enterprise, hastily patched up and stell in need of repar after its last expedition, and ticketed patched up and self in need of rapar after its last expedition, and ticketed for the junkyard. This old crate is enough of a source of anxiety and of exhibitation that its ultimate demise, as a parel sad cornet in the heavens, earns the full emotional response that Spocks demise, in the previous ad-crate didn't quite. William Sharistic, DeFocia demise, of this proper Lloyd. 1884.

Sugar Cane Alley — Reviewed this issue. With Garry Cadenat and Darling Legitimus; written and directed by Euzhan Palcy.

" (Ken, through 12/8)

Supergirl — Superman's coulin pete of the dime faster than he does — or anyway her firm rows adversaring gets of it faster than he dot. The Omega that the country of the country of the faster than he dot. The Omega faster than he dot. The Omega faster than he dot. The Country faster than the hands of an evil soccrees ("In crossdering nothing space ("In cluster space") or strive it must be a soccret to the country space ("In cluster space") or strive it space ("In cluster space") or space ("In

knew how to put it to use. Heren Stater, a far from valueless discovery, pro-jects a believable innocence in the title role. Whereas Faye Dunaway, as her formidable foe, counters this with a jadedness which, though hardly sufficient for a prautitioner of the black arts, fits in with the general strategy of soliciting the smart-aleck laugh Brenda Vaccaro, Peter Cook, Peter O'Toole; directed by Jeannot Szwarc.

O'Toole: directed by Jeannus Severs, 1984. \*(Ace Drive In, from 12/7; Bijou; Carousel Cinema 6, La Jolla Village, from 12/7; Plaza Bonita; Sports Arena 6, UA Cinema 3; Wiegand Plaza 6)

Teachers — Time is divided between broad sales, or outlight face, and carees treatment of the type in made-lor-TV "issue" movies. (At issue a beach-of-promise lawour lassue a beach-of-promise lawour lassue a beach opposed to the lawour lawour lassue a beach opposed to the lawour la cause." "Except a male teacher with-oui one." Nick Notle, Jobeth Williams, Judd Hirsch, Allen Gartield, Ralph Macchio, and Lee Grant. 1984. (Aero Drive In, from 127; Cinema Plaza S. Santee Village 8, from 12/7. Spring Valley: from 12/7. Studio 3 Cinemas; UA Chula Vista 6, from 12/7)

The Texes Chain Saw Massacra—
An any, combous start a black screen
retempted by yellow flashes, barely
distinguishable, of ingene, of seek, of
position. But after the deceptive prologue, Tobe Hooper's made-in-Texes
crut, a cut ill sem on the midright
move arount, falls quickly into the bag
minor leggue or semi-pro, horror
movide whose main ingredients are a
minor leggue or semi-pro, horror
movide whose main ingredients are
pury budget and a lonely country
budget and a lonely country
pers, see murdelres, flash eater, The Terminator — Unpretentious and flast-moving science fiction, not at all swelled up or slowed down by the Biblical overtones of its plot. A half-unran, half-obox assassin (Amold Luman, half-obox assassing the present day, under Herod-like orders to hill the voman destined to give brind to a "deliverer" who will lead the trabellion against the genocidal

mechanocracy, so to call it, that ac-ceded to power after nuclear holo-caust. Fortunately, one of the rebel soldiers has got through on the time machine, too, just before it was dewhomever. Inside the house, here, lives a paunchy, grunting executioner with a Halloween mask, a set of Nutty Professor dentures, and a shrieking sodiars has got finough on the time machine, box, guit beliefe it was destroyed; and he is shead of the police on the tital of the rows sort of serial was destroyed; and he is shead of the police on the tital of the rows sort of serial was destroyed; and the serial police of the po and blood like a divining rod. At heart, the movie, with a sleazy image of pond-scum green, is just another portrail of Southern imbeclitty— backwoods backwardness, tooth decay, hyenic laughter, drool, etc. 1975.

1975.
• (Carousel Cinema 6, Casino, from 12/7; Mira Mesa Cinemas, from 12/7; New Valley Drive In; South Bay Drive In; Star, from 12/7)

New Yalley Drive in South Bey Drive in Sur. Inch 127

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#### **CURRENT MOVIES**

central character, on whom some of the meanness of those Mean Streets has started to rub off. With Genevieves Bujold and Alison Eastwood. 1984. "(Balboa; Frontier Drive In; Harbor Drive In; New Valley Drive In; from 12/7)

12/7)
Top Hat — The vision of white-tieand-talls highlife was held out to
Depression audiences, without
Depression audiences, without
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without
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Astaire-Rogers dance numbers,
Sandrich are pretty flat. But the
Astaire-Rogers dance numbers,
Depression and the top the
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Valley Cricle, trom 12/7)
White Dawn — Marcondd in the ArcTic by Bilpwrick, three American
whelers, ca. 1900, are nared and
adopted by Eakmos, who embrace
these strape, bull-grown boundings
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for the tale of the strategies of Robert J. Flatherty)
too little fleeting-out of the characters
for the tale to reach its ultimate goal of
interpersonal and intercultural
reguely. With Timothy Bottoms, Warhalp Kaufman, 1974.

"(Ren, 12/10)

rne LAT, COONSKIN) Bakshi's deeply ingrained funkiness (e.g., the good wizard, Avatar, is a Disney-ish dwarf with W.C. Fielde's round red nose and Peter Falk's Columbovoice), 1977.

\*(UA Glasshouse 6, 12/7 and 8 midnight)

Scheider and John Lithgow, written and directed by Peter Hyarns. (Carousel Cinema 6; Cinema Ptaza 5; Valley Circle; from 12/7)

Wizarda — Science-fiction carbon about a cosmic struggle between the forces of Magic and those of Technology (the former a group of Peter Pan and Tinkerball-like allows and ferritorial-like allows a

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· (Foo-Tahn) noun · Derivation—Japanese for bedding



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of the Yves Robert comedy, PARDON MON AFFAIRE. But something has been lost. The attempt to broaden (or simplify or clarify) the humor, and thus the appeal, doesn't just cheapen it, it changes it. This is true even down to the casting level. The chiselled cover-girl visage of Kelly Le Brock (or Le Block), with her novelty-store pair

of plastic lips, is a poor substitute for the elegant and ferminine Anny Duperey Le Brock is a woman only an android could love. And Gene Wilder lacks the basic normality, so well embodied by Jean Rochefort, to play the bourgeois family man in midfler crisis. It seems only natural that, as something of a Harpo Marx tooksike, he

should be a Harpo Marx actalike, too. And what else is a hot-blooded satyr going to do when he gets an eyelul of a skrt in an updraff? With Charlos Grodin, Joseph Botogna, Michael Huddleston, and Gilda Radner. directed by Wilder 1984.

(Century Twin, from 127; Sweet-water 6, from 127; UA Cinema 3)



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644 Monteauma Read (1 minute away from S.D.S.(L)
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Dinner by candlelight or lunch in our sunny patio—Nati's serves the finest in Mexican dishes • Select Mexican beers • Daily specials • Food to go

1852 Bacon Street (at Niagara) 224-3369 The locals' favorite for over 24 years



**EVERY WEDNESDAY** ALL YOU CAN EAT LASAGNA NIGHT \$4.95 aghetti and garlic to

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ALL YOU CAN EAT SPACHETTI NICHTS

\$2.45 (includes garlic bread too!)

On Priday and Seturday we tone down the restaurant with candles and a relaxing atmosphere while offering unique pasta diabes and meat entrees for your pleasure. We've recently added a new pasta salad bar-Come try it!\*

Weekdays 11-9 - Weekends 4-9 7947 Balbon Ave. - 569-0211

#### A whole roast turkey for 4 is only \$39.95

You keep the stuffing in your wallet!

Every delicious Christmas treat for a party of four is only \$39.95 and includes:
loe golden brown turkey - Cere garden salad - Relish tray ey noodle soup - Blueberry muffins and buttermilk biscuits ipotatos & gibber gray - Candied carrots - Cranberry sauce invokada bottles of Zinfandel where - Pumpkin or mince pie





DECEMBER 6, 1984 1

#### Su Go So Substitute Winer **Exciting oyster bar** Seafood Grotto & Mexican Specialties 6738 La Jolla Blvd., La Jolla 454-0369 Cood with this ad for entire party on 10 different occasions.

soup or salad bar. With this ad—expires 3/31/85. Not valid or Salambay. Comparable to \$11.95 fish dinners at most restaurants. Broiled on mesquite charcoal. (We have our own fishing boat.)

Fresh Fish Dinner Special

#### LUNCHTIME **PATIO DINING** IN POINT LOMA Perfect!

FREE CUP OF HOMEMADE SOUP with any sandwich order. Offer good with this ad through December 12, 1984

The Point Loma Lunch Garden 24 Rosecrans St. - Foint Loma - 222-0 (next to Shelter Island Nutrition) Hours: Monday-Priday 10 am-4:30 pm Saturday 10 am-3 pm Closed Sunday

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#### The finest in

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Specializing in Southern Italian
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Join us Sunday, December 23rd for a joyous and festive evening. Dine atop the Viscount Hotel, in the popular Top Of The Marina and watch the famous

#### PARADE OF LIGHTS

Gournet Bellet includes: ast Leg of Lamb - Steamship Round of Beef Seafood Newbury - Cornish Came Hen Presh Seafood Bur - Vegetables - Presh Fruit & Salad Bar - Assorted Desserts Also featuring 99¢ well drinks

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Mama Mia, Too! Mama Mia, Too! invites you to delight in ONE COMPLIMENTARY DINNER when a second dinner of equal or greater value is purchased. Offer good Sunday through Thursday with this ad through 12/20/84.

Dine in a leisurely atmosphere overlooking the beautiful village of La Jolia Old World Italian cuisine at its finest - Specialites include veal parmiglana, manicotti, lasagna, shrimp, scamp and scallops Manna Mila, Too!

111 Prospect Street La Jolia - 454-2567 (Upper level. Validated parting under building.)

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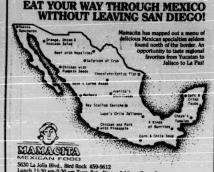
#### Puerto Nuevo-style Dinner includes salad, rice, heans & tortillas Mama Carrillo's

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4656 Mission Brul, (between Diamond & Emerald)
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4 DECEMBER 6, 1984

LUCLRICUS LADIES' mins stole, autumn haze, medium lise, exceptionally rice in excellent condition. Cost 560/pair, three 2' wide to foot doors, lower lob, solid 51/200, begs offer 565-4975.

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Christmas Season

Super Saver Dinner Specials
Live classical guitar Friday & Saturday

Veal, Shrimp or Chicken Dinner for Two \$11.95

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HAVE YOU REALLY TRIED MEXICAN FOOD?

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TORTAS DE COLIFLOR (CAULIFLOWER PATTIES) CHESSE STUFFED CAULIFLOWER, TOMATO-BASED SAUCE. MORE

CHEESE ON TOP, SOUR CREAM, REFRIED BEANS, MEXICAN PICE

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Homemade Food from Afghanistan for the first time in San Diego \$1.00 off lunch or \$2.00 off dinner

Sabsi Chalou \$5.75 Lamb in onion & garlic-flavored spinach sauce w/rice, salad & Alahan bread

Sweet & sour rice cooked w/cherries, beef or lamb, top; w/saffron

**Beef or Ham** 

Sandwich Plate \$2.89 Served with choice of two: Cole slaw, baked beans, macaroni salad or French fries & our famous sauce. Coupon good through December 13, 1984.



1030 Garnet, Pacific Beach 483-2421, 276-6482 Tasty Home-cooking

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> Be sure to witness the First Annual Buffalo Chicken Wing Eating Contest Saturday, December 8 at 2:00 pm. for cash and chicken prizes

> > SNACK PAK Buffalo Chicken Wings, Buffalo Chips, 1

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Free delivery (within 5-mile radius, \$8 minimum order) 6:00 pm-midnight Monday-Saturday, 6:00 pm-10:00 pm Sunday

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SATURDAY NIGHT PRIME RIB **SPECIAL** 

TWO COMPLETE including a bottle of wine

Each dinner includes a thick, juicy piece of succulent prime rib, soup and salad bar, balked potato or rice and bread



Saturday night only, 5-10 pm Reservations requested 11480 North Torrey Pines Road La Jolla 453-4420

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The same to increase you to an one size in party platfers:

Do you remember when meats included lean comed beef, rare roast beef, and kosher salami, and not just baloney, baloney and baloney. Do you remember when the turkey was real honest-to-goodness sticed breast instead of pressed and formed by a machine and you could ask for chopped liver without someone looking at you like you were craze?

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> LIVE MAINE LOBSTER

A must for all true seafood lovers: Includes our garden fresh salad bar and homemade Boston clam chowder. Complimentary glass of select California wine.

\$16.95 plus tax

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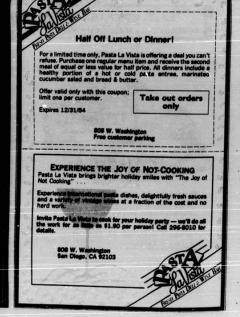
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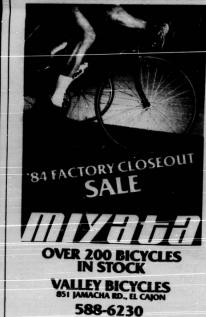
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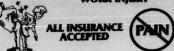
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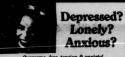
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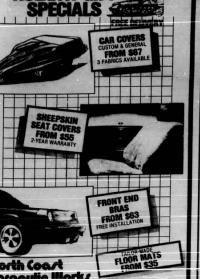


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1982 HONGA ATC 1855, excellent condition, low hours, stock engine. Beausi pipe. Nas many more plant. SEPS, and he have been september to the property of the p

1973 HONDA 750 Super Sport. Like new, 10K miles, new tires, mag wheels. Must see, 31075, Sol. 9413. HONDA GL650 I, 2000 miles, silver, Silverwing, last of its kind, tour ready. Must sell soon, baby on the way. 1976 YAMAHA RD350, runs good, stock 1450. 1977 KAMASAKI KZ 650, newly rebuilt motor, runs great, very fast & dependable. Recepts. \$595 or best Evenings \$32-0108. 1980 PONICIA CM2007, outstanding condition. Great minage, low miles, mary, many extra, including new Schemick (32 24 4490 and show enerosage, Pagor).

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BOOMMANTS SAN CARLOS — 4 bedroon house. Jupidessonal businessmen tooking for same Age 25-35. Washerdayer, distribusiatier, microbusive. Ac2-2007 leave message, 297-1001 Ask for front of-ice mgr 1275 us 5200 depose.

Mission BATFRONT HOUSE — 3 bedroom, 3 bith Washeridiyer, fireplace, off street parking, 5340 plus statistics, no doos, female 276-9488.

CHRISTIAN ROOMMATE (mule) needed, large 2 bed-room, North Park. \$205, 1/2 utilities. Paul 295-8645, MF, 5-9pm, weekends 9-8pm.

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FEMALE ROOMMATE — to share 2 bedroom apart-ment in Pacific Beach. Upper class student or young professional, nonuncleir. 1262-50/mo. Call evenings. 273-1294 Ltr. available: Jan. 1.

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In Horse Two area, must der armine, 100 monthy.

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ROOM FOR RENT in large Clairemont home.humshed. Fook spir, laundry & kitchen privileges. All utilities p.ixd. 3.500/month, available: 15 Dec. C. 9.571-6960 after 4.30pm.

ROOMMATE SINGLE MOM with daughter wishes to look for and share house by mid-January, 460-9256 over only. After 6pm, weekensti 9am-10pm.

NONSMOKING CONSIDERATE roommate wanted to share 3 bedroom, 2 bath house in La Mesa, 4 miles East of SDSU. \$200 plus 1/3 uptoles. 461-9749, female pre-

ROOMMATES WANTED Musikally oriented frome-hold, \$190 plus deposit, share utilities. Open spaces, pets oit, available now 698-3795, keep trying.

ROOM FOR RENT: CARDIFF - nonsmoker only, condo-laundry, quiet, catamaran, windsurfers, prefer young professional or grad student, \$300, Briett 436-30%.

LICSD 1/2 MILE AWAY, roommuste wanted to share 2 bedroom. 2 bath townhouse. Plost jacurzi, laundry facilities. \$279 plus 1/2 utilities. \$50-2190, noromolos. ACOMMATE FOR BEAUTIFUL La John condo near UCSD Own room, canyon view, pool, washer/dryer, dishwaster, Quet congenia atmosphere, \$265, share inventors, Paul/Crestine, 457-4237

SHARE SPACIOUS 4 begroom, 3 bath home, nearly new with large kitchen, fireplace and other extras, 3275, 1/4 utilities, plus deposit. Vista 945-0094

HISTORMATE WANTED for mate. North-County house Own livingroom with fireplace and bathroom Waller/dryer, ozen vew, trees, space. Norsmokel 1350 month includes uptates 944-9128. HOUSE TO SHARE, 2 bedroom, den, washer/dryer, gardner, Quet, nonsmoker, temale, 1250/mo., 1125-cleaning, 1/2 utilities, 560-4022, keep trying.

ROOMMATES, LA MESA, Mt. Heiss. Share 3 bedrooms, 2 biths, house: Fireplace, garage, garden, washer/ dryer, refrigerator. Available Dec. 15th, \$350, includes upstess. 226-1347, 571-5014.

LA JOLLA WIND N SEA - roommate needed ASAF . bedroom, pool, laundry, \$325. Half utilities, deposit Michelle 453-3751 tol 5, 459-8653 pm, keep trying.

FEMALE ROCHMATE WANTED to share nice house in University City, 1250, plus utilities, own room, share bath with one other, 458-3751, 8-5, 453-5040.

Authorities SPRITUAL Vegetarian, female to share large 4 bedroom house with 3 other (2 male, 1 female) older two story, large yard, busy street, surnry loft typercom. \$200 plus unities; (\$25), 270-3041

ROOMMATE SESD WORKING MALE - straight, nonsmotier High values in Me Good references, \$150 plus 1/2 utilities. Please call 7 - 9 am, or 8 - 10 om.

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BALBOA PARK DUPLEX, entire top floor is your two bedrooms, romantic Spanishstyle formpre-riperen Setting, all floors, burnsoom skyliger brakfart room blooms. CONDOX. IRRAND NEW, North Finis 2 begroom, 2 bath, \$595, 1 bedroom \$495, Garage, fireplace, gar heat. Available Dec. 16, 449-8375.

1450 1 BEDROOM — Beautiful old Spanish Fell-cret area Close to downtown and park, 2241 Aue 279-4550

FOR RENT — DOUBLE BED space on o4 foot cata-maran. full lottnen igality). 2 bathrooms, (heads), bath tub flot water) on Harbor Drive. \$190 per month, 272-5982. HALL 52 x 22. NORTH PARK Great for dance in struction. Aerobics, kirate, dance club partys. Hard-wood floor. Willing to discuss terms. 283-4502 Novel.

NEW BALBOA PAIR TRIPLEX — 2 bedroom, cathedral ceilings, balcony, 5565. University Heights townhouse, 2 bedroom, cathedral ceilings, French doors, yard, garage, 6455, 283-0164, no petul

\$1000 MISSION HILLS WEST 3 bedroom, 2 bath, spa. Pool, furn, hed, 2 car garage, 3444 Pringle St. #16. Money Mgs. t. Realty Div. 299-3520. 5360 LARGE 3AYVIEW I bedroom in unusual Victorian house. All utilities? Single only. 239-9920. Balboa Park and Hillcrest studios, allisome utilities paid. 5325-1345, 213-9492.

1750 MRSSION HELLS HOUSE, unfurnished 2 bed room, 1 bath, small den, garage, patio, nonsmokeri preferred, no pers, available January 1st. 704 West Pennsylvana Ave. 275-2176.

2 BEDROOM, 1 BATH 1450 1 begroom, 1 bath 1350 4000 block 47th Street, owner - Barbara 287-558

I BETROOM COMPO, CONTROL AMELIAN, 15 MIN-utes from San Diego State, amenities included, pool, lacuzz, 456-6444, 475-0971 evenings. PACIFIC BEACH spackous Victorian dugles apartment. Includes family room, sun room, attic room, service porch, and 1 bedroom, 6330 or \$700. No petal 1812 Hombiend, 276–3331.

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SEMBAR SOCIALS for classes, receptions, club meet-ings, and Christman parties the Old Yourn Education Certer is your best location. Reasonable rates, free un-derground parking. Russ 276-447. EAST SAN DIEGO, 5495, 2 bedroom, 1 beth condo with garage. Spacious - available Dec. 15th. 264-1085 after 6om.

3 MERCOCK, 2 baths, 2 car garage townhouse in Sartise for \$700 a month. Nice and quiet, floody in

350 STUDIO — Beaustul oid Spanish Hilscres area.
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THE READER PUZZLE #336 Pictophones

By Don Rubin
Part picture, part
homophone — pictophones a
pictures of words that sound
the same. Items 4 and d, for

example. See if you can match he rest.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader Tishirts.

2. All entires in the Reader Puzzle contest must be received by the Reader (audressed to Reader Puzzle, P.O. Box 80803, San

Diego, CA 92138) by 9:00 a.m. Wednesday, six days following t

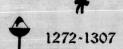
their immediate families are not eligible.

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

6. All answers must be emerded in the gance alloaded on the puzzel page. And please, no phone calls or tripts to our office.

7. One entry per person.













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OFFICE FOR EST., good bication, B Cajon Brid, 1100 Bigs. BEAR ATT. Modern calon for rint, sting, Shina, 2 BERDOOM HOUSE, caryon view with ferced yield hairing, indept. Interplace. Hely furnitived. 550 garage, North Pais. 6025 month. 297-6000, 9 to 5 garage. North Pais. 6025 month. 297-6000, 9 to 5 garage. North Pais.

The T-shirt winners are

Diego
2. Christine Halis, San
Diego
3. Randall Myres, San

Kandall Myres, San
 Diego
 Debbie Steinberg, San
 Diego
 Hedy Witham, San
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